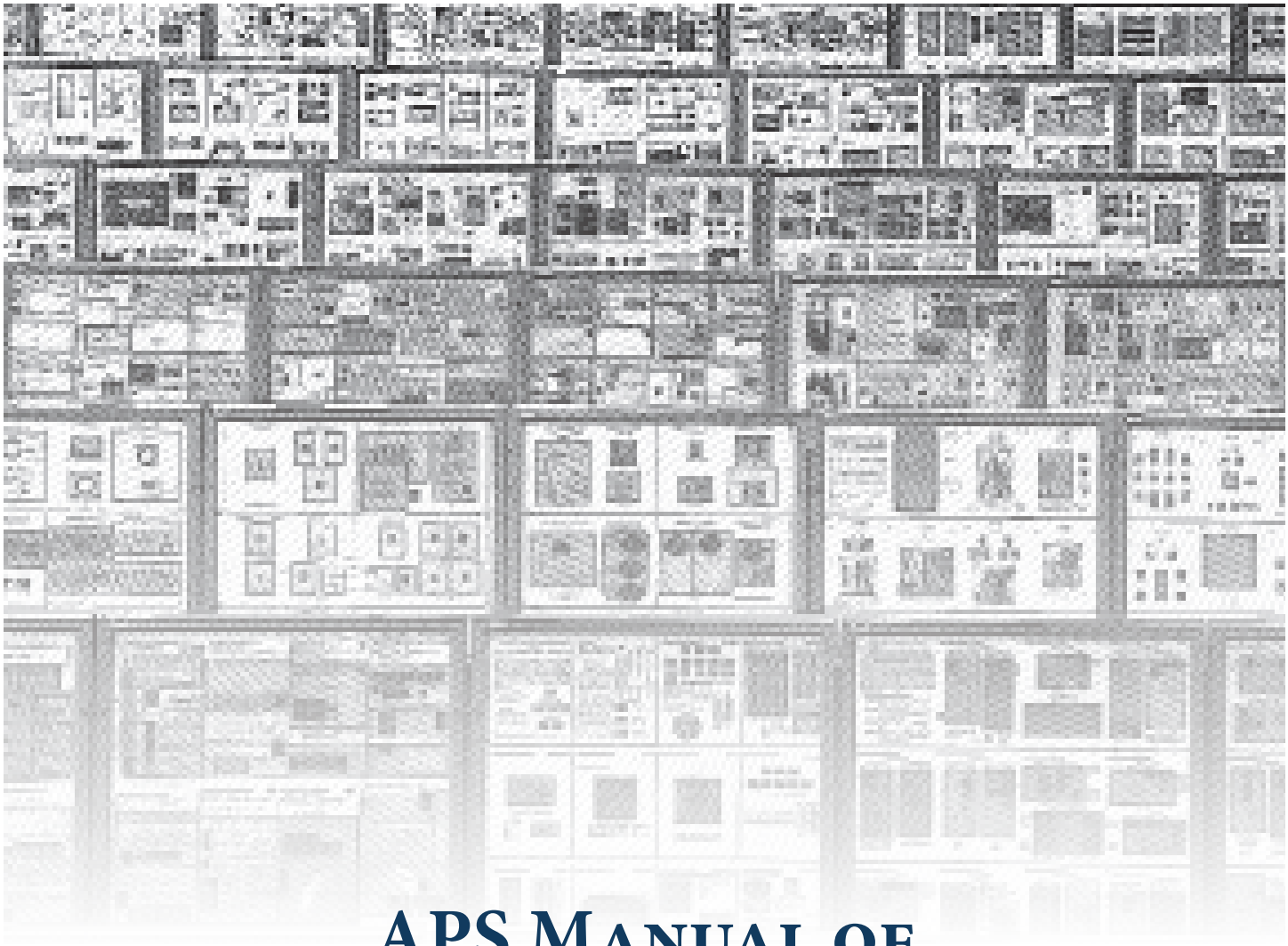

APS Manual of Philatelic Judging and Exhibiting

Seventh Edition

revised August 2025

APS Committee for National Exhibitions and Judges

David McNamee, Chair

Dr. Edwin J. Andrews, General Editor

AMERICA'S STAMP CLUB

STAMPS.ORG

CONTENTS

Foreword to the Seventh Edition

Chapter 1: Introduction to the Seventh Edition

Chapter 2: For the New or Returning Exhibitor

Chapter 3: Principles and Evaluation Criteria for Philatelic Exhibiting

- 3.1 Competitive Exhibits
- 3.2 Principles of Exhibit Composition
- 3.3 A Brief Overview of the Criteria for Evaluation (Revised August 2025)
- 3.4 Conventional Exhibit Types
- 3.5 General Class Exhibits
  - 3.5.1 Advertising, Patriotic and Event Cover Exhibits
  - 3.5.2 Aerophilately Exhibits
  - 3.5.3 Astrophilately Exhibits
  - 3.5.4 Cinderella Exhibits
  - 3.5.5 Display Exhibits
  - 3.5.6 Experimental Exhibits
  - 3.5.7 First Day Cover Exhibits
  - 3.5.8 Maximaphily Exhibits
  - 3.5.9 Picture Postcard Exhibits
  - 3.5.10 Postal History Exhibits
  - 3.5.11 Postal Stationery Exhibits
  - 3.5.12 Revenue Exhibits
  - 3.5.13 Thematic Exhibits
  - 3.5.14 Topical Exhibits
  - 3.5.15 Traditional Exhibits
- 3.6 One Frame Class Exhibits
- 3.7 Youth Class Exhibits

Chapter 4: Evaluating Philatelic Exhibits

- 4.1 Points and Medal Levels
- 4.2 Point Scoring including Job Aid (Revised August 2025)
- 4.3 Evaluation Criteria in Depth (Revised August 2025)
- 4.4 Evaluating Youth Class Exhibits

Chapter 5: Using the Exhibit Evaluation Form (EEF) (Revised August 2025)

Sample of the EEF

- 5.1 Using the EEF at the Frames
- 5.2 Using the EEF to Prepare for the Judges' Feedback Forum Job aid: Judges Checklist of EEF Criteria
- 5.3 Youth Class Evaluation Form

Appendices

Appendix 1: Responsibilities of the Exhibitor

APP. 1.1 Responsibilities of the Exhibitor

APP. 1.2 Exhibit Title Page

APP. 1.3 Exhibit Synopsis

APP 1.4 International Exhibiting

Appendix 2: Definitions and Guidelines for Exhibit Development

APP. 2.1.1 Advertising, Patriotic and Event Cover Exhibits

APP. 2.1.2 Aerophilatelic Exhibits

APP. 2.1.3 Astrophilatelic Exhibits

APP. 2.1.4 Cinderella Exhibits

APP. 2.1.5 Display Exhibits

APP. 2.1.6 Experimental Exhibits

APP. 2.1.7 First Day Cover Exhibits

APP. 2.1.8 Maximaphily Exhibits

APP. 2.1.9 Picture Postcard Exhibits

APP. 2.1.10 Postal History Exhibits

APP. 2.1.11 Postal Stationery Exhibits

APP. 2.1.12 Revenue Exhibits

APP. 2.1.13 Thematic Exhibits (Revised September 2018)

APP. 2.1.14 Topical Exhibits (Revised September 2018)

APP. 2.1.15 Traditional Exhibits

Appendix 3: Administration

APP 3.1 CANEJ

APP. 3.2 CANEJ Responsibilities APP. 3.3 Being a Judge

APP. 3.4 Ethics of Judging

APP. 3.5 Qualifications for Judges APP. 3.6 Jury Procedures

APP. 3.7 Chief Judges

APP. 3.8 Judging Exhibits at Local and Regional Shows

APP. 3.9 Judging in Canada

APP. 3.10 International Judging

Appendix 4: Acknowledgements

Foreword to the Seventh Edition

Manual — noun, a book of instructions, especially for learning a subject; a handbook.

Standard — noun, something considered by an authority or by general consent as a basis of comparison; an approved model.

These definitions tell us what this document is. It is not a set of rigid rules but rather a set of guidelines by which judges can uniformly assess an exhibit, and by which exhibitors can create various types of exhibits with great flexibility. However, while the exhibitor is free to experiment with subjects and with methods of presentation and nothing is prohibited, the goal if you want your exhibit to qualify for the highest levels of award should be to produce a philatelic (or postcard) exhibit that effectively highlights the material. There are many ways to do that; and for that reason we provide guidelines rather than rules. But judges are expected to take note and provide feedback to the exhibitor if the methods chosen do not meet the goal.

The purpose of this document is to provide both judges and exhibitors with current guidelines on how to judge or create an exhibit. Capturing both the story line and the impact of the message in terse text is the challenge of this 7th edition of the *Manual of Philatelic Judging*, renamed the *Manual of Philatelic Judging and Exhibiting* (MPJE7).

The principles of this *Manual* could be expressed simply as "State purpose. Treat accordingly. Achieve goal." It really is that simple, if you consider what exhibiting is all about, and it is how judges should approach their evaluation of exhibits. The advent of the Exhibit Evaluation Form (EEF) with the *Manual's* sixth edition provided both exhibitors and judges with a tool that can make their respective tasks easier. But understanding the precepts of the EEF is critical to its utility. This *Manual* provides the necessary understanding of the EEF as the foundation upon which to build or judge any exhibit.

As with any iterative work, MPJE7 follows on the foundation provided by the editorial committees of earlier editions. The editorial committee for the seventh edition purposely sought to involve a large segment of the philatelic community in crafting this edition. Designated groups have provided advice, written sections, and reviewed the draft *Manual*. Their important contributions are acknowledged in the appendices. The list of participants also included, for the first time, many experienced exhibitors who are not judges, acknowledging that MPJE7 is as much for exhibitors as it is for judges.

There are a number of changes in this edition from earlier versions. The chapter on Rules for Show Committees has been removed and is the subject of its own manual, *Rules for Exhibitions*, available on the APS website. New in this edition is a chapter on the use of point scores to evaluate the exhibit criteria represented on the EEF. There will be training for philatelic judges on the use of this tool as well as providing guidance to exhibitors on how best to interpret the results. Additionally, show committees will need to be prepared to handle several new medal levels.

Suggestions for further revisions can be forwarded to the chair of the APS Committee for Accreditation of National Exhibitions and Judges (CANEJ) at any time.

