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AMERICAN PHILATELIC SOCIETY

Manual of Philatelic Judging

Sixth Edition

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FOREWORD TO THE SIXTH EDITION

Since the publication of the *APS Manual of Philatelic Judging, Fifth Edition* in 2002, numerous changes have been made in the way exhibits are judged and new exhibiting classes have been recognized.

The recognition of the then-new Cinderella, Illustrated Mail and Display Divisions, and the coming of age of the One-Frame Class necessitated the *Fifth Edition*. As of 2002 there were no less than 10 different score sheets with numerous criteria that varied from one division to the next. At the least, this situation created confusion and inconsistency, borne out by the various methods of using these sheets. Some approached the system with mathematical rigor and comfort in the points system while others approached it in a holistic manner where a medal level was arrived at first followed by the appropriate points.

The situation was somewhat alleviated by the introduction of the uniform one-frame score sheet, eliminating the general, thematic, display and first day cover score sheets *for one-frame exhibits*. The point system evaluation for this class was simplified from as many as nine separate criteria to four. This brought the number of different score sheets down to seven, including two used for Youth Class (general and thematic). Consistency was still an issue for exhibitors, focused as they were on the point scores, per se, and not on the fundamental reasons why the points were assigned. This was the fault of both the exhibitors' lack of understanding of the criteria and the inadequate feedback given by the judges about specific exhibit deficiencies.

Purposes of the APS Manual of Philatelic Judging, Sixth Edition

- Present and explain standardized exhibit assessment criteria to be used in judging all philatelic exhibits. These are based upon fundamental aspects common to all exhibits regardless of class, type or size. By creating a strong foundation that both judges and exhibitors can understand and apply, greater consistency and more meaningful communications should result.
- Cover aspects of judging one-frame exhibits not included in the 2002 *Fifth Edition*.
- Include the Picture Postcard Class, recently approved by the APS Board for inclusion in national philatelic exhibitions.

The *APS Manual of Philatelic Judging, Sixth Edition* would not have been possible but for those who preceded this committee. Past committee chairs were instrumental in the creation of a Judging Code of Ethics and methodology that has led to these changes. The only reason we can hope to advance the exhibiting experience is by standing on the shoulders of those who set the stage over the last 30 or so years. We wish to thank all of those who served on the Committee on Accreditation of National Exhibitions and Judges in the past for their selfless volunteer efforts.

The Committee thanks those who contributed to the creation of this new Edition: Kent Wilson, Pat Walker, Jim Graue, Ben Ramkissoon, Allison Cusick, Art Groten, Francis Kiddle, David McNamee, Ron Leshner, Darrell Ertzberger, Dan Olsen, Charles Verge, Tom Fortunato, and Phil Stager. Special thanks Steve Reinhard, CANEJ chairman, and to all the CANEJ members for their support and assistance. Particular gratitude goes to Jim Graue as the editor.

American Philatelic Society

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Introduction to the Sixth Edition

Survey of Exhibitors

After APS Stampshow 2007, the Committee for the Accreditation of National Exhibitions and Judges (CANEJ) sent a questionnaire to more than 1,000 exhibitors in the United States and Canada. The survey return was well in excess of 50 percent, a remarkable and significant response, proving that exhibitors are highly motivated to have input into their experience in exhibiting at national shows and the shows themselves.

In this survey, exhibitors were asked about various aspects of their exhibiting experience. Two clear messages emerged from the survey, both expressed consistently and emphatically.

*Seek greater consistency in judging.
Improve feedback from the judges to the exhibitor.*

Judging Criteria

Given that philatelic judging is an art rather than a science, some variance in results is to be expected as judges with varying expertise, experience and views assess exhibits. Judges draw reasoned independent decisions and then, working as a team, seek objective, balanced results supported by consensus. Results will vary, but not greatly.

The key to optimal consistency is clear and common understanding and application of the evaluation criteria by both exhibitors and judges.

Pursuant to that end, CANEJ recommended, and the APS Board adopted, a single “set of criteria” applicable to all philatelic exhibits of every size, class or type.

This manual sets forth the exhibit evaluation criteria, detailed explanations of the principles and specifics of their application to the various exhibit types. It also provides a glossary of terminology so everyone has a clear understanding of the meaning of the words and terms as used in the context of philatelic exhibiting.

Feedback to Exhibitors

Exhibitors desired more substantive response from judges about their exhibits. Many exhibitors were not receiving any written comments on scored exhibits. The points were not seen as useful indicators of how to improve an exhibit and unless the exhibitor attended the show and sought an at-the-frames critique, there was no feedback. The majority was being left out.

In response, CANEJ determined that the most substantive and useful exhibit evaluation comments would be a written form, prepared by the assigned first-critique-response judge for each exhibit, to be returned to the exhibitor. A new *Uniform Exhibit Evaluation Form* (UEEF) was created. Precedence for this type of form already existed in the uniform score sheet that had been devised for One Frame Class exhibits. The new form provides space for comments on the major evaluation criteria used for all exhibits.

The new form follows the basic format of a similar form developed by David Piercey and Charles Verge of the Royal Canadian Philatelic Society. Their work is hereby acknowledged.

Judging Criteria

Various sets of exhibit judging criteria, relative weights and inconsistent terminology have evolved over time. These have led to some misconceptions and misapplications that in turn resulted in confusion and misunderstanding.

Adherence to principles of simplicity and consistency promises clarity and understanding by all. The criteria and weights currently in place for most FIP classes and the APS Postal and Revenue Divisions are long-standing standards. Only a clear understanding of what each means in the context of a philatelic exhibit is required. This single evaluation scheme can be readily applied to all exhibits.

Uniform Philatelic Exhibit Evaluation
A single set of judging criteria, and their relative weights, for all philatelic exhibit classes, divisions and sizes (except Youth Class).
 Adopted by APS Board, March 5, 2010

<i>Uniform Philatelic Exhibit Evaluation</i>		
Treatment and Philatelic Importance		30%
Treatment	20%	
Philatelic Importance	10%	
Philatelic and Related Knowledge, Personal Study and Research		35%
Philatelic Knowledge	25%	
Personal Study and Research	10%	
Condition and Rarity		30%
Condition	10%	
Rarity	20%	
Presentation		5%
TOTAL =		100%

These criteria, their components, specific details and notes on their application to the various Classes and Divisions, and a *Glossary of Terms Used in Philatelic Exhibit Evaluation* form the major part of this manual.

Clarity of understanding and application of judging terminology and criteria, and their component elements, is the goal of this new *APS Manual of Philatelic Judging* and the subject of programs at WSP exhibitions.

Philatelic Exhibit Evaluation Criteria

<i>Treatment and Importance</i>		30%
Treatment	20%	
<i>Scope and Limits</i>		
Organization and Development		
Balance		
Clarity and Ease of Understanding		
Subject Completeness		
Relevance		
Importance	10%	
Subject Importance		
Philatelic Importance		
Philatelic Completeness		
<i>Philatelic and Related Knowledge, Study and Research</i>	35%	
<i>Philatelic Knowledge</i>	25%	
Selection and Application		
Related Text / Brevity		
Correctness		
<i>Personal Study and Research</i>	10%	
Personal Study		
Original Research		
Analysis and Evaluation		
<i>Condition</i>		10%
<i>Rarity</i>		20%
Challenge		
Difficulty of Acquisition		
Scarcity		
<i>Presentation</i>		5%
General Layout		
Attractiveness		
<i>TOTAL</i>		100%

Forms for Judging

Numerous forms have been developed, collectively and individually, for use by judges during the judging process, i.e., at the frames during judging. Some of these forms conform to FIP scoring sheets wherein points are utilized as a primary tool. Others make a point of avoiding “point scoring.” Some provide check-off spots for indicating strength or weakness. Others use “plus” or “minus” with listed criteria. Most provide space for specific notes of observed strengths and weaknesses and suggestions for the exhibitor to consider.

Attempts to reach consensus on a given form to be used during the judging process came to grief on the rocky shores of differences in strongly held personal preferences. In the end, it was concluded that judges should use their form of preference. It is not the form that is important, but rather the substance of the result and the ability to use it effectively in providing substantive and meaningful written commentary to the exhibitor.

Evaluation Form for the Exhibitor

A simple *Uniform Exhibit Evaluation Form* (see form below) providing space for comments, recommendations and suggestions by the judges to the exhibitor is to be used. The intent of this form, which will be given to the exhibitor, is to provide substantive, constructive feedback on various aspects of the exhibit noted by the judges, including suggestions for improvements, clarifications and corrections aimed at improvement. The responsibility for completing this form rests with the judge who is assigned the critique first response for the exhibit, taking into account any specific comments offered by other members of the jury.

The only exceptions to the use of the *Uniform Exhibit Evaluation Form* are the Youth Class, where the progressive emphasis on philatelic merit with increasing age is an important concept that is retained, so the *Youth Exhibit Evaluation* form continues to provide for this, and the Literature Class (see Chapter 23A).

See Chapter 4, page 20: Using the UEEF

Conclusion

This single evaluation system for all philatelic exhibits rests on a foundation of clear understanding, simplicity and uniformity of application. It is linked to a means for providing substantive meaningful written feedback to exhibitors with the understanding that they are relating them to the same criteria in the same terms as the judges offering them.

New sets of criteria and hazy, obtuse terminology that leaves everyone puzzled is avoided. Everyone involved – exhibitors (both current and prospective) and judges – should have a clear understanding of the meaning and application of the evaluation criteria.

The Future

Philatelic exhibiting is still evolving. A number of new ways to craft and develop exhibits have appeared in recent years and these promise to be only the beginning. The principles should be seen as flexible guidelines that can be conformed to and become supportive of new approaches as well as the older or more traditional ones. Novel concepts should be viewed with favor.

APS World Series of Philately Uniform Exhibit Evaluation Form

Show _____ Date _____ Frame Nos. _____

Exhibit _____

Division _____ Class _____ Award _____

Evaluation Judge _____ Chief Judge _____

Title and Treatment

Title/Title Page: Subject title, scope, limitations, fit (*included in Treatment*)

Treatment: Development, clarity, balance, relevance, subject completeness 20%

Importance: Subject importance, philatelic importance and completeness 10%

Knowledge, Study and Research

Philatelic/General Knowledge: Selection and application, brevity, correctness 25%

Personal Study and Research: Analysis and evaluation, original and secondary research 10%

Rarity and Condition

Rarity: Challenge, difficulty of acquisition 20%

Condition: Physical condition and appearance in light of quality obtainable 10%

Presentation

Presentation: General layout, attractiveness 5%

Comments and Recommendations (use reverse as necessary)

3

Judging Criteria Explained

General Principle:

Exhibits should be judged on how well they fulfill their declared purpose as set forth on the title page

All philatelic exhibits of every type, class and size (except Youth Class) will be judged using the criteria explained in this chapter. These are the principles of philatelic exhibit evaluation. Succeeding chapters will discuss specific applications within exhibit classes, divisions and sub-divisions (types).

Treatment

20%

Subject Scope and Limits
Organization and Development
Clarity and Ease of Understanding
Balance
Relevance
Completeness

Subject Scope and Limits

- Are the purpose, scope and limits of the exhibit clear?
- Is the subject and defined scope appropriate for space allowed?
- Does it lend itself to comprehensive coverage in the allocated space (e.g., 16 pages for a one-frame exhibit)?

The exhibit subject, scope and purpose must be:

- Clear and well defined. The title should convey what is to be seen. The exhibit concept must be readily apparent from reading the title page.
- Logical and appropriate for comprehensive coverage in the space allocated, i.e., a well-fitted scope in both range and depth.

The exhibit must present a complete and concise story.

Scope and limits must be correct in their *philatelic context*, that is, logical and sensible for the subject and not exclude important aspects.

Scope and limits that are narrowly drawn to exclude major or key subject aspects or items of philatelic importance that logically should be included are self-limiting by definition and subject treatment is evaluated accordingly.

For example, an exhibit of the development of United States Airmail from 1919 until 1934 purposely leaves out the important and difficult May 15, 1918 flights and is self-limiting. An appropriate deduction in “treatment” should be made.

Organization and Development

- Is the organization and development scheme clear?
- Is the organization and development in keeping with the defined scope and limits?
- Does the organization and development make the subject easy to follow and understand?
- Is there creativity or originality in the organization and development?

The exhibit organization and development scheme should be readily apparent and lend itself to a clear and easy reading and understanding of the subject throughout the exhibit. A cohesive, readily understood organization, explanation and interpretation of the subject is desired. The focus of the exhibit must always center on the subject story line.

The exhibit should have an integral "golden thread" bringing it together as a single overview of the chosen subject.

In a thematic exhibit, a plan is the guide by which most of the above stated goals are achieved and is therefore a requirement. Plans may also be helpful for other types of exhibits. The exhibit shall use philatelic and other material as required or allowed by the appropriate discipline (traditional, aero, display, thematic, etc.)

Clarity and Ease of Understanding

- Does the exhibit follow its declared development scheme, outline or plan?
- Is text well-placed and emphasis made where appropriate?

Clarity and ease of understanding begins on the title page and is important throughout the entire exhibit. Prominent “chapter” or section heads, in keeping with the basic outline, and utilization of sub-heads enhance exhibit clarity.

Balance

- Is the exhibit balanced in relation to the defined scope and organization?
- Does the displayed material reflect its appropriate role and importance in the story?

All aspects of the chosen subject should be included with emphasis (allocation of space) in relation to importance within the exhibit. In this context, allowance must be made for the amount of material potentially available.

An excessive showing of one period or aspect and a thin showing of another is an exhibit out of balance. Balance should harmonize importance and representation.

Relevance

- Is the subject line advanced by each item? What role does each item play within the exhibit?
- Are all the items exhibited relevant to the subject where placed?
- Does the text relate with the specific aspects of the items being shown?
- Is there duplication?

It is expected that every item displayed is essential to the development of the chosen subject. Each piece shown should have meaning within the exhibit and advance exhibit development.

Items that do not enhance the development and advancement of the story are either superfluous or redundant; both are highly discouraged. With limited space to present the story, none should be wasted on a favorite cover if it does not move the story line.

Duplication should be avoided, regardless of rarity or expense. However, similar items may be used in different parts of an exhibit to show different aspects.

Completeness

- Is the exhibit complete? Are any important items missing?
- Is the subject dealt with comprehensively?
- Are all essential parts of the storyline included and adequately represented?
- Are the exhibit's opening and closing logical and appropriate for the subject and scope defined?

The exhibit should be comprehensive for the declared scope (completeness in relation to scope) with the key items present.

The exhibit beginning point should not be arbitrary based on what is available to the exhibitor, but should be meaningful for the chosen subject. A key or power piece used on a title page or as a beginning may be out of context with the subject development and, therefore, mislocated. The item is best used in its logical and proper place within the exhibit.

The exhibit ending should be a logical final section or end point and may also, when appropriate, provide a summary. Exhibits must not tail off or suddenly stop without logical closure.

Importance

10%

Subject Importance

Philatelic Importance

Exhibit Importance

Subject Importance

- Does the defined subject area have range and depth?

Subject importance requires ***an evaluation of philatelic significance of the subject chosen by the exhibitor, in terms of its scope, degree of difficulty of the subject and philatelic interest of the exhibit, within its exhibiting class or division. No comparisons of the importance of exhibits from one class/division with exhibits from another class/division should be made.***

Broad subject areas that display range and depth in a comprehensive treatment are more important than narrowly drawn exhibit subjects that are self-limiting and shallow. Exhibits of greater philatelic complexity are generally considered more important than their opposites. The philately of small countries is not necessarily less important than that of large countries.

Consider range, depth and impact of the subject in philatelic, revenue or subject history, not only globally but also its affect regionally or nationally.

A long running definitive issue which developed over a period of printing advancements, service improvements and rate changes will have more importance than a short-lived issue during a time of simplicity for rates and services, regardless of its time period. Development of the railway system in the transportation and distribution of mail had a greater impact, and has greater subject importance than the Pony Express, even though the acquisition costs of the latter philatelic material are greater.

Modern or obscure subjects do not necessarily equate to unimportant subjects.

Conversely, scarce (not necessarily rare) and classic material does not necessarily equate to important subjects.

Philatelic Importance

- Does the exhibit include the key items?

The importance of the items displayed is tied directly to the exhibit subject and its development. Ideally, the exact items for particular events are shown and correct representative items (exemplary pieces) are used to show general points (e.g., rates). Commercially used covers are preferred when they can be used to make the desired point. If the only existing material is philatelically inspired or contrived, the exhibit should not be penalized for its inclusion.

Philatelic depth and diversity should be evident within the exhibit, evidenced by the inclusion of multiple rates, special mail classes, frankings, markings and the like.

Exhibit Importance

Exhibit Importance is the importance of the exhibit itself, taken as a whole in its philatelic area. An exhibit seen as a definitive showing of a subject or that provides a new perspective and insight to the subject by its organization, treatment or overall content, or an exhibit that is creative in concept and execution, has a greater *exhibit importance* than one that is more common in its approach and treatment.

Philatelic and Related Knowledge

25%

Selection and Application
Related Text / Brevity
Correctness

Selection and Application (Items Chosen for Exhibit)

- Are the items displayed correct for advancing the development?
- Are the items displayed correct and best to show the specific points being made?
- Is collateral material supportive, clarifying but not dominating?

Knowledge is expressed by the items displayed (choice) and their related comments.

Choice is the selection of the most appropriate pieces for the exhibit, with particular emphasis on how well the piece shows the specific point being made. Choice can also provide philatelic depth to the exhibit through the utilization of items with multiple aspects of philatelic importance and interest.

Material displayed must be chosen, analyzed and applied to fulfill and advance development. Each item should advance the story line.

Both subject and philatelic knowledge are shown by items properly chosen, presented, utilized and analyzed.

A “wrong choice” seeking to achieve representative completeness is a matter of *knowledge* (what do you know about what you have?) not *treatment* (what are you doing with what you have?).

Related Text / Brevity

- Does the text clearly and concisely explain the essential points of the items displayed?
- Is the text focused on the exhibit subject?
- Does the text easily and readily lead the reader through the story?
- Is the information given balanced against the plan?

Write-up should be the optimum length to convey the essential point(s) of each item in the context of the story at the point where it is shown. Focused write up emphasizes importance to the story. Why is the item shown where it is in the story? Guiding principle: *Stay on point*.

Concise text conveys the essential aspects easily, quickly and accurately. Long, protracted text tends to lose the essentials within it, minimizes impact and discourages the reader/viewer.

Exhibited items may show aspects unrelated or irrelevant to the subject story line at that point in the exhibit (even though they may be of considerable interest in their own right). These may be either left unmentioned to speak silently or cited very succinctly as ancillary information to show breadth of knowledge, but carefully and in a way that clearly shows secondary importance.

Correctness

- Is the information provided and analyses made correct?
- Are there significant deficiencies or errors?
- Are the correct items chosen for display?

The information provided must be factual and analyses correct. *Exception:* A creative work of fiction, not intended as factual.

The pieces shown should be both correct and important for exhibit development, comprehensive coverage and representative completeness.

A high degree of knowledge in the chosen subject is expected. This is reflected both in the material chosen to best develop and illustrate the subject (see Selection and Application above) and also in what is written to describe the important aspect(s) of the material shown. Reasons for the presence of items should be prominently evident. Related ancillary information may follow, such secondary discussion helping to show a complete understanding of the subject, but it should not dominate the presentation of primary information.

Evaluate whether there are any unanswered questions about the material shown relating to the subject and goals of the exhibit. Exhibitors should anticipate what questions may arise from the inclusion of any material and proactively answer such potential queries.

Personal Study and Research

10%

Personal Study and Research *Original Research* *Analysis and Evaluation*

Study and Research

- Is all essential information provided?
- Are available resources and research used successfully?
- Is there evidence of original research (information not found in the usual references), documented with supporting data and essential findings integrated into the exhibit?

Personal study is evidenced by the proper analysis of the items displayed and their proper application in the exhibit.

Research is the presentation of new facts related to the items displayed. Research can be either primary research reaching new conclusions about the material or secondary research that condenses, clarifies or corrects previously presented information.

Evidence of definitive original philatelic or non-philatelic research about the subject or material presented is of substantial importance.

Subjects that have been extensively researched previously should show evidence of significant personal study to compensate. (*Revised March 5, 2010*)

Analysis and Evaluation

- Are displayed items analyzed or merely described?
- Are the items properly analyzed?
- Is the analysis in keeping with the subject line?

Items shown must be analyzed to demonstrate knowledge of their significance and their representative roles in fulfilling exhibit development. Appropriate emphasis must be provided on the role of the items and their importance in the advancement and development of the exhibit.

The essence of philatelic and related knowledge is response to the “how” and “why” questions. Analysis integrates the item into the context of the exhibit.

Condition

10%

- Is the condition of displayed items the highest level of quality for the type of material?
- Are postmarks and manuscript markings legible?
- Are stamps, vignettes and labels in good condition?
- Are repaired items described as such?
- Does the exhibit include many overpaid covers?

Condition of items varies and the quality obtainable must be considered. The quality of the material presented should be the best that exists for the subject shown. Conditions adversely affecting quality should be noted.

Excellent condition and appearance (both cover and stamps), with clear legible cachets and postal markings, is desired.

Repaired or enhanced items must be described as such.

Correct franking is part of condition. Overpaid covers should be avoided where possible. In some cases, contrived philatelic covers may be the only way in which a specific aspect, such as markings or usages of high-valued stamps, may be shown.

Postage rates should be analyzed and over or under franking noted and explained. In many cases over-franked covers are done for convenience, such as the correct values to make the rate were not at hand. These are not philatelic contrivances in most instances and should be noted by the exhibitor.

Rarity

20%

Challenge Difficulty of Acquisition

- Do the exhibit subject, scope and imposed limitations challenge the exhibitor?
- Are the subject items that are difficult to acquire or elusive included?
- Do the displayed items include the unusual and show diversity?
- Are the rare items of the exhibit subject shown?
- Are newly discovered items displayed?

Rarity in the applied context is an amalgamation of several terms and meanings as reflected by the above questions. *Rarity* is extant number. *Difficulty of acquisition* may indicate either the challenge of item discovery or an indication of the time necessary to find and acquire. *Rarity* is not necessarily equated with or proportional to monetary value. *Scarcity* is related to supply vs. demand rather than number extant.

While there are various definitions for “rarity” and “scarcity,” in order to achieve clarity and consistency within the judging corps and avoid confusion between the jury and the exhibitors, the definitions stated above are those that will be used and adhered to when exhibits are being evaluated for the 20% of the final medal level represented by “rarity.”

The material shown should go beyond that which is most easily available for the subject.

The exhibit must include the full range of items for the subject including those that are elusive (implying rarity in the narrowed definition) or unusual. Inclusion of such material adds depth and interest to the exhibit and evidences both knowledge and comprehensive representation.

Presentation

5%

General Layout *Attractiveness*

General Layout

- Is the layout efficient and effective?
- Is the exhibit space utilized effectively and properly for showing relevant philatelic material and write-up?
- Does the overall presentation lend itself to clear understanding of the exhibit as a whole?

Attractiveness

- Is the overall appearance of the exhibit attractive?
- Is the exhibit consistent in its presentation, clean and neat?

Presentation – the neatness and effectiveness of layout and overall attractiveness – is an unchanging consideration that applies equally to all exhibits.

“Overall presentation” is seen in techniques of presentation, such as prominent section heads and use of running headings and subtitles to make the subject easy to understand and the story easy to follow. “Emphasis” in this context is achieved by style of presentation as well as content.

The material must stand out, encouraging viewer interest. The philatelic items must always be dominant.

The exhibit should be neat, clean and the material prominently displayed.

Illustrations of postal markings are necessary only when the originals are not clear to the observer. When required to prove the subject point, illustrations of the reverse side of an item may be done with a photocopy or other reproduction.

Reproductions should be apparent as such, either by description or by altered size. Color photographs, scans or reproductions should be 75% or 125% where there might be confusion as to whether or not an actual philatelic item is being shown. It is recommended that the actual magnification of each reproduction be stated.

Artistic choices such as paper color, font style and size, and page headings, logos or borders should be used with restraint; if at all. The objective is to not detract from the philatelic material.

4

Using the Uniform Exhibit Evaluation Form

The purpose of the Uniform Exhibit Evaluation Form (UEEF) is to provide written comments from the judges to all exhibitors. The “Uniform” refers to using the same form to both evaluate all classes, divisions and sizes of exhibits (except Youth Class)..

How the UEEF is used may vary slightly as directed by the Chief Judge or the personal preferences of each philatelic judge, but use should generally follow the guidelines in this chapter.

In addition to providing written comments on specified exhibits, many philatelic judges find it useful to use the UEEF to:

- Take notes at the frames prior to evaluation, and
- Prepare commentary for the formal Judges Critique session with the exhibitors.

It makes sense to use the same form throughout, however, some philatelic judges have developed other forms for making notes while judging at the frames. Nothing in these guidelines is meant to compel using the UEEF instead of another form. Each judge is free to choose the method of making notes during judging.

Caution: The percentages shown to the right of each of the major criteria are for guidance on the *relative weight* in the overall evaluation. They are not numerical scores. Some philatelic judges may wish to score exhibits as part of their personal judging at the frames, but such scores are not to be made part of the comments given to exhibitors.

Using the UEEF at the Frames

Note: See Chapter 3 for detailed explanation and guidance on the meaning of each criteria against which all exhibits are judged.

There is no requirement to make notes in every section of the UEEF, but the following approach may be useful when the philatelic judge is evaluating the exhibit at the frames.

1. Step back from the exhibit, especially a multi-frame exhibit, and assess the overall **Presentation** first. An exhibit fulfills the requirements of a neat appearance if there are no visually distracting aspects. Note the overall impression given by the general layout (positive or negative) and any visually distracting elements (other than **Condition**, which is covered below). Occasionally an excellent presentation technique is utilized to solve a challenging situation, and a favorable note can acknowledge that achievement.
2. The **Title Page** is a key part of the exhibit. Every title page should be read as it appears in the exhibit. This is not an option, as frequently the title page will have been revised from the version sent to the judges in advance. The title page should provide a clear statement of the exhibit subject, purpose, scope and limits. This assessment of the title page is included in the evaluation of **Treatment**; the title page is not evaluated separately. Note of the title page’s strengths and apparent deficiencies. If the exhibit includes a plan (numbered, bullets, or narrative), comment (positive or negative) on the effectiveness of the plan in supporting the

statement of purpose and scope. If the exhibit lacks any outline or plan, the judge may wish to come back to that point with a comment if **Treatment** is found to be poorly organized or inadequately developed.

3. An exhibit, regardless of type, should develop and flow much like a short story when taken in as a whole. An exhibit fulfills its requirement for **Treatment** when:
 - The story unfolds logically, and
 - The story has a beginning, a middle and an end, and
 - The story is balanced, giving appropriate weight to each part of the story according to the role that part plays in telling the complete story.

Treatment may be most easily evaluated by viewing the ending after reading the **title page** and then selecting some pages within the exhibit. If the judge becomes disoriented or lost within the exhibit or cannot understand how selected pages fit within the story as outlined, it is likely that the treatment is faulty. Note (positive and negative) how the exhibit story is developed, including whether or not the exhibitor takes advantage of an exhibit outline or plan, chapters, headings and sub-headings, and other ways to organize and tell the story in a logical manner. Likewise, note if the exhibit does or does not have a logical ending or conclusion.

4. Examine the elements of the exhibit for **Condition**. Note any discrepancies (positive or negative) from the expected condition.
5. Assessing the **Rarity** of the items displayed depends upon the philatelic judge having knowledge of what constitutes scarce and rare items within the exhibit subject and scope. An exhibit fulfills its requirements for including rare items when it includes a high proportion of what may be expected. Note (positive or negative) the extent to which the exhibit fulfills its requirements.
6. **Philatelic and General Knowledge** is evaluated by examining the items chosen for display and the accuracy and appropriateness of the exhibit's write up about them. Note write-up omissions that should have been included to accurately identify, analyze and integrate the item into the exhibit. In addition to philatelic knowledge, the extent and correctness of general knowledge is evaluated, particularly in certain types of exhibits such as Display, Thematic and some types of Illustrated Mail. Make separate notes on philatelic knowledge and general knowledge.
7. **Personal Study and Research** is evaluated by noting the results and conclusions of the exhibitor's research or instances of discoveries. The exhibitor should draw the viewer's attention to such research lest it be overlooked. Note the extent of personal study and research found. If no personal study and research is evident in the exhibit, the philatelic judge must have knowledge of the subject to assess missed opportunities. Make notes to guide the exhibitor to those opportunities, if they exist.
8. Assessing **Importance** requires careful application of the criteria: subject importance, philatelic importance and philatelic completeness (see pages 13-14). It is assessed last, when the overall exhibit has been examined.

Using the UEEF to Prepare for the Judges' Critique

If the philatelic judge made notes using the UEEF, it is easy to summarize and transfer those comments to the final UEEF that will be given to the exhibitor. If the philatelic judge used a personally developed form, that task may or may not be more difficult. In either case, the UEEF used at the Critique should be the one that will be given to the Chief Judge for review and eventually given to the exhibitor. Consider the following guidelines:

Summarize the important comments.

- It is not necessary to have a comment for every criterion.
- The comments should be either recognition for exceptionally good work or suggestions for improvement.
- Details and minor items (e.g., misspelled words) should be discussed at the frames and not at the formal Critique, so they should not go on the UEEF used at the Critique.
- Suggestions for improvement should be in proportion to the medal level. Gold medal exhibits will have far fewer suggestions than bronze medal exhibits.
- Suggestions for improvement should focus on what the exhibitor can do to improve the exhibit without great expense. Suggestions in the areas of Treatment and Knowledge, Study and Research will have the most leverage and the most value to the exhibitor.

Philatelic judges sign the UEEF. Sometimes the handwriting is not easily read, so it is useful if the philatelic judge also includes a contact (email or telephone) for follow-up questions. Some judges believe that when the show is over the job is over, but most want to provide constructive assistance. It is a judge's personal choice to offer further help and mentoring to exhibitors, but the judge's legible name on the form is required.

The philatelic show committees may be willing to photocopy the completed UEEFs before they are given to the exhibitors and give the copy back to the judges. This is very useful to the judges who follow the progress of the exhibitor and the exhibit for future reference.

Title Page and Synopsis

Title Page

The exhibit must be clearly and sharply defined on the title page, by the title / sub-title and statement of purpose and scope. The theme or subject should be easily understood based on the title page with the parameters, limitations and purpose clearly defined.

The title page introduces the exhibit to the viewer. It is an invitation to look at the exhibit. It defines the exhibit, stating what the exhibit is, its scope, its scheme of organization and development, and its presentation. It should also provide any keys required by the viewer to fully understand the exhibit.

Title is logical and portrays a clarity of subject and intent of exhibit.

Scope is conveyed by a brief statement of what is included and the bounds or limits.

Organization and development can be conveyed by a brief statement or by means of a simple outline or plan. If the plan is laid out, keep it simple, using only the few primary outline headings. Let the development and layout within the exhibit take care of the rest.

Presentation is simply a statement of how the layout is done and its essential contents.

Keys for understanding are explanations that the viewer needs to fully understand the presentation.

What goes on the title page regarding illustrations or philatelic items is strictly up to the exhibitor. This is a page where material outside the scope may be shown such as a collateral item or precursor, but it should attract the viewer and introduce, clarify or assist in overall understanding the subject. Actual items should be shown rather than photocopies or pictures cut from magazines, etc.

Synopsis Page

A synopsis page, provided in advance of the exhibition, has proven helpful to both the exhibitor and the jury. However, a synopsis page is not a requirement. It is not judged and it has no direct bearing on the evaluation of an exhibit. The guidance on the synopsis page is provided for the benefit of those who choose to use it.

A synopsis introduces the exhibit to the *judges*. The judges are the only ones who will ever see the synopsis. It is the exhibitor's opportunity to tell the judges what they really need to know about the exhibit. The intent is to help the judges understand and appreciate the exhibit.

It should provide insights directed to educating the judges about essentials of the exhibit. Particular emphasis should be given to research, importance and explanations of key points, both present and absent. It should not repeat or restate the title page, as it is usually provided to the jury together with the synopsis. The synopsis is a different instrument with different mission.

Simple guidelines for an effective synopsis:

- *Use the same title* and sub-title as on the exhibit title page.
- *The organization of the synopsis* should be *in line with the judging criteria*, not in line with the organizational scheme used for the exhibit. By addressing the basic judging criteria, most questions the judge may have will be answered, or at least addressed.

Treatment: Development, completeness, balance and correctness

Philatelic Importance: Relative importance in collecting area

Philatelic and General Knowledge, Personal Study and Research:

Analysis and evaluation of items displayed; original research

Rarity: Rarity and significance of items displayed

Condition: Condition of items shown in light of quality obtainable

Presentation: General layout and attractiveness

Use these as the headings within the synopsis and directly relate each one to the exhibit. Be brief and to the point.

- Emphasize research that may have been done, especially original research as it is given great consideration. If you don't tell, they will never know.
- Limit the number of key items listed to those that really are (why they are key items will be revealed in the context of the exhibit, not in the synopsis). Remember, a key item is key to the story or subject, not necessarily the rarest or most expensive.
- Add: One key reference, maybe two. Avoid the long list of everything known to have ever been written on the subject as it will deter the judge from looking for any of them. This is the exhibitor's chance to help give the judges a basic understanding of the subject. Give precise bibliographic citations such as volume and page numbers.

Conclusion

Both the title page and the synopsis are done *last in time*, i.e., after the exhibit as a whole has been completed. Both should reflect the finished exhibit as it finally is, not as one may have originally conceived it. Very often there is a big difference

Both the exhibit title page and the exhibit synopsis can go a long way in enhancing the success of an exhibit. They are, however, two entirely different creatures, created for two entirely different audiences for different reasons. It is important to know the differences and make each one as effective as possible. When done correctly, they will complement one another and promote success by answering potential questions and addressing doubts formed by the viewer.

6

Traditional Exhibits

Traditional Exhibit

A Traditional Exhibit focuses on stamps. Philately by definition is “the collection and study of postage and imprinted stamps.” Thus “traditional,” the cornerstone of the stamp collecting hobby.

Compositional Elements

Stamps are postal emissions of a governing body, either local, national or supranational, indicating payment of fees imposed to transport mail through the postal system.

Compositional elements also include, but are not limited to:

- Postage stamps, unused and/or used, which indicate a particular form of mail delivery or deficiency payment. Included are official stamps, postal tax and semi-postal issues.
- Related specialized items, including but not limited to postal forgeries, postally used fiscal stamps or fiscal stamps authorized for use as postal payment.
- Para-philatelic or governmental items may be included where appropriate, e.g., to display sequence of events, dates of issue.
- Intended purpose(s) developed via usages.

Related postal history aspects may be discussed but should not overwhelm the exhibit.

The traditional exhibit embraces virtually all aspects of philately from pre-production material through the usage of the issued stamps on mail. It presents a comprehensive look at the subject stamps from their inception to their demise, including:

- ***Pre-Production Material (also referred to as “archival material”)***

Everything produced for the subject issue up to actual production, e.g., design art, essays, die proofs (including progression), color trials, plate proofs.

- ***Production Aspects***

Exemplars of the issued stamps and all aspects of production, e.g., sheet and pane layout, margin markings, paper and watermarks, printing, gum, perforations, printing varieties, flaws, errors, freaks.

- ***Availability***

Introduction (including first day of sale), distribution, limitations, quantities, specimens, withdrawal, demonetization.

- ***Usage***

A broad and diverse range of usages to show the full spectrum of how the stamps were used, including different mail types, special postal services, origins and destinations, users, carriers and routes.

In general, this sequence, the life sequence of the issue(s), is the expected organizational scheme of a typical traditional exhibit.

Treatment

The basic organizational structure of a traditional exhibit is fairly well set by the life or time sequence for a stamp issue: pre-production, the aspects of production and the usages. Aspects of production usually follow their time line, with usages grouped together by types of use rather than date.

The basic purpose of the issue(s) may guide the organizational scheme of the exhibit.

- ***Stamps Issued for Specific Rates, i.e., Rate Issues***

Stamps issued in denominations paying specific rates. These are usually shown by stamp denomination, wherein the sole usage paying the rate for which the stamp was primarily produced is prominently shown, usually followed with other uses (multiples, mixed).

- ***Stamps Issued in Non-Specific Denominations, i.e., Make-Up Issues***

Stamps issued in a range of denominations intended to be used in combinations to make up desired rates. These are usually shown by types of usage rather than by stamp denomination. There may, however, be incidental rates or rate combinations met by solo usages.

Traditional exhibit treatment may require selectivity to concentrate on items showing key points or usages important to the issue at the expense (or even omission) of more common material. Treatment favoring key material outweighs perceptions of imbalance or incompleteness as it displays knowledge of the material and both judgment and skill in assembling its most meaningful showing.

Each stamp included within the scope need not be shown equally. Every production variety or plate position need not be shown. Representative examples are expected.

Pre-stamp or stampless items included as a prolog must be subservient to the subject postal emissions.

A traditional exhibit focuses on the stamps. Postal history (routes, means and markings) is subservient to the stamps and their usages. Usages focused on markings or routes are a fault.

Importance

In assessing the importance of the exhibit, consider . . .

- How much of the key material of the chosen subject is present.
- The significance of the subject within the philately of the country or area exhibited.
- The significance of the subject on a worldwide scale.

Subjects that are either highly complex or important within their region or country are more important than simple or minimally significant subjects.

Knowledge, Research and Personal Study

Selection of the usages should show knowledge of rate history and the reasons why the denomination was issued. If the issue was in general use for many years, there may be numerous rates for the denominations over time.

Research of minor aspects, such as small plate flaws, should not overwhelm the rest of the exhibit.

Examples selected to show usage should include items that display unusual aspects of postal history and/or rarity. Such choices demonstrate a broad knowledge base of the subject.

Philatelically contrived usage may be the only usage of certain issues or values. Such usages are acceptable when properly described and correctly analyzed.

Rarity

If pre-production material is rare, the write-up should explain this. If it is non-existent, the synopsis should say so.

Pieces such as the largest known multiple or panes/sheets should be included where they expand the knowledge of the issue. The use of multiple pages to show a full sheet as issued will include marginal markings and clarify the locations of major varieties. Rare panes, blocks or sheets should be shown in the context of their importance to the story and not simply because they may be the only known examples.

Selected usages should include unusual items indicative of secondary knowledge peripheral to the main subject.

Presentation

Many items that are relevant to the coverage and development of the subject may be of an unusual size. Creativity of display is encouraged.

Postal History Exhibits

Postal History

The emphasis in a postal history exhibit is on *means of transport, routes, rates, markings, usages* and other postal aspects, services, functions and activities related to the historical development of postal services.

Compositional Elements

- *Postal History exhibits contain material carried by, and related to, official, local or private mails.*

Postal history includes folded letters, outer letter sheets, postal cards, postcards, envelopes, newspapers, parcel wrappings, parcel tags and any other items that have been handled by a postal system. All such items are generally referred to as “covers” for convenience.

Unused stamps and mint postal stationery items are not usually appropriate for postal history exhibits. However, stamps that were prepared but not issued due to death, invasion, inflation or other unanticipated conditions are a part of the postal history of a country.

Paper ephemera (maps, prints, decrees and similar associated materials) related to the postal history subject being studied may be included in moderation if it is contemporaneous and helps explain the postal history subject.

- *Marcophily (postmarks) exhibits show classifications and/or studies of postal markings related to official, local or private mails on covers, adhesive stamps and other postal items.*

Used stamps may be included in a Marcophily exhibit.

- *Historical and Social exhibits examine postal history in the broader sense and the interaction of commerce and society with the postal system.*

Historical and Social exhibits include material developed by commerce and society for use in the postal system and may include non-philatelic material where relevant to the subject. The non-philatelic material should be incorporated into the exhibit in a balanced and appropriate manner in such a way as to not overwhelm the philatelic material.

Examples of Historical and Social Subjects

Telegram services
 Greeting cards (including valentines)
 Illustrated, pictorial commercial envelopes used in a postal system
 Studies of the effect of the postal system on commerce, society and industry
 Historical, local and/or regional studies
 Studies related to an event or historical landmark

Guidelines for Judging a Postal History Exhibit

Postal history, in contrast to some other types of exhibits in the Postal Division such as traditional, postal stationery, or revenues, has no general subject guidelines based on the material. A traditional exhibit, for example, has an expected sequence: pre-production material, issued stamps, varieties and usage. No such standard exists for postal history subjects.

Scope is wide open. It can range from a broad scope exhibit that explores the development of the entire postal system of a major country for its first several hundred years, to a narrow scope exhibit whose subject is the specific local post system of a single city or mail handling for a military unit in a particular war . . . and anything in between!

Treatment

The exhibit must clearly define its purpose and scope in the title page. Unless the subject is straightforward chronological development of a postal system, making the organization clear is also key to a good title page. An outline is often a helpful method to accomplish this. The title page is judged as part of “Treatment.”

Postal history exhibits concern the development of a postal system as shown by rates, routes, means, markings and usage. Good treatment will emphasize one of these aspects as the thread that unifies the story. The exhibit organization should follow that choice.

- If the primary emphasis is on *rates*, the exhibit sections should be rate periods.
- If the emphasis is *routes*, the sections should be geographic, main versus secondary routes or water, land and rail, etc.
- If the emphasis is *means*, the sections should reflect the major changes affecting transit time.
- If the emphasis is *markings*, the sections should relate to marking types.

Treatment that is not focused or switches back and forth between aspects or neglects discussing the secondary aspects is not good.

Postal history exhibits also include usage, i.e., covers franked with adhesive stamps. The focus of the exhibit may be usage of a particular issue, but often is not. When it is not, illustrating a rate, a route or a marking with a cover that includes nice to spectacular correct franking will enhance the rarity aspect of the exhibit.

A postal history exhibit by definition is about *development of a postal system* and thus has specific defining parameters such as a specific time scope (starting and ending dates), a specific geographic area, or a particular civil or military jurisdiction. Exhibit limits should be based on the chosen exhibit subject, not the collection. An exhibit with an arbitrary starting date (often the earliest in the exhibitor’s collection) or excluding an aspect where the covers are difficult to acquire (a short-lived local post, for example) loses credit.

Historical and social exhibits show the interaction of the postal system with society, events, commerce or the historical geography of an area and the effects the postal system has on humanity and vice versa.

There should be no unexplained gaps in the material that develops and illustrates the exhibit story.

The chosen aspect should dominate the organization, but good postal history exhibit write-up must also cite the other aspects. Including information about multiple aspects may require considerable explanation (write-up). Good exhibit treatment utilizes information placement (e.g., headings), summary tables and charts to make information easily accessible to the reader.

Importance

Importance in postal history is consideration of

- *Geographic area.* A country is usually more significant than a region, a region than a city, etc.
- *Placement of the geography.* Major ports (Liverpool, Marseilles, Hong Kong) or transit centers (Aachen, St. Thomas, Trieste) are more significant to world philately than similarly sized cities outside the main postal centers.
- *Importance and complexity of the postal systems* is often a reflection of the degree of economic development of the chosen geographic area, thus impacting philatelic importance.
- *Time period and time span.* Since a postal history exhibit shows development of postal services/systems, longer time spans or time periods when major developments take place have greater importance.
- *Routes.* Many water routes (rivers or sea-going) or railroads had specific periods when postal system development was more innovative or active than others.

When an exhibit pertains to development of a particular postal service (e.g. registration of valuable mail, parcel post, rail or airmail), consider the degree of innovation (first in the world vs. copy cat), the complexity of the service and the time span covered.

When assessing philatelic importance of military postal history, consider both the time span and impact of the relevant war and the complexity of the postal system (whether or not it involved innovations, improvisations or other unusual aspects).

In summary, ***a postal history exhibit subject gains philatelic importance based on the number and complexity of postal services or activities that it examines.*** An exhibit of a small rural county, settled after many postal systems were well established and not on any major postal route, will score very low in philatelic importance. A larger city (in the same county) that was settled early (in relation to the establishment of the postal system) and that is a port or a railroad hub (or both) is generally of much greater philatelic importance.

For *Historical and Social Exhibits*, half the importance weight is allocated to philatelic importance and half to the historical and social importance of the subject.

Knowledge, Research and Personal Study

A postal history exhibit should be focused on a particular aspect, e.g., rates, routes, means or markings, in the development of a service. The expectation is displayed in-depth knowledge of the primary aspect.

= If the focus is *markings*, there should be detailed information on dates of introduction and withdrawal of each particular marking (or a class of markings) and discussion of why and how they changed over time or were distributed to different post offices.

= If the focus is *routes*, expect such things as the opening of post offices, sailing dates, rail schedules or leasing of mail delivery contracts.

= If the focus is *means*, expect aspects such as system development, technological changes and advancements, and availability (schedule).

= *Rate* knowledge should include when particular rates became effective and how different classes of mail and services were charged (as appropriate to the subject).

Whatever the focus, the exhibit should also display knowledge of the other aspects, although not in as much detail. For example, if rates are the focus, interesting markings present should also be noted.

Analysis of rates and markings beyond the scope of the exhibit demonstrates depth of knowledge. For example, an exhibit of United States trans-Atlantic rates does not require either knowledge of the transit markings used by various European countries or the rates charged the recipient (and the markings associated with them). However, if this knowledge is shown, the exhibit

will fare better than one that discusses only the markings used in the United States and the rates charged to send the cover on its way.

Personal research is demonstrated when the exhibit shows new interpretations of how postal markings illustrate postal services, use of markings beyond recorded usage dates, routes that were in existence earlier or later than previously reported or other similar analyses.

Condition

Several factors must be considered when evaluating condition of covers. Reward covers that are the *best available for the time period and geographic area covered*.

Age of a cover is not the key factor when considering expected condition because paper manufactured with high rag content and an alkaline process should be expected to be in better condition than paper manufactured with recycled paper, groundwood pulp content or using an acid-based process. Folded letters with high rag content from the 1600s or 1700s should be in better condition than envelopes from the early 20th century when many papers were acid-based or sized. Paper quality is also affected by wartime (or more general) economic manufacturing restrictions. Also consider geography, as paper suffers in tropical climates for long periods. Military mail may evidence rough usage.

The clarity of markings on covers is important, especially for exhibits where markings are the focus. The condition of stamps on covers is generally not important, other than contributing to credit earned (or not) for rarity (difficulty of acquisition).

Difficult-to-acquire covers that have been damaged or that consist of poor quality paper that is not durable are often restored by a professional for both preservation and appearance for exhibition purposes. Such items should be noted in exhibit write-up as “restored.” It is acceptable to restore covers for preservation reasons, but not to alter, enhance or add markings.

Rarity

Consider the overall volume of mail carried, the length of time covered and population size. Economic conditions, wartime conditions and general literacy levels affect population.

Consider the amount of mail available to show a particular point, i.e., a specific rate, route or marking. Short-lived rates (e.g., inflation studies), markings (e.g., experimental machines or fancy carved cancels) or routes (e.g., Pony Express) should be rewarded.

A postal history exhibit that treats a subject in depth usually can be expected to show only a few major rarities while it may have many lesser ones. In contrast, a broad scope exhibit will need a larger number of major rarities to do well.

Presentation

The presentation challenges for postal history exhibits include many covers the same size, large awkward pieces, long envelopes (#10 size) and the need to include (on occasion) considerable write up.

Page layout should be aesthetically pleasing. Page layout is that all the same, leading, for example, to the “railroad track” effect or top-heavy/bottom-heavy pages, should be avoided. Better presentation will have overlapping or staggered placement of covers which allows write-up (text, tables and illustrations) placement in the spaces created by the cover arrangement.

Long covers should be mounted to make their philatelic relevance most apparent to viewers. They may be mounted on the diagonal and space left on the pages utilized for write up.

Text should not crowd the covers on the page. Text broken into paragraphs is both more pleasing to the eye and easier to read.

The size of maps and marking illustrations should not overwhelm the covers. The philatelic material must be the focus.

Aerophilately Exhibits

Aerophilately

The aerophilatelic exhibit should be . . .

A study of the development, operation or other defined scope of air mail services, shown and explained by the presentation of directly relevant items and the treatment and analysis of the aerophilatelic material.

Airmail is firmly tied to the development of aviation and is therefore primarily a product of the 20th century. As such, it has been considered modern in the philatelic world. Aerophilately is generally divided into three periods:

Pioneer Period	Up to 1918
Development Period	1918-1945
Modern Period	After 1945

The Pioneer Period runs later for some nations. Interest in the Modern Period is more limited after the mid-1970s, when the jet age became the standard and air transport of the mails routine rather than a premium service demanding special postage rates.

Compositional Elements

The primary interest is mail; envelopes (i.e., covers), cards, stationery, newspaper wrappers, which has been transported by air and which usually bears dates and indications of air transport. Items prepared to be flown but not flown for a legitimate reason may be included. Non-postal items documenting the pioneer period, e.g., air-forwarded forerunners to regular air postal services or early airmail flown by carriers where postal services were not available are considered important to the development of airmail.

Other items within the scope of aerophilately include:

- Adhesive stamps issued or overprinted specifically for use on airmail, even when used for other postal purposes. See *Role of Airmail Stamps in Aerophilately* below.
- Postal stationery, including aerogrammes, issued specifically for airmail use.
- Vignettes and labels (use on flown covers must be included)
- Message-containing items or messages dropped from the air.

Classing the Aerophilatelic Exhibit

Aerophilately lends itself to organization and development as . . .

- *Traditional Philately*: An exhibit of the production and uses of airmail stamp issue(s) should be seen and judged as traditional philately.
- *Postal History*: An aeropostal history exhibit, showing the development of means and routes with rates and postal markings, can be organized and developed in strict compliance with postal history principles and guidelines. However, it is best judged as aerophilately, which has evolved similar emphasis, rather than as postal history where its relatively modern origin and different underlying emphasis points may be misunderstood by postal history specialists.
- *Aerophilately*: An aerophilately exhibit can be organized and developed as either classic chronological aerophilately or along the lines of aeropostal history with emphasis on system or route development, the effects of advances in aviation technology, rates and/or postal markings.

- *Thematic/Topical*: Aviation and airmail development lend themselves to a wide range of thematic or topical approaches. Exhibits which are organized and developed as thematic should be judged in that division.
- *Display*: Display exhibits are allowed liberal inclusion of directly related collateral material within the aerophilatelic exhibit, such as maps, photographs, autographs, timetables, news articles, and correspondence. Aviation and aerophilately are rich in this type of material and aero-display exhibits have had notable success.

Supporting Material

In general, collateral supporting material must relate to a particular detail that is important and cannot be otherwise represented. The following may be included:

- Maps and drawings if they highlight a route or flight.
- Contents of a cover if it supports or confirms the subject point, enhances the understanding of the theme or confirms the authenticity of the item.
- Photographs essential to the illustration and understanding of the means and importance of airmail transport, in conjunction with appropriate aerophilatelic items.

In all cases, the aerophilatelic material must be dominant. Memorabilia (e.g., menus) may not be used except in the Display Division.

Aerophilately is inextricably tied with aviation development and many of the major personalities of aviation. Photographs abound of aircraft, pilots, crews, airports, crashes and events, all of which add a human side to aerophilately that is absent from other philatelic arenas. The temptation is great for an exhibitor to include more collateral material than is acceptable, overpowering the philatelic items. The limitations on supporting collateral material in open class exhibiting are liberalized substantially in the Display Division where greater opportunities for their inclusion and emphasis are afforded.

Treatment

The collecting of airmail, particularly in the first half of the century, was primarily focused on first flights and special or unusual flights and services. These were generally collected by area:

Country or associated group of countries
Route
Airline
Service (e.g., U.S. Government, army, navy)
Aircraft manufacturer

or by means of transport:

Heavier than air, e.g., parachute, glider, airplane
Lighter than air, e.g., balloon, dirigible
Pigeon
Rocket

and were generally arranged chronologically.

The primary thrust of aerophilately today is aerpostal history, the study of route or system development and extension, the impacts of aviation development (new airplanes with greater speed and range capability) and related airmail rates and postal markings.

The changes in aerophilately have brought new schemes in the organization and development of aerophilatelic exhibits. Even the aerophilatelic exhibits arranged in chronological order are now expected to speak to the underlying significance of the development, operation and scope of airmail services.

Much of the early airmail was philatelic in origin and intent (particularly first flight covers) and *in some cases the philatelic items are the only evidence of the event*. Experimental flights, survey flights, trial flights and even many inaugural flights on new routes may only have carried philatelic covers, but they represent an essential part of the story and should be accepted without reservation when used in the development context. Thus, a developmental aero exhibit may well include both philatelic first flight covers and subsequent commercial airmail in order to present the complete story.

Commercially used covers are preferred when they can be used to make the point. They should be used where possible, including, for example, to show the purpose of airmail route developments and operations.

Philatelic Importance

Philatelic importance in aerophilately is the measure of the role of the exhibit subject in relation to the overall development of airmail transportation. The exhibit of an area with a greater contribution to the development of the infrastructure of world airmail service is more important than an exhibit from an area with a lesser contribution. Exhibits of wide geographical areas, earlier aerophilatelic periods and longer time periods are considered more important than their opposites.

A general comprehensive knowledge of aviation history and airmail transportation development is a prerequisite for the evaluation of philatelic importance.

Philatelic depth and diversity should be evident within the exhibit, evidenced by the inclusion of multiple rates, special mail classes, frankings, markings and the like.

The classic period of airmail ended with the advent of air transport as the world standard and most of the airmail of today is not generally considered especially significant.