Chapter 1
Introduction to the Seventh Edition

One of the common complaints heard from exhibitors is that there are too many exhibiting rules. In reality, there are very few rules associated with exhibiting in the United States, and as an exhibitor or judge you should be familiar with these rules, which are:

1. The exhibitor must be an individual person, a private personal corporation or members of an immediate family (spouses, parent-child, grandparent-child, siblings).
2. The exhibitor must own all of the material in the exhibit.
3. If the exhibitor has purchased the exhibit intact, the new owner may not enter the exhibit in APS World Series of Philately (WSP) competition for two years or when at least 30 percent of the exhibit has been altered with new material, whichever comes first.
4. Reproduction of materials used in the exhibit and all other materials that are not original (including stamp forgeries) must be clearly labeled as such unless they are reproduced significantly larger or smaller than the original.
5. Restoration of items beyond cleaning; *e.g.*, adding to or subtracting from such items, must be clearly labeled as such.
6. Each exhibit is limited to 10 frames of 16 standard size letter sheets per frame (8½-by-11 inches or equivalent dimensions in oversized pages). A show may specify fewer frames or fewer exhibits per exhibitor.
7. Each exhibitor is limited to a maximum two multi-frame exhibits and two one-frame exhibits per exhibition.
8. Each exhibit must have a title page submitted upon exhibit acceptance for use by the judges.
9. An exhibit winning the Champion of Champions (C of C) event is no longer eligible to compete in a WSP show.
10. 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 APS Champion of Champions competition.
11. Exhibits that require special frames or configurations of frames may be entered at the discretion of the show committee.

If you fail to follow these rules your exhibit(s) may be disqualified from competition. Any exception to these rules requires a written waiver from the chair of the APS Committee for Accreditation of National Exhibitions and Judges.

12. Special rules and expectations for Grand award winners at World Series of Philately (WSP) shows and Grand and Reserve Grand award winners at AmeriStamp Expo (ASE):
    a. An exhibit winning a Grand award at any WSP show or a Grand award or Reserve Grand award at ASE is no longer eligible to compete again in the same WSP/ASE exhibition year except at the C of C event for that exhibition year.
    b. All WSP Grand award winners and ASE Grand and Reserve Grand award winners are expected to enter their winning exhibit in the next C of C competition held at APS StampShow (for multi-frame exhibits) or APS AmeriStamp Expo (for one-frame class exhibits).
    c. Exhibits entered in the APS StampShow C of C competition cannot exceed ten 16-page frames. The exhibit can be amended between the winning of the qualifying Grand Award and entry into the C of C competition.
    d. Grand Award winners for multi-frame exhibits at WSP shows, where the show did not have the required number of competitive frames for their WSP category, are not eligible for the WSP C of C competition but may be shown again competitively in the same exhibiting year.
    e. One-frame class exhibits that win the Grand award at WSP shows, where the show had fewer than six one-frame entries, are not eligible for the one-frame class C of C competition but may be shown again competitively in the same exhibiting year.

As you can see, most of these rules relate to the *process* of exhibiting, and not to creating or judging an actual exhibit. There are no other rules.

Exhibiting is a creative and constantly evolving endeavor. In the United States, exhibiting is flexible enough to allow creativity because of our use of the EEF. All exhibits whether they conform to one of the conventional types listed in the Appendix 2 or not, are judged exactly the same way using the EEF as the guide.

Some types of exhibits that are acceptable in the United States are not recognized by the International Federation of Philately (*Fédération Internationale de Philatélie*, or FIP). If you intend to exhibit outside North America, it is best if you visit the FIP website for the most current source of information on regulations regarding international exhibiting criteria. While there are occasional references to international exhibiting and judging, this *Manual* provides guidelines for United States exhibiting. No attempt has been made to specifically accommodate FIP, Australian, British or any other exhibiting rules or guidelines. Canada generally follows the MPJE7, although CANEJ authority does not extend beyond our country's borders.

Appendix 2 to this edition illustrates, for both judges and exhibitors, typical examples of treatment and composition for a given exhibit type. Appendix 2 does not lay out hard and fast rules. Rather, Appendix 2 provides examples of how exhibitors have developed and treated specific types of exhibits, and what judges expect to see in such exhibits. While the front end of MPJE7 provides definitions and broad guidance for exhibitors and uniform judging criteria and processes, Appendices 1 and 2 focus on exhibitors as they seek to develop an exhibit.

References:

1. APS website under the tab "Judges and Judging," specifically the subtab, "Scoresheets and Manual," www.stamps.org/.
2. For comparisons to international judging and exhibiting refer to the FIP website, www.f-i-p.ch/.

Glossary/Notes:

AmeriStamp Expo (ASE): annual APS national one-frame exhibition featuring the winners of one-frame competitions held at qualifying WSP shows.

APS Stampshow: annual APS national multi-frame exhibition featuring the winners of multi-frame competitions held at qualifying WSP shows.

Champion of Champions (CofC): an annual competition among the Grand Award winners from the previous year national-level exhibitions that are part of the APS World Series of Philately (WSP).

Exhibit: a display of philatelic and non-philatelic material linked together by a narrative to communicate a subject chosen by the exhibitor.

FIP: International Federation of Philately (*Fédération Internationale de Philatélie)*, the international federation of national stamp collecting societies. APS is a member society of FIP. FIP sponsors international-level exhibitions all over the world, and winners of these exhibitions earn Grand Prix (Grand Prize) awards.

Frame: a standard-sized device for displaying the exhibit. Multi-frame refers to an exhibit of 2 to 10 frames. One-frame exhibits are as the term implies, an exhibit housed in a single frame.

Grand Award: the highest award at a WSP exhibition; the Best in Show.

Material: the philatelic (stamps, postal stationery, covers, revenue documents, and the like) and relevant non-philatelic (paper and physical objects that are not philatelic) items used in the exhibit. Non-philatelic material that directly supports the philatelic material in an exhibit is also called Collateral Material.

Synopsis: supplemental information prepared by the exhibitor to assist the judges' understanding of the exhibit, the challenges creating it and the primary references that cover the exhibit's subject. It is not part of the exhibit in the frames.

Title page: the first page of the exhibit in the frames where the exhibit title, purpose statement, scope, plan, and introduction to the exhibit subject reside. Occasionally, the title page extends to two pages, rarely more than that.

World Series of Philately (WSP): a group of 30 or more stamp exhibitions that follow a set of standardized APS exhibition rules.

Chapter 2: For the New or Returning Exhibitor

This *Manual* has been written primarily for judges, like the previous six editions. However, we have added some chapters for both philatelic judges and exhibitors. Chapters 3 through 5 guide judges in how to evaluate competitive exhibits, and exhibitors may find it useful to see the underlying principles of philatelic judging. Most new exhibitors trying to build an exhibit or those who have been absent from philatelic exhibitions for some time may find Chapter 3 Sections .1–.3 and Appendices 1 and 2 helpful to exhibitors, because they contain basic instructions for exhibitors and outlines of the exhibit types most often seen, such as postal history, first day covers, thematic, revenue, and a dozen more. Using Appendix 2, the exhibitor should be able to understand what items are generally expected and in what sequence the philatelic judges expect to see them for each type of exhibit. You are not limited to any of these exhibit types or formats, and creativity is often rewarded.

Building an exhibit is based on the philatelic (and postcard) material that forms the underlying collection. Collectors have many reasons for venturing to exhibit. The overriding goal is to link the material in the exhibit in such a way that it clearly communicates the purpose for building the exhibit. Most of this *Manual* is designed for evaluating competitive exhibits seeking to measure their progress against standards of excellence by winning high awards. Other reasons for exhibiting are just as valid – it is a hobby, and we should all be able to have fun in whatever way we define fun.

The process of judging involves a group of experienced and trained philatelists – exhibitors like yourselves – who have studied and prepared to evaluate your exhibit. Because of the size of most exhibitions, the jury has only minutes to absorb what the exhibitor has put on the pages. An exhibit is a form of communication. Like all forms of communication, clarity is very important. A clear statement of purpose, a clear outline of the subject of the exhibit and its scope, and clear descriptions of the items in the exhibit are all very important. The time constraint also means that the exhibitor must be brief and succinct. Before building your first exhibit, study some of the exhibits receiving the top awards for examples of how this is done for the type of exhibit you are going to build.

We all started as beginners, and it takes some time to achieve high awards, if that is your reason for exhibiting. Success depends upon persistence and a commitment for improvement. Philatelic judges can be a great source of ideas to improve your exhibit along the way. Judges' advice is based on their own journey and their wide experience viewing many exhibits.

Other resources which can be helpful:

- *The Philatelic Exhibitors Handbook* by Randy Neil revised 3rd edition by Ada Prill
- *The Best of TPE* (CD) available from American Association of Philatelic Exhibitors (AAPE)
- *The Path to Gold: 175 Proven Stamp Exhibiting Tips* by Steven Zwillinger, published by AAPE
- *The Philatelic Exhibitor* (quarterly magazine) published by AAPE
- The AAPE web site www.aape.org has dozens of exhibits on line for viewing
- Many other web sites of specialty philatelic societies have exhibits on line for viewing

This *Manual* covers the standards for judging at APS-sponsored shows and the more than 30 national-level shows that participate in the APS World Series of Philately (WSP). Regional and local exhibitions may also be using this *Manual*, but it is not required of them to follow these guidelines. Whenever exhibiting, be sure to study the prospectus to avoid misunderstandings about what judging standards to expect.

Chapter 3: Principles and Evaluation Criteria for Philatelic Exhibiting

The following is a brief overview of the principles of exhibiting primarily for the exhibitor. These principles are viewed globally as acceptable by various exhibiting bodies, and they track closely with the international standards of the Fédération Internationale de Philatélie (FIP). New or returning exhibitors should review Chapters 1 and 2 before proceeding further.

3.1 Competitive Exhibits

The limit of the frame space allocated at exhibitions does not normally allow you to display your entire collection. Therefore, you should select suitable material, which will ensure continuity and understanding of the exhibit focus.

The evaluation of your exhibit will take into consideration only the material and information displayed in the frames.

Additional information and references can be provided in your Synopsis to aid judges in preparing to evaluate your exhibit. A Synopsis is not intended to be a brief summary of your exhibit. Rather, it comprises additional notes about the exhibit and the efforts to build it plus the key references you want the philatelic judge to use to prepare for the evaluation. See Appendix 1.3 for further information about creating and providing a Synopsis.