Philatelic and General Knowledge, Personal Study and Research

The correctness, and therefore significance, of the items displayed is tied directly to the exhibit subject and its development. Ideally, the exact items for particular flights or events are shown and correct representative items (exemplary pieces) are used to show general points (e.g., rates).

When viewed in historical perspective, aspects of airmail that had little contemporary significance assume substantial importance and become the objects of intense research.

Rarity

Many pioneer flights and most experimental, trial, and survey flights carried very limited numbers of covers (five or less in some cases), most of which were philatelic in intent but represent the only evidence of the event. Thus, although philatelic, they may be both rare and important.

Correct representative pieces for specific development events may be indistinct and therefore the objects of intense and prolonged search.

Recovered mail from crashes may be very limited (see “Crash Covers” section below).

Condition

Condition of aerophilatelic items varies and the quality obtainable must be considered. Excellent condition and appearance (both cover and stamps), with clear legible cachets and postal markings, will be rewarded.

Crash covers are an exception to the rule on condition, but postal markings applied to salvaged covers should be as clear as possible. The condition of recovered mail from a crash may vary drastically, from undamaged to requiring an ambulance cover for further transmittal. When crash covers are shown, the various conditions and postal procedures are important aspects of the story.

Correct franking is part of condition. Overpaid covers, once usual in many airmail exhibits, should be avoided. Postage rates should be analyzed and over or under franking noted and explained.

Role of Stamps in Aerophilately

The FIP Guidelines for Aerophilately show that airmail stamps are included in the arena of aerophilately.

Other items within the scope of aerophilately include . . .

Adhesive stamps issued or overprinted specifically for use on airmail, even when used for other postal purposes.

While this is true, it is so only within the context of the basic definition of aerophilately, not in the sense of “traditional” philately.

Aerophilately is the study of the development, operation or other defined scope of airmail services, shown and explained by the presentation of directly relevant items and the treatment and analysis of the aerophilatelic material.

In other words, aerophilately is flown covers! Airmail stamps are included in aerophilately but only within the described context, not simply as stamps per se.

The first and major consideration is:

What is the declared scope, intent and purpose of the exhibit?

If it is a study of the design, development, production and use of airmail stamps, it is traditional philately. It remains so even if all the uses are airmail (as they will be with most U.S. airmail issues). The chosen focal point is stamps. The covers support the stamps, focusing on and showing fulfillment of the intent and purpose of the stamps.

If it is a study of the development, operation or other defined scope of airmail services, it is aerophilately. It remains so even if airmail stamps take a role in that context. The stamps in such an exhibit would be incidental or secondary to the airmail itself, i.e., the stamps would be used to pay the rate and perhaps to provide financial support to the air transport system and its development. Such links should be described and demonstrated as they definitely are within the context of aerophilately. The chosen focal point is the airmail service (rates, routes and means). Any focus on airmail stamps per se may conflict with the declared scope, intent and purpose, confuse the viewers and cloud the result.

If it is a study of airmail stamps in a non-traditional sense, but still only stamps, this may be traditional or aerophilately. A study of airmail stamps could focus on their intent and purposes (“why?”) and not production aspects (“how?”). Within that context, selected covers showing use in fulfillment of intent and purpose, and strictly limited to that, would be in order.

Crash Covers

Crash mail arises from specific incidents and, for the most part, those who collect crash mail strive to get representative items from them. Crash incidents being what they are, there is usually no difficulty in finding some details about them. While it is possible to assemble a comprehensive collection of recovered mail, success there does not translate into a strong and meaningful exhibit. There is a major difference between a *collection* and an *exhibit*. Pulling together any number of pages of crash covers and displaying them in frames at a philatelic exhibition will show the collection nicely but it does not constitute a strong exhibit. Most crash cover exhibits are displays of a check-off collection. There is no hint of a development scheme presenting a comprehensive story with a golden thread running through the exhibit that serves to pull it all together.

There are two approaches to the creation of a substantive crash mail exhibit. One is from the aviation side and the other is from the postal side.

- ***Aviation***

The essence of a meaningful exhibit lies in showing not just the incident evidence but in framing it in a cause-and-effect context. Air crashes are incidents in the course of wider events or operations. The crash is an interruption that may result in consequences that would otherwise have never occurred, ripple effects extending beyond the fact of the crash itself. By thinking in terms of how crash(es) altered the way future things were done, one can derive meaningful parameters for an exhibit showing not just the crash(es) but the consequences that followed, thereby creating a story. Route or schedule changes, withdrawal of aircraft from service (either permanently or temporarily), aircraft technology changes, newly assigned aircraft types and altered flight procedures are examples of some operational affects that have been triggered by crashes. These consequential developments lend depth and meaning that transcend the crash. They are part of the story that should not be ignored. The crash mail would have a central but not exclusive role in telling the story. The exhibit would explore cause and effect relationships and seek to affirmatively respond to the “how” and “why” questions.

- ***Postal***

The recovered mail from any specific incident may be voluminous or sparse, or even outright rare as when only one or two pieces survive. The exploration of the differences in the treatment of recovered mail by postal authorities may offer opportunities for crash mail exhibit development. Many crash incidents resulted in major variations of how the revered mail was dealt with depending on method and time of recovery, the condition of the mail and destination. Condition may vary widely, from damage-free items to those requiring an ambulance cover for further carriage, and consequent postal treatment varied accordingly.

Astrophilately Exhibits

Astrophilately

An astrophilatelic exhibit is comprised of philatelic material related to space exploration. Its development is not thematic. It is . . .

a chronological philatelic study recording the historical, technical and scientific development (progress and setbacks) achieved by programs in rocket propulsion technology and the exploration and conquest of space.

Early astrophilatelic events were stratospheric balloon and rocket-balloon flights. These were followed by rocket propulsion technology, rocket mail flights, and subsequently research, development and achievement of deep space exploration.

Basic Judging Criteria and Application in Astrophilately

The astrophilatelic exhibit is primarily developed through the use of mail, shown by covers that were transmitted by postal departments and their agencies. *The exact technical evolution and chronology of events is essential.*

In general, non-postal collateral supporting material must relate to a particular detail that is important to the exhibit and which cannot otherwise be represented. This is particularly relevant in the development of rocketry, as some rocket mail was not forwarded by regular mail, and directly relevant non-postal collateral items can support it.

Astrophilately is inextricably bound and intertwined with the conquest of space. There are large numbers of programs, projects and missions, manned and unmanned, which can be elucidated by photographs. These include rockets, crews, launch and landing sites, space ports, mission control sites, emergency landing locations, recovery ships and supporting aircraft. In all instances, the astrophilatelic relationship should be relevant and cohesive and the astrophilatelic items dominant.

Treatment

The exact technical evolution and chronology of events is essential.

Thorough knowledge of precursors related to space exploration and space flight is required. Correctness in the arrangement of the philatelic contents of the exhibit is given special value if attached to the exact technical evolution of events.

Philatelic Importance

Philatelic importance considerations include the degree of difficulty of the subject, the relationship of the chosen subject to the wide scope of space exploration, the degree of completeness achieved and the general interest given to the subject as it relates to the overall development of man's conquest of space. A pioneering period is generally of more importance than a very modern one.

Exhibits of wide geographic areas, pre-cursor and early pioneering events in the conquest of space and manned exploration are more important than those segments which are restricted to a more limited application or subject.

A general knowledge of astrophilately and familiarity with the scientific and technical developments of space exploration are prerequisites for the evaluation of philatelic importance.

Knowledge, Research and Personal Study

The proper astrophilatelic material must be differentiated from non-relevant items. Special attention should be given to the conformity of postmarks applied with the correct place and date of the space event.

Philatelic knowledge may be shown in references to:

- Difference in postmarks applied for the same space event
- Postmarks and/or official marks of secret places of military units and field post numbers relative to the development of the first space rocket V2
- Distinction of flown and non-flown covers from space on intercosmos flights of USSR / Russia
- Existence of backdated and /or faked postmarks. These should be properly identified in the exhibit
- Non-appropriate postage rates

Envelopes and cards with an official cachet are of primary interest in an astrophilatelic exhibit.

Adhesive postage stamps should not predominate an astrophilatelic exhibit, but should be selectively shown for:

- Recording space activities where no other relevant objects (such as a cover with postmark of place and date of the space event, or special cancellation) are available
- Representing a historical part of space exploration
- Visualizing special technical details or features of a space object
- Proving the existence of varieties and proofs

Personal Study and Research. An astrophilatelic exhibit may show original study by revealing particular findings from rocket experiments, stratosphere and/or space flights that are related to displayed philatelic materials.

Condition

Items in an astrophilatelic exhibit are generally expected to be in excellent condition. They should be correct as to franking and any exceptions described and explained. Covers should have clear postmarks, applied at the appropriate location and date (postal facility at site of launch or landing, mission control for events following launch, ship date stamp on day of recovery (if a post office is on board, or at first port of call after event). Where official (government agency) cachets (e.g., NASA, US Navy Recovery Force) are available, covers bearing such cachets are most desirable.

A few exceptions should be noted:

- Covers flown on small rockets in the early experimental “rocket mail” period are sometimes crumpled due to lack of storage space, crash landings or burning from fires caused by impact explosions.
- Less than optimally distinct and complete postmarks from some prime and secondary recovery ships (e.g., early Mercury missions), some launching sites, and early space stations.

Rarity

In astrophilately, coverage of German rocket development during the war, the early period of actual space exploration and space flight are very challenging.

Covers that have been flown around the moon or those taken to the lunar surface during the Apollo missions are rarities.

Postal Stationery Exhibits

Postal Stationery Exhibit

A postal stationery exhibit should comprise a logical and coherent assembly of *postal matter which either bears an officially authorized pre-printed stamp or device or inscription indicating that a specific face value rate of postage has been pre-paid*. Most frequently it bears indicia identical or similar to postage issues.

The physical form of the paper or card on which the stamp has been printed depends upon the specific purpose for which a particular item of postal stationery is intended. The earliest stamped items of postal stationery were letter sheets (termed covers) and envelopes. Other forms of postal stationery include postal cards, wrappers (newspaper bands), registration envelopes, certificates of posting, letter cards and air letter sheets (aerograms). Other categories of stamped stationery which are designed to prepay related but strictly non-postal purposes and which are commonly included in postal stationery collections are telegraph forms and postal orders.

The following are outside the scope of postal stationery:

- Similar items not bearing any impressions or indication of payment for service/public use
- Official stationery bearing only the impression of the office of intended use, i.e., no indicia
- Printed to private order (also called “stamped to order”) items not printed by government printers after the indicia is imprinted (with exceptions).

Classes of Postal Stationery Issues

- ***Post Office Issues***

Stamped stationery prepared to the specification of and issued by postal administrations for public use. It is important to distinguish unofficial private modifications of normal post office issues made for philatelic purposes (often termed "repiquages").

- ***Official Service Issues***

Stamped stationery produced for the use of government departments only. Imprinted stamps may be similar to those found on post office issues or of a special design. Alternatively, post office issues may be adapted for official service by overprinting.

- ***Forces (Military) Issues***

Stamped stationery produced for the use of members of the armed forces. Imprinted stamps may be similar to those found on post office issues of special design.

- ***Stamped to Order (Private) Issues***

Stamped stationery bearing stamps of post office design applied with postal administration approval and within specified regulations to the order of private individuals or organizations. Imprinted stamps may cover a wider range of denominations and designs than those found on post office issues.

It is important to distinguish within the stamped-to-order class between those items produced for genuine postal usage and those produced for philatelic purposes.

- ***Local Post Issues***

Stamped stationery produced by private postal agencies with varying degrees of postal administration recognition or support.

Types of Service

Postal stationery may be organized according to the type of postal or associated service for which it is intended or was used. These include:

- Postage

Various forms (e.g., letters, postal cards, parcels, newspapers); surface and air mail; local, inland, foreign usages and rates

- Registration
- Telegraph
- Receipt

Principles of Exhibit Composition

An exhibit of postal stationery should comprise a logical and coherent assembly of unused and/or used items of postal stationery to illustrate one or more of the following:

- country or associated group
- defined chronological period
- class of postal stationery
- type of postal or associated service
- physical form of the paper or card

Postal stationery exhibits should normally be of entire items. Where certain items are very rare in entire form or are only known to exist in cut-down (cut square) form, they would be acceptable as part of an exhibit, as would a study, for example, of variations in the stamp dies used or those with rare cancellations. The use of postal stationery stamps as adhesives would also properly form part of an exhibit of postal stationery.

Treatment

Stationery is basically traditional material. Thus, the principles of Traditional exhibits generally apply to postal stationery. The traditional sequence for exhibit organization is logical and appropriate: archival material (e.g., essays, trials, proofs), production, plating (indicia or formula text), varieties (e.g., errors, flaws, colors), specimens, distribution, availability and usages.

Condition

Due to the variable size, thickness, rigidity and quality of postal stationery, the condition of used items may vary. Some items are quite prone to damage, wear or discoloration.

Rarity

Rarer items include:

- Used items from small colonies or countries
- Used items before 1910
- Items produced between 1910 and 1955, mint or used, for intended purpose

- Commercial usages from small places to other countries with no logical affinity
- Used reply cards, particularly foreign
- Stationery issued during inflation periods without stamps added to make a new rate
- High face rate or large items used

Presentation

Stationery is particularly prone to invariable arrangement on pages (e.g., train tracks). Large items pose problems and opportunities for innovative exhibit layout. Overlapping will allow less white space but significant aspects must remain visible.

First Day Cover Exhibits in the Postal Division

First Day Cover Exhibits

First Day Covers (FDCs) are envelopes, cards, postal stationery or any item bearing postage stamps or indicia that are canceled on the day of issue. Since 1922, the U.S. Post Office or Postal Service has officially designated a first day date and post office for most issues.

First Day Cover exhibits that have the attributes of traditional philately or postal history should be judged in the Postal Division. Covers from 1920 onward bearing cachets and for which the cachet is the primary focus of the exhibit should be judged according to the criteria in the Illustrated Mail Division.

The majority of stamps and stationery released before 1920, however, had no designated first day of issue. For a few issues, no examples are known of the stamp canceled on its designated first day. In these two cases, the earliest documented usages (EDU) are collected.

First day cover exhibits also may include souvenir pages and panels and ceremony programs bearing stamps canceled on the designated first day.

Treatment

An FDC exhibit focusing on a single stamp or a set or series of stamps should begin with a stamp study similar to that of a traditional treatment. This includes proofs and essays, if they exist, and the aspects of stamp production such as printing, paper, gum, perforation, tagging, plate or marginal markings, precancels or other appropriate items. Errors and freak stamps likewise should be shown to display philatelic knowledge.

Non-first day usages should be shown beginning with the postal service, such as the rate for which the stamp was issued, represented by the stamp or stationery. Non-first class mail types, e.g., airmail, special delivery, registered, and parcel, follow this. The range and variety of usages also reflects philatelic knowledge. The usages can be shown either before or after the FDCs in the exhibit.

Applicable para-philatelic material should be included. This includes postal service announcements of the new issue, first day ceremony invitations and programs, souvenir pages and panels, and stuffer cards. Corner cards, stuffers and return addresses often provide important information about the first day service. Most para-philatelic material such as ceremony programs did not feature stamps with first day cancels before 1950.

The first day cancels, and the varieties thereof, should include official cancels from the designated first day site, unofficial cancels from other post offices, ship cancels, AMF and RPO cancels. Hand and machine cancels should be distinguished. First day manuscript or fancy cancels occasionally are found. Error postmarks, such as misspellings, and instances where a first day cancel was used on the wrong stamp may be included. Predates are covers postmarked prior to the officially-designated first day date, and these can be an important part of the exhibit.

Illustrated Mail aspects, such as the significance of addresses and corner cards, may be important. Autographs should be shown judiciously and the signer should be directly relevant to the stamp exhibited.

Highly specialized FDC exhibits may concentrate on other aspects of the stamp that demonstrate philatelic importance, e.g., FDC exhibits that feature first days or EDUs of meter mail or Frama labels or computer-generated postage.

- An FDC exhibit may focus on
- auxiliary markings rather than the stamp itself
- FDCs censored in wartime
- FDCs and EDUs of luminescent-tagged stamps and stationery.

An FDC exhibit may also use a thematic approach such as joint issues, wildlife conservation or baseball. In such cases, the exhibit is judged by how well the story is told or the goal of the exhibit is achieved and *not by Thematic Division criteria*.

Importance

The classic period of FDCs and EDUs is usually defined as pre-1920. A classic exhibit should show knowledge of pioneer servicers and cachet forerunners such as illustrated exposition covers. The source for the dates of EDUs should be referenced.

Exhibits of post-1920 FDCs and EDUs should demonstrate knowledge of cachets and their artists and/or producers.

Within these overlapping categories, first issues serviced by a pioneer or first cachets prepared for a stamp should be shown along with these varieties of cachets or envelopes as appropriate. An exhibitor should differentiate between generic cachets and those prepared specifically for the stamp. Generic cachets should not be present in high numbers unless there is no alternative. Likewise, recent add-on cachets should be modestly represented and identified as such.

Philatelic and Personal Knowledge and Research

The correct identification of all philatelic aspects of the first day material is expected. This includes information on the stamp or stationery as well as the cancels and auxiliary postal markings.

The write-up should reflect knowledge of the literature on the subject. Additional credit should be given for personal research which goes beyond the standard catalogs and handbooks.

Because FDC exhibits touch on many other philatelic disciplines, attributes of these fields may be found in the write-up and the material displayed. For example, exhibits of airmail FDCs may include first flight covers with explanations of the rates and routes represented, airport dedication covers, AMF postal markings, crash covers, pilot autographs and similar material. A postal stationery FDC exhibit may delineate die, watermark and knife varieties.

Condition

First day covers and EDUs of the classic period saw postal duty and passed through the mail, therefore the condition is not generally equal to that of modern, unaddressed FDCs.

Neatly addressed covers are preferred over those with unattractive, scrawled handwriting.

Rarity

First day covers with auxiliary markings or unofficial cancels or mailed to foreign destinations are usually hard to find. Items correctly franked to pay the intended rate are often more difficult to find than covers with blocks, plate blocks, sets of stamps, or other over-payment of postal rates. Some stamp varieties available on the first-day date may be a challenge to find.

Rarity may apply to any time period, including modern material. Census information sometimes is reported in the literature. The source for a citation of the number of covers known should be provided. Loose stamps or those on piece which are clearly canceled on the first day or earliest known date are permitted if covers are exceptionally rare or if they illustrate an important aspect of the story.

Presentation

The “railroad track” appearance that makes the exhibit less visually appealing should be avoided. Some answers to this situation involve overlapping of covers or windowing.

Traditional Revenue Division Exhibits

Traditional Revenue Exhibits

A Traditional Revenue exhibit focuses on revenue stamps, including pre-production material, stamps, varieties, and examples of usage.

Compositional Elements

A Traditional Revenue exhibit may include, in addition to traditional material, documents, three-dimensional objects, government savings cards, revenue stamped paper, lock seals, hydrometer labels and any other items that have been initiated by a government agency responsible for collecting fees, moneys, and taxes.

Treatment

The expected sequence of a traditional revenue exhibit is pre-production material, issued stamps, varieties and usages, the same sequence used for traditional exhibits of postal issues.

That said, there are a number of considerations for traditional revenue exhibits that differ from traditional postage stamp exhibits. Expectations may differ from what is actually shown due to the nonexistence of pre-production material in philatelic hands, the scarcity of mint stamps or multiples of stamps, or the nonexistence of examples of usage. All these are subjects the exhibitor should address in the synopsis.

For some categories of revenue stamps, even the completion of all the cataloged varieties may not be possible. For example, no one has completed the listed U.S. stock transfer stamps as only one or two examples may have survived and one of the listed stock transfer stamps has yet to be recorded in private hands. In the case of some foreign countries, the most recent catalog remains the 1915 Forbin listings. There are listings in this catalog that were never printed and other examples where unlisted denominations are readily available. The assessment of completeness may be a very difficult task; it is another area for the synopsis.

Used multiples usually have special significance in revenue exhibits. Some certain size multiples seem plentiful because they were used to pay a common rate; other used multiples are nonexistent. Multiples of unusual size should be noted and how they were used explained.

Usage on some taxed documents is virtually nonexistent due to requirements for retention as file documentation or evidence. Where the taxed item is a three-dimensional object that does not fit into the exhibit frames, the exhibit should not be penalized for lack of examples on cover. The intent of usage might be fulfilled, in such a case, with cancellation studies or a display of used multiples (with appropriate explanations of the probable uses).

Importance

In the past, an exhibit of the revenues of a country was more important than one of a state or city. Today, showing all the known revenues of a country, state, or city in a single exhibit is rarely possible as continued research uncovers more material and objects that were taxed. Still, in principle, the comprehensive showing of a broad or important taxing area has greater importance than a showing of a narrower or lesser area.

Major countries with a broad range of types of taxation, e.g., Great Britain, Austria or the United States, are greater challenges, and therefore more important than lesser nations, even though

they cannot be comprehensive in 10 frames and must therefore establish well-defined parameters of sensible and manageable scope. Because of the sheer volume of the number of stamps, exhibits have been increasingly limited in time span and/or the nature of the object of taxation.

Complexity arising out of the number of objects that were taxed or changing tax rates frequently results in large numbers of stamps. The need to pay for the U.S. Civil War resulted in 102 face-different stamps known today as the First Issue. Add to this the additional varieties of perforation and color changes to discourage reuse and there is more than enough to overfill a 10 frame exhibit without considering tax rate changes. Such complexity may contribute positively to the philatelic importance.

Knowledge, Research and Personal Study

Showing all the pre-production material first may be appropriate. However, at times experiments were conducted after the introduction and initial use of a series of stamps to determine whether additional measures were feasible to discourage both removal of cancels for reuse and counterfeiting. It may demonstrate more knowledge to show such experimental material in a separate section or chapter later in the exhibit.

The presence of additional “stray” perforations on U. S. documentary and proprietary stamps of the 1860s and 1870s, once thought to be evidence of perforating problems experienced by Butler & Carpenter, are now attributed to fraud by a late-19th century stamp dealer. The exhibit must clearly differentiate the fraudulent and authentic perforations.

Certain issues have been attractive to producing fraudulent overprints. If and when treated, the unmasking of such efforts and a clear explanation should be rewarded for its demonstration of knowledge and research.

Condition

In general, stamps used on documents are usually found in better condition than those used on three-dimensional objects such as packages of playing cards or barrels of beer.

For some types of revenue stamps, mint examples may be nonexistent. There are revenue stamps where the only way the stamps were sold was on presentation of a document that required the stamps; the stamps were attached to the document and promptly cancelled. For example, U. S. Consular Fee stamps were used this way, although a few mint stamps escaped and survived. High value revenues are often not found in mint condition. Leaving an unused \$10,000 revenue stamp unredeemed after the cessation of a given tax would have serious financial consequences for the company or individual who forgets to redeem obsolete stamps.

For excise tax stamps used on consumable products such as cigarettes or beer, it was intended that the stamps be destroyed when the packages were opened. That stamps survived is sometimes nothing short of a miracle. Sometimes the stamps were torn in half and later rejoined by a stamp collector, the only way an “intact” stamp has survived.

In some cases, punch or perfin cancels were required by government regulation, or the stamps were required to be attached to the container with five nails and coated with varnish or shellac to “preserve” the stamp from weather and the elements as the container was transported from the distillery to a wholesale or retail liquor dealer. In still other cases the only surviving examples are unused stamps defaced with pie-wedge-shaped cutouts. Until the dispersal of the remainders of U.S. wine stamps by the Smithsonian National Postal Museum, the only examples of many of the higher denominations had been damaged in use. Now unused remainders are available.

Issues that affect the standard condition in which stamps are found must be noted, particularly those resulting from the wide variety of practices or requirements for cancellation and usage.

Rarity

The availability of pre-production material is very sporadic. The sale of American Bank Note Company archives has led to specific instances where the only examples recorded in private hands are proofs and specimens. Mint or used examples of certain revenue issues of Haiti remain unrecorded, yet both proofs and specimens are known in several collections. On the other hand, proofs and specimens of many of the revenue stamps produced by the Bureau of Engraving and Printing have only been recorded in government archives.

When considering rarity of revenue stamps, consider the overall volume of documents or objects of taxation for the subject being discussed. The length of time and size of the population affected are the main factors. Consider also the number of objects of taxation that might have been produced. There was little call for the \$500 stamp, known as the Persian Rug, in 1872. For another example, packages of 20 cigarettes were standard in the 1940s and 1950s; only unusual, often imported, brands were packaged in 12, 16, 40 or 100 cigarettes, so usages of such unusual denominations are rare.

Finally, completeness of areas of U.S. taxpayers and even such areas as the U.S. stock transfer and silver purchase tax stamps may not be possible. No one has ever completed a collection of all listed U.S. stock transfer stamps!

Presentation

The presentation challenges for traditional exhibits are the use of oversize documents and three-dimensional objects to show usage, and, on occasion, substantial write-up.

Better presentation may have overlapping or staggered placement of documents which allows write up (text, tables, and illustrations) to be placed in the spaces made by their arrangement.

Large documents may be mounted on the diagonal or folded to show only the stamps and the information required to justify the amount of tax. Oversize pages may be utilized.

Fiscal History Revenue Division Exhibits

In Revenue exhibiting, the distinction between a *traditional* and a *fiscal history* exhibit may not be as clear as in their postal analogs. In an exhibit tracing the taxation at the federal, state and local levels of a commodity (e.g., beer, fruit, cigarettes), there are special considerations that may make it impossible to adopt a strict usage approach. The subject is clearly the taxation of a given commodity by multiple governmental levels and the subject would seem to dictate a fiscal history approach. Use of the stamp may have been on kegs, cases, individual bottles or packages of some sort. Apart from the issue of the low-percentage survival of such items used “on cover,” even used examples of decals may be unknown. Yet the embedded story in such an exhibit is clearly one of the evolution of three intertwined fiscal systems. In such cases, some pages in the exhibit may by necessity look like they were lifted from a traditional exhibit. Such an exhibit should not be penalized for either lack of usages or the presence of mint stamps. Rather, *the exhibit should be judged on how well it fulfills its declared purpose as set forth on the title page.*

Fiscal History

A Fiscal History exhibit contains material related to the government activity of collecting revenue. This may include:

- documents related to collecting taxes and three-dimensional objects with tax stamps
- material related to tax exemption or tax-not-yet-paid
- documents showing that a person or corporation has monetary credit with a government agency
- documents related to the payment of a fee for government service
- stamp-like material used to guarantee that the proper taxes will be paid at a later date

Such exhibits emphasize rates, markings, usages and other fiscal aspects and activities related to the history of the development of governmental collection of revenue.

Compositional Elements

Fiscal history includes items initiated by a government agency responsible for collecting fees, moneys and taxes, including, but not limited to, documents, three-dimensional objects, government savings cards, revenue stamped paper, lock seals and hydrometer labels. Used stamps may be included in a fiscal history exhibit that focuses on the study of markings (marcophily).