3.2 Principles of Exhibit Composition

The best exhibits maintain a clear concept of the subject and develop the concept according to the characteristics of the chosen exhibit type. The concept for your exhibit should be communicated with a clear statement of purpose and scope on the title page, preferably as the first sentence. Competitive exhibits do best when the exhibitor provides a descriptive title that covers the subject and scope of the exhibit.

Your exhibit consists of relevant philatelic material, supporting material and text. It is a philatelic exhibit. "Philatelic" used here also includes the closely associated deltiological material (picture postcards) found at philatelic exhibitions in the U.S. and other countries.

Your exhibit communicates best if your material displayed is fully consistent with your chosen focus using the widest range of relevant philatelic and/or non-philatelic material of the highest available quality. Relevant philatelic material depends upon the exhibit type as described later in this chapter and in Appendix 2. Non-philatelic material is all other items you use in the exhibit, such as maps and other paper ephemera as well as physical objects that relate to the exhibit subject. Non-philatelic material is also covered for exhibit types in Appendix 2. The careful selection of the items and the order in which they are presented are key success factors.

Brief, clear and succinct accompanying text will enhance your exhibit. It adds information to that provided by your material and shows the level of your understanding of the exhibit focus and your personal study or research.

3.3 A Brief Overview of the Criteria for Evaluation

Criteria and weights for the evaluation of competitive exhibits are as follows:

- Treatment and importance (30%)
- Philatelic and related knowledge, personal study and research (35%)
- Condition and rarity of material exhibited (30%)
- Presentation (5%)

The criterion of "treatment" requires an evaluation of the subject scope and limits, the development of the subject, the clarity and ease of understanding, and the balance and completeness of coverage of the subject to achieve the stated purpose of your exhibit.

The criterion of "importance", split into two 5 point sections, requires

- an evaluation of the importance of the exhibit subject as a slice of the philatelic pie, its importance in terms of stamps needed by a postal system serving a country's population, and/or the magnitude and significance of the subject compared to other similar subjects, and
- the challenge represented by the exhibit subject and the degree to which the exhibit thoroughly meets that challenge compared to other exhibits of the same subject.

The criteria of "philatelic and related knowledge", and "personal study and research", previously split into 25 points for the former and 10 points for the latter, have been combined to a single 35 point criterion. The following evaluations are required:

- Selection of the proper material to support the exhibit's assertions,
- Proper and complete descriptions of the material shown in the exhibit, and
- The degree to which the exhibit subject allows for the exhibitor to develop, new facts and theories based on study and/or the discovery of previously unknown material that advances the subject.

The criteria of "condition and rarity" require an evaluation of the quality of the displayed material considering the standard of the material that exists for the chosen subject and the period covered by its scope, and an evaluation of the rarity and the relative difficulty of acquisition of the selected material.

The criterion of "presentation" requires an evaluation of the means used by the exhibitor to highlight the exhibit's philatelic material, as well as the overall aesthetic appearance of the exhibit.

Evaluation criteria and their use are explained in depth in the next two chapters.

3.4 Conventional Exhibit Types

Following are brief definitions for various conventional exhibit types. Appendix 2 has examples of how each exhibit type is generally developed, along with exhibiting conventions specific to each type. Appendix 2 has been provided to give exhibitors additional guidance for developing exhibits by type of material and/or purpose for those who wish to use the guidance. You are not restricted to using only these types, and many exhibits combine aspects of more than one. In the past, there has been resistance to including picture postcards in our list of conventional exhibit types, but this inclusion demonstrates the evolving nature of exhibiting in the U.S. and around the world. Experimental and Topical exhibits have also been added. Exhibiting is always evolving, and creativity should be rewarded with acceptance.

Since there is no specific hierarchy of exhibit types, the following list is provided alphabetically, by exhibit class.

Listing of Conventional Exhibit Types by Class

General Class Exhibits (all multi-frame exhibits)

Advertising, Patriotic and Event Cover Exhibits
Aerophilately Exhibits
Astrophilately Exhibits
Cinderella Exhibits
Display Exhibits
Experimental Exhibits
First Day Cover Exhibits
Maximaphily Exhibits
Picture Postcard Exhibits
Postal History Exhibits
Postal Stationery Exhibits
Revenue Exhibits
Thematic Exhibits
Topical Exhibits
Traditional Exhibits

One-Frame Class Exhibits

Youth Class Exhibits

Following are brief descriptions of each type. However, also read Appendix 2 for further understanding of developing and judging these exhibits.

3.5 General Class Exhibits

The General Class represents all multi-frame exhibits (two to ten exhibit frames). A range of types have been developed over the years. Exhibiting styles have changed, and some may be unfamiliar to exhibitors. The General Class has

its own Champion of Champions competition at the annual APS StampShow.

3.5.1 Advertising, Patriotic and Event Cover Exhibits (see also Appendix 2.1.1)

Exhibits of advertising, patriotic and event covers place their primary focus on the envelope illustration, including how the illustration was created and/or how the cover was used to commemorate an event or place. Some exhibitors have used these covers to treat a subject in ways similar to a topical or thematic exhibit type.

Advertising cover exhibits feature business envelopes that use the space on the envelope or card for illustrations or corner return addresses that advertise or promote business, products and/or services.

Patriotic cover exhibits focus on covers produced with patriotic slogans, insignias or other political or nationalistic symbols or illustrations.

Event or commemorative cover exhibits display covers marking a specific commemoration or holiday.

3.5.2 Aerophilately Exhibits (see also Appendix 2.1.2)

An Aerophilately exhibit focuses on the development, operation or other defined aspect of airmail services. The exhibit would include postal items transported by air, preferably bearing evidence that the items actually traveled by air. Depending on your overall story, you might also consider airmail stamps, non-postal items documenting air services, forerunners to regular air postal services, or mail flown by carriers where postal services were not available. These exhibits may also show supporting documents such as schedules, photographs, and other ephemera closely related to the subject.

3.5.3 Astrophilately Exhibits (see also Appendix 2.1.3)

Astrophilately exhibits include many of the same elements as Aerophilately exhibits, but with a clear focus on the exploration and conquest of space. Your Astrophilately exhibit could include postmarked philatelic material related to space exploration, rocketry, or similar topics. Early Astrophilatelic events include precursor uses of rocketry and stratospheric balloon flights and the pioneers whose works led to space flight. Astrophilately is a very specialized type, and FIP Special Regulations regarding this exhibit type are very specific and require extra diligence. Among the special characteristics of Astrophilately exhibits are envelopes and cards cancelled at a nearby post office on the exact date of the events. Depending on your story, they might also include command and coordination centers, tracking stations and tracking ships, landing locations and primary recovery ships.

Sample concepts you might exhibit include:

- Any period from pioneers to current activities in space
- Rocket mail
- Space programs, whether governmental, private or commercial, manned or unmanned

3.5.4 Cinderella Exhibits (see also Appendix 2.1.4)

A Cinderella exhibit shows stamp-like elements not intended to prepay mailing services, but they may be used on covers. Because they are stamp-like, they generally follow the treatment similar to traditional exhibit types, including using supporting documentation when appropriate. There are myriad types of Cinderella stamps, but they fall into two general categories:

Labels that look like a stamp but have no franking value in mail-carrying or revenue services, including bogus or fantasy stamps, toy stamps, stage props, ration stamps, seals, poster stamps, private savings stamps, and advertising stamps.

Labels that do not look like a stamp, but have a mail-carrying connection, such as wafers or seals for sealing letters, registration or express labels, airmail labels (philatelic etiquettes) , postal instructional labels.

Cinderellas do not include matchbox labels, hotel baggage labels, airline labels, or other types of commercial labels (*e.g.* perfume labels, food can labels). These are non-Cinderella ephemera and, as such, may be used as collateral or supporting material often in other types of exhibits. Also excluded are items related to a governmental service or fee paid by a series of imprints or stamps, *e.g.*, revenue and telegraph issues that are covered under revenue exhibits.

Fakes, forgeries and test stamps as the subject of the exhibit are generally treated as a traditional exhibit type.

3.5.5 Display Exhibits (see also Appendix 2.1.5)

Display exhibits tell a unified, cohesive story by combining philatelic material from any or all of the other exhibit

types along with a significant number, range, and diversity of non-philatelic elements. There is no set ratio of philatelic versus non-philatelic items; however, a display exhibit is primarily philatelic, meaning the philatelic items should carry the story.

All exhibit types (except thematic and topical) allow for some use of non-philatelic material in support of the story. The extensive and varied inclusion of non-philatelic material distinguishes a display exhibit from all the other types. You are allowed the widest freedom of expression in a display exhibit, yet the framework of your exhibit is still philatelic.

Non-philatelic material in your exhibit may include almost anything that is not dangerous, illegal, or might damage a show frame. As in other exhibits, you should strive to display only original or archival material, not copies or reproductions. A show committee may allow you to display something outside the frames, but you should seek permission to do so in advance; however, it is only the material in the frames that will be considered by the judges.

3.5.6 Experimental Exhibits (see also Appendix 2.1.6)

This type is included both for experimental purposes and to accommodate exhibit types that cannot be categorized elsewhere. These exhibits generally combine elements of several other types. They require a well defined purpose and scope as well as a logical plan of organization.

3.5.7 First-Day Cover Exhibits (see also Appendix 2.1.7)

A first-day cover (FDC) exhibit focuses on the creation and earliest date of use, usually the official first day according to the postal administration, of a stamp or series of stamps or postal stationery. A FDC exhibit treatment mirrors a traditional exhibit, generally developing the story from initial design and production, to the post office announcement and related supporting documentation, the cancellation and cachet studies associated with the first day of issue and, finally, commercial uses.

These exhibits may also focus on a single first- day cachet-maker and trace his or her story through their cachets.

3.5.8 Maximaphily Exhibits (see also Appendix 2.1.8)

Maximum cards are illustrated (picture) postcards generally conforming in size to the Universal Postal Union Convention, and have on their picture side an adhesive postage stamp with a related image and a commemorative cancellation with a related image. This exhibit type is little seen in the U.S., but maximum cards are used as philatelic items in other exhibit types, including thematic exhibits. By definition, the three components — illustration (PPC), stamp and cancel that ties the stamp to the card, should result in tight "concordance" in which all are related to the same subject. If you prepare a Maximaphily exhibit, it is in the category where the subject of the exhibit is non-philatelic; however, printing varieties of any of the three elements may be important to the exhibit. Your exhibit can represent a country or countries, a specific event, or any variety of themes.

3.5.9 Picture Postcard Exhibits (see also Appendix 2.1.9)

A picture postcard (PPC) exhibit develops a focus or theme as defined by the title and plan using primarily the images on picture postcards, in a variety of sizes, shapes and materials, including fold-out cards, accordion-type folders, real photo cards, cards made of card stock, metals, wood, leather, and other materials. The exhibit focuses on the images on the picture side of the card. You may also include printed-to-private-order (PTPO) or stampedto-order (STO) postal cards if they also have an image printed on them.

3.5.10 Postal History Exhibits (see also Appendix 2.1.10)

Postal history is the study of rates, routes and/or markings (marcophily), means of transport to a post office or group of post offices, uses and other aspects of the historical development of postal services. When exhibiting, you would generally illustrate part or all of these elements within the framework of a geographic area or rate period(s), or the focus on one category, e.g., the development of rates.

Postal history includes folded letters, outer letter sheets, envelopes, postal cards and stationery, newspapers, parcel wrappings, parcel tags and any other items that have been handled by a postal system. You might also include examples of paper ephemera such as contemporaneous maps, decrees, or post office forms if they aid in the development and understanding of your exhibit.

As you develop a postal history exhibit you may find that the main thread of your treatment is one or more of three broad categories.

General postal history is the story of mail carried, handled by or related to a post office, whether official

or private, local, regional, or national/international. Your emphasis would be on rates, routes or markings (marcophily). It includes the history, evolution or development of specific or general postal services within a political entity or between one or more political entities.

Markings deal with the origin, arrival, transit, delay, service, inspection, or informational markings applied to all types of postal matter handled by an official or private postal service. Examples of these markings include manuscript, hand stamps, machine cancels, meters, advertising, censorship markings and sealing tapes, and slogan postmarks/markings. Postmarks are often studied by shape, ink colors and period of use. Earliest Documented Use of a series of stamps is another approach to exhibiting postal history.

Historical, social or special studies include mail related to a specific area of commerce or society and its relationship to the postal system. These studies are essentially about how the mail was used in a subset of the postal system or over a specific period of time bounded by external events.

3.5.11 Postal Stationery Exhibits (see also Appendix 2.1.11)

Generally, the subject of a postal stationery exhibit is the production and use of the stationery items, so your exhibit may follow that of the Traditional exhibit type in all respects. Postal stationery has been characterized as "large stamps" and treated accordingly. The United Postal Stationery Society defines postal stationery narrowly when competing for its awards, so be certain your treatment and material follows their definitions if you seek that recognition.

Postal stationery has an indication of prepayment of a fee for a service to be redeemed at a future date. Usually redemption is indicated by a cancellation. The prepayment indication may be a printed indicium or text, an adhesive stamp applied before sale or an undated, modified meter mark or cancel functioning as a makeshift stamp impression. The item can be carried by a government postal service, express or private company, local post or subcontractor. Finally, services may entail postage, registration, insurance, money order, telegraph, telephone, post office box rental, and postal savings if these items carry evidence of prepayment.

For clarity, these items are **excluded** from the U.P.S.S. definition of postal stationery:

- Stationery with a free frank
- Indicia for bulk mail, whether or not accompanied by an indication of "postage paid" or equivalent.
- Stationery of any type, whether supplied by a post office or private party, without indication of pre-payment of a fee (called "formular" stationery).
- Stationery with an indicium representing a tax, rather than a fee for postal service is almost always revenue stamped paper, rather than postal stationery.

3.5.12 Revenue Exhibits (see also Appendix 2.1.12)

Revenue exhibits can be one or both of two exhibit types: Traditional revenue exhibits and fiscal history revenue exhibits. Revenue stamps are those issued by the government to evidence payment of a fee for service, or receipt for taxes paid or exempted. Government issued licenses can be considered both a document and a revenue "stamp" if they are imprinted with a value for fees paid.

Postal-fiscals ("postage and revenue" stamps) are hybrids, so your treatment may be based either upon their postal nature, or their fiscal nature. Revenue stamps may be denominated in monetary terms, or in terms of a quantity of product, such as gallons of alcohol, pounds of tobacco or ounces of snuff.

The government may be federal, state, municipal, county, township, or Native American Reservation. There are exceptions to the governmental nature of revenue stamps, such as license and royalty stamps. These are essentially private revenue stamps and comprise the fiscal counterpart of private posts and express companies.

Traditional revenue exhibits: A traditional revenue exhibit is the fiscal counterpart of a traditional postal exhibit with all of the life cycle items available to develop your treatment. In place of the post office announcement, a copy of the published announcement, regulation or law can be substituted. Production varieties and examples of usage on document in the way they were intended are encouraged.

Fiscal history revenue exhibits: The subject of a fiscal history revenue exhibit is in many ways is a corollary to a postal history exhibit. Emphasis is on the types of documents or commodities taxed, cancellation or defacement of the stamps, rates, rate changes, exemptions, if any, as well as any redemption. Your exhibit might be logically limited by a geographical area and/or specific time period. You can also form a marcophily fiscal history exhibit using distinctive markings used to cancel revenue stamps.

3.5.13 Thematic Exhibits (see also Appendix 2.1.13)

A thematic exhibit develops a subject by illustrating it with a wide variety of appropriate philatelic material, and supporting it with associated thematic and philatelic text, in accordance with the Title, sub title (if any), and the Plan. This concept is carried down to all levels of the exhibit. Chapters and all subdivisions focus only on aspects of the thematic subject. The exhibitor can select any subject or theme as long as it is not about a philatelic element (such as a particular stamp or series of stamps) or characteristics (such as stamp perforations or postal stationery knives).

A traditional or conventional thematic exhibit uses material from the Traditional, Postal History, Postal Stationery, Revenue, and Maximaphily General Class exhibit types.

An exhibit organized thematically may use material from all General Class exhibit types.

Display exhibits organized thematically may use material from all General Class exhibit types and collateral material.

Exhibitors should carefully define what type of exhibit they are showing.

3.5.14 Topical Exhibits (see also Appendix 2.1.14)

Topical exhibits are composed of a variety of philatelic items, the design of which illustrates a specific topic or subject. If you choose to present a topical exhibit, it would show as many philatelic items as possible with the image of the particular subject or group of subjects that is the focus of your exhibit.

The key success factor with a topical exhibit is to have a well-defined purpose, scope and organization of the subject matter as illustrated by your material. As the exhibitor, you have the flexibility of using whatever subject you wish, as well as any logical organizational structure.

3.5.15 Traditional Exhibits (see also Appendix 2.1.15)

In traditional exhibits the subject is the production of a stamp or series of stamps. Therefore, a basic traditional exhibit shows the evolutionary stages from conception to design to production to use. Examples include:

- Special studies relating to stamp production, such as pre-production essays, proofs, papers, gums, perforations, color variations, errors in design, precancels, and perfins (stamps with perforated initials).
- Research studies such as plate reconstruction and the study of plate flaws.
- Those displaying several countries' so-called "omnibus" issues, or first issues of a region, stamps issued for special events such as fairs, and annual or special commemorative events such as national holidays.

Some supporting documents can also be included depending on how the treatment of the subject is developed in the exhibit.

3.6 One-Frame Exhibit Class (see also Appendix 2.2)

One-frame exhibits tell a complete philatelic story within the physical dimensions of a single 16-page frame (or equivalent in oversized pages). The subject of a one-frame exhibit can be from any conventional exhibit type as described above for multi-frame exhibits. Success in this Class is properly defining a subject and creating an exhibit that does just that – a complete story in one frame, neither more nor less.

You may use any of the material that is normally found in multi-frame exhibits. However, given the 16-page format, you must pay special attention to using the space on exhibit pages to your advantage. Among other things, this means successful exhibitors create a balanced approach to the elements of the story. It is recommended that each page, including the title page, have elements supporting the purpose of your exhibit.

Judges evaluate one-frame exhibits using the same EEF criteria as for other exhibit types. The one-frame class has its own Champion of Champions competition each year at the APS AmeriStamp Expo.

3.7 Youth Exhibit Class (see also Appendix 2.3)

The Youth Class encompasses all exhibits by exhibitors up through age 21 regardless of the subject of the exhibit or exhibit

Chapter 4: Evaluating Philatelic Exhibits

Judges evaluate philatelic exhibits of every type, size, and class using the same criteria of Treatment and Importance, Knowledge and Research, Condition and Rarity, and Presentation. These are the "Big 4" standards for philatelic exhibit evaluation.

The evaluation criteria briefly cited in the preceding chapter are treated in depth in this chapter. In addition, this chapter will address assigning points to each of the criteria in the process of evaluation. The criteria and their relative weights are those that have been used since the 6th edition of this *Manual* (2009). With very minor exceptions, these criteria can be readily applied to all philatelic exhibits, including experimental exhibits. Literature Class exhibits has a similar set of criteria that are covered in a separate manual.

4.1 Points and Medal Levels

Effective 1 January 2017, CANEJ requires that WSP shows offer 8 medal levels and philatelic judges will use points to judge exhibits, both of which are described below in the next two sections. CANEJ will be conducting appropriate training with philatelic judges and communication with exhibitors and show committees before and during this period. This is a worldwide standard, and as more and more exhibitors and judges travel to other countries (and other countries' judges and exhibitors participate in our shows) it makes sense to standardize our medal levels. In order to convert to eight medals, point scoring must be implemented.

The new set of medals and their point range used by APS appear in the table below:

Medal	APS Point Range
Large Gold	90–100
Gold	85–89
Large Vermeil	80–84
Vermeil	75–79
Large Silver	70–74
Silver	65–69
Silver-Bronze	60–64
Bronze	55–59
Certificate	0–54

These medal levels and point ranges are consistent with other countries' national level shows. They have stood the test of time, and in every survey of U.S. exhibitors since 2009, large numbers of exhibitors have requested at least the Large Gold so that competitive exhibitors could better gauge their chances for winning top prizes. The APS point ranges are different from those used in international FIP competition.

Show committees need not invest in additional medallions — a Silver medal is also a Large Silver medal; only the wording of award certificates and palmares (awards list) will need to change. Adding additional ribbons is not required, either, and for the same reason. Because Large Gold is a very special achievement, some shows may want a special ribbon for that medal level, but it is not required.

4.2 Point Scoring

The Exhibit Evaluation Form (EEF) was originally set up with the weights, as percentages, given for the various criteria. Those criteria were discussed briefly in Chapter 3, and we will continue that discussion in more depth in this chapter. When using points, these percentages convert to the maximum score in points for each criterion.