Paper ephemera related to the fiscal history subject being studied may be included in moderation if it is contemporaneous and helps explain the subject.

Fiscal history exhibits may include maps that illustrate the subject matter and illustrations of markings.

Unused stamps and revenue stamped paper may be included in a fiscal history exhibit when they are the only way to illustrate an aspect of the government’s system for collecting revenue. For example, the revenue stamped paper intended for collecting Maryland’s tax on circulating currency in 1818 was never used but led to a landmark U.S. Supreme Court case (*McCulloch v. State of Maryland*) defining states’ rights

Treatment

There are no subject guidelines based on the material and no “standard” sequence of material for fiscal history.

The scope of a fiscal history exhibit may be either very broad, exploring the evolution of the entire fiscal system of a major country for its first several hundred years or a comparison or contrast in the collecting of a particular type of tax in several related countries, or it may be narrow in scope, showing the development of the specific local fiscal system of a single city.

Fiscal history exhibits concern the development of a governmental system for collecting revenue as shown by objects of taxation, rates and markings.

Good treatment will emphasize one of these aspects as the thread unifying the story. The exhibit organization should follow that choice and the exhibit sections should be in line with the chosen aspect. Although the chosen aspect should dominate the organization, a good fiscal history exhibit write-up must also cite other aspects shown.

A fiscal history exhibit has a specific exhibitor-defined scope, e.g., starting and ending dates, a specific geographic area, a particular civil jurisdiction, clearly set forth on the title page.

Fiscal history exhibits include usage, such as documents or objects of taxation franked with adhesive, embossed, or imprinted stamps. The focus of the exhibit may be usage of a particular issue. When it is not, illustrating a rate or a marking with a document or taxed object bearing an exceptional franking will enhance the difficulty of acquisition factor of the exhibit.

When the objects of taxation are documents, usage is relatively easy to show. Where the object being taxed is three-dimensional, such as beer, cigarettes or playing cards, it may be very difficult or impossible to show usage.

Importance

When assessing the philatelic importance of a fiscal history exhibit, consider the size of the geographic area covered by the defined scope: a country is usually more significant than a state, a state than a city. However, a relatively small geographic region with a complex history of changing sovereignty may often reflect differing approaches to the raising of funds through taxation to support the government. This will have a positive impact on philatelic significance.

A fiscal history exhibit shows development of fiscal systems. Longer time spans when major developments take place have greater significance. When an exhibit pertains to development of a particular object of taxation (e.g., mortgages, promissory notes, bills of exchange, playing cards, beer), consider the degree of innovation (original or copied), the complexity of the rate structure, and the time span covered.

In summary, *a fiscal history exhibit subject gains philatelic importance based on the number and complexity of the objects of taxation that it examines.*

Knowledge, Research and Personal Study

Expect the most in-depth knowledge to be displayed for the primary aspect being shown.

- For markings, expect detailed information on the date span of use for each marking (or class of markings) and how they changed over time or came into widespread use.
- Rate knowledge should include when given rates became effective and how the taxes were assessed for different objects.

Knowledge of secondary aspects should also be apparent, but not as much detail is necessary.

Personal research is demonstrated by new interpretations of laws and regulations and use of markings beyond previously recorded dates of use.

Condition

The condition of stamps on documents or objects is generally not important, other than in the assessment of rarity. Regulations often required stamps to be cancelled with a device that cut or punched out a piece of them. The use of some stamps required perfin cancels. Some usages required a “protective” coating of shellac or varnish. Such requirements should be cited in the write-up.

The clarity of markings is important, especially for exhibits where markings are the focus.

Rarity

Documents required to be filed in court houses are often more common than those that were not filed in governmental offices. On the other hand, some documents may be required to be on file in perpetuity.

Presentation

The major presentation challenges for fiscal history exhibits are many documents of the same size, large awkward pieces and three-dimensional objects, plus the need to include (on occasion) substantial write-up.

Large documents may be mounted diagonally or folded to show only the stamps and information required to justify the amount of tax.

Cacheted First Day Cover Exhibits

Cacheted First Day Covers

The Illustrated Mail Division is the appropriate venue for a first-day cover (FDC) exhibit in which the cachet is the primary focus. These exhibits concentrate on a stamp or series of stamps or stationery, a single country or group of countries, a specific time period, a style of cachet or a retrospective of a cachet maker. Such exhibits might be developed thematically, but they are not judged using Thematic Division criteria.

Exhibits that concentrate on earliest dates of use (EDUs), uncacheted FDCs that passed through the mail, first days of meter mail, cacheted and uncacheted FDCs emphasizing postal rates and regulations or auxiliary markings may be better evaluated in the Postal Division (see Chapter 11).

Components

Cachets are the primary focus of FDC exhibits in the Illustrated Mail Division.

The stamp, set of stamps or postal stationery and its usage on the FDC form the foundation for the FDC exhibit.

“Para-philatelic” material such as ceremony invitations and programs, souvenir pages and official announcements of new issues plays a role in elucidating the story of the stamp or stationery. Original documents should be shown, not photocopies from libraries or archives.

Autographs may enhance an FDC exhibit, but they should be used judiciously and not dominate the display. The autographs can appear on the FDCs themselves, para-philatelic material or on stamps or multiples of stamps. Signers may include the designer of the stamp, cancel or cachet, the postmaster of the issuing office, or famous persons directly related to the subject of the stamp or cachet. Examples of relevant autographs are astronauts, athletes, political figures, stars of the performing arts, scientists and artists. The absence of autographs, however, should not detract from the overall assessment of the exhibit.

Treatment

First Day Cover exhibits in the Illustrated Mail Division should follow a clearly defined, logical plan that *emphasizes the illustration shown on the covers, i.e., the cachets.*

The stamp, set of stamps or postal stationery and its usage on the FDC should be explained. These aspects should be treated in a brief, but thorough, fashion, though not to the same extent as in the Postal Division.

Cachets generally are not found on FDCs of the classic era, coming upon the philatelic scene in the mid-1920s. Cachets created specifically for the stamp or stationery are preferred. Generic and patriotic cachets not directly related to the new issue should be used judiciously or not at all. FDCs with corner cards only should not be included unless the origin of the envelope is directly tied to the issued stamp.

Cachet production methods should be identified: printed, thermographed, hand-drawn, hand-painted. Quantities of the cachets issued should be given if known. Modern add-on cachets prepared

years after the first day should be used only to make the point and their origin always clearly identified.

Original artwork or designs by the cachet maker, if available, add greatly to the exhibit. Emphasis should be placed on the first cachets of a particular cachet maker and on cachet varieties such as color, text or design.

The FDCs should be organized in a logical fashion. Usual FDC arrangements include alphabetically by cachet maker, by production method or by design elements in the cachets. The work of a single cachetmaker may be shown chronologically.

Importance

Importance in an Illustrated Mail FDC exhibit lies primarily in thoroughness of treatment and the presence of key pieces important to the subject, including original cachet artwork.

A broad scope (e.g., a set) is more important than a narrow, tightly confined scope with limited inherent possibilities.

Knowledge

Hand and machine cancels should be distinguished, as well as those cancels made especially for the first day and non-philatelic markings. Covers that have been sent through the mail and received auxiliary markings should be clearly described.

Condition

A very high standard of condition should be expected. Departures should be the exception and then the subject of sound reason.

Rarity

Classic cachets, proofs and essays or original artwork usually have a high degree of difficulty of acquisition.

Exhibits of modern FDCs should include cachet or cancel varieties and, when possible, commercial or uncommon usages.

A very limited number of some cachets were prepared.

Presentation

The presentation should avoid long multiples of pages giving the same overall appearance. Creative layout schemes that provide diversity in appearance while drawing attention to key aspects of the displayed material are best.

Advertising, Patriotic and Event Cover Exhibits

Definitions

Advertising Cover exhibits are those featuring covers on which business users have utilized the space on the envelope or card for illustrations or corner return addresses to prominently advertise or promote notice of their business, products and/or services.

Patriotic Cover exhibits focus on covers produced with patriotic slogans, insignias or other nationalistic symbols or illustrations. They are generally of private origin, although they may be a governmental creation. Most were created during times of national crisis or stress such as wars or political consolidation.

Event or Commemorative Cover exhibits display covers marking a specific event (e.g., public building or airport dedication, inaugural), commemoration (e.g., anniversary) or holiday. These entail the use of material similar to cacheted First Day Cover exhibits but directly related to a specific event.

Compositional Elements

- *Advertising Covers*

Any and all aspects printed on the covers that promote service(s) or product(s) are relevant. Privately printed add-ons to postal stationery may be included in this discipline.

- *Patriotic Covers*

The focus is on the design of the cachet or imprint. The patriotic designs or illustrations (cachets) are the primary focus of the exhibit and are developed to the full extent: designer, printer, varieties, medium or printing used, design work if possible. This can also be a factor for patriotic cover designs if such exists.

- *Event Covers*

There should be concordance between the date and the event, making the cancel date important, whereas the cancel and stamp is generally of lesser or no importance in exhibits of advertising or patriotic covers unless making a very specific point.

Collateral material such as event programs, signatures and other directly related non-philatelic material may be used when its presence lends greater depth and interest to the subject story. This can, but does not necessarily, create a situation whereby the exhibit crosses over into the Display Division. The inclusion of collateral material must be directly relevant to the point being made and not just peripherally related.

Treatment

Advertising covers will most frequently be developed thematically by design or type of business or from a social history standpoint demonstrating the impact products or services had on society.

Patriotic covers may be developed thematically, by country or groups of countries, by time period, cachet maker or as a story developing the social history of a time period or event.

Event or commemorative covers are very similar to FDC exhibits in that they should be arranged according to the purpose of the exhibit; by event, by subject, by theme or artist if it is logical and develops the story line.

Importance

The significance of the exhibit will be directly linked to how important the subject being developed is in relation to other subjects within the genre. A subject that has broad scope and full development will have greater importance than one that is relatively shallow or incomplete.

Philatelic and Subject Knowledge

In all three exhibit types, the primary focus is on the illustration, i.e., the cachet or corner card portion of the items displayed. The philatelic knowledge aspect deals with their intent, creation, production and use.

Subject knowledge must be evident in both the material selected and its direct relevance to the subject story line where shown. The inclusion of appropriate collateral or para-philatelic material may display a higher knowledge of the subject.

Research and Personal Study

Research and personal study is very important for these exhibits in that much of the information expected to be displayed is not as easily found as the First Day Cover counterparts for which detailed lists of cachets and cachet makers exist.

Advertising covers and corner cards have various methods of production. Background information about the companies or businesses being highlighted and the related product(s) or service(s) should be provided.

Event covers need to be researched as to the cachet maker, cachet varieties and details on the event being shown.

Patriotic covers, while much more developed in the literature, need to be treated in the same manner as are cachets in the Illustrated Mail Division. The answers to who, why, how and when need to be addressed even though the answers may not be available.

Condition

Depending on age and whether the material was serviced through normal mail operations, the condition should be from pristine, in the case of event covers that may be hand backs, to potentially roughly opened commercial advertising covers of the mid-19th century.

Rarity

Advertising covers are very popular. For the most sought-after subjects, they can be quite scarce, driving up the competitive element of ownership along with the costs. Obscure subjects may also be quite rare, with the ability to duplicate the material being nigh on impossible. The exhibitor should discuss rarity considerations in the synopsis.

Event covers for poorly publicized or obscure events may present a high degree of acquisition challenge. The inclusion of lesser used stamps and/or unusual markings or postmarks may increase the rarity, but these aspects are a step removed from the subject focus so care and caution in treatment must be given.

Patriotic covers are similar to advertising covers in that their popularity may make them scarce while not necessarily rare. The selection of difficult franking, destination or marcophily aspects to the cover will increase the rarity factor. Less popular subjects that take many years to accumulate, such as foreign propaganda, have a higher rarity factor.

Maximaphily Exhibits

Maximaphily

Maximaphily exhibits are those that contain only maximum cards (see definition under compositional elements).

Compositional Elements

Maximum cards (maxicards) are picture postcards or 19th century illustrated postal stationery with a stamp affixed to the view side that is tied with a related postmark. The card, the stamp and the postmark must work together, forming a “concordance.”

The cards must conform to dimensions accepted by the UPU. Postcards reproducing postage stamps as issued or with multiple pictures or holograms are not acceptable as a proper maxicard. The postage stamp must be postally valid and should be contemporaneously issued with the date of use. The cancel should be made by an authorized postal authority and relate to the subject of the stamp and card.

Guidelines for Judging a Maximaphily Exhibit

All elements of a maximum card (stamp, picture postcard and cancellation) must concord with each other. “Concordance” is defined as agreement or harmony of all elements with one another and with the whole. This is the true challenge. In order to fully evaluate such an exhibit, each card should be evaluated for extent of the concordance between the three elements.

Treatment

As with any “subject related” exhibit, maxicard exhibits can be based on a theme, a country or group of countries. It may also study the constituent elements of the maxicard, the different concordances or both, or focus on a specific period.

Importance

The significance of the exhibit is linked to the difficulty of the development of the chosen subject based on the material known to exist and the scope.

Philatelic and Subject Knowledge

The selection of maximum cards for the exhibit should clearly demonstrate the knowledge of the subject, the stamps, the picture postcards and the cancellations.

The knowledge of the postage stamp is demonstrated by comments relating to the purpose and date of issue, the type of stamp, method and details of the production, varieties, periods of usage and related philatelic information.

The knowledge of the cancellations covers the types of postal markings (e.g., description, color, size), periods of use and the reason why the cancel is used (e.g., place, illustration, text).

The knowledge of picture postcards is judged according to their concordance with the subject of the postage stamp and the quality and rarity of the postcard edition. Each of these aspects should be developed within the write-up for each card.

Research and Personal Study

Research and personal study is shown by the exhibitor's evaluation of the three parts of the cards and their concordance.

Concordance of place is a match of the illustration and post office (cancel) location. For monuments, landscapes and sites, the only acceptable cancellation is that used at their location. If no post office exists at that location, then the one serving the site or, alternatively, the closest one should be selected. For a person, the cancellation must be from a place having a connection with the individual (e.g., birth, death, burial, work). If the stamp commemorates a special event linked to the person, the cancellation should be from the post office where the event happened. If the postage stamp shows a method of transportation, the cancellation should be from a related post office, e.g., airport, port, railway station or traveling post office. These and many other recommendations can be found on the FIP website.

Condition

Some minor wear is allowed for cards that have been transported through the mail. The cancel must be sharp and legible. Modern canceling inks and devices are prone to poor quality.

Rarity

Consider (1) the difficulty of making the card, i.e., of finding the card applicable to the specific event, person or place, and (2) age of the card.

Three subdivisions are recognized for age

- Pre-1946, when the maximum card received its public definition
- 1946 to 1978, when FIP recognized Maximaphily as an exhibiting class
- Post-1978.

The older the card, the more difficult it generally is to acquire.

Presentation

The accepted style of presentation is two cards to the page allowing for complete development of the concordance discussions between stamp, card and postmark.

Display Division Exhibits

Display Division

Display Division exhibits combine philatelic elements from any or all of the General Class Divisions with a significant number, range and diversity of non-philatelic elements to tell a unified, cohesive story. The extensive inclusion of non-philatelic elements distinguishes exhibits in this division from all others. The Display Division exhibit is allowed the widest freedom of expression within the framework of a philatelic exhibit.

Non-philatelic elements are sometimes referred to as collateral elements because of their close association with and direct support of the philatelic elements telling the story.

The collateral elements shown should be originals rather than copies or reproductions.

The broadest possible range of philatelic elements is also desired.

A Display Division exhibit is purpose-built. The modification of a Thematic or Postal Division exhibit by the inclusion of a few non-philatelic items (usually photographs or picture post cards) will not have the range, depth and diversity of elements needed for success.

Non-philatelic elements normally encountered include paper ephemera, photographs, physical objects and the addressee and/or content of mailed letters. Non-philatelic items are normally restricted or prohibited in other exhibit Divisions and Classes.

Treatment

The non-philatelic collateral material must be directly related to and form part of the subject story. In general, it will illustrate aspects of the subject and enhance the understanding and significance of the exhibit in ways that the philatelic elements alone cannot. The implementation of a wide, deep and diverse range of collateral elements will add notably. Both philatelic and non-philatelic items in the exhibit must all clearly and directly contribute to the development, support and advancement of the subject story.

There are no established rules about the appropriate proportion of non-philatelic elements, however philately must be dominant: the viewer's impression of the exhibit must be one of a philatelic exhibit supported by diverse related collateral material. Treatment should utilize and correctly apply a broad and diverse range of both philatelic and collateral elements.

Importance

The relative importance of the subject to its culture, time and place is the primary consideration.

Creativity in subject and subject development increase importance.

Knowledge and Personal Study

The exhibitor should demonstrate both philatelic knowledge of the philatelic elements displayed and specific knowledge of the subject of the display. Specific knowledge of the non-philatelic elements is demonstrated by their selection and application to tell the story and by accurate and concise description and analysis.

Condition

Non-philatelic items used should be in a condition appropriate to their origin and history.

Rarity

Original documents and certain physical elements may demonstrate a far higher degree of difficulty than mass-produced items, regardless of age.

Rarity for non-philatelic items should be assessed over all the non-philatelic elements used. A single or minimal number of rare items is not as challenging as a display exhibit using many such items.

Presentation

Special challenges may be involved in effectively presenting non-philatelic items because of size, shape or other physical characteristics.

Cinderella Division Exhibits

Cinderella Exhibit

A Cinderella exhibit is composed of items unrelated to the movement of the mail through either a nationally or locally recognized postal system. Also excluded are items related to a governmental service or fee paid by a series of imprints or stamps, e.g., revenue and telegraphic issues.

Compositional Elements

Cinderella material includes, but is not limited to, bogus and phantom issues, forgeries and reprints not intimately tied into the imitated traditional material, charity labels, poster stamps, registration labels and airmail etiquettes when not tied into a postal division story and promotional labels for commercial enterprises or special events.

As implied above, when appropriately tied into a postal division subject that is either not predominantly reprint or forgery related or focused on the etiquettes as a subsidiary aspect of an overall postal history or aerophilately exhibit, these items should be judged under their relevant areas of focus.

All aspects of these elements are part of their story. Their inclusion is expected within a Cinderella exhibit to more fully develop the story, show depth of study and elicit interest in the subject. Such items as promotional material for an exhibition, publicity mailing for charity seals and usages on commercial mail are all parts of many Cinderella exhibit subjects.

Guidelines for Judging a Cinderella Exhibit

The greatest challenge in a Cinderella exhibit is the lack of published information related to most Cinderella material. The exhibitor should provide as much background as possible. Integrated within the body of the exhibit, it will assist the viewer in understanding the foundation and nature of the subject material and why what is shown is important to the story.

Certain subjects which might normally be included within the more established Divisions, particularly postal and revenue, may be more appropriately evaluated as Cinderella Division. For example, some locals, even though used through a postal system, may be deemed so peripheral to the intent and structure of a traditional exhibit that placement within the Cinderella Division would yield a better result.

Treatment

Most Cinderella material is not widely known or understood, so the demand for great clarity of subject, purpose and scope in the title page is high.

For many of the Cinderella subjects, treatment will depend on what is available. It may not lend itself to the treatment format common to revenue or postal issues. The exhibit organization and development scheme must be clearly defined and what the viewer should expect to see and not see in the frames should be apparent.

Pre-production material such as drawings, essays, mockups and subject layout designs for such things as Christmas or Easter seals exist and should be included. For commercial or advertising labels, however, these items may not exist. Expectations in exhibits of forgeries or airmail etiquettes will vary drastically from Christmas Seals.

Treatment can vary depending upon the subject, particularly with poster stamps or other types of advertising or exhibition material. The treatment might be thematic or the development of a historical subject, and these will not be developed in the format of a traditional exhibit.

Inclusion of material from other divisions may be desirable if its presence more fully develops the story, in which event the overall exhibit could tip to Display Class.

Importance

Importance may be based upon a social aspect. The first Christmas Seals have more importance than circa-1980 charity labels from India. Classic poster stamp development from the pre-war period in Germany will be more important than philatelic exhibition labels from South Africa.

For Cinderella Division exhibits, the aspects of exhibit importance may have a notably larger role than subject importance.

Knowledge

While there is generally nothing philatelic about Cinderella material, per se, the basic principles for knowledge evaluation apply. Knowledge is shown by the selection of proper material to make the subject point, and also by the proper identification and analysis of the material selected.

Knowledge of who designed the items shown and why and how they were printed should be apparent. The promotional items should be dove-tailed with information about the supporting companies or organizations. Still, however, not all the answers may be found regardless of how much research is done.

Personal Study and Research

The nature of Cinderella material creates a continuing flux in what is known about it. The exhibitor's contribution to the knowledge of the subject material should be evident. Discovering such things as printers and distributors of the promotional material are as important to Cinderella material as the plating of a stamp issue may be to a traditional exhibit. Such personal discoveries should be rewarded and their presence will give weight to the exhibitor's work on the subject. The opportunities to make meaningful inroads into the exhibit subject are greater than in many of the other Divisional areas.

Lack of original research on highly studied areas such as Christmas Seals should not be penalized.

Rarity

Rarity can be one of the greatest problems in the exhibit evaluation. It should be made clearly apparent within the exhibit and notably in the synopsis.

Establishing the "rarity" of the material shown is probably more difficult than gathering knowledge about it. Some items may truly represent the only examples in existence while others may not come around but once a decade. New discoveries and greater quantities are constantly surfacing on the internet. What was rare yesterday may become relatively common tomorrow. Facing this great unknown, the exhibitor should relate his search experience in the synopsis. Collecting material for 30 years carries a much greater weight than three years.

Condition

Common sense should be used based upon the material being viewed. Variables such as the inherent stability of the material, age, environment, origin and history should be considered.

Presentation

Some material related to the subject may present presentation challenges. Creative display techniques should be evaluated for effectiveness and generally encouraged.

19 (Revised 2/22/12)

Thematic Division Exhibits

1. **Thematic Exhibits** A thematic exhibit develops a non-philatelic subject by illustrating it with a wide variety of philatelic material and associated text in accordance with the Title, subtitle if any, and the Plan.
2. **Composition**
 - 2.1 Thematic exhibits use only the philatelic material found in the Postal and Revenue Divisions and maximum cards from the Illustrated Mail Division.
 - 2.2 A thematic exhibit uses a wide variety of philatelic material from these divisions.
 - 2.3 The material acceptable in international thematic exhibiting is more restricted than what North American exhibiting allows. Revenue and fiscal stamps that did not serve a postal function are discouraged in international thematic exhibiting. In North America, any revenue or revenue use may be included. Judges should be careful not to apply international standards at national-level exhibitions.
3. **Guidelines**

The challenge of judging a thematic exhibit is twofold:

 - 3.1 First, there are no subject guidelines based on the material or subject, unlike a traditional exhibit where there is an expected sequence of material. The thematic exhibitor has the freedom (and burden) to completely define the subject and scope of the exhibit.
 - 3.2 Thematic exhibits are flexible and can follow myriad different paths in their development. Judges must be equally flexible in their evaluation.
 - 3.3 A thematic exhibitor has virtually the entire world of philatelic material, as defined in para. 2.1, as candidates for use in the exhibit. Philatelic material selected for exhibit should clearly and properly illustrate the thematic point under discussion.
4. **Topical Exhibits**
 - 4.1 In North America, the use of the term “topical exhibit” is still perpetuated in some quarters. It is not interchangeable with “thematic exhibit.” A topical collection or exhibit contains philatelic material directly related to the subject, usually explicitly picturing the subject. For example, a topical collection of fish would contain stamps, meters, covers and other items showing only fish as the design element.
 - 4.2 In contrast, to tell the story of fish in a thematic exhibit a well-developed plan is required plus pertinent text to tell the story. Items which do not picture fish but illustrate some point related to fish would be expected. For example, items showing fishing boats would be appropriate in a sub-chapter on commercial fishing.
 - 4.3 Failure to understand and embrace the concepts of a thematic exhibit will limit an exhibit’s potential.

5. **Application of Judging Criteria**

The fundamental difference between thematic exhibits and all other exhibit types is that thematic exhibits focus on the thematic aspects in the philatelic material rather than the material itself.

6. **Treatment**

The exhibit title and plan are evaluated as part of treatment. Through these two critically important aspects, the thematic exhibitor communicates the purpose, story and method of exposition of the theme. A plan is required for a thematic exhibit, usually presented immediately after the title page. The plan chapter and sub-chapter headings are then carried to the pages in the exhibit.

6.1 Focus of the Exhibit

The focus of the exhibit must be a *non-philatelic* subject. This concept is carried down to all levels of the exhibit. Subdivisions focus only on thematic aspects of the subject.

6.2 Definition and Structure of the Exhibit

6.2.1 The title, together with any subtitle and introductory statement, define the subject and scope of the exhibit.

6.2.2 The plan defines the structure of the exhibit, i.e., how the subject will be developed. Its subdivisions should cover all major aspects of the title to develop the subject comprehensively. The subdivisions in the plan should have a logical and balanced thematic flow. One section logically leads into the next, advancing the story in a logical manner. Attention is given to all aspects of the subject in accordance with their importance to the subject.

6.2.3 A plan is not just a simple grouping and listing of subjects. It is easy for thematic exhibits to decay into this “grouping and listing” syndrome. For example, it can often be seen in poor exhibits that deal with people. An exhibit of “Famous Physicists” with subsections of “English,” “German,” “American” has no thematic development. If the subdivisions can be shuffled and not make a great difference in the comprehension of the exhibit, the exhibit has problems with both story-flow and structure.

7. **Development of the Exhibit**

7.1 “Development” is the elaboration or exploration of the theme in depth, in accordance with the plan. All facets of the theme should be illustrated with philatelic material. Good development requires a thorough knowledge of the chosen theme and use of appropriate thematic text to explain the necessary thematic links and provide thematic details.

7.2 Exhibited items must be correctly assembled and positioned in accordance with the plan. Ideally, each item or group of items shown makes a new addition to the storyline, giving it a richness and depth while advancing the subject story. Showing many items to illustrate the same thematic point is repetitious. Thematic points are illustrated by a single or few well-chosen items and the remaining space used to explore a related or sequential point.

7.3 An exhibit that thoroughly examines all subject areas, including small or obscure ones, has “depth.” The exhibit covers areas that are related to the subject through connections, cross references, ramifications, causes and effects. An exhibit with balance gives space appropriate to significance for the subject.

8. **Importance**

No weight is given to the importance or significance of the selected theme, i.e., subject importance. Philatelic and exhibit importance are evaluated by the guidance in Chapter 3.

9. **Knowledge, Personal Study and Research**

Two parallel areas of knowledge, personal study and research are considered: thematic and philatelic. Both carry equal weight in the evaluation.