In this process, we are translating subjective judgment to a numeric value; something that is done all of the time in competitions, satisfaction surveys, and other activities. For the same reason that figure skating competitions use multiple judges to arrive at a numeric score, we have multiple judges looking at each exhibit and placing a number on their judgment of how well each exhibit meets the various exhibiting criteria.

Each criterion should be viewed as a numerical range, much like a satisfaction survey. If the criterion was fulfilled exceptionally well, then near-full or full marks can be awarded for that criterion. If the criterion was poorly handled or missing, then a failing or near-failing grade would be awarded for that criterion; and, for accomplishment in-between for those that did the expected work with a bit less or a bit more. The final score is the total of each of these individual judgments.

The primary advantage of the use of points is that it gives additional feedback in the weak areas, helping both the judge and exhibitor pinpoint corrective action.

We will cover each criterion in depth in the next few pages.

Some Reality Checks:

Numerical scores are not absolute. They represent a summary of a multitude of subjective judgments combined with the skill and experience of the judges making those judgments. Numerical scores will vary from jury to jury, just as medal levels in the subjective process can vary from jury to jury. Numerical scores are not an end in themselves; they indicate more precisely where improvements can be made when used with the written and oral comments of the jury.

There are, in practice, both "floors" and "ceilings" to point ranges; a fact of life. The floor is usually 50 percent of the available points. If you treated each of the criteria sub-sections independently, a score of less than half the available points basically gives a failing grade (Certificate level) valuation on that criterion. On the other hand, there is sometimes a ceiling: some judges reserve full marks (100 points) of the available points only for the most exceptional exhibits. Carried through to the seven sub-sections, those judges start at a maximum "93" and go down from there. The ceiling phenomena might frustrate you on your way to top medals, but we find that a "ceiling" is much less prevalent than an implied "floor."

Juries using points work best when all philatelic judges work as a single team together. When more than one team is necessary, it is important that the team leaders of each team meet before the judging begins and resolve issues of "floors" and "ceilings." The most subjective areas in judging, based on the experience observed during field trials, are the criteria "Importance" and "Presentation," and it is best if the teams have a common understanding on how the points will be applied in these areas.

Some Poor Practices:

There is genuine concern by exhibitors that the point scoring is a sham. Three practices have been noted in the past as the source of that mistrust:

1. The judge decides first on the medal level and then "backs into" the appropriate score for the predetermined medal, or
2. The judge applies the same percentage of accomplishment across the board without examining the criteria in detail.
3. Judges with differing opinions about exhibits reach an artificial compromise ("splitting the difference") or exchange support for one favored exhibit vs. another ("horse-trading") rather than a genuine consensus.

None of these practices is condoned. If the judge feels uncomfortable about using points to evaluate each criterion fairly, then the judge must ask the Chief Judge for training so that they can contribute fairly and consistently to the process. This issue should be raised as early as possible, preferably prior to the exhibition.

Point Scoring Job Aid

What follows is a matrix illustrating point scoring across eight medal levels. This matrix is a modification to the recommended reference: Drews, Richard, "What's the Point of Judging?" *The Philatelic Exhibitor,* Vol. 28 No. 1 (Winter 2014), pp. 29-32.

This is meant only as a guide, to illustrate that accomplishment in each criteria adds up to the overall medal level. Some criteria have fewer possible points than others, and to distribute them in strict proportion to the total available results in fractions of a point given. Because fractional points are not given, it is not recommended that you engage in that level of detail. It is quite common to see exhibits with uneven scores, e.g., Gold Medal Rarity and Condition with Silver Medal Treatment, and many other combinations of mixed accomplishment.

The Effect of Criteria Points on Overall Score

Medal	Certificate	Bronze	Silver Bronze	Silver	Large Silver	Vermeil	Large Vermeil	Gold	Large Gold
Point Range	0-54	55-59	60-64	65-69	70-74	75-79	80-84	85-89	90-100
Treatment 20	0-10	11	12	13	14	15	16	17	18-20
Importance 10	0-5	6	6	7	7	8	8	8	9-10
Knowledge & Research 35	0-20	21-22	23	24	25	26	27-28	29-31	32-35
Rarity 20	0-10	11	12	13	14	15	16	17	18-20
Condition 10	0-5	6	6	7	7	8	8	8	9-10
Presentation 5	0-2	3	3	3	3	4	4	4	5

4.3 Evaluation Criteria in Depth

What follows are details of the thinking process the judge may use to arrive at a score for particular criteria. The extreme end-points "Poor" and "Excellent" are used so that the judge can measure how close to one end or the other based on the descriptions of what "Poor" accomplishment looks like and what "Excellent" accomplishment looks like. **There are many grades of accomplishment in between.**

Treatment and Importance (30 points)

Treatment (20 points) includes Title and Content of the Exhibit

Treatment is defined as the organization and development of the exhibit subject. Sometimes treatment is described as the "golden thread," or principal story line that links the parts of the exhibit into a coherent whole that achieves its stated purpose within its stated scope. The table below describes the aspects usually appearing on a title page and the extremes of poor and excellent treatment. This will be followed by another chart for the content of the exhibit.

Title Page

Aspects	Poor Treatment	Excellent Treatment
Title (including optional subtitle).	The title is not related or poorly related to the content of the exhibit.	The title concisely and accurately describes the content and scope of the exhibit subject.
Purpose (why you created your exhibit).	The exhibit lacks a statement of purpose	The statement of purpose clearly defines the subject and goal of the exhibit.
Scope (what you have included in the exhibit and/or what are the limits of the exhibit's subject).	The exhibit lacks a statement of scope, the scope is inappropriate for the subject, or it is defined to avoid an important part of the subject.	The statement of scope clearly states what portion of the subject and/or time period the exhibit will show, and its chosen boundaries are logical.

The exhibitor may choose to include other optional information on your title page:

- Brief introduction to the subject and/or brief historical context (usually following Purpose and Scope)
- Diagram, map, or item relating to the exhibit as a whole or a precursor to the scope of the exhibit. Keep in mind that placing something special or rare on the title page, but out of sequence, is poor treatment.
- Methods the exhibitor will use to draw attention to special or expertized items and personal research.

If the exhibit subject is complex, the exhibit might benefit from brief introductory remarks at the beginning of each

section or chapter. Note: That Topical exhibits do not have a "story line," rather their treatment is judged on the organizational structure used and adherence of the exhibit content to the title and stated purpose and scope.

One Frame exhibits have the challenge of a narrowly defined space, so it is usually more effective to start developing the exhibit on the title page, which will limit the space available for optional information.

Treatment in the Content of the Exhibit

Aspects	Poor Treatment	Excellent Treatment
Plan development (following the stated purpose, scope and plan).	The exhibit doesn't follow its plan; or if it lacks a plan, the subject is not developed logically.	Exhibit sections follow a plan (the "golden thread") and develop the subject within the stated scope. The exhibit has a beginning, middle and a conclusion. Topical exhibit generally follow the stated organizational plan.
Balance (proportional contribution to the exhibit subject– not numerical).	Sections of the exhibit are undeveloped or over developed without a logical basis.	The exhibitor develops each section of the exhibit in proportion to its contribution to the overall exhibit subject.
Completeness (sufficient to present the exhibit subject – not necessarily 100 percent).	You skip over portions of your story that are important to the development of your subject.	The exhibitor includes everything necessary to develop the exhibit subject.

Fit: A Part of Treatment for One Frame Exhibit Class Only

Fit is the measure of suitability for a subject that can be covered adequately in one frame. For one-frame exhibits, fit is evaluated as part of Treatment. It is really very difficult to build a top award-winning one-frame exhibit in the same way that writing a short story is more difficult than a longer work. Most subjects that may be suitable are actually 14-page or 18-page exhibit that needs to be stretched or compressed to achieve the proper fit. In spite of these obstacles, there are many excellent one-frame exhibits.

One-frame exhibits use the same conventional exhibit types used to develop multi-frame exhibits plus one special type. A *synoptic* exhibit attempts to provide a complete story by presenting important highlights or important milestones of the subject. Synoptic exhibits can be mistaken for a single frame part of a multi-frame exhibit. The degree of shallowness (poor) or depth (excellent) of treatment for synoptic exhibits can be assessed in place of fit for conventional one-frame exhibit types shown in the following table..

Aspects	Poor Fit	Excellent Fit
Fit (the exhibit adequately covers the chosen focus in one frame).	The exhibit lacks enough material to fill a single frame without padding.	The exhibit focus is definitively covered in a single frame.
	The exhibit subject cannot be adequately covered in only one frame, the exhibit is obviously a single frame part of a multi-frame subject, or the exhibitor chose an artificial limit to fit the story in one frame.	

Other

The most effective exhibits use running headers; information blocks at the top left/center/ right of each page throughout the body of the exhibit which serve as consistent signposts for progress in the exhibit's plan. These are not required, but if missing, the judge may suggest their use if treatment development issues appear to be a problem. Running headers can incorporate some or all of the following:

- Section titles that match your plan

- Sub-section identification
- Page content identification

Importance (10points)

Importance is a measure of subject importance and exhibit importance. Each part is valued at up to 5 points:

1. Importance of the exhibit subject within the universe of philately; its importance in terms of stamps needed by a postal system serving a country's population; and/or the magnitude and significance of the subject compared to other similar subjects.

2. The challenge represented by the exhibit subject and the degree to which the exhibit thoroughly meets that challenge compared to other exhibits of the same subject. The exhibit can be important because it is the definitive showing of the subject, because it shows creativity in treatment, or because the exhibitor provided unusual or special insights in the exhibit.

Importance: All Exhibits

Aspects	Poor Importance	Excellent Importance
Philatelic importance.	The exhibit covers a minor aspect of philately.	The exhibit covers a major aspect of philately in a postal system or geographical area.
Exhibit importance.	The exhibit covers a minor part of a wider scope or the simplest part of a complex subject. All or most of the exhibit is easily duplicated.	The exhibit represents a significant challenge in scope or complexity. The exhibit is the best example of this subject, and it cannot be easily duplicated

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

The items the exhibitor selects to display on the pages and how they are described reflect the extent of the exhibitor's philatelic and subject matter knowledge, regardless of the exhibit type.

Philatelic Knowledge

Philatelic knowledge is knowledge to select the best philatelic items to develop the exhibit's subject, as well as knowledge about the individual philatelic items in the exhibit.

The philatelic knowledge the exhibitor displays depends on the exhibit's purpose or intent and the item being described. For example, the same cover can be explained in numerous ways to show appropriate philatelic knowledge, depending on exhibit purpose:

- A postal history item: described by one or more postal history aspects (rates, routes, markings).
- An example of stamp usage: described by both the stamp and the rate
- An illustrated mail item: described by the cachet, corner card (return address) or printed advertising (commercial or patriotic) on the cover
- A Cinderella item: described by the labels affixed to the cover
- A display/social history item: described by the sender and/or addressee
- A thematic item: described by the stamp image and/or cancellation as it relates to the theme

Some exhibits benefit from additional or supplemental information that is not strictly required to support the purpose of the exhibit but assist in its understanding, e.g., brief historical context. Such additional information is usually brief and not distracting.

To demonstrate philatelic knowledge, postage rates are part of the analysis. Best practice means that incorrectly

franked covers (over/under) are explained. Some over-franked covers are done for convenience, such as the correct values to make the rate were not in hand. Other over-franked covers are contrived as the only way to show postal use of high value stamps.

In exhibits that make use of picture postcards, the judge substitutes deltiological knowledge for philatelic knowledge in the evaluation. Deltiological knowledge includes information about the image, printing method, printer/ publisher, date printed, whether the image is part of a series, and whether the description printed on the card is incorrect (there is no need to document correct images).

If the exhibitor includes non-philatelic items (ephemera, physical objects and other collateral items) to support the purpose of the exhibit, it is best practice to provide information about the source, content, use, date created, and the like (as appropriate). These technical aspects of ephemera are evaluated as a substitute for philatelic knowledge.

Subject Knowledge

Subject knowledge is knowledge about the exhibit subject as a whole rather than about each item. Depending on the exhibit's intent, subject knowledge may be in a supporting role (exhibits based on philatelic subjects) or the principal role (exhibits based on non-philatelic subjects).

For all exhibits the judges evaluate philatelic (and related) knowledge of the exhibit's items and subject matter knowledge within the exhibit's defined scope limits to ensure that the exhibit has a beginning, middle, and end with a narrative thread tying the exhibit together. Topical exhibits have an organizational structure or hierarchy, but not necessarily a narrative in the sense of a beginning, middle and end as in all other exhibit types.

Both philatelic knowledge and subject knowledge are assessed using the same three principles.

Knowledge: All Exhibits

Aspects	Poor Philatelic Knowledge	Excellent Philatelic Knowledge
Selection	The exhibitor has selected items that are not relevant to the subject and/or they are in the wrong order to develop the subject logically	Items selected are the best available to develop the subject according to the plan and the items are in the order necessary to fulfill the plan
Completeness (of philatelic knowledge).	The exhibitor fails to document items in the exhibit that are important to the exhibit's subject.	The exhibitor has explained everything necessary to develop the exhibit subject in a continuous narrative according to the exhibit plan.
Correctness (of philatelic knowledge).	The exhibitor misidentified items and/or there are multiple errors of fact.	All factual statements are correct.
Quality (of philatelic knowledge).	The text wanders or lacks focus on the exhibit subject, the meaning of the text is unclear and/or the text is extremely verbose.	The text remains focused on the exhibit subject, and it clearly and concisely explains the items used.

Non-philatelic Subject Exhibits — An Exception. If the exhibit subject has a non-philatelic focus as its theme and the exhibitor uses philatelic and (optional) non-philatelic items, judges will equally weigh philatelic and subject knowledge in the exhibit.

Thematic exhibits rely on the non-philatelic subject narrative to be the focus of the exhibit, supported as appropriate with philatelic (and related) knowledge of the items. An exhibit can be thematic in its subject development and still not be following the restrictions found in the thematic exhibits type. Display exhibits, topical exhibits, many styles of picture postcard exhibits, some illustrated mail types, and others can be organized and flow thematically. The deciding factor is the non-philatelic subject of the exhibit.

Personal Study

Personal study is defined as the activities the exhibitor has conducted to understand the exhibit subject and the items

used in the exhibit. The evidence of the exhibitor's study is the analysis of items provided, or aspects of the subject beyond mere description: by using census figures, reaching new conclusions or relaying new findings. Early/late dates of use, plate flaws, plating, and print sequences are all examples of philatelic knowledge gained by personal study. The exhibitor can also demonstrate subject matter personal study by the depth of the information provided in their narrative.

Research

Research is directly related to the challenge of the exhibit subject. Some exhibits of relatively common material or already-thoroughly studied subjects do not lend themselves to research, but pay attention to the degree to which the exhibit subject allows for the exhibitor to develop new facts and theories based on study, and/or the discovery of previously unknown material that advances the subject.

Personal Study and Research: All Exhibits

Aspects	Poor Study and Research	Excellent Study and Research
Analysis	The exhibitor describes items in the exhibit without any analysis of their significance to the exhibit.	The exhibitor's analysis of items demonstrates knowledge of their significance to the exhibit.
Conclusions	The exhibitor provides few or no conclusions about the information in the exhibit.	Where appropriate, the exhibitor presents logical deductions and inferences about the information in the exhibit
Research	The exhibitor shows no evidence of any research, either personal study or original discoveries.	In the exhibit the exhibitor clearly indicates where they have done personal research or they made new discoveries.

Rarity and Condition (30 points)

Rarity and Condition are attributes of the items used in an exhibit. This applies to both philatelic items and non-philatelic items that support the development of the exhibit's treatment.

Rarity (20 points)

Rarity is defined for purposes of evaluating exhibits as related to the *number existing*. Rarity is an expression of the difficulty of acquisition. It is unrelated to cost, although rare items that are in demand will be costly, but it is the demand for the item and not necessarily the supply.

> **Rarity and scarcity are not synonymous in philately,** although common usage often equates these terms. For our philatelic purposes, rarity is an expression of the relative quantity of supply (how many exist) vs. scarcity, which is the demand (market value) for that item.

Rarity: All Exhibits

Aspects	Poor Rarity Content	Excellent Rarity Content
Elusive items	The exhibitor does not include rare items.	The exhibitor includes all necessary rare items to achieve the intent of the exhibit.
Documentation	The exhibitor includes rare items but does not describe their rarity.	The exhibitor properly identifies rare items in the exhibit.

The best form of rarity expression is based on a census, such as "one of three recorded" (illustrated in journals/books/auction catalogs) or alternatively "reported" (reports/descriptions published without illustration). Poor forms of rarity

expression include:

- *Possibly unique* (you should know for certain or omit this statement)
- *Rare* (but you make no reference to how many exist)
- Special or colored mats, frames, dots, or symbols implying rarity without text quantifying the extent of the rarity
- *Scarce* (not a rarity term).

The exhibitor does not need to mount rare items with special or colored mats, frames, dots, or symbols, but it is best to make it easy for viewers (especially judges) to locate rare items in the exhibit. Using different colors to show different levels of rarity usually increases confusion. Best practice is for the exhibitor to adopt a single level of rarity and use it only for truly rare items. The exhibitor may not need to include all known rarities in their exhibit to gain full credit, but a balanced representative presentation of key items may be necessary to achieve the exhibit's stated purpose.

Condition (10 points)

Condition is the appearance of the items used in an exhibit. Condition varies by the type of item:

- Stamps or labels: color, centering, physically intact, free from soil and stains
- Postal markings and used stamps: clarity of markings, stamp centering
- Covers and stationery: physically intact, free from soil and stains, clarity of markings, unaltered
- Postcards: corners undamaged, image not marred by writing or postal markings
- Non-philatelic ephemera and other physical Items: intact, free from damage and stains, original item

Condition depends also on the use of the item and when it was used. Rare items may exist only in poor condition. Common sense should prevail:

- Modern items should be in pristine condition, unless they have been subjected to extreme conditions such as fire or wrecks.
- Wartime covers and postcards may show the effects of wartime environment, paper quality and handling
- Fiscal and telegraph stamps on documents may be canceled by punched holes
- Documents and ephemera from the late 19th century to World War II might be printed on high acid paper which turns brown with age

If the exhibitor includes repaired, restored and reconditioned items, those items should be identified as such. The exhibitor should also identify scans and photocopies, and where they are used, they should be significantly larger or smaller than the original. These are rules and not guidelines (see Chapter 1).

FIP rules evaluate the correctness of postal rates as an aspect of Condition. CANEJ has elected to consider this important aspect of exhibit evaluation as part of Knowledge.

Presentation (5 points)

Presentation (5 points)

Presentation is the overall visual appeal of an exhibit, taking into consideration each page, each frame and the exhibit as a whole. The exhibit starts with 5 points. Deduct point(s) for major flaws.

Although Presentation carries the least weighting in exhibit evaluation, it can carry a profound effect if the poor presentation hinders a fair assessment of the exhibit's material in other criteria such as Treatment and Knowledge.

Some styles and conventions change from decade to decade, but some do not. For example, convention now discourages use of black pages and silver ink in an exhibit (popular in the 1950s). On the other hand, hand lettering remains an effective way to prepare exhibits. Of course, the text should be neat and legible if handwritten, and a comfortable viewing size font used if prepared by computer. Hard to read text could affect a criterion score if it affects the ability of the judge to rate the criterion appropriately.

Presentation: All Exhibits

Aspects	Poor Presentation	Excellent Presentation

General layout.	The page layout is identical page after page with little or no variation.	The page and frame layout is balanced with eye appeal for the viewers.
Attractiveness (free from distractions).	The exhibitor mounted items haphazardly and/ or crowded them, or they used several colors of paper in the exhibit.	The exhibitor mounted items neatly on pages of uniform color with sufficient space so that the items and the descriptive text do not seem crowded.
Legibility (appropriate font sizes.	The exhibitor chose font sizes and colors that are difficult to read, or used too many different fonts.	The chosen font sizes and colors are appropriately legible for your exhibit.

4.4 Evaluating Youth Class Exhibits

Youth exhibits have been judged using point scoring for years. The evaluation criteria are modified from the adult Exhibit Evaluation Form and the scores are on a sliding scale based on the youth's age as of January 1 of the year of the exhibition. For judging and scoring purposes, we use five age groups. Youth exhibitors whose exhibiting age falls in the 18-to-21 age range have the option of moving into the adult classes. However, once a youth exhibits as an adult, she or he can never again exhibit in the Youth Class.