Note: While the Uniform Exhibit Evaluation Form indicates a weighting of 25% for Philatelic/General Knowledge and 10% for Personal Study and Research, for a thematic exhibit, thematic knowledge and philatelic knowledge are given equal weighting totaling 35%.

9.1 **Thematic (Subject) Knowledge**

- 9.1.1 Thematic exhibit write-up must be appropriate, concise, accurate and correct. A thematic exhibit demonstrates an excellent and detailed knowledge of its subject, beyond common, everyday, knowledge. Some points could be subject to differing scientific, historical or other opinions or perspectives. Exploring differing views is encouraged, but the adoption of one point of view, if justification is cited, should not be viewed harshly.
- 9.1.2 The philatelic items chosen to illustrate thematic points should correlate closely, i.e., the purpose of the issue, the use of the item, the primary and secondary elements of the design or other postal or revenue characteristics is *directly related to the thematic point*. Use of loosely or non-related material is undesired stretching.
- 9.1.3 The use of material with an appropriate thematic connection which is not immediately obvious demonstrates depth of knowledge by the exhibitor.
- 9.1.4 The exhibit strives to present new thematic findings for the subject. In evaluating the level of thematic study and research, the availability of previous studies on the theme may be considered to assess how the treatment took advantage of available thematic and philatelic literature, catalogs and documented research.

9.2 **Philatelic Knowledge**

- 9.2.1 While the subject of a thematic exhibit is always non-philatelic, the exhibit should demonstrate a deep knowledge of philately.
- 9.2.2 The exhibit demonstrates knowledge of the basics of philately. The selection of items for the exhibit is most indicative of knowledge. The exhibit shows a wide range of materials from many time periods and the largest number of countries within the possibilities of the chosen theme. The items selected reflect the mainstream of philately (stamps, postal stationery, covers, cancellations and postmarks) as opposed to more tenuous items such as modern “personal postage” stamps. Knowledge is further demonstrated by the use of normally available issues, genuinely carried covers and correct frankings as opposed to speculative issues made primarily for collectors, favor cancels, over- or under-franked covers or covers that never entered the mailstream.
- 9.2.3 The philatelic material bears a direct relation to the issuing country from a political, historical, cultural, economic and/or similar standpoint.
- 9.2.4 The exhibit presents a wide range of types of items. There should be a balanced use of items, so no one type predominates in the exhibit as a whole and in its subdivisions

- 9.2.5 Philatelic text is appropriate, correct and concise. The exhibit explains and elaborates on the philatelic aspects of an item when not immediately obvious.
- 9.2.6 Personal philatelic study and research are demonstrated by the presence of material which has little or no research for the theme or is within an uncommon collecting area.
- 9.2.7 The exhibit may incorporate brief philatelic studies showing in-depth philatelic analysis and knowledge. Such studies should be logically incorporated into the thematic storyline; they are not an excuse for accumulation of more pieces without serious philatelic merit.

10. Condition

The aspects of condition are those of the division for the specific material.

11. Rarity

The aspects of rarity are those of the division of the specific material.

Presentation

Presentation is the same as described in Chapter 3. Note that the placement of many different types of philatelic material together with the appropriate thematic and philatelic texts in a harmonious, balanced presentation to most effectively illustrate the thematic points is especially challenging.

Special Studies

Special studies were defined in the Fifth Edition of this manual as “a philatelic exhibit that is interdisciplinary in nature and . . . requires the use of philatelic material from two or more divisions or subdivisions.” This presents a difficult challenge to both exhibitor and philatelic judge. Because Special Studies have no regulations or guidelines, such as may apply to other types of exhibits, there is no guidance to either focus the exhibitor or guide the philatelic judge in evaluating achievement.

Multidisciplinary approaches to exhibiting already exist to a greater or lesser extent within the confines of most of the Divisions in the General Class. The Display Division provides sufficient guidelines to cover many cases where Special Studies were claimed in the past. In the Postal Division, for example, traditional exhibits also include postal history elements and FDC exhibits include a traditional study of the stamps.

The original concept of Special Studies as a competitive discipline was a response to the limited number of competitive divisions at the time. With the expansion of competitive divisions and the subsequent addition of the Picture Postcards Class, there is no further need for a Special Studies classification. All exhibits should be able to be evaluated using one of the other classifications.

Official recognition of Special Studies as a separate exhibit type is rescinded.

Exhibits previously entered as “Special Studies” may still be entered in WSP National shows. Owners of these exhibits need to do two things:

- Where application forms specify that the exhibitor designate a class or division, check the class or division that is the closest match for the exhibit.
- Explain in the synopsis why the exhibit does not fit any specific class or division well and ask the jury to judge the exhibit using the Uniform Exhibit Evaluation Form (UEEF) if they feel that the exhibit will do better using more general rather than specific class or division-oriented guidelines.

Judges should evaluate these exhibits by class or division first. If they feel that the exhibit does not fit the class or division well, it should be re-judged using the UEEF to *evaluate how well the exhibit fulfills its declared intent and purpose*. The award should be whichever is higher. Juries have always had the right and responsibility to reclassify an exhibit so it achieves the highest award possible. This has not changed.

Picture Postcard Class

Picture Postcards

A Picture Postcard exhibit contains postcards in all their forms and varieties.

Compositional Elements

A picture postcard (PPC) exhibit includes picture postcards in a wide variety of sizes, shapes and materials including, but not limited to, fold-out cards, accordion-type postcard folders and the picture or illustrated side of postal cards including printed-to-private-order postal cards.

The emphasis is on the picture and not the use or philately (if present). PPCs may be unused or used (sent through a mail system). Compositional elements from other philatelic classes are inappropriate. Trade cards, handouts and other similar ephemera not intended to pass through the mails are not appropriate.

A PPC exhibit may include maps and illustrations in moderation to help explain the subject or theme.

Guidelines for a Picture Postcard Exhibit

The challenges of a PPC exhibit include:

- A far wider possibility of subjects and themes than can be shown in the philatelic classes
- Less reference material on PPCs than on philatelic subjects
- The world of PPCs is large – possibly larger than the world of philately – but not nearly as organized or researched and documented
- There is no established baseline for the storyline as in many philatelic disciplines. The exhibitor has the freedom, and burden, to define the subject or theme of the exhibit.

Treatment

A PPC exhibit may be organized thematically, by publisher, printer, method of printing or other logical basis.

Exhibit limits should be based on the subject or theme, not the collection.

Importance

Choice of a theme or subject has little to no importance consideration. Importance refers to the material within the chosen subject.

Research and Knowledge

PPC printers and publishers were not always accurate in properly describing the picture. Since the choice of subjects and themes is almost limitless and the available published reference material is usually quite limited, the challenge is in presenting both subject knowledge and “delitological” knowledge.

Condition

Modern chromes and linens should be in excellent condition. Older real-photo picture cards (RPPC) should be sharp, clear and of good composition. Cards that have passed through the mail system should be free of cancel ink offsets that detract from the picture. Used undivided-back (UDB) cards may have some writing around the picture.

Rarity

The following guidelines will assist in evaluating rarity:

- Cards from small towns (except tourist attractions) are less common than those from large cities
- Interior views are less common than exterior views (e.g., buildings, ships, aircraft)
- Close-up views are less frequently seen than panoramic views
- Real-photo picture cards (RPPC) are scarcer than printed cards

Presentation

Overlapping of cards is permitted as long as important details are not hidden.

One-Frame Picture Post Card Exhibits

One-frame Picture Post Card exhibits are judged as **Picture Post Card** exhibits and are not eligible for one-frame awards, including the One-Frame Grand Award or participation in the One-Frame Champion of Champions competition.

One Frame Class Exhibits

One Frame Class

The One Frame Class is the only exhibit class based on exhibit size rather than exhibit subject type. It is composed of exhibits which tell a complete story in 16 pages. Any and all subsections of the General Class are suitable subjects for inclusion within the One Frame Class.

No Picture Postcard Class exhibits are judged within the One Frame Class. However, one-frame Picture Post Card exhibits may be entered into the Picture Post Card class.

Compositional Elements

The exhibit elements for the One Frame Class are identical to those of the General Class.

Judging Guidelines

One Frame Class exhibits are evaluated using the guidelines for the appropriate sections of the General Class.

Treatment

Space considerations are particularly critical in one-frame exhibits. An essential part of treatment is the exhibitor-defined scope and limits of the exhibit. An appropriately limited subject, well fitted to the space available, is imperative. The inherent constraints on space in one-frame exhibits will narrow the declared subject but there still must be comprehensive treatment.

Given the very limited space available, it is important that every item exhibited is directly related and advances the exhibit development (story line).

Importance

Philatelic importance is considered in light of the inherent restrictions of one frame on the chosen subject and defined scope.

A superbly treated subject of moderate importance will be more successful than a highly important subject that is too much for one frame and therefore suffering inadequate treatment due to simple space limitations.

All other criteria should be taken from the appropriate section for the exhibit subject.

Youth Class Exhibits

Youth Class

The Youth Class encompasses all exhibits by exhibitors up to age 21 irrespective of the exhibit division or the number of frames displayed. Age is the exhibitor's age on January 1 of the calendar year in which the exhibit is shown, aligning North American exhibitions with international FIP regulations in this regard. Actual age on the date of the exhibition is not relevant.

For judging and scoring purposes, five age groups are used for youth entrants: 11 and under, 12-13, 14-15, 16-18 and 19 up to 21. This differs slightly from the three age groups used internationally: 13-15, 16-18 and 19 up to 21.

Youth exhibitors whose exhibiting age falls in the 18-21 range have the option of moving into the adult classes. However, once a youth exhibits as an adult he/she may never again exhibit in the Youth Class.

Judges should be aware that many youth exhibits, especially in the youngest age groups, originate as a single frame. However, the special considerations for single frame adult exhibits should not be the primary criteria applied when judging youth up through age 18; only in the oldest age group (ages 19 to 21) should consideration be given as to whether the topic selected is suitable for one frame. If it is not, a small deduction in "development" points should be made and the reason clearly indicated on the *Uniform Exhibit Evaluation Form for Youth*. This approach will facilitate the transition into adult single-frame exhibiting.

Composition Elements

The youth class includes exhibits from any adult Division. All adult-level composition elements for the other Divisions also apply to the Youth Class. Refer to a specific Division's section for guidance. It is especially recommended that judges review the Thematic Division chapter as a large percentage of youth exhibits are of this type.

Items that are relatively easy to obtain should be in excellent condition, however, leniency is to be shown with respect to expectations of higher-valued and more difficult to attain items.

Guidelines for Judging Exhibits

- *Principles of Exhibits*

Simply put, exhibits are nothing more than a structured exercise of "Show and Tell" using written words and philatelic material to tell a story as completely as possible. Approach a youth exhibit no differently than an adult counterpart. However, evaluate it with a less-critical eye with reasonable expectations for the writing skills, knowledge and purchasing power of someone that age.

A *title page* opens all exhibits and should clearly describe the purpose and scope of the display that follows. Both philatelic and non-philatelic materials are allowed on the title page to help draw attention to it, including drawings or sketches. Thematic exhibits must have a plan, either within the title page or separately on the following page, detailing the exhibit's structure in a logical fashion.

- ***Criteria for Judging***

All youth exhibits are scored on a points system based on age group using the Uniform Exhibit Evaluation Form for Youth.

Judges should always confirm the ages of all youth with the Exhibits Committee before starting to be sure the correct section of the form is used. Circle the appropriate scoring column to be used or cross out the rest.

In general, younger exhibitors are rewarded more for overall impression (e.g., neatness of overall presentation, balanced pages, text write-up) rather than the depth of story-line development, philatelic knowledge displayed or material shown. This reverses as exhibitors get older.

Points displayed below (*in italics*) show the range of the maximum criteria values from the youngest age group to the oldest in each category.

See the Uniform Exhibit Evaluation Form for Youth for specifics.

Point Guidelines for Exhibits

Title and Treatment (22-35 points)

- Organization and structure: well balanced, logical exhibit arrangement, easy to follow
- Degree of development of subject either philatelic or thematic: coverage in all expected areas of the subject

Knowledge and Research (23-35 points)

- Fundamental and basic knowledge of philatelic subject or thematic subject shown: use and correct commentary of items displayed
- Variety and range of items included for a thematic exhibit – displaying philatelic knowledge.
- Evidence of Studies: depth of subject knowledge
- Correct classification of material: items appropriately identified

Material (20 points)

- Choice of material to tell philatelic or thematic story: good concordance of items to the text used
- Condition of stamps and covers: items presented in the best possible condition readily available. CTO stamps to be avoided in thematic exhibits.
- Presence of important items (not commercial value): good representation of expected philatelic material for the subject chosen

General Impression and Presentation (35-10 points)

- Balanced arrangement on pages: neat and balanced page and frame layouts, pages not too empty or full, mix of philatelic items and elements on a page
- Write-ups: brief yet relative to the plan and item(s) shown, uniform text size and type used throughout if computer-printed or neat if hand-printed
- Emphasis on stamps and covers (setting off): philatelic material rather than explanatory

- text predominates the exhibit
- Overall impression: general eye appeal

Awards

Awards are presented based on the following scores:

85 – 100	Gold
75 – 84	Vermeil
65 – 74	Silver
55 – 64	Silver Bronze
45 – 54	Bronze
0 – 45	Certificate

Judging Standards

Judges can expect to see a wide range of advancement levels among the exhibits shown, however the scoring should be uniformly implemented. *Standards at a national level show are not to be compromised if an exhibit does not meet the criteria set forth in the scoring guidelines.* Judges should ask permission of the Exhibits Committee to judge any exhibit that falls below national standards by local standards instead, noting this on the Uniform Exhibit Evaluation Form for Youth. A separate award may be presented to such an exhibit at the discretion of the Exhibits Committee in consultation with the judging panel.

Uniform Exhibit Evaluation Form for Youth

Every youth exhibitor is to receive a completed *Uniform Exhibit Evaluation Form for Youth*. Special attention in writing copious notes is to be given any exhibitor not personally in attendance to get first-hand advice on making improvements. You must print clearly so that the youth can read the comments for him/herself.

Face-to-face Feedback

If there is a chance for face to face feedback, it is strongly recommended that any discussion be at the frames where good examples and pages that need improvement can be pointed out. Concentrate on the 2 to 3 changes that will make the most impact. Judges should try to talk to the youth and not the adult mentor.

23A

Literature Class

1. Introduction: Philatelic literature may be entered for exhibition and judging at those APS nationally-accredited philatelic exhibitions offering the Literature Class. Literature judging is done by APS judges specifically accredited to judge literature, using the criteria outlined in this chapter.
2. The Benefits of Exhibiting Literature: There are four major reasons for exhibiting philatelic literature:
 - A. To gain recognition through the medal level award; to receive comments regarding the submitted literature that its authors/editors may use in marketing the work; and, to encourage authors and editors to continue to write and publish.
 - B. To provide feedback to authors/editors that can be useful in producing revisions and future work; both printed and electronic.
 - C. To help to publicize and support the sponsoring organization and its specialized collecting areas.
 - D. To demonstrate to the philatelic community at large the importance of literature in advancing the hobby.
3. The Methods and Content of Feedback: A key responsibility of the judging panel at literature exhibitions is to provide feedback that is both positive where it can be, and descriptive of problems where they exist. Ideas for corrective actions should also be provided. There are three methods of giving feedback:
 - A. Written, using The Literature Exhibit Evaluation Form (LEEF) shown on page 77. An LEEF must be completed for each entry accepted for judging, and judges should complete it with care and with specifics. Every section does not require comments, but most will, and those comments should be detailed, addressing both the strengths and weaknesses of the entry. Additionally, care should be taken to present information in legible form, including the name of the judge completing the form. It is also recommended that the judge provide a contact point (either a mailing or an email address) for the recipient to use should there be questions. LEEFs that do not meet this standard will be returned to jury members for revision by Chief Judges.
 - B. Orally at the Feedback Session, a venue provided by the show exhibition committee. Oral feedback should be specific and should agree with what has been written in the LEEF. Care should be taken to express empathy for the problems the exhibitor has to deal with in publishing his or her work. Although it is expected that specific negative findings will be discussed, the exhibitor should not be held up to ridicule, and generalized negative comments on the value of the entry should be avoided.
 - C. Contact with the exhibitor one-on-one, in person or by correspondence. This sort of mutually respectful contact should always be conducted with the object of helping the exhibitor understand the judging process and to explore the judge's perceptions of the entry.
4. Literature Categories Accepted for Competition:
 - A. Philatelic books, compendiums, anthologies, handbooks and monographs about stamps, covers and other philatelic material.

- 1) A compendium is a concise, yet comprehensive compilation of a body of knowledge, usually gathered from several sources.
 - 2) Bound volumes of articles or columns from a philatelic periodical on the same subject may be entered as a handbook.
 - 3) Bound works that are a series of articles, either by the same author written over time, or an anthology on a specific topic or varied topics, written by various authors, are accepted as a Handbook. Some of the articles may have been published elsewhere as stand-alone articles in a different medium.
 - 4) Entries may be in hard copy or on CD. If the latter, additional evaluation criteria will be applied as specified below in section 9.
- B. Books and other formats that are not about stamps, but rather about the hobby, e.g. guides to collecting, exhibiting or the hobby's infrastructure.
- C. Catalogs, both specialized and/or priced philatelic catalogs and auction catalogs.
- D. Philatelic society and study group journals and periodicals.
5. Language of Entries Accepted for Competition: To assure a meaningful and equitable evaluation, literature must be primarily in English. Literature exclusively in other languages can not be fairly judged and therefore must be declined. However, bilingual (English and another language) and multilingual (including English) literature will be accepted. Catalogs in a primary language other than English may be accepted if the most important parts are also presented in English.
 6. Literature Categories Not Accepted for Competition:
 - A. Single articles from philatelic periodicals, and series of columns on broad subjects from philatelic periodicals.
 - B. Club newsletters
 - C. Show programs
 - D. Philatelic websites
 7. Disqualification by the Jury. Acceptance of a literature entry by the show committee is not a guarantee that it will be found by the jury to meet the requirements stated above for acceptance. Thus, the jury in its collective judgment may decline to judge any entry – to exclude it from competition – if it does not meet the above requirements, or does not meet the requirements for entry as defined by the show prospectus. Such entries are declared to be out of competition, without implying any judgment as to the quality of the exhibit.
 8. Judging Criteria for Literature: Exhibits are evaluated according to the following criteria and weights, which align with the criteria developed for use by the International Federation of Philately (FIP):
 - Treatment of contents 40%
 - Originality, significance and depth of research 40%
 - Technical matters 15%
 - Production 5%

9. Explanation of the Criteria (Applies to all Literature Categories):

A. Treatment of Contents or “Authorship and Editorship”

- 1) Balance of the content – Are the goals of the work clearly stated and how well does the work meet its goals and area of coverage?
- 2) Literary style, clarity and success in communication – Is it easy to read and comprehend?
- 3) Correct grammar, spelling and punctuation
- 4) Appropriate utilization of illustrations, charts, graphs, tables – Do those included enhance comprehension? Would more be useful?
- 5) Format and layout, text flow, use of titles and subtitles – Is the format logical? Is it easy to follow the development of the subject?

For CDs: Utilization of CD features, instructional introduction on the capabilities of the CD and how to search the contents, ease of navigation, and ease of flow.

B. Originality, Significance and Depth of Research

- 1) Overall significance of the subject matter, i.e. significance of the subject in terms of its scope, degree of difficulty, and philatelic interest.
- 2) Utility to its intended audience.
- 3) Significance of the work to its subject – Is it a full or partial coverage of the subject, or does it provide a comprehensive understanding of the subject matter?
- 4) Degree to which the work displays original discoveries, research, analysis or approaches to understanding.

C. Technical Matters

- 1) Presence and utility of credits, bibliography, and index.
- 2) Quality of illustrations and descriptive information provided for them.
- 3) Presence of essential information on the title page.
- 4) Page set up, running footers/headers.
- 5) If there is advertising, is it appropriate, clear, placed effectively?

For CDs: Ease of loading, compatibility, clarity of images, introductory/content pages, index.

D. Production

- 1) Binding, typography, print and paper quality, and similar production aspects bearing on utility and long-term preservation.
- 2) Use of color.

For CDs: Identification of contents on the CD and its carrier.

10. Additional Considerations for Each Category of Entry

Relative to 4.A and B. Philatelic books, compendiums, anthologies, handbooks and monographs

- 1) Is this an update of previously published work, or an original effort?
- 2) How many years of collecting and/or information gathering does the work represent?

- 3) To what extent does the work advance knowledge of philately or philatelic subjects?
- 4) Is appropriate non-philatelic context provided?

Relative to 4.C. Catalogs

- 1) Are specialized catalogs thorough in covering the subject? Do they go beyond what is available in standard general catalogs, both in what is covered and the depth of coverage?
- 2) To what extent do priced philatelic catalogs/auction catalogs cover the breadth of the collecting area? In other words is the material presented a first class overview, or a sparse representation of what exists?
- 3) To what extent do the write-ups in auctions reflect census information and other research, and/or new contributions to philatelic knowledge?
- 4) Does the layout of information encourage understanding and contribute to utility?
- 5) Does an introduction explain the basis for pricing (or for a different method of indicating relative value/scarcity?)
- 6) Does the introduction explain the basis for decisions as to what is listed or not?
- 7) Is there adequate information about abbreviations used, symbols, etc.?
- 8) Are descriptions complemented with good quality illustrations of items?
- 9) Are most items illustrated or only a few extraordinary items?
- 10) To what extent are varieties well illustrated?

Relative to 4.D. Philatelic Society and Study Group Journals and Periodicals

- 1) Is there a statement of intent/coverage in which the subject area of intended coverage is specified? Do the contents match the purpose set forth?
- 2) Evaluate the balance of coverage within the intended area including such considerations as presence or absence of coverage of various periods, types of material, articles of varying lengths, and material for specialists and articles that are intended to help/encourage beginners.
- 3) Presence of philatelic articles of lasting value. Quality of scholarship (attributions, footnotes, bibliographic information.)
- 4) Presence or absence of encouragement to participate in society/study group activities, and opportunities for involvement in the specialized area?
- 5) Does it serve well as a journal of record through coverage of group's past activities and the accomplishments of its members?
- 6) Is there a diversity of editorial viewpoint through a range of authors, or is the entry the work of primarily one or two individuals?
- 7) Does the entry cover what is happening in the wider world of philately that bears on the specialty?
- 8) Is there a table of contents, an annual index, membership information, contact points for officers and activity chairs?
- 9) Are the illustrations of good quality to complement the intended coverage, and properly labeled?

11. Using Points: As this is written, evaluating entries using the points given for weight as specified above under section 8. Judging Criteria for Literature is optional for judges. At this time points are not to be reported on LEEFs, or otherwise provided to exhibitors..

APS Literature Exhibit Evaluation Form

Show _____ Date _____ Award _____

Exhibit _____

Evaluation Judge _____ Chief Judge _____

Treatment (of contents) or “Authorship and Editorship” 40%

Literary style, clarity, and skill in communication. Correct grammar. Readily understood and usable.
Utilization of illustrations, charts, graphs, tables. Format and layout, text flow.
CD: Utilization of CD features. Searchability, ease of navigation, logic of flow.
Catalogs: Organization, format and layout, text flow, clarity. Readily understood and usable.
Utilization of illustrations.

Originality, Significance and Research 40%

Overall subject significance: Scope, degree of difficulty and philatelic interest. Significance of the work to the subject. Discoveries, research, analysis or approaches to a comprehensive subject understanding.
Society journals and periodicals: Diversity of content, allocation of space to substantive and informative articles, columns and features, and overall value to membership.
Catalogs: Value as a guide, reference and tool for a user. Completeness of listings, value as a pricing guide, general and specialized information provided. Substantive change over prior edition.

Technical Matters 15%

Title page and imprint, pagination, credits, bibliography, index, clarity of illustrations.
CD: Ease of loading, compatibility, clarity of images, contents page, index.

Production 5%

Binding, typography, and similar production aspects on the usability of the publication.

Comments and Recommendations (use reverse as necessary)

The Ethics of Judging

All APS-accredited judges are obliged to sign and uphold the following pledge of ethical behavior.

Judge's Pledge

I agree, if certified as an Accredited Judge by the American Philatelic Society, to approach all philatelic judging in a realistic and objective manner.

Compatible with personal responsibility, prior commitments, and available transportation, I will be willing to serve, when invited, as a judge at a minimum of one and maximum of six WSP shows (including AmeriStamp Expo) each year.

I will not exhibit for competition in any show in which I am a judge.

I will read and study the 6th Edition of the "Manual of Philatelic Judging" and will evaluate all exhibits based on the principles therein.

In all cases I will try, to the best of my ability, to render honest and equitable judgment upon the material presented, without fear or favor.

I will keep confidential all discussions between jury members, votes of individual jury members including myself, and anything that might telegraph the final result prior to official announcement.

I will be willing to train apprentice judges during my assignments and will report to the Committee on the Accreditation of National Exhibitions and Judges, when requested, my estimate of the qualification of any apprentice assigned to work with me.

Should controversial factors arise in the judging, I will consult disinterested non-exhibiting authorities in the given field for clarification before rendering a decision.

I further agree that, when judging, I will attend, and fully participate in, the critique of exhibits, and be of assistance to exhibitors at all reasonable times during the open hours of the show.

I acknowledge that if I accept a judging assignment and fail to notify the Organizing Committee promptly of my inability to attend, I may be subject to suspension by the Accreditation Committee.

Conflict of Interest

Philatelic judges must avoid conflicts of interest or any appearance thereof with respect to their judging activities. Both philatelic and literature judges must not judge exhibits prepared by family members including spouses or domestic partners, children, parents, and siblings. Additionally, philatelic judges who have any direct role in the acquisition of significant material for, or the preparation of, an exhibit for compensation should not serve as a member of a jury judging these exhibits.

If such a situation unknowingly arises, the juror must advise the Jury Chairman of the conflict of interest and recuse him/herself from any discussion or deliberations of the exhibit(s) in question, including merit and awards.

Judging Apprenticeship Program

Introduction

Judges must evaluate each exhibit in accordance with guidelines and procedures established by the American Philatelic Society through its Committee for Accreditation of National Exhibitions and Judges (CANEJ).

Good judges share a number of important characteristics which include:

- Sound exhibiting or authoring knowledge and experience
- A basic and general understanding of philatelic fundamentals
- A desire to return some of what the hobby has given to them
- Willingness to learn about philatelic fields other than their own
- Ability to work well with others and desire to assist other judges and exhibitors
- Self-confidence to critique the work of others in a diplomatic and empathic manner
- A high standard of ethics and impartiality
- Time and money necessary to travel to show venues

Not all collectors or exhibitors have all these qualifications.

Being a Judge

Becoming a judge is not an easy task. It is a demanding exercise of mental and physical tests. The APS Apprenticeship Program allows candidates to determine whether judging is something they really want to do and it allows CANEJ to establish whether they are suitable to be judges.

Judges should have a broad range of knowledge, not only in the general philatelic sense but also of related and supporting history. This is most useful in determining the significance of an historical period or event. It also serves as a foundation for the ability to assess the exhibitor's success in developing the complete story of a chosen subject.

One does not become a philatelic or literature judge for glory, profit or the ease of the task. Judges are generally accorded a certain amount of respect, but respect must be earned by hard work and interaction with the exhibitors in providing thoughtful, insightful and useful recommendations. A judge's reputation will last as long as performance is kept at a high level.

One of the challenges of being a judge is that everything done and said is subject to being second-guessed, and often is, by exhibitors, viewers and even peers. A judge must develop the ability to evaluate criticism and understand its source and motivation. Judges must have a mind-set that allows them to accept valid criticism while gracefully ignoring unwarranted comments or attacks. While exhibitors may take criticism personally, a judge must not.

Achieving accreditation is not the end of the education of the judge, it is the beginning. One of the best reasons for becoming a judge is that it involves a continuing learning process throughout the breadth and depth of our wonderful hobby. An active judge who prepares for and studies the exhibits will develop important skills, a broad knowledge of philately, respect for other's knowledge, insights and abilities, and a healthy sense of humility about how little one person can ever know.

Finances

Judging is a financial loss to the judge even though usually receiving an honorarium (see Rules for WSP Shows). Judges also receive banquet tickets for both the judge and their spouse or companion, frequently a judge's breakfast, and maybe a lunch. These perks defray but do not cover expenses for travel, hotel and other incidentals. The level of compensation has been set to make a significant contribution to these expenses without excessively burdening the show. The costs of a panel of five judges may represent ten percent or more of the entire show budget.

When the judging program was first developed, judging was viewed as an opportunity for philatelists to share and contribute to the hobby that has given them so much, not as a profit opportunity. It remains as the operating philosophy today.

Requirements for Becoming a Judge

Basic requirements to become an APS accredited judge:

- Be a member of the APS
- Be an active exhibitor who has been awarded at least a vermeil medal in the General Class (i.e., for a multi-frame exhibit) at a national WSP show

It is expected that those who sit in judgment of exhibits and presume to give advice on how to achieve higher medal levels must have demonstrated the personal ability to achieve at a high level.

- Attend judging seminars specified by CANEJ as prerequisites for applying
- Affirmatively subscribe to the Judge's Code of Ethics
- Ability, time and resources necessary to accept and fully perform judging assignments

All the above requirements are prerequisites for applying to become an Apprentice Judge.

Application

After completion of the mandatory prerequisites, the process of becoming a judge starts upon application to CANEJ to become an apprentice judge.

The application form is available from either the CANEJ Chair or the APS website at www.stamps.org.

The application must be completed and mailed to the CANEJ Chair as directed.

Admission to the Apprenticeship Program rests with the CANEJ Chair.

Subsequent requirements for accreditation are:

- Successful completion of the APS Judging Apprenticeship Program
- Successful completion of any special requirements imposed by CANEJ
- Final application approval by CANEJ

Apprenticeships

After approval and notification by CANEJ, the prospective judge may begin seeking assignment as an apprentice at the various WSP shows held annually across the country. It is the responsibility of each apprentice to seek out and obtain assignments from various WSP show committees to serve as an apprentice at a show. Assistance can be gained from other judges about what shows may be good for the apprentice and who to contact, but in the end it is up to the apprentice. *Apprenticeship assignments are subject to the approval of the CANEJ Chair.*

The apprentice must serve successfully at a minimum of four WSP shows. Service at one Canadian National Show is allowed as one of the four. After each apprenticeship, the Jury Chair will discuss the performance with the apprentice and the Jury Chair makes a report to CANEJ summarizing the performance of the apprentice. Apprentices receive a summary of their performance at the mid-point of their apprenticeship.

Time Frame

The four-apprenticeship requirement must be completed within five years. Most apprentices choose to complete their program within a year or two depending upon their ability to allocate time and money.

It is recommended that apprentices take at least a full year to do their four apprenticeships. This allows sufficient time between shows for the lessons of one to be assimilated before performing at another. It also allows time for preparation before the next show which in itself may take up to a few months.

Apprenticing

In the first three apprenticeships, the apprentice will generally go with a team, the jury chair or a mentor designated by the Jury Chair. The objectives are to assist the apprentice in learning judging techniques, processes and procedures, and to observe the progress of the apprentice.

During the fourth apprenticeship the apprentice judge works independently to see how well the lessons of the prior three shows are applied. The final Jury Chair will assess readiness for accreditation and make a recommendation to CANEJ.

Seminar Requirements

Prior to applying for Judge Accreditation, the apprentice must have attended the following official CANEJ seminars:

- Fundamentals of Philatelic Judging I: Treatment and Importance
- Fundamentals of Philatelic Judging II: Knowledge, Rarity, Condition and Presentation
- How to Use and Complete the Uniform Exhibit Evaluation Form

Additionally, the apprentice should attend as many other CANEJ or joint AAPE/CANEJ seminars as possible.

It is strongly recommended that the required three seminars are attended before attempting the first apprenticeship.

Physical Condition Requirements

Although there are no upper age limits, practical limits on physical condition and visual acuity must be recognized. Judges are required to withstand the physical rigors endemic with the job of philatelic judging. Prolonged walking and standing for two days, usually on concrete floors, stretching up and kneeling down to see each row in the frames and viewing exhibits in lighting that varies from excellent to poor are routine.

Literature judging is less physically demanding but requires copious amounts of reading and the evaluation of both written and digital entries.

Expertise

Many potential apprentices feel they have expertise in only one area of philately and that they must acquire a much wider base of knowledge to be a good judge. To some extent this is true, but it may be remedied by some general philatelic reading, viewing as many exhibits as possible at every opportunity and a deep, thorough understanding of the basic principles by which all exhibits are judged. Once this understanding is well-rooted, the judging process will flow easily.

Nothing can take the place of good preparation for each exhibit at a show. However, the ability to think logically, to learn and apply the techniques and art of successful exhibiting and the ability to effectively communicate honest substantive, insightful and constructive comments to another exhibitor are more important than detailed and specific knowledge of each subject.

Program Demands

At some point the apprentice may feel some anxiety or discomfort over the process. This or any questions or misgivings should be discussed with the Vice-Chairman for Judges and Apprentices who will gladly take time to help alleviate these feelings. “When in doubt, ask,” works to everyone’s advantage. The judges comprise a social network of people who rely upon one another’s expertise and look forward to building the ranks of accredited judges.

While the Apprentice Program is demanding and requires the development of specialized knowledge and skills, it is a very rewarding experience. This is a hobby. It is fun and judging can be a highly satisfying aspects of one’s philatelic journey. You will learn things you never thought you would care about while at the same time getting to know some of the most interesting people in the philatelic world: exhibitors.

Compensation

An apprentice can expect to receive a banquet ticket and be included in any of the other possible meals provided to the judges as a group. Some shows may also give a small stipend to the apprentice but it is neither required nor common. The apprentice program will not be an inexpensive affair!

Suggestions for Apprentices

The prime source for obtaining research material about the exhibits to be judged is the *American Philatelic Research Library* (APRL). Its staff will assist judges in finding specific information, especially when the show committees send the title pages into the APRL so they have extra time to prepare. They are very helpful in looking up various sources that are not in the general library of most philatelists.

The APS website has a very exhaustive and searchable card and article index which the apprentice may use to search not only items in the APRL but the many other philatelic libraries around the country such as the Rocky Mountain Philatelic Library or the Western Philatelic Library.

The following suggestions will help apprentices develop and improve their judging skills.

- Attend as many shows as possible. Study the exhibits prior to the awards being posted on the frames and assign the medal level as if judging. Comparing the results should lead to questions as to disparities and most judges are happy to discuss such questions.
- Attend as many formal critiques as possible and observe how the judges conduct themselves and respond. Critique those who are critiquing others. Listen to how the jury members formulate their responses and evaluate how well their comments would/could help the exhibitor. Note the approach taken by the judge seen as most effective, clear and helpful. Note poorly done critiques and how unhappy exhibitors are either angered or mollified.
- Seek out and talk with other judges, apprentices and exhibitors to discuss their experiences, the good, the bad and the ugly. Never hesitate to ask questions; those felt as uncomfortable may be the most instructive.
- Read the literature dedicated to judging and exhibiting. There are two societies whose publications are aimed at exhibitors. Both are worth regular reading.
 - American Association of Philatelic Exhibitors (www.aape.org)
 - interNational Association for Philatelic Exhibitors
(NAPE, hans@karman.au.com)

Apprentices should always keep up to date with any new judging forms or judging criteria set out by CANEJ.

Applying for Accreditation

Apprentices who have completed their fourth apprenticeship may apply for accreditation through the CANEJ Chair. This is vetted through the full CANEJ committee where consideration is given to the application together with the four apprenticeship report forms to make a recommendation for one of three actions:

- Accreditation
- A required additional apprenticeship assignment where one or more members of CANEJ are on the jury to evaluate the reasons immediate accreditation was set in abeyance.
- Disapproval if the apprentice is deemed not an appropriate candidate for accreditation.

Disapproval is rare. It usually arises with the apprentice realizing that he either is not cut out for the duty or the rigors of the job or that judging is simply not a task he desires in philately. In any case there is no shame; some people are simply not comfortable with either the responsibilities or interaction with the exhibitors.

An apprentice with a history of poor performance in certain areas will be notified during the process of observed weaknesses and encouraged to focus on them for improvement. This is not a reflection on the individual's philatelic abilities but simply recognition that some people have difficulties with certain personal interactions or public speaking. Alternatively, it may point towards weakness in specific areas of judging that requires greater attention. Judging is not for everyone.

Qualifications for Judges

Requirements for Maintaining Accreditation.

Once accredited, philatelic judges must comply with the following requirements, and any others deemed necessary from time to time by CANEJ.

These requirements are intended to assure sustained excellence in judging.

- Serve as a judge at the regional, national or international level at least once every two calendar years, but not more than six times at the national level in any one calendar year, including both philatelic and literature assignments.
- Exhibit for competition in any class or division in a national-level show at least once every two years and achieve a vermeil medal. Exhibiting is a dynamic art, always evolving. A “static” (inactive) exhibitor cannot stay current in the ever-changing world of exhibiting. Judges are also encouraged to exhibit in as many divisions as possible to better understand and appreciate what goes into each.
- Complete a biannual report to CANEJ summarizing judging and exhibiting activities for the two previous years.
- Attend judging seminars on a regular or remedial basis as determined by CANEJ.
- Attend both *Fundamentals of Philatelic Exhibiting* seminars by September 1, 2012.

Failure to Maintain Accreditation Requirements

Failure to serve on a jury per the above requirement will result in suspension as an active judge. Upon serving successfully as an apprentice-level judge at a subsequent WSP show, the suspension will be lifted.

Failure to exhibit once every two years will result in suspension. Reinstatement shall occur once the judge has exhibited at a WSP show in either Philatelic General or Literature Classes in the time allotted by the CANEJ Chairman. Failure to comply will result in being declared inactive and given “emeritus” status.

Failure to attend CANEJ-required seminars or workshops shall be grounds for removal from the active list of judges.

Registration, Retirement or Removal from Accredited Status

Accredited judges may resign their accreditation status at any time for any reason by notifying the CANEJ Chairman. Judges who retire may be accorded the honorary designation of “Judge Emeritus.”

A judge may be removed from the roll of accredited judges for misconduct while judging, incompetence as a judge or loss or suspension of APS membership (whether voluntarily or as a result of disciplinary action).

If a person requests retirement or resigns as a judge, and such action is in conjunction with, but prior to, the completion of an investigation of alleged misconduct while judging, the removal shall be without prejudice.

A judge may lose accreditation for failure to comply with the requirements of accreditation maintenance as outlined herein. Either failure to judge or failure to exhibit in the required time period or refusal to maintain judging excellence through attending required seminars will result in suspension and, if reinstatement conditions are not met within required time frames, loss of accreditation.

Judging Procedures

Selection of Judges

Jury selection for a WSP show may be tasked to either the Local Jury Coordinator or, at the option of the Exhibition Committee, to the Chief Judge. Selection is subject to the approval of the CANEJ chair. The CANEJ chair selects the Chief Judge (Jury Chairman).

Guidelines for Jury Selection

- Expertise in specialty exhibit areas (minimum one, usually two) of major convening specialty societies
- Diversity in expertise
- Range of experience as a judge
- Two members qualified as Chief Judge

Accredited judges wishing to serve on a jury should take the initiative to contact the Exhibition Committee well in advance to request consideration. The committee needs to know the judge's interest, areas of expertise and willingness to travel to and serve at the show. Over time, many judges become well known but most must proactively seek invitations to judge. Relying upon the APS list of active judges and their areas of expertise, posted on the APS website, may not be sufficient for a judge to gain a jury position at all, less at any given show or time.

Exhibition Committee choices for their jury are generally based on expertise in the areas of attending specialty societies and the need for overall balance in experience and expertise. Most specialty societies maintain lists of qualified and preferred judges. While not guaranteeing a position, these are an excellent way to obtain consideration for a jury position at the show where that society is meeting.

Prior to accepting a jury position for a particular show, judges must ascertain their ability to fill the attendant obligations: when, where and the show functions they are expected to attend. Barring a last-minute crisis, every effort must be made to honor any commitment to the show.

Apprentice Judges

The Apprenticeship Program for Judges is Chapter 25.

Preparation

As soon as practicable, preferable months prior to the event, the Exhibition Committee should provide the judges with copies of the title pages and synopses submitted by the exhibitors. Although not mandated by the APS, it is strongly recommended that Exhibition Committees require these for exhibit acceptance. These are the most important documents the judge has for preparing to judge the show.

To fairly evaluate exhibits, judges must prepare in advance. Judges study references to gain a basic knowledge of the material presented so they can make intelligent and informed assessments of the exhibits. However, no judge should attempt to become or is expected to be an expert on any given exhibit subject. Most exhibits are the product of years of collecting, study and research, so it is unreasonable to think that judges have knowledge of any exhibit subject matching that of the exhibitor.

It is incumbent on the exhibitor, through the synopsis, to tell the judges what they must know about their exhibit, including aspects such as rarity and original research. The judge needs to

have an understanding of the subject to evaluate its treatment, philatelic significance and what sort of material will be displayed (implicit knowledge). The foundation for the judges' understanding of the exhibit is provided by the exhibitor's title page and synopsis. Every judge should arrive at the show having already studied the title and synopsis pages and enough basic background information to appreciate both the material and the challenges.

Preliminaries and Protocol

It is useful for the jury to assemble the evening before the show opens for a walk-through of the exhibits. This allows jurors to get an idea of the exhibits that may require extra time or perhaps the use of a consultant for an exhibit that is out of the purview of a jury's expertise. This is also a good time to correct divisional assignments misidentified by either the exhibitor or show committee.

The first allegiance of a judge is to the jury and its tasks. A judge is expected to be on time for jury functions, stay until released by the Jury Chair and attend the social events to which the jury is invited as guests of the show. Judges must block out these times and inform family and friends that they will not be available. In general, this will be all day Friday, possibly into the early evening, and most of Saturday to prepare for and attend the critique and, of course, the awards event, usually either a Saturday evening banquet or a Sunday breakfast.

Judges should get to the first appointed meeting early and personally greet the Exhibition Committee person responsible for the jury. Judges should wear their name badge indicating status as a juror for the show and dress appropriately for the task. This will be at the discretion of the Jury Chair but is generally at the least slacks and shirt for the men and pants and top for the ladies. Some may prefer coat and tie.

Expectations of the Jury

- Team players
- Active participation in the process
- Reasoned independent decisions
- Objective, balanced results
- Avoid injustice
- Unqualified support of team consensus
- Positive, constructive critiques with substance
- Responsibility for Uniform Exhibit Evaluation Forms
- Appropriate consideration of the level of the show and status of vermeil award
- Full range of awards as merited

Judging

Judges usually work in teams of two or three, as directed by the Jury Chair. This allows application of a broader base of view points, experience and expertise in exhibit evaluation.

Advantages of Team Judging

Strength of diversity, range of expertise, varying perspectives and experience in group consideration and discussion leading to *independent decisions*. Participation as team players.

At shows with only three judges, they will usually work as a single team, but may work independently. At the option of the Chief Judge, some exhibits may be judged by the whole jury as a group.

Preliminary notes should be taken to facilitate deliberations later and each judge will independently make a medal level decision.

No judge should go to the bourse or any meetings until jury duty is completed and the chair releases the judges. Brief breaks for rest, refreshment and recovery are appropriate, but be mindful of the time.

While working at the frames, judges should converse quietly and take care not to discuss details while others are within hearing range. Be aware of people who may be on the other side of the frame rows. If a viewer approaches the exhibit being judged, politely ask that person to delay looking at this particular exhibit until it has been judged.

Uniform Exhibit Evaluation Form

The Uniform Exhibit Evaluation Form (UEEF) will be prepared for all exhibits except Youth Class.

No particular form is prescribed for use by the judges during their assessment of the exhibit. Numerous forms have been personally devised and may be utilized. That said, it may be helpful to take notes on the Uniform Exhibit Evaluation Form during the course of judging the exhibits, particularly for the first responder who is responsible for making specific notes, comments, corrections and suggestions on the exhibit, directed to its improvement. A completed and legible rendition of this form must be prepared by the first responder and given to the Jury Chair after the critique, ultimately to be given to the exhibitor whether present at the show or not.

The purpose of the UEEF is to assist the exhibitor in improving the exhibit, not just for a better medal level. The enjoyment of seeing and understanding an exhibit is important for all viewers, both the jury and the viewing audience.

Deliberations

After judging at the frames the jury retires to a private room to deliberate. The medal levels and special awards are determined by consensus at that time.

The Jury Chairman will usually alternate between any apprentices for the first comment at these deliberations. After the apprentice(s) has given a recommendation, the accredited judges are polled in a rotational sequence for their recommended medal level. Many judges may give a “plus” or “minus” with their recommended medal level, indicative of high or low status within the medal level range. This can be useful in deliberations.

The votes of the apprentices do not count in selecting the consensus award but the reasoning supporting their recommendation may have bearing on the ultimate level awarded. Likewise, apprentices do not have a vote in determining special awards but are encouraged to actively participate in the discussion and even nominate exhibits.

If not done in advance, after the medal levels and special awards have been decided, the Jury Chairman will either ask for volunteers or assign individual jurors, including apprentices, to be the first responders for each exhibit. The first response is to an exhibitor's request for comments at the formal critique. The work load will be divided fairly among the jurors, seldom more than 10 or 12 exhibits. Each first responder is responsible for filling out the score/comments sheets to ultimately be given to the exhibitor.

All deliberations are secret and are not to be discussed with anyone except jury members. The medal level awards are secret until posted and the special awards secret until announced at an awards banquet.

Preparing for the Critique

Expectations

*Full preparation based on a thorough review of the exhibit against the judging criteria.
Positive substantive commentary in both context of principles and specifics.*

Judges should spend some time making notes in depth on exhibits for which they are first responder. *Notes should be comprehensive and meaningful to other judges and easily conveyed and explained to the exhibitor.* Notes should include specifics, both positive and negative, that would be useful at the critique.

Notes on all exhibits, made during the judging process, should be adequate as a basis for making constructive comments at the critique on exhibits for which the judge is not the designated first responder.

Preparation for the critique may be done either after the deliberations or on Saturday before the critique. At most shows, the judge's badge gains early entry through security for work prior to the show opening to the public.

A judge should be prepared to justify the jury consensus on all exhibits rather than his or her own determinations. Judges must never indicate that they personally disagree with the award level. The judging task at the critique is to explain briefly what the exhibitor should consider doing to improve the exhibit and thereby, potentially, the medal level from the consensus award level.

Critique

At the formal judges' critique, exhibitors are given the opportunity to request comments from the jury. This is a major event at the show. Dress up for the occasion; jacket and tie or equivalent.

When called upon, a judge should open with a positive, but not trite, comment. Specific suggestions for exhibit improvement should follow in a focused way that addresses the specific criteria areas where alternatives should be considered for potential medal improvement. Judges should never say "you must" but rather "we suggest" or "we recommend you consider." Exhibits are very personal products. "Suggestions of things to think about" should have a positive response; orders are unacceptable to most.

Avoid clichés, humor or offers to buy or sell material. Show respect for both the exhibitor and the exhibit; neither should be denigrated. Be constructive and positive, regardless of how aggressive the exhibitor may be in return. A judge may make specific comments on points such as information in the exhibit that could be expanded or corrected (explicit philatelic knowledge), ways to organize the exhibit more effectively (treatment), material or subjects to add or delete (implied philatelic knowledge), condition of items shown (condition), and other factual ways to improve the exhibit. If a judge has a great deal of commentary, the Jury Chairman may interrupt to suggest that the judge and exhibitor meet at the frames to continue the evaluations.

An exhibitor may be confused or upset by a difference in the award received for the same exhibit at two shows. It may be indicative of an exhibit “on the fence,” with the award breaking high or low for different juries, a point meriting explanation to the exhibitor.

If the exhibitor is a youth, when possible invite the exhibitor to a personal critique at the frames. Youngsters are visually oriented and understand better when they can see what you are talking about. Very young exhibitors may only grasp one or two ideas at a time, so limit your suggestions to the most basic problems.

Interaction with Exhibitors at the Frames

It is customary for judges to make themselves available for discussions with exhibitors at the frames. This is a less-public opportunity to provide more in-depth suggestions to the exhibitor and answer additional questions. Other exhibitors and/or judges may wish to join in the discussion if the exhibitor does not object. Make sure permission is granted as some may see this as deterring their opportunity and desire for open discussion with a judge of choice.

The interaction between judge and exhibitor should always be courteous, helpful, constructive, supportive and non-confrontational. The sole reason for judging is to assist the exhibitors.

Chief Judge

Selection

The Chief Judge is selected by the CANEJ Chair. Consideration is given to the nomination of the Local Exhibition Committee.

Considerations in the selection of the Chief Judge include:

- Experience (vs. size and complexity of the show)
- Expertise (vs. specialty exhibits expected)
- Demonstrated jury facilitation and management skills

Responsibilities

The Chief Judge (Jury Chair) is responsible for the overall performance and conduct of the jury. This includes . . .

- *Leadership*: Provide leadership and direction
- *Teamwork*: Build teamwork and consensus
- *Communications*: Communicate with the team, the exhibitors and the show committee
- *Fairness*: Assure fairness in the process and the results

The tasks of the Chief Judge are to:

- Manage and facilitate the judging process
- Assure meaningful team participation by all members of the jury
- Communicate
- Seek objective, balanced results supported by team consensus
- Provide positive, constructive critiques with substance
- Keep accurate and complete records
- Verify the satisfactory completion of all UEEFs

The Chief Judge must do everything possible to ensure adequate preparation (especially for apprentice jurors), fair judging, active participation in deliberations, meaningful critiques and interaction of the jury with exhibitors and the show committee.

An overview of the responsibilities of the jury chairman is presented in this section. Further guidance can be found in the publication *Guidelines for Becoming an APS Apprentice Jury Chairman*, available from the CANEJ or the APS.

Communications and Time Line

- ***4 to 6 Months in Advance***
Confirmation of jury with contact information
Preliminary schedule
- ***3 to 4 Months in Advance***
Directions for preparation of Judge's Notebooks
Request for periodic forwarding of title pages

- ***2 to 3 Months in Advance***
Final list of exhibits
Copies of title pages and synopses
- ***1 to 2 Months in Advance***
Assignments for first response
Schedule of judging and other activities
- ***Late . . . up to a week before the show***
11th hour additions, corrections and changes

Assignment of First Response

It has become accepted practice that the Chief Judge assign first responses in advance of the show. “First Response” in this context means responsibility for first response to the exhibitor at the judges’ critique and preparation of the Uniform Exhibit Evaluation form (or Youth Class score sheet) to be given to the exhibitor. These assignments were formerly made after judging but advance assignments provides more time for study and preparation.

Considerations in making first responder assignments include:

- Special areas of expertise
- Balance of the load in numbers, sizes and types of exhibits
- Balance of perceived strong and weak exhibits
- Exhibits that may require added preparation time

Trades are usually allowed with notice and approval.

Apprentice Judges

Apprentice Judges naturally look to the Chief Judge for direction and guidance in their learning and training process. The Chief Judge should take extra time and make special efforts to assure that the Apprentice Judge experience is positive and meaningful.

Communicate individually with the apprentice(s) before the show, explaining how their apprenticeship will be conducted and any particulars inherent to the job. Provide realistic guidelines for preparation, giving special attention to specialty groups that are expected to have exhibits at the show.

How the Apprentice Judge is assigned for judging will depend on prior experience and progress in the Apprentice Program. The new or limited-experience Apprentice Judge may be assigned to an individual judge (usually the Chief Judge or another judge with depth of expertise and experience who is an excellent communicator) who will act as mentor. Alternatively, and certainly later in the Apprentice Program (second and third apprenticeships), the Apprentice Judge may be assigned to a judging team. For the fourth (and usually last) apprenticeship, the Apprentice Judge is expected to work alone.

Periodically check on the progress and performance of the apprentice during the judging. Provide, directly or indirectly, required instruction. The Chief Judge must fairly and honestly evaluate the progress and performance of the Apprentice Judge, so it is mandatory that time be taken as required to assure this is possible.

In deliberations, allow the apprentice(s) to alternate and speak first in order to judge the correctness of their analysis, the depth of their knowledge and their ability to articulate medal evaluations and points of view.

Apprentice Judges have their own areas of expertise and are successful exhibitors. They are expected to share the load with a full complement of first response assignments and active

participation in the judging process, deliberations (although their vote does not count) and critique. They are to be evaluated and graded in all these activities. They are members of the judging team and must be viewed and treated with due respect.

Arrival at the Show

- Arrive before or during exhibit set-up.
- Secure from the Exhibition Committee and distribute to the judges any final 11th-hour changes and additional information.
- Distribute Judge's Notebooks. Assure contents are complete and in order. Order is by frame numbers and there should be a UEE form or Youth Class score sheet for each exhibit. The binder should have the capacity to allow previously received title pages and synopses to be integrated.
- Distribute identification badges and any needed tickets.
- Arrange and conduct a "walk through" of the exhibits as an overview and measure.
- Confirm the meeting and judging schedule.

Judging

The Chief Judge must have a pre-established judging plan that includes:

- Teams
- Apprentice coaching and mentoring
- Schedule and time line
- Breaks
- All-jury exhibits (optional)
- Starting exhibit for each team and order of progression

Judging progress must be monitored regularly and pace maintained in keeping with the time line.

The Chief Judge must remain available to all the judges at all times as a resource and advisor.

Youth Class Exhibits

The Youth Class exhibits are judged using mandatory score sheets.