Many youth exhibits, especially in the youngest age groups, originate as a one-frame exhibit. However, judges should not apply the special criteria for One Frame Class adult exhibits when judging youth up through age 18. Only in the oldest age group (ages 19 to 21) should judges consider whether the selected topic is suitable for one frame. If it is not suitable, the judge should deduct "development" points and clearly state the reason on the *Exhibit Evaluation Form for Youth* (see Chapter 5) to facilitate the transition into adult single-frame exhibiting.

What follows is a recap of the youth evaluation criteria:

Title and Treatment: How well the youth develops the exhibit's subject or theme, organization, plan and structure, and a balanced story. These criteria echo the criteria used in evaluating adult exhibits, scored according to a sliding scale maximum 22 points (younger than 12) to 35 points (ages 19-21).

Knowledge and Research: What the youth demonstrates knowledge of their subject and material. The youth should show basic knowledge of subject or theme, basic philatelic knowledge including correct identification of material, personal study of subject or theme, and the selection of appropriate material to support the exhibit's subject. These criteria are somewhat different than the adult version. The youth exhibit is evaluated more heavily on the youth's knowledge of the selection and identification of material, on a sliding scale maximum 23 points (younger than 12) to 35 points (ages 19 to 21).

Condition and Material: How carefully the youth has chosen the material for the exhibit, including the condition of stamps and covers and the presence of difficult to find material (not necessarily having commercial value). These criteria differ from adult evaluation primarily in the area of rarity. Young people are less likely to have spent the time and resources to acquire rare pieces. These criteria are evaluated at a maximum 20 points, regardless of age.

General Impression of Exhibit and Presentation: How well the youth has made an attractive exhibit with neat and brief write-ups, balanced arrangement on pages, emphasis on stamps and covers, and the exhibit's overall impression. This criterion is on a sliding scale from a maximum 35 points (younger than 12) to 10 points (ages 19 to 21), showing the expectation of growing sophistication of the youth exhibitor.

Chapter 5: Using the Exhibit Evaluation Form

The purpose of the Exhibit Evaluation Form (EEF) is to provide written comments and scores from the jury to the exhibitors. Youth Class exhibits and Literature Class exhibits use different evaluation forms. This chapter provides general guidelines to you as a judge for effectively using the EEF and the Youth EEF.

Many judges use the EEF to:

- Organize their notes at the frames during the evaluation, and
- Prepare commentary for the formal Judges Feedback Forum with exhibitors.

The EEF is useful because it comes preprinted with the "Big 4" evaluation criteria and key words to remind the judge of important elements of the given criterion. However, judges are free to take notes in any form of their choosing (even plain paper). The only requirement is that the jury's final comments and scores are provided to the exhibitor on a EEF. The EEF is incomplete unless it identifies both the chief judge and primary contact/first responder. The EEF is a summary of comments from the entire jury, so the first responder signs the form "For the Jury."

The points printed on the EEF are the maximum for each criterion. Enter the consensus points awarded for each criterion and enter the total points at the bottom of the form. The exception for detailed reporting is in Philatelic/Subject Knowledge, Personal Study & Research for thematically-organized exhibits. Note that thematically-organized exhibits split the total knowledge points between philatelic knowledge and subject matter knowledge (see the notes on the EEF).

APS World Series of Philately
Uniform Exhibit Evaluation Form

(Reference: *Manual of Philatelic Judging*, 7th ed., Ch. 5)

Show _____ Date _____ Frame Nos. _____

Exhibit Title _____

For the Jury _____ Award _____

Email, First Responder: _____ Chief Judge _____

Treatment: *Title, plan, development, balance, comprehensiveness* maximum 20 pts. _____

Importance: *Subject importance, exhibit challenge* maximum 10 pts. _____

Philatelic/Subject Knowledge, Personal Study & Research:

Selection, correctness, analysis, evaluation, study, research maximum 35 pts * _____

**For Thematic exhibits, thematic and philatelic Knowledge/Study/Research have equal weight, the two areas total maximum 35 pts.*

Rarity: *Challenge, difficulty of acquisition* maximum 20 pts. _____

Condition: *Physical condition and appearance in light of quality obtainable* maximum 10pts. _____

Presentation: *General layout, free from distractions* maximum 5 pts. _____

Other Comments *(use reverse as necessary)*

Total points _____

Revised August 2025

5.1 Using the EEF at the Frames

Note: The previous chapter (4) provided detailed explanations and guidance on the meaning of each criterion against which all exhibits are judged. We repeat some of the descriptions here as a convenience.

There is no requirement that the judge must make notes in every section of the EEF, but the following step-by-step approach may be useful when you are evaluating the exhibit at the frames.

1. The ***Title Page*** is a key part of the exhibit. You must read every title page as it appears in the frames. This is a requirement, since the exhibitor may have revised it from the version you received in advance. As described elsewhere, the title page should provide a clear statement of the exhibit subject, purpose, scope and limits. You must include your title page assessment in your evaluation of ***Treatment***. Part of this is to note the title page strengths and deficiencies. If the exhibit includes a plan, include comments (positive or negative) on the effectiveness of the exhibitor's plan in supporting the statement of purpose and scope. If the exhibit lacks any outline or plan, you may wish to come back to that point with a comment if you find that the exhibit's ***Treatment*** is poorly organized or inadequately developed.

   An exhibit, regardless of type*, should develop and flow much like a short story when taken as a whole. An exhibit fulfills its requirement for ***Treatment*** when:

   - The exhibit unfolds logically,
   - The exhibit has a beginning and an appropriate ending, and
   - The exhibit is balanced, giving appropriate weight to each part of the story according to the role that part plays in telling the complete story.

   *Note: That Topical exhibits do not follow a "story line." Instead, topical exhibits are judged on the adequacy and logic of the organization (categorization) of items and adherence to the title, stated purpose and scope of the exhibit.

   You may find it is easiest to evaluate ***Treatment*** by viewing the title page and first frame, then the ending, and then selecting some pages within the exhibit. If you become disoriented or lost within the exhibit or cannot understand how pages fit within the story, it is likely that the treatment is faulty. Your at-the-frame notes (positive and negative) should include how the exhibit 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 guide the story in a logical manner. Likewise, your notes should be clear about whether or not the exhibit has a logical ending or conclusion.

2. Assessing ***Importance*** requires careful evaluation of philatelic importance and exhibit importance. You may want to consider this as a measure of the challenge the exhibit presents in both building the exhibit and the complexity of the subject.

3. You must evaluate ***Philatelic and General Knowledge/Personal Study and Research*** as described in Sections 3.3 and 4.3. You must evaluate knowledge by examining the items the exhibitor has chosen and the accuracy and appropriateness of the write-up. Note omissions in write-up that the exhibitor should have included to accurately identify, analyze, and integrate the item into the exhibit. In addition to philatelic knowledge, you also need to evaluate the extent and correctness of general knowledge, particularly in exhibits using a non-philatelic subject as a theme. Make separate notes on philatelic knowledge and subject knowledge. Your evaluation of Personal Study and Research depends on the results and conclusions of the exhibitor's personal study, research, census activities, or discoveries. You should expect the exhibitor to draw a viewer's attention to such research. If there is no personal study and/or research evident in the exhibit, you must have knowledge of the subject to assess missed opportunities. Make notes to guide the exhibitor to those opportunities, if they exist.

4. Assessing the ***Rarity*** of the items displayed depends on the jury having knowledge of what constitutes 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. You should also comment on the method used to indicate rarity and the usefulness of the statements quantifying rarity, and whether these methods are missing.

5. Examine the elements of the exhibit for ***Condition***. Note any discrepancies (positive or negative) from the expected appearance, considering the context of environment and use.

6. Step back from the exhibit, especially a multi-frame exhibit, and assess the overall ***Presentation***. An exhibit fulfills the requirements of a neat appearance if there are no visually distracting aspects. You should note the overall impression given by the general layout (positive or negative) and any visually distracting elements (other than ***Condition***, which is covered above). Occasionally an exhibitor uses a creative presentation technique to solve a challenging situation, and a favorable note from you can acknowledge that achievement.

A checklist suitable for use as a job aid at the frames is provided for you at the end of this chapter, if you care to use something else besides the EEF at the frames. The checklist captures all of the criteria and sub-criteria along with key words. It could be useful if you like to use plain paper to take notes at the frames.

5.2 Using the EEF to Prepare for the Judges' Feedback Forum

Using notes made at the frames, you should **summarize** and transfer **meaningful** comments to the EEF. You will refer to this EEF at the Judges Feedback Forum, and then you will give it to the Chief Judge for review. At the end of the show, the exhibitor will receive your EEF. Prior to the Feedback Session/Critique, the Chief Judge may organize a brief meeting to exchange EEF forms with other members of the jury to check each other's work for errors, omissions and tone.

Please consider the following guidelines when filling out each EEF:

- Legibility is very important. Comments that cannot be deciphered are useless.
- Summarize the important comments.
- It is not necessary to have a comment for every criterion if full points are given.
- The comments should be either recognition for exceptionally good work or suggestions for improvement.
- Details and minor items (*e.g.*, typos, misspelled words) are discussed at the frames and not at the formal Judges Feedback Forum, so if you include those details on the EEF, those items should be documented in "Other Comments."
- Suggestions for improvement should be in the areas where the exhibit is weakest and **in proportion to the points awarded** and medal level. Gold medal exhibits may have far fewer suggestions than bronze medal exhibits. Remember, it is not your job to offer comments that will raise a bronze medal exhibit to a gold medal, but you should offer meaningful suggestions for improvement in the areas of greatest weakness so that progress can be made.
- Your 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 have the most value to the exhibitor.

When you are assigned as "First Responder," you are preparing and signing your EEFs on behalf of the entire jury. You should include contact information (Email or telephone) in case of follow-up questions from exhibitors not present at the show.

The philatelic show committee may be willing to photocopy your completed EEFs and provide copies for the judges. This is very useful for future reference if you are a judge who follows the progress of an exhibitor and the exhibit.

Checklist of EEF criteria (suitable for copying and use at the frames)

Title and Treatment — maximum 20 pts

- Unambiguous title
- Purpose/intent /scope limitations
- Plan/ statement/ organizing structure
- Logical/ balanced development by plan

Importance — maximum 10 pts

- Challenge/ effort to create the exhibit
- Importance to philately, region/country
- This Exhibit Importance to all similar exhibits

Philatelic & Subject Knowledge , Personal Study & Research — maximum 35 pts *

- Items necessary/ sufficient for treatment
- Accurate, complete and concise descriptions
- Accurate analyses and logical conclusions
- Key items originals (no scans/copies)
- Evidence of significant personal study, or
- Evidence of original research

Thematic = philatelic/thematic (element choice) knowledge.