Consider judging the Youth Class exhibits at the beginning of the judging process. This allows judges to get into the proper frame of mind to utilize the special Youth Class scoring sheets and minimizes any tendency to compare the youth to the adult exhibits, a possibility if they are mixed in during the day. That said, however, one should not be too lenient with the youth exhibits because of exhibitor age. The different age groupings take into consideration maturity and advanced techniques that come with practice and experience.

Questionable Material in Exhibits

It is recommended that potentially questionable items, either as to genuineness or condition, be certified by an established expertizing service to evidence that they are genuine as presented and not altered or misrepresented in any way. Certificates are usually kept with the item by placement in the page protector behind the exhibit page. The existence of the certificate is usually noted on the exhibit page.

If a jury has reason to question any material in an exhibit, the Chief Judge may request that the frame be opened so the material can be inspected more closely. This is very rarely done at a national show and in only a few instances at an international. An expert in the subject may be consulted during the process.

A jury must carefully consider what effect one or more forged or altered items will have on the final medal level. If a key item in an exhibit is not genuine, it would have a greater impact on

the resulting medal level than an altered minor item. Numerous forged or misrepresented items in an exhibit may result in disqualification.

Forgeries clearly marked as such may be included in the exhibit without penalty but the context of their treatment must be considered.

All questions regarding faked or altered material should be reported to the exhibitor with a suggestion that certificates be obtained as needed to resolve questions.

Consultants

A jury may occasionally be faced with a difficult, unusual or highly specialized exhibit. In these instances, the Chief Judge may decide to use an available and impartial consultant known to have expertise in the subject who can provide background information, subject insights, point out specific strengths or weaknesses and answer questions from the jury.

Problems

Any number of problems can arise involving exhibits, exhibitors, judges, awards or other issues. The Chief Judge has the primary responsibility to take the lead in problem resolution.

It is impossible to foresee all the potential problems and prescribe appropriate action for each. Exhibit problems may involve eligibility or the inclusion of unidentified counterfeit, forged, fake or repaired material intended to mislead the viewer. Possible remedies extend to withdrawal or disqualification in severe instances. Interpersonal problems require patience, understanding, sometimes compromise and ultimately decisiveness and firm resolution.

Each problem must be considered in its unique context and on its own merits. Consult with other Chief Judges, legal counsel and the Exhibition Committee leadership as deemed appropriate. The involvement of others in solving problems assures consideration of multiple views and minimizes risks attendant with initial, sometimes ill-considered, responses. Seek reasonable outcomes that minimize damage and are seen as fair and equitable for all concerned.

Deliberations

- Facilitate the process
- Manage the time
- Resolve the differences
- Secure consensus

Jury deliberations are conducted in a closed meeting, but with “open and confidential” exchange. Open discussion and active participation are essential by all members of the jury, but all aspects of deliberations are completely confidential within the jury group.

The role of the Apprentice Judge in the deliberations must be clear to all. Apprentices are full participants in the discussion, they take the lead in making medal award recommendations, but their vote does not count in determining final consensus.

Rotate the lead among the judges for making medal award recommendations.

Have at least two members of the jury record all results, usually (but not necessarily) the Chief Judge and one other judge plus the apprentice(s).

Detailed discussion of an exhibit is only undertaken if there is a sharp separation in the recommended medal award (two medal levels or more), no clear consensus is apparent or a challenge is raised by a juror. Revisit the exhibit at the frames, with advocates designated, if necessary to resolve the question.

The views of a judge who is more intimate with a subject than the rest of the panel should be heard and considered, even if in the minority. Care must be taken, however, to maintain consistency, fairness and balance in the process. Excessive specialized knowledge applied in considering one exhibit may be unfair.

Review and confirm all medal levels before considering special awards. This review should also include balance. Are results consistent? Do all the exhibits in each medal level “belong together?”

Special Awards and Final Action

Decide on special awards in high-to-low progression; begin with the Grand Award, then the Reserve Grand Award(s) followed by special prizes and finally other special awards.

Be attentive to prescribed award criteria for all special awards. Eligibility may be limited by an exhibitor’s membership, the exhibit subject area, the number of exhibits in competition or prior awards won. The Exhibition Committee should provide a list of eligible exhibits for specific awards with limited eligibility.

It is usual to spread special awards over many exhibits (given that all have appropriate merit) rather than granting them all to a very few exhibits. Specific required award criteria trumps broad distribution considerations.

Conduct a final review of all awards with the full jury. This is the final opportunity to assure that everything is correct and that all judges concur with all results. Deliver a clean copy of the results to the Exhibition Committee as soon as possible.

Last, before adjourning:

- Make a *final review of all first responder assignments with the full jury.* Encourage non-first responders to share specific observations with the designated first responder to assure that the message gets to the exhibitor.
- Reiterate the *scheduled time for the critique*
- Reiterate the *requirement for completed UEE forms* or Youth Class score sheets.

Jury Reconsideration and Changing of Award Levels

On rare occasions, it may be discovered after deliberations, possibly even after the awards are posted, that an award level unfairly penalizes an exhibit. This may be made known from a knowledgeable third party or come to light during the critique. In these circumstances, the Chief Judge may arrange for a jury review for consideration of the new information.

The jury, in whole or in part as determined by the Chief Judge, can make an initial review. For just cause, the entire jury can then reconvene for the purpose of reconsideration of the award. The objective is to avoid an injustice.

Critique

The Chief Judge is the leader, manager and facilitator of the Judges’ Critique. This is the forum where exhibitors can request specific comments from the judges about exhibits.

The critique is a major scheduled event at every exhibition. Time management is important. Be sure all the judges maintain awareness of time and exercise constraint.

- Begin precisely at the scheduled time.
- Introduce the jury.
- Briefly describe the purpose of the critique and the rules of procedure.
- Progression: Low to high, proxies last.
- First response from assigned responder, other judges may add brief comments
- One follow-up question is frequently allowed.
- Review at the frames is encouraged for exhibits with numerous comments.

If youth exhibits were evaluated, these exhibits come first at the critique. If possible, the first responder should arrange for a time to meet the youth at the frames.

After the Critique

Collect UEE forms and Youth Class score sheets from the judges (First Responders). Review them briefly to assure they are complete, legible and ready to be given to the exhibitors. Return any forms with perceived deficiencies to the originating First Responder for correction or completion as necessary, and set a time for their return. Initial approved forms to confirm their review and acceptance.

Deliver UEE forms and Youth Class score sheets to the local Exhibition Committee as soon as possible but not later than three hours before the end of the show.

Evaluation of the Apprentice

Set a time on the last day of the show to meet with the apprentice to review and discuss the Apprentice Evaluation. Allow time to consult briefly with other jury members about their perceptions of the apprentice's performance. Thoughtfully complete the evaluation form and the required written commentary citing specific strengths and weaknesses observed, suggestions for improving and the overall outlook for the apprentice as a judge.

Review the evaluation in detail with the apprentice in a private setting that allows uninhibited interaction and discussion. Provide the apprentice with a copy of the evaluation (may be sent by mail later).

Submit the Apprentice Evaluation to CANEJ together with the required show reports.

Awards Presentation

At some point, the Chief Judge will usually be required to sign award certificates.

The local Exhibition Committee defines the role of the Chief Judge at the awards presentation. It may be reading the awards, presenting the awards (anything from one to all) or no role at all.

After the Show

- Final report to the Exhibition Committee.
- Report to CANEJ

Retain show records for a minimum of six months as support for responding to belated questions.

Judging Exhibits at Local and Regional Shows

Many local and regional stamp shows feature exhibits. Exhibits may be noncompetitive, restricted (e.g., to members of the local club) or open to anyone who wishes to exhibit. If there are competitive exhibits, they will be judged by one or more individuals who may or may not have training or experience as philatelic judges.

The criteria for judging philatelic exhibits set forth in this *Manual of Philatelic Judging* can and should be used for judging exhibits at local and regional stamp shows, but the weights for the criteria differ. Significantly more emphasis is placed on presentation and treatment and less on importance, rarity and research.

Those who judge local and regional stamp shows must exercise the utmost care when critiquing exhibits with their creators, whether at a formal critique or privately at the frames. Beginning exhibitors are likely to exhibit first at local and regional shows. A beginner's enthusiasm can easily be turned to discouragement by a careless comment from a judge.

Judges at local and regional shows should provide exhibitors with constructive comments and suggestions for improving the physical appearance of the exhibit, its organization and development and for material that might be added to flesh out the story being told.

At any level of competition, it is always desirable for a judge to begin a critique of an exhibit with positive comments that specifically identify a good technique, interesting or unusual items in the exhibit, and other praiseworthy aspects of the exhibit.

Nationally accredited judges who wish to promote and support novice exhibitors are encouraged to volunteer their services at local and regional stamp shows. The best way to encourage new exhibitors is for experienced accredited judges to provide guidance and assistance the first time they venture into competitive philately at the local level.

The American Philatelic Society and CANEJ encourage all judges to serve on local and regional juries when and where possible. This will help establish consistency in both expectations and results that can be related from the local exhibiting experience through the WSP shows and beyond.

Judging in Canada

Governing Body

The Royal Philatelic Society of Canada (RPSC) is Canada's national society for philatelists (stamp collectors, enthusiasts and aficionados). The RPSC speaks for all Canadian collectors at provincial, federal and international levels of philately and is a member of the Fédération Internationale de Philatélie (FIP) and the Federation Inter-Americana de Filatelia (FIAF). It was founded in 1887 and reorganized in 1919. It carries the appellation “Royal” as its patron is the Governor General of Canada, the British monarch’s representative in Canada.

Membership in the Society is open to anyone, whether a beginner or an advanced collector, and its members come from all over the world. Like the APS, it publishes its own journal, *The Canadian Philatelist / le philatéliste canadien*, and provides a wide range of member services including chapter clubs, individual and group insurance, sales circuits and estate planning. Its website at www.rpsc.org outlines its full range of activities and services.

The RPSC holds an annual convention which moves about the country each year in similar fashion to APS Stampshow. Called **Royal/Royale**, it attracts many seasoned national and international collectors and their exhibits, and it offers workshops and a wide variety of social events for attendees and their companions.

Exhibiting and Judging in Canada

There is virtually no difference between exhibiting and judging in Canada and the United States. As in the U.S., a number of national-level shows occur across the country each year. These publish prospectuses and entry forms well in advance, often on the host club’s website. Shows are publicized in *The Canadian Philatelist*, as well as in *Canada Stamp News*, *Linn’s Stamp News* or *The American Philatelist*. Mail-in exhibits are welcomed, though U.S. exhibitors need to be mindful of Canadian and U.S. customs regulations and forms. Many U.S. exhibitors routinely travel to Canadian shows.

All shows use 16-page frames, employ nationally accredited judges and apprentices, use the same exhibiting classes and divisions, follow APS guidelines for exhibit evaluation sheets and hold judging critiques and exhibiting/judging seminars. As there is no Canadian equivalent to the *Manual of Philatelic Judging*, Canadian judges generally use the same guidelines as APS accredited judges.

In addition, judges regularly meet with exhibitors at the frames for individualized consultation and advice. Many Canadian shows offer exhibit walk-throughs for interested attendees.

Awards

The same five medal levels awarded at APS-accredited shows are awarded at Canadian national shows. Most shows use the standard RPSC medals, but some award similar medals of their own design and minting. Virtually all specialty society awards can be awarded at Canadian shows, including APS Awards of Excellence. Grand and Reserve Grand are awarded, and Canadian Grand Award exhibits qualify for the Champion-of-Champions competition at APS Stampshow.

Youth award winners at Canadian shows are eligible for the National Youth Stamp Exhibiting Competition offered by the American Society of Philatelic Exhibitors (AAPE). One

difference with youth awards in Canada is notable: vermeil is the highest level that can be awarded at a Canadian National show.

Qualifying Shows

National level shows are approved and accredited by the Chairman, RPSC Conventions and Exhibitions. Show committees may apply for “one-time only” national accreditation though it is much more common for shows to have continuous accreditation for each year that the show continues to be offered. A few shows have been approved for “every other year” or “occasional” national status.

To obtain or maintain national level status, a show must meet a minimum of 1,600 national level exhibit pages (i.e., 100 16-page frames), use RPSC- or APS-accredited judges and apprentices (five judges is the standard), and hold one judging seminar. It must also agree to post its prospectus and entry form on either its or the RPSC website, or both.

As of 2008, there are six accredited national level Canadian shows:

- **ROYAL/ROYALE** (the annual RPSC convention)
- **EDMONTON SPRING NATIONAL** (Edmonton, Alberta)
- **HALIFAX** (Halifax, Nova Scotia) – every second year
- **ORAPEX** (Ottawa, Ontario)
- **STAMPEX** (Toronto, Ontario) – occasional years only
- **VANPEX** (Vancouver, BC) – occasional years only

In addition, **PIPEX**, the annual show of the Northwest Federation of Stamp Clubs, is occasionally held in Canada. Of the five PIPEX judges, three must be from the host country. The CANEJ Chair approves the U.S. judges for PIPEX and the RPSC Judging Chair approves the Canadian judges for PIPEX.

Additionally, Canada’s National Philatelic Literature Exhibition (CNPLE) is held in conjunction with a national show on an occasional basis.

See the RPSC website for details of these shows and contact information.

Judging Accreditation Requirements

With only very minor differences, Canadian residents interested in becoming national philatelic judges follow a very similar judging accreditation program as do U.S. residents seeking accreditation through the APS program.

Prior to entering the program, apprentices are required to earn either a vermeil (or higher) medal in any division within the General Class at a national show or a point score of 75 (or more) at an international show with FIP recognition. To complete the program, they must successfully participate in three apprenticeships at national shows, one of which may be an APS-accredited show, and attend at least one judging seminar. An evaluation form is completed by the Chief Judge at each of the applicant’s apprenticeships and three favorable recommendations must be obtained.

Apprentices must apply to begin their accreditation process by submitting a completed application form to the Chairman, RPSC Judging Program, or through the national RPSC office.

Unlike the U.S., the RPSC provides a separate accreditation program for those wishing to be accredited only for regional or local shows within Canada. Criteria are similar to those indicated above except that medal levels move down to the regional level of awards.

Reciprocity Agreement

Since 1980, the RPSC and the APS have had a reciprocity agreement in regard to philatelic judging and accreditation of apprentices. In essence, the agreement stipulates that the RPSC and the APS fully recognizes each other’s judges, apprentices and accreditation processes and will allow for complete portability of judges and apprentices between the two countries.

In practical terms this means that there is no need for a U.S. resident to re-accredit in Canada, or a Canadian resident to re-accredit in the U.S. in order to be recognized as a national judge in either country. It also means that WSP shows and Canadian national shows can invite either APS or RPSC judges to judge a show without the judges having to meet further accreditation requirements.

RPSC national shows are provided annually with the list of APS judges and apprentices. APS headquarters is provided with an annual list of RPSC judges and apprentices. These lists are also found, respectively, on each society's website.

The chair of the RPSC judging program is an *ex officio* and non-voting member of CANEJ. This affords regular communication between the two societies in all aspects of exhibiting and judging.

The RPSC has similar reciprocity agreements with the Australian Philatelic Federation (APF) and the New Zealand Philatelic Federation (NZPF) with exchange judges traveling each year between the three countries as part of the agreements.

RPSC Contact Information

Those interested in contacting, or becoming a member of the RPSC may contact it at:

Royal Philatelic Society of Canada
P.O. Box 929, Station Q
Toronto, Ontario, Canada
M4T 2P1

Phone: (416) 921-2077
Toll free: (888) 285-4143
Fax: (416) 921-1282
e-mail: info@rpsc.org
Website: www.rpsc.org

Judging Program:
David Piercey
(Chairman, Judging Program and
Coordinator, Reciprocity Agreement)
181 Blackburn Drive West
Edmonton, AB, Canada
T6W 1B6
e-mail: david.piercey@epsb.ca

Conventions and Exhibitions
Kenneth Magee, FRPSC
RR 5, GMB 903
Clinton, ON, Canada
N0M 1L0
e-mail: kmagee@tcc.on.ca

International Judging

Introduction

At both the national and international exhibiting levels the techniques used in judging are essentially the same. There are, however, differences in the procedures used at the two levels. Jury composition and judging at the international level are in accordance with the General Regulations for Exhibitions (GREX), the General and Specific Regulations for Evaluations (GREV, SREVS) and the Guidelines developed by the *Federation Internationale de Philatelie* (FIP) in 2000. These regulations may be found on the FIP web site: <http://www.f-i-p.ch>

Juror Qualifications

Accredited FIP jurors requirements:

- Exhibited at an FIP exhibition and won at least a vermeil medal.
- Served as a juror in at least two national exhibitions or equivalent.
- Be fully conversant with FIP Statutes, General and Specialized Regulations and Guidelines for judging.
- Know well at least one of the five official FIP languages: English, French, German, Russian or Spanish.
- Understand all FIP-recognized branches of philately.
- Attended an FIP-approved judging seminar
- Served successfully as an apprentice juror at an FIP world exhibition.

Jury Selection

Nominations for service as apprentice jurors or jurors are submitted annually by the nominee's FIP federation to the FIP Board for FIP exhibitions scheduled for the following two years. A short list of two to four of the federation's qualified jurors is usually submitted. Selections of the requisite number of apprentices and jurors are made by the FIP Coordinator appointed to that exhibition. The final jury panel selected has 25 percent of the jury members from the accredited jurors of its own national federation, 50 percent from the provided short lists of accredited jurors from the Federations, and 25 percent from appointments by the FIP Board. The FIP president is always the honorary president.

Jury Composition

Under FIP regulations, the jury panel must have at least one fully accredited FIP juror for every 125-150 square meters of frame space (125-150 frames). Every FIP juror is accredited in one, two or more judging categories (traditional, postal history, thematic, etc.).

No more than one apprentice juror may be appointed for each judging team into which the jury is to be divided. For smaller exhibitions the jury may comprise about 30 jurors plus five to seven apprentices. Juries as large as 70 members have been known as there is no maximum imposed on the size of the jury.

The selection and functions of the Consultant and the Expert Team may be found in the GREX (Articles 20, 31.7). The Jury President (Article 38.2) oversees the work of the jury for consistency and the following members are elected to serve: the honorary president, the jury president, two jury vice-presidents, the jury secretary and the assistant jury secretary.

Jury Procedures

When the final composition of the small jury teams (usually three to five members plus an apprentice) is completed, the teams then begin evaluating their assigned sections. Usually two days are devoted to this initial judging activity. The FIP GREV (Article 5.2) provides the following point breakdown:

Treatment and Development.....	30 points
Philatelic and Related Knowledge, Personal Study and Research.....	35 points
Condition and Rarity.....	30 points
Presentation.....	<u>5 points</u>
Total.....	100 points

Youth, thematic and literature classifications, because of their nature, use different point distributions. (See GREV, SREVS). The point distributions for youth vary with the age brackets of the exhibitors. Thematic exhibits include points for development of the theme. Literature obviously employs an entirely different set of points and judging criteria.

Each judge evaluates each exhibit individually, assigning the points he considers appropriate and recording them on evaluation sheets provided. The team members, by discussion, arrive at a consensus on the points and their distribution for each exhibit, usually at the exhibit where its features can be best reviewed. The team point consensus is then recorded by the team leader on summary sheets. Generally the team will first evaluate presentation and agree as a team on the points to be assigned in this category. The team members then proceed individually to complete their point assessments of each exhibit in their assigned section.

Treatment and development is evaluated by how well the exhibitor presents the material and tells a cogent and cohesive story. Knowledge and research must be evaluated against what is already known and can simply be taken from books or catalogs and what may constitute new knowledge or original research. Condition is judged against what is available or can be found, while rarity means the difficulty of acquisition and does not necessarily mean valuable or expensive. Presentation is normally judged first.

After the teams complete the initial evaluation of exhibits, the results are posted, including point breakdowns, for inspection. Any juror who feels that one or more exhibits, of which he has knowledge but that he has not initially judged, has been incorrectly evaluated may request a discussion with the evaluating team through the team leader. If the matter is not resolved a formal objection can be filed and the entire jury makes the final decision after hearing the opposing arguments.

Medals are awarded to exhibits on the basis of the following point levels:

<i>Medal</i>	<i>Points</i>
Large Gold	95 – 100
Gold	90 – 94
Large Vermeil	85 – 89
Vermeil	80 – 84
Large Silver	75 – 79
Silver	70 – 74
Silver Bronze	65 – 69
Bronze	60 – 64
Diploma	<60

The jury then votes as a group to approve all medals of large vermeil or lower, in the process resolving any objections not previously settled. Gold and large gold medals are then treated as separate groups and every juror is expected to personally examine all the nominated gold and large gold medal exhibits. The entire jury, as a group, then approves the medals.

At World FIP exhibitions there are three Grand Prix awards and many special prizes available for the jury to award. The procedure is described in GREX Article 42. At specialized exhibitions, there can be fewer than three Grand Prix.

The total time required for all jury activity is usually four and one-half to five and one-half days, with all deliberations of the jury completely secret. Any FIP juror found responsible for leaking discussions held in deliberations is subject to FIP Board discipline that may include withdrawal of accreditation.

Preparation for International Judging

There are many ways for a judge to prepare for an international judging assignment. The best preparation is a broad knowledge of philatelic subjects acquired over years of collecting and judging at the national level and through the apprenticeship experience. Increasingly, organizing committees are following the popular practice of requiring exhibitors to provide title pages and synopses which are reproduced and distributed in advance to the jurors.

In the actual evaluation it is helpful to:

- Consider the scope of the exhibit and how well the exhibitor has fulfilled it.
- Analyze how a perfect exhibit of that scope would be displayed and what it should contain.
- Use the point system to evaluate how close to that perfection the exhibit came.
- Be prepared to advise an exhibitor how the exhibit might be improved.

In the past there have not been formal critiques at international exhibitions. Recently, it has become common to schedule a time when the judges will be present in the sections they judged to meet with exhibitors to discuss the exhibits' merits and faults.

Perquisites for Judges

The FIP Regulations specify that each accredited juror and consultant is entitled to the reimbursement of all traveling expenses, a hotel room for up to two persons from one day prior to opening of the exhibition until its end and an appropriate sum for daily expenses. Apprentices are not entitled to these reimbursements. (See GREX, Articles 35 and 36)

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CANEJ

APS Committee on the Accreditation of National Exhibitions and Judges

This committee, abbreviated CANEJ, is responsible for:

- Finding, training and accrediting new APS national-level philatelic and literature judges.
- Supervising the performance of all accredited judges.
- Developing the various rules for exhibits and exhibiting at WSP (World Series of Philately) national shows.
- Overseeing the exhibits portion of all 30+ WSP shows.
- Developing cooperative exhibiting and judging programs with national federations in other countries.
- Organizing judging and exhibiting seminar programs at APS StampShow, APS AmeriStamp Expo, and other WSP shows around the country.
- Judging and exhibiting at APS StampShow and APS AmeriStamp Expo.
- Initial adjudication of disputes involving exhibits, exhibiting or judging at WSP shows (the APS Board of Vice-Presidents and Board of Directors are the final authority).
- Approval of judging panels at WSP shows and selection of the Jury Chairman (Chief Judge).

This standing committee of the APS is comprised of a Chairman (appointed by the APS President with the consent of the APS Board), the APS President, and nine other members selected jointly by the APS President and the CANEJ Chairman. These 11 make up the voting membership of the committee. The Committee Guidelines allow this number to fluctuate somewhat based on the needs of the Society.

Additionally, there are three non-voting members: the immediate past CANEJ Chairman, the Senior FIP representative from the U. S., and the counter-part of the CANEJ Chairman in Canada. The Committee meets twice a year, at APS StampShow and at APS AmeriStamp Expo, but is constantly involved with projects during the year.

CANEJ is not a secret society, but is a committee that represents exhibitors, judges and show committees throughout the U. S. While personnel and other sensitive matters must, by their nature, be kept confidential within the committee, members are always willing to discuss current projects, ideas for future projects, concerns and perceived problems with exhibitors and judges.

Rules for WSP Shows

Revision November 21, 2011

A. Certification

To become a certified World Series of Philately (WSP) show, a major National exhibition must fulfill the following requirements:

1. Application for Trial National (WSP) Exhibition Status

An organizing committee seeking certification of its exhibition as a WSP national philatelic exhibition must apply to APS National Headquarters, Director of Shows and Exhibitions, and the Chairman of the Committee for the Accreditation of National Exhibitions and Judges (CANEJ). The application must include:

- Name of the exhibition
- Date and location of the event
- Name and address of the general chairman
- Copies of the most recent exhibition prospectus, program, and list of award winners.

These two application recipients will jointly decide if trial status is to be granted. Factors considered include location, date(s), show history, facility and demonstrated capability and performance. Only one show from the same city and immediate surrounding suburbs will be certified as a WSP event, excluding STAMPSHOW and APS AmeriStamp Expo which may be held in a WSP city without prejudice to either show.

If approved, the show must comply with all general requirements of a World Series of Philately exhibition for four (4) years to qualify for certification. During these years, the show is a Trial Exhibition and its Grand Award winners are not eligible to compete in the WSP or in the one frame Champion of Champion competition.

2. Application for Certification as National (WSP) Exhibition

After successful completion of the fourth year's event, the show's organizing committee may apply through the Chairman of CANEJ to the APS Board of Directors for certification as a WSP show. The Board will consider the application and the recommendation of the Chairman of CANEJ and may approve that application if there is a vacancy in the Board-authorized limit of thirty-five WSP events.

3. Waiting List

When there is no vacancy in the thirty-five show limit, shows that have successfully met the requirements for certification and have the approval of the APS Board will be placed on a waiting list in order of the date of application for certification. Shows on the waiting list will be given WSP certification as slots become available, provided: Shows in waiting must continue to meet all general requirements for WSP exhibitions.

4. One-time WSP and National Shows

There may, rarely, be special occasions on which requests are made to APS for accreditation of a one-time show. While CANEJ and the APS Board will consider all such requests it should be understood that the primary related concern will always be the long-time viability and health of current regular WSP shows. APS is committed to the well-being of these WSP shows and will normally only grant one-time accreditation to shows planned for very special occasions.

Two types of one-time shows will be considered:

a. **WSP Show** with Grand Award winners (both multi-frame and single-frame) invited to exhibit in the next Champion of Champions competitions. This type of accreditation will be reserved for those one-time shows that are either held at APS Headquarters or run by APS staff at another location. APS must be involved in the development of this type of show from inception. Care must be taken in choosing dates and no dates may be selected prior to vetting by the APS Director of Shows and Exhibitions, who will consider, among other things, whether there are other WSP shows scheduled on the same weekend and, if so, the effect that the proposed show will have on the other show(s). All Rules for WSP Shows will have to be met.

b. **National Show with APS Recognition.** Grand Award winners will not be invited to exhibit in the Champion of Champions competitions. All other WSP benefits will accrue to exhibitors (including FIP qualification) and all Rules for WSP shows must be met. While this type of show may be held at locations away from APS Headquarters and may be run by others than APS staff it will be an important factor in granting of recognition whether or not APS, through its staff or CANEJ, has been involved since inception. The same care in selecting dates must be shown as in part 1, above. This type of recognition will generally not be given if there are two or more WSP shows scheduled for the proposed weekend or, if there is one such show, its location is less than 800 miles from the location of the proposed one-time show. APS must be contacted at the time of initial development of said show.

5. Continuity of Certification

Once certified, a WSP exhibition retains its certification if it continues to meet all general requirements for exhibitions.

B. General Requirements of Exhibitions

1. Annual Exhibition

The exhibition must be an established and recognized major show that takes place annually.

If a show is held more than once during an exhibiting year, only one of the shows shall be eligible to send its Grand Award winner to the WSP for that year.

EXCEPTION: A WSP show may request a one-year bye from the APS Board. The request must present in detail the circumstances, conditions and supporting reasoning, and shall be submitted to the CANEJ Chairman for first consideration and action recommendation to the APS Board.

2. Exhibition Dates

WSP shows are encouraged to schedule on weekends not already taken by other WSP shows. WSP shows should provide their future show dates to the APS Director of Shows as soon as known. These dates will be added to the APS web site and shall be considered "protected" assuming they do not conflict with an earlier reservation of the same dates. If another WSP show wishes to schedule on a "protected" date it may do so without further approvals if

- Its venue is more than 800 miles from the venue of the show that had the dates "protected" and
- Only one other WSP show has those dates

In all other cases special application must be made to CANEJ. Such application will generally be approved by the APS Board only in extenuating circumstances.

3. Exhibition Management

WSP events are expected to maintain a general level of excellence in all aspects of show management. General guidelines for achieving this include:

- a. A diverse bourse from around North America (and abroad, if desired) offering a wide range of material for sale that will appeal to collectors at all levels and make the show a desirable place to visit. It is recommended that APS dealer-members in good standing be given preference for WSP show booth space.
- b. An appropriate venue, with adequate bourse and exhibit space, meeting rooms, parking, security, HVAC, lighting, convenient refreshment, dining and lodging services appropriate to a convention.
- c. Publicity for the event that is timely, informative and widely distributed.
- d. A show awards event of a type and standard that gives proper recognition to those being honored, especially exhibitors and show committee/workers. All WSP shows must have an awards dinner, breakfast or other appropriate reception. A printed awards list (palmares) is required.
- e. Medal level awards (in addition to ribbons and certificates) of a quality and style appropriate to a National level exhibition.
- f. Seminars, programs and society meetings for show attendees that have depth, breadth, quality and diversity.
- g. Participation by the APS, one or more national societies, and/or local stamps clubs (e.g. a society table with literature, meetings and seminars, social events and/or exhibits and special awards).
- h. A suitable show program (more than a bare-bones list of exhibits and dealers).

4. Duration

All WPS shows must declare whether they want to be two-day or three-day shows.

Three-day WSP Show requirements (all maximums refer to competitive exhibits)

- Minimum 5 APS judges (Up to 65 exhibits - maximum of 12 one-frame exhibits and 350 competitive frames.)
- Minimum 7 APS judges (66 to 90 exhibits - maximum of 15 one-frame exhibits and 500 competitive frames.)
- Minimum 9 APS judges (91+ exhibits - maximum of 20 one-frame exhibits and 650 competitive frames.) The Champion of Champions exhibits at APS StampShow and the one-frame C of C exhibits at APS AmeriStamp Expo do not count toward these maximums.
- Youth and Postcard single-frame exhibits do not count towards the maximums above.
- Minimum 125 competitive frames.
- Minimum \$350 honorarium for judges plus two awards event tickets and at least one working breakfast or lunch.
- Grand Award winner is eligible to participate in the Champion of Champions competition at APS StampShow; Grand one-frame exhibit award winner is eligible for one-frame Champion of Champions at AmeriStamp Expo in next calendar year.
- Meet all requirements in the current section B3.

Two-day WSP Show requirements

- Minimum 3 APS judges. No fewer than 100 or more than 125 competitive frames and maximum of 10 one-frame exhibits. Youth and Postcard single-frame exhibits do not count towards this maximum.
- Minimum \$300 honorarium for judges plus two awards event tickets.
- Grand Award winner is eligible to participate in the Champion of Champions competition at APS StampShow; Grand one-frame exhibit award winner is eligible for one-frame Champion of Champions at AmeriStamp Expo in next calendar year.
- Meet all requirements in the current section B3.

Shows may change duration provided all requirements are met and application is made to CANEJ at least six months prior.

Note: 4-day shows are treated as 3-day shows for the above purposes.

5. Exhibit Classes

Five classes of exhibits may be offered at WSP shows:

- General Class
- One Frame Class
- Postcard Class
- Youth Class
- Philatelic Literature Class
- Non-Competitive/Court of Honor Class

Within General Class are the following Divisions:

a. Postal Division: Includes exhibits of the following types: Traditional, Postal History, Aerophilately, Astrophilately, Postal Stationery.

b. Revenue Division: Includes exhibits of the following type of material: Traditional Revenue, Revenue History.

c. Thematic Division

d. Display Division: Includes Display Exhibits and Social Philately Exhibits.

e. Illustrated Mail Division: Includes exhibits of Advertising Covers, Patriotic Covers, Corner Cards, Cacheted or Commemorative Covers, First Day Covers and Maximaphily (Maximum Cards).

f. Cinderella Division: Includes exhibits of Charity Stamps (e.g. Christmas seals, charity seals, wildlife conservation stamps), Promotion Stamps, Poster Stamps, and other types of Cinderella material not included in any other Division.

General Class exhibits will make up the bulk of a WSP show. *Within the General Class, the Postal Division must be offered at all WSP shows as a minimum requirement, unless written permission to do otherwise has been obtained in advance from the Chairman of CANEJ.* Additionally, the one-frame class must be offered at all WSP exhibitions.

WSP shows are encouraged to either offer all other divisions as they provide diversity and range, encourage participation and inspire interest and viewing, or choose to limit their show to one or two Divisions in addition to Postal Division. To assure broad national appeal, shows must strive for diversity in subjects shown.

Provided these minimum requirements are maintained, show committees may accept or reject exhibits based on the number of available frames, the requests of convening specialist societies, the wish to balance the show, or other specific needs the show wishes to fulfill.

WSP shows are encouraged to accept exhibits in Youth Class. Philatelic Literature Class is only offered at selected shows and requires use of a separate, specialized jury.

6. Exclusion of Exhibits Based on Division

Any show that wishes to exclude exhibits based on Division must request permission in advance from the Chairman of CANEJ, except:

National Topical Stamp Show, restricted to thematic exhibits.

Americover, restricted to First Day Covers and Illustrated Mail.

APS AmeriStamp Expo, a non-WSP nationally accredited show, primarily features one-frame exhibits, a limited number of divisions, experimental classes as approved by CANEJ, and the one-frame Champion of Champions competition.

7. Creative or Innovative Exhibits

Any show wishing to exercise more flexibility or innovation, such as invitational exhibits, experimental classes, or other original types of exhibits, must seek permission from CANEJ.

8. Exhibit Size and Number

Exhibitors are limited to a maximum of two competitive multi-frame exhibits of not more than ten 16-page frames (160 8.5 x 11 inch pages) each, and two one-frame exhibits, for a maximum total of twenty-two frames. Oversized pages may be exhibited but the maximum space allocation is ten frames per exhibit.

Shows may restrict exhibits to a fewer number per exhibitor than the maximum in the previous paragraph.

Exhibits that require special frames or configurations of frames may be entered at the discretion of the show committee.

9. Medal Awards

Five levels of award (Gold, Vermeil, Silver, Silver Bronze, and Bronze) shall be available to all competitive exhibits that are judged according to national level WSP standards.

Noncompetitive exhibits may be given a token of appreciation at the sole discretion of the exhibition committee.

10. Court of Honor

Court of Honor exhibits shall be awarded an honorary Gold show medal or other equivalent.

An exhibit transferred out of competition after having won a Grand Award at a WSP show within the same Champion of Champion qualifying year is considered to be a Court of Honor exhibit and shall receive a Gold show medal or equivalent.

11. Grand Award

A Grand Award shall be awarded at each WSP show, selected from all multi-frame competitive exhibits entered in General Class, as determined by the jury. A Reserve Grand, determined in the same manner, shall be awarded to the second best exhibit in the show; or, if desired by the show committee, multiple Reserve Grands may be awarded by the jury. Special prizes shall be determined by the jury in accordance with established criteria.

All WSP shows must offer a one-frame Grand Award (or Best in Show). This award need not be an expensive item but, for shows whose budgets do not allow for a more substantial award, may just be a token of appreciation for a job well done.

For qualification into the APS AmeriStamp Expo Champion of Champions competition a minimum of 6 one-frame exhibits must be in competition. Only exhibits eligible for entry into the single-frame Championship count towards this minimum. (Youth and Postcard exhibits cannot be counted.)

12. Exhibition Prospectus/Frame Application

The prospectus or entry form must require all applicants to sign the following statement "I agree that the decision of the judges shall be final, and release and agree to hold harmless the judges and

the American Philatelic Society, its officers, directors, employees, and representatives from any damages, including but not limited to damages to my reputation or that of my exhibit, suffered or incurred as a result of the judging."

13. Judges Critique

Organizers must provide program time and an appropriate and properly prepared space for a judges' critique of the exhibits during show hours, preferably on Saturday afternoon. The event must be listed in the show program.

14. APS Judging Seminar

Time and space shall be provided for an APS Judging Seminar(s) as arranged for by the CANEJ. Presenters of judging seminars shall be approved by the CANEJ Chairman. The event(s) should be listed in the show program.

15. APS Recruiting Booth

All WSP shows must provide, at the request of the APS and at no charge, an APS recruiting booth of at least normal dealer booth size, in a location easily accessible to visitors entering the show.

16. Pre-Approval of Judges

A WSP show must submit (preferably on a CANEJ form) its proposed panel of judges (with, if desired, a recommendation of who is to serve as jury chair) to the Chairman of CANEJ at least six months before the show dates. At least one of the proposed jurors must be an accredited jury chair, and for three day shows at least two of the proposed panel must be accredited jury chairs. While this regulation does not preclude preliminary contact with prospective jurors, the CANEJ Chairman must approve the proposed panel before "official" invitations are issued to any of the jury.

Any changes to or additions to the jury after approval by the Chairman of CANEJ must also be approved.

The Chairman of the CANEJ reviews the proposed panel to determine:

- a. That all jurors are properly qualified.
- b. That a balanced panel with varied expertise has been selected.
- c. That the needs of specialty societies meeting at the show are met.
- d. Whether there is an individual on the proposed panel qualified to serve as jury chairman. The selection of a jury chairman will be in accord with the show committee's expressed wishes if possible, but the final determination is reserved to the Chairman of the CANEJ.

17. Exhibition Report

The WSP show must submit, within thirty (30) days of the end of the show, the following items to both the Chairman of CANEJ and the APS Director of Shows and Exhibitions.

- a. Completed WSP report on the show on a CANEJ-provided form.
- b. Copy of the exhibit prospectus.

c. Copy of the program.

d. Copy of the palmares.

18. No Restraint of Trade

No World Series of Philately show may enter into any agreement with dealers that results in a restraint of trade or granting of a monopoly. While uniform criteria may be required to select which dealers shall have space, the criteria shall not prevent a dealer from selling items similar to that of another dealer. No dealer may be given the exclusive right to buy and sell any given product, e.g. first day covers, Nepalese stamps, or philatelic literature.

19. Youth Philately

The APS encourages all WSP shows to establish, publicize, and staff a booth/table/area devoted to the encouragement of youth and other beginners, with free literature, inexpensive or free stamps, and appropriate activities that teach hobby fundamentals.

20. Web Site Opt Out

Shows that wish to place the Title Pages or Synopsis Pages (or both) of accepted exhibits on an Internet web site either before, during or after the exhibition MUST have a space on the application form whereby an exhibitor may “opt out” and disallow this for his/her exhibit.

C. Exhibitor Requirements

1. Status

Exhibitor must be a person or a private (personal) corporation.

Each exhibit entered in competition must be the property of either the individual exhibitor or members of an immediate family (spouses, parent-child, brother-sister).

Each exhibit must be based upon a single collection, not two separate collections melded for purposes of exhibit.

Joint owner exhibits must be entered as such in all cases, not to exceed the 10-frame maximum as outlined in B-8. This counts as one exhibit for each of the joint owners.

2. Participation of Grand Award Winners in WSP

All Grand Award winners at WSP shows are expected to enter their winning exhibit in the next Champion of Champions competition held at APS STAMPSHOW (multi-frame) or APS AmeriStamp Expo (single-frame). Single-frame entries to the Champion of Champions will be accepted only from WSP shows having at least 6 such single-frame entries. Traditionally, for multi-frame exhibits, the exhibition year runs from July 1 to June 30 but this may vary slightly at the discretion of the APS Director of Shows and Exhibitions to accommodate WSP shows and the needs of STAMPSHOW. The exhibition year for one-frame exhibits is the calendar year. The exhibition year for literature exhibits is July 1-June 30.

Exhibits entered in the APS STAMPSHOW Champion of Champions competition may not exceed ten 16-page frames. The exhibit may be amended between the winning of the qualifying Grand Award and entry into the WSP competition.

3. Prior Grand Award Winner in Current Year

A Grand Award-winning exhibit in a WSP show -- multi-frame, single frame or literature -- is not eligible to enter competitively in another WSP show in the same exhibition year. *It is the responsibility of the exhibitor to notify the show committee that a previously accepted exhibit must be withdrawn from competition due to its having won a Grand Award, but the exhibit may be placed in a Court of Honor.*

The single-frame Reserve Grand Award winners from APS AmeriStamp Expo, as well as those from any other show having received approval from CANEJ in advance, will be invited to participate in the Single Frame Champion of Champions competition at the following year's AmeriStamp Expo and may not be shown again competitively in the current calendar year.

One-frame exhibits that win the Grand Award at WSP shows having fewer than 6 entries are not eligible for the one-frame Champion of Champions but may be shown again competitively in the same exhibiting year.

4. International Award Winners

An exhibit that has won either a Grand Prix National or International Award, or three Large Gold awards in FIP-patronage International exhibitions, or has been exhibited in the FIP Championship Class is ineligible to compete in any WSP show or in the Champion of Champions competition. Such exhibits are welcome in a Court of Honor.

For determination of eligibility to compete in the multi-frame Champion of Champions competition the determining date is the date on which the WSP Grand Award was won. Subsequent FIP patronage show awards will not affect eligibility.

5. Purchased Exhibits

An exhibit purchased intact may not be exhibited intact in competition at a WSP show for two years from the date of purchase. This rule does not apply to exhibits substantially altered by the addition of new material and text. CANEJ shall determine whether an exhibit is in or out of competition, should that become an issue under this rule, and its decision is final.

6. Canadian National Shows

The multi-frame and single-frame winners of the Grand Award at Canadian National shows may exhibit in the Champion of Champions competition at APS StampShow and APS AmeriStampExpo, respectively, provided all regular entry criteria are met.

D. Judging Requirements

1. APS-Accredited Judges

Only APS-accredited judges and APS approved apprentices may serve at WSP exhibitions. In addition to APS-accredited judges, foreign nationals may judge at APS WSP shows according to existing reciprocity agreements, limited to not more than two judging assignments at WSP shows within a calendar year. The APS recognizes judges accredited by FIP who are members of the APS.

2. Jury

Jury requirements are found in section A4. Any variations from those numbers must be approved in advance by the CANEJ Chairman. A ratio of at least two accredited judges for every apprentice judge must be maintained.

3. Apprentice Judges

Apprentice judges' medal level votes and nominations for special prizes are solicited for purposes of evaluating their abilities, but their opinions do not count in the awarding of medal levels or special awards.

4. Judges Residency

At least 60% of the jury members must live outside the metropolitan area of the exhibition.

5. Judges Compensation

Compensation for accredited judges shall be:

- a. Free entry to the show.
- b. Complimentary tickets to the awards banquet (or other awards ceremony) for the judge and accompanying spouse or guest
- c. Minimum of \$350 for expenses to each judge of a 3-day show. Minimum of \$300 for expenses to each judge of a 2-day show. Two day shows have the option of paying judges who live within 50 miles and commute to the show the actual travel costs (car at IRS rate) rather than the required stipend.
- d. Compensation for apprentices shall not be less than free entry to the show and a complimentary ticket to the awards event.
- e. All WSP shows are urged to pay judges more than the minimum compensation if their finances allow.

E. Loss of WSP Certification

1. Automatic Loss of Certification

Loss of WSP Certification will occur automatically if any one of the following occur:

- a. A show fails to attain the required page count for either two consecutive years or twice within a five year period. An exception may be granted if prior approval is obtained from CANEJ.
- b. A show fails to provide its required reports before the next scheduled staging of the exhibition.
- c. A show fails to submit its jury list for approval prior to the staging of the exhibition at which they will serve.

2. Action on WSP Certification by APS Board

The APS Board of Directors may, in its sole discretion, withdraw or suspend WSP certification, or place a show on probation, if any one of the following occur:

- a. A show establishes a pattern of late and/or incomplete required reporting.
- b. A show does not maintain the National status of its exhibition and exhibition-related activities.
- c. A show does not maintain the level of excellence expected of a WSP show.
- d. A show places itself on dates already announced to the APS for another WSP show within 800 miles distance or on dates already held by two other WSP shows unless prior approval has been granted by the APS board after review by CANEJ.

3. Re-Accreditation

A WSP show that has lost its accreditation for any reason may apply to CANEJ for re-accreditation within three (3) years. If the re-accreditation application is approved, the show will be placed on "trial" status (see section A1 for requirements) for two (2) years.

F. APS Involvement

The APS, through its staff, CANEJ and other volunteer expertise, is available to advise and consult with two day shows that are having difficulties continuing to operate. At the request of a two-day show the APS/CANEJ will assign a qualified person to provide advice to the show committee. This person shall be called the "APS Representative" and may be a staff person or a volunteer secured by CANEJ. This person will work with the show committee under the constraints, both financial and otherwise, established by the APS Executive Director and the CANEJ Chairman. Nothing herewith is meant to imply direct financial help to shows. Advice and consultation may cover such topics as advertising and publicity, exhibit recruitment, local committee training and recruitment.

Glossary of Terms Used in Philatelic Exhibit Evaluation

Like every specialty area, philately has its own “terms of art,” words which take on special meaning when used in its context. The following is a primer on the terms used in philatelic exhibit evaluation.

Treatment: Scope, development, clarity, balance, relevance, subject completeness	20%
Importance: Subject importance, philatelic importance, philatelic completeness	10%
Philatelic and Related Knowledge: Selection and application, brevity, correctness	25%
Personal Study and Research: Analysis and evaluation, study, research	10%
Rarity: Challenge, difficulty of acquisition, scarcity	20%
Condition: Physical condition, appearance	10%
Presentation: General layout, attractiveness	5%

Analysis

An examination of a set of facts, their components and relationships

Items displayed must be integrated into the context of the exhibit.

Knowledge of the significance of items shown and their representative roles in fulfilling exhibit development must be apparent.

Appearance

Outward aspect; look

Visual elements affecting perceived condition.

Clarity and sharpness of cancellations, cachets and postal markings must be viewed objectively.

Placement of cancellations, cachets and postal markings are ideally “in the clear,” complete and non-conflicting, so that each can be easily seen for what it is and add to the overall piece.

Overall appearance is a subjective assessment but a real one. An “attractive” cover can add to a collection or exhibit, beyond making its point in exhibit development, simply by drawing the viewer. Many elements go together in making a cover “attractive” but ultimately it is “in the eye of the beholder.”

Physical damage or obliterated name (and sometimes address) are significant detriments to appearance.

Application

An act of putting to use

How an exhibited item is used within the context of exhibit development and advancement.

Attractiveness

To draw by appeal to natural or excited interest, emotion or aesthetic sense

Exhibit is neat and clean with an appealing overall appearance.

Balance

To equalize in weight, number or proportion

All aspects are to be shown with emphasis (allocation of space) in relation to importance (significance) within the exhibit. Development should be advanced without duplication.

Brevity

Expression in few words; conciseness

Write-up is the optimum length to convey the essential point(s) of each item. Exhibit text should be concise (no more words than necessary) to convey the essential aspects easily, quickly and accurately.

Challenge

Taking up a task presenting difficulty or complexity in successful achievement

Ease of exhibit creation, in terms of both accumulation of material and the compilation and application of specific knowledge.

Clarity

Easily understood; unmistakable

- **Clarity of Intent 1 = Title and Scope**

Subject must be clear and well defined, including its scope, purpose and limitations.

- **Clarity of Intent 2 = Organization and Development Scheme** (see Development)
- **Clarity of Execution (Ease of Understanding)**

The exhibit must adhere to the stated subject, scope and limits with the overall presentation providing clarity and emphasis to effectively make the subject easy to understand and follow.

“Emphasis” in this context is achieved by style of presentation as well as content.

Collateral Supporting Material

Serving to support or reinforce; ancillary

In general, collateral supporting material must relate to a particular detail that is important and cannot otherwise be represented. The following may be included:

- = Maps and drawings if they highlight a route or flight.
- = Contents of a cover if it supports or confirms the subject point, enhances the understanding of the theme or confirms the authenticity of the item.
- = Photographs essential to the illustration and understanding of important aspects in subject development, in conjunction with appropriate philatelic items.

In all cases, *the philatelic material must be dominant*. Memorabilia may not be used except in the Display Division.

Completeness (Philatelic)

Possessing all necessary parts; entire

Representation in compliance with stated subject, scope and limits. The exhibit should effectively utilize the full range of philatelic items available for the subject in telling the story.

Completeness (Subject)

Representation in compliance with stated subject, scope and limits. Comprehensive for scope (completeness in relation to scope).

Condition

State of physical fitness or readiness for use

Condition of items varies and the quality obtainable must be considered. The quality of the material presented should be the best that exists for the subject shown. Conditions adversely affecting quality should be discussed by the exhibitor in the synopsis.

Correct franking is part of condition. Overpaid covers should be avoided. Postage rates should be analyzed and over or under franking noted and explained.

Correctness

Conforming to or agreeing with fact, logic or known truth

The write-up must be accurate and the information provided correct. Reasons for the presence of items should be prominently evident.

Development

To cause to unfold gradually

The exhibit must have a clear organizational scheme (Clarity of Intent 2) that unfolds the subject in a logical, progressive way throughout the exhibit.

The exhibit should have an integral "golden thread" bringing it together as a single presentation of the chosen subject. The material displayed must be chosen, analyzed and applied to fulfill and advance development.

Evaluation

Examine and judge to determine and fix value

The exhibit must show knowledge of the significance of items shown, demonstrated by their placement and role in fulfilling exhibit development.

Importance (Philatelic)

Quality of having evident value either generally or in a particular relation

- **Philatelic importance** is the importance of items within the exhibit to its treatment, its development, comprehensive coverage and representative completeness.
- **Exhibit importance** is the importance of the exhibit itself, as a whole in its philatelic area and to philately generally.

Importance (Subject)

- **Subject importance** is the philatelic significance of the subject in terms of its scope, degree of difficulty and philatelic interest. It could be more precisely described as “*philatelic subject importance*” or “*global philatelic importance*.” It is referred to by FIP as *philatelic importance*. Broadly stated, it is the role of the exhibit subject in the spectrum of its broader area of philately (exhibit class).

Knowledge (Philatelic)

Facts or ideas acquired by study, investigation, observation or experience

Philatelic knowledge is knowledge specific to the philatelic aspects of the exhibit.

In philatelic exhibits (stamps, postal markings, cancels), the primary knowledge is philatelic.

In exhibits of an essentially non-philatelic subject, philatelic knowledge pertains to the philatelic aspects of the items shown, including cancels and markings, but the primary knowledge driving the development of the exhibit will be subject knowledge.

Knowledge (Subject)

Subject knowledge is knowledge specific to the exhibit subject rather than to philatelic aspects of the material being shown to present it.

Subject knowledge is knowledge of the non-philatelic aspects of the subject, such as historical, technical, scientific, political, economic or social developments, events or operations. It is demonstrated by a comprehensive development of the defined subject in a non-philatelic context but utilizing philatelic material to illustrate the subject and carry the story line forward.

Layout

Plan, design or arrangement

General layout must be neat and clean, and must clearly and effectively present the subject. The material must be dominant.

Organization

To arrange or form into a coherent unity or functional whole

Exhibit structure or plan serving as framework for a logical, meaningful and clear presentation of the chosen subject.

Personal Study

Application of the mental faculties to the acquisition of knowledge in a particular field or subject

Personal study is evidenced by the proper analysis of the items displayed and their proper application in the exhibit.

Presentation

Display for viewing

Presentation should complement the treatment of the exhibit by its general layout and clarity. It should enhance the understanding and attractiveness of the exhibit.

Information should be easy to read and comprehensive, yet succinct.

Rarity

Seldom occurring or found; uncommon

Rarity as the term is applied in philately is an amalgamation of several terms and meanings. *Rarity* is extant number. *Scarcity* is related to supply vs. demand rather than number extant. *Difficulty of acquisition* may indicate either the challenge of item discovery or an indication of the time necessary to find and acquire.

Rarity is not necessarily equated with or proportional to value.

Related Text

Write-up clarifying role and significance in context of exhibit

Write-up must clearly and succinctly convey the subject story and the essential point(s) of each item.

Relevance

Bearing upon the subject; pertinent

Every item displayed should be directly related to the subject and essential to its development.

Representation

Served by typical or characteristic examples

Representation can fulfill major aspects of completeness. Adequate items must be shown to develop the point sufficiently within the subject coverage. "Absolute completeness" is not expected.

Research

Studios inquiry or examination seeking discovery or interpretation of facts

Research is the presentation of facts related to the items displayed. Research can be either *primary research* reaching new conclusions about the material or *secondary research* that condenses, clarifies or corrects previously presented information.

Evidence of definitive original philatelic or non-philatelic research about the subject or material presented is of substantial importance.

Scarce

Deficient in quantity compared with the demand

By definition, scarcity means that demand is greater than supply and, therefore, prices rise to diminish demand to the point where it balances with supply. Scarcity (not necessarily rarity) implies higher cost. See *Rarity*.

Scope

Extent of treatment or activity

What the exhibit includes and excludes must be clear. A well-defined subject with declared limits and purpose is required.

Scope must be appropriate for comprehensive coverage in the space allocated, well fitted in both range and depth. Limits must be logical and sensible for the subject and do not exclude important aspects.

Selection*Choice*

Knowledge is expressed by the items displayed and their related comments.

The most appropriate piece for the development of the exhibit is desired, with particular emphasis on its application (how well the piece shows the specific point being made).

Treatment

To deal with a matter, especially in writing or written display

Treatment is what the exhibitor does with what he has. Treatment encompasses organization, development, clarity, balance, relevance and subject completeness.