Display = subject knowledge (balance, element choice) plus philatelic/deltiological/ephemera knowledge

* **Thematic exhibits combined maximum 35 pts**

- **Philatelic knowledge – maximum 17½ pts**
- **Subject knowledge– maximum 17½ pts**

Rarity — maximum 20 pts

Rarity = numbers extant vs. Scarcity = $ value

- Appropriate rarities within the scope are present
- Rare items are identified and quantified

Condition — maximum 10 pts

- Fine condition in context of source/use

Presentation — maximum 5 pts

- No distractions to interfere with treatment
- Visually interesting/attractive

5.3 Youth Class Exhibit Evaluation Form

As discussed at the end of Chapter 4, you should judge youth exhibits using criteria on the Youth EEF, which are very similar to the standard EEF. The difference is that points for each criterion vary based on the age of the youth exhibitor.

We recommend that the entire jury as a group get involved with evaluating the Youth exhibits. Youth exhibits can be difficult for adults trying to figure out the expected sophistication of the youth exhibitor. We found that a group discussion helps to bring out the most useful comments.

APS World Series of Philately Uniform Exhibit Evaluation Form for Youth

Exhibit Title _____ Frame Numbers _____

Age of Youth _____ Award _____ Evaluation Judge _____ Chief Judge _____

Show / Date _____ Note: Judges must PRINT comments in boxes provided.

Additional comments to be added on the reverse of this page.

Age of Youth Exhibitor (as of Jan.1, current year)					**Judging Criteria**
<12	12–13	14–15	6–18	19–21	Awards: Large Gold 85–100; Gold 80–84; Large Vermeil 75–79; Vermeil 70–74; Large Silver 65–69; Silver Bronze 55–64; Bronze 45–54; Certificate <45.
22	27	30	32	35	**Title & Treatment — How you tell your story.** Development of exhibit's subject or theme, organization, plan & structure, balanced story.
23	28	30	33	35	**Knowledge & Research — What you know about your subject and material. In thematic exhibits, a variety of philatelic elements are shown.** Basic knowledge of subject or theme, basic philatelic knowledge including correct identification of material, personal study of subject or theme, selection of appropriate material.
20	20	20	20	20	**Condition & Material — How carefully you have chosen the material for your exhibit.** Condition of stamps & covers, presence of difficult to find material (not necessarily having commercial value).
35	25	20	15	10	**General impression of exhibit & Presentation — How well you have made an attractive exhibit.** Well crafted write-ups, balanced arrangement on pages, emphasis on stamps & covers, overall impression.
Total points					**Additional comments (use reverse of page if necessary)**

Revised August 2016

APPENDICES

Appendix 1: Responsibilities of the Exhibitor
Appendix 2: Definitions and Guidelines for Exhibit Development
Appendix 3: Administration
Appendix 4: Acknowledgments

Appendix 1: Responsibilities of the Exhibitor

Just a reminder: this *Manual* applies to USA WSP exhibitions only. Regional, local and exhibitions outside of the WSP circuit may have different rules and requirements for exhibitors – always read the prospectus!

APP. 1.1 Responsibilities of the Exhibitor

There are several requirements incumbent on the exhibitor:

1. Material used for the exhibit must fit in the frames provided. Contact the show committee regarding special displays of odd shaped or oversized material.
2. A copy of the complete title page, including images of elements used on the title page must be provided with the exhibit. A synopsis is highly recommended (see APP. 1.3 below). Show committees have various deadlines for these submissions. In general, judges need a minimum of 30 days to do necessary research in preparation for judging. *It is in the best interest of the exhibitor to provide this information so that their exhibits can be evaluated fairly and relevant feedback to the exhibitor can be provided.*
    - We recommend that you send your title page and synopsis in with your application so that you do not risk delaying the jury preparation.
    - Revisions are always possible, up to 30 days prior to the show.
    - Dating revised pages will avoid confusing the show committee and judges.
    - Sending revised pages by email will speed up the process.

Exhibitors and exhibition committees should understand that if a WSP show fails to meet its APS required competitive frame count then that exhibition is not considered part of the APS World Series of Philately *and the Grand Award winners (multi-frame and one-frame), may NOT be allowed to compete in respective Champion of Champion competitions, unless a waiver is obtained from the chair of CANEJ.*

APP. 1.2 Exhibit Title Page

Please refer to the discussion of "Treatment" in Chapter 4, which includes the title page. The title page is critical: it sets the direction and organization for the exhibit by stating its purpose, scope and plan. Exhibit subjects that are complex might benefit from providing some introductory remarks as each section or chapter is introduced to provide more depth of understanding than might comfortably fit on the title pages. These remarks are usually only a brief paragraph.

Examples of award-winning title pages are available for viewing on the AAPE web site:
www.aape.org/aape_awards_title_page_winners.asp

APP. 1.3 Exhibit Synopsis

"Synopsis" is a misnomer; however, it has become widespread to call the supplemental notes for the judges a "synopsis." A true synopsis is an abbreviated recap of the exhibit, and that is not what a synopsis is in U.S. philatelic exhibiting. What is expected is covered below.

A synopsis is highly recommended, because it is an opportunity to explain aspects of the exhibitor's intentions that generally are not written on the title page, e.g., original and secondary research, an appreciation of the effort put forth in building the exhibit, the importance and explanation of key points, both present and absent, and other background information.

The most important feature of a synopsis is the recommendation by the exhibitor to the judges of some of the key literature that will be useful in preparing for the exhibit. The synopsis educates the jury and guides them in areas they may need to research further before seeing the exhibit.

Guidelines for an effective synopsis:

- Use the same title and subtitle as on the title page, and date the page and label it as the "synopsis."
- Do not repeat what is on the title page. The title page comes to the judge, too, so use the space for additional elaboration, if desired.
- Organize the synopsis in line with the judging criteria, **not** in line with the organizational scheme of the exhibit, *i.e.*, follow the outline of the EEF, by addressing the basic judging criteria (see Chapter 4).

- Emphasize research, especially if it is original, and how it was obtained. This is especially important for non-philatelic subjects because philatelic judges may be unfamiliar with many subjects outside of philately.
- Explain why key items are important to the story. Remember that a rare or expensive item might not be a key item in terms of subject development.
- Provide two to three key references, preferably in English, to help the judges understand the subject. Give complete bibliographic citations for periodicals (date, volume and pages) and books (edition, publisher and year published) so that judges can use this information to order the references from the APRL. Do not cite works as "personal correspondence," "unpublished" or "in press" unless they are made available to the judges.
- If websites are referenced make sure the link to the URL is still accessible.
- Date the synopsis and/or use a revision number.
- Keep the synopsis to two pages maximum.

APP. 1.4 International Exhibiting

In addition to exhibiting in local, regional and national WSP stamp shows, some exhibitors might want to exhibit internationally. It is the responsibility of the exhibitor to understand the various requirements and regulations regarding international exhibiting as administered by International Federation of Philately (*Fédération Internationale de Philatélie*, or FIP). For example:

- FIP exhibitions have standard frame limits, either one frame for the One Frame Class or five frames for all other classes. Once an exhibitor achieves an international Large Vermeil award, the exhibit can be expanded to eight frames, but not before.
- there are format differences between this *Manual* vs. FIP requirements for the title page
- synopses are not common at FIP exhibitions, so the key references must appear on the title page
- there are types of exhibits in the USA that are not recognized by the FIP, and some types are included in the FIP Open Class category. Be certain to check the Special Regulations governing the proposed exhibition to see if your exhibit type will be permitted.
- thematic exhibit content has stricter limitations for FIP exhibits than U.S. guidelines
- there are little or no written comments provided as feedback – only the point score. Your Commissioner (the USA person who handled your exhibit application) will try to get comments from the judges and help you link up with the judges if you attend the exhibition.
- at least once a year, generally at APS StampShow, an "FIP Option" is available. For an additional fee, the exhibit will be judged by two FIP accredited judges and feedback will be provided based on FIP requirements and regulations. This FIP Option is in addition to the feedback that will be provided by the WSP jury on the EEF. The FIP Option provides a better understanding of the possible limitations or issues regarding an exhibit that might be affected by FIP regulations. The FIP Option is requested on the StampShow application.

The best advice for exhibitors is to study the FIP regulations, exercise the FIP Option and talk with experienced FIP exhibitors. Many U.S. FIP exhibitors are also philatelic judges, and that qualification is listed on the APS web site www.stamps.org in the roster of judges. For additional information on international exhibiting refer to the FIP website, www.f-i-p.ch/.

Appendix 2: Definitions and Guidelines for Exhibit Development

As discussed in Chapters 3 and 4, all classes and all types of exhibits are judged in the same manner using the same criteria of the EEF.

Additionally, different exhibit types often have expected conventions in terms of the items used (or not), balance of items and order of the exhibit. Following are all of the exhibit types as listed in Chapter 3 with typical examples of how a given exhibit type is generally organized and developed by the exhibitor, including types of material shown and usual presentation format. There are no rigid rules, so **these examples are provided only to guide exhibitors in understanding how various exhibit types are usually organized and developed**. The examples also provide the expectations of jurors when analyzing an exhibit from a given class and/or type. However, these examples are not perfect templates since **the exhibitor has the freedom of choice in developing the exhibit to fulfill its stated purpose**. Since there is no hierarchy of exhibit types, the following descriptions are listed in alphabetical order.

Sponsored Awards: Societies, groups and organizations have specific eligibility criteria for the awards they provide to show committees. Judges are required to honor these criteria when making the awards. Exhibitors vying for special awards should consult the list of awards on the APS web site (www.stamps.org/show-awards) or on each Society's web site for these criteria.

In addition to the descriptions below, another important source for ideas is other award-winning exhibits. Attend philatelic exhibitions and adapt the good ideas from the exhibits winning top awards to your own style and subject matter, and check out on-line exhibits on the American Association of Philatelic Exhibitors web site www.aape.org.

APP. 2.1.1. Advertising, Patriotic and Events Cover Exhibits

Exhibits of advertising, patriotic and event covers place their primary focus on the printing on post card, envelope or postal stationery.

- Any and all aspects printed on covers that promote service(s) or product(s), patriotism, or events are relevant.
- Privately printed or drawn add-ons to postal stationery are included in these exhibits.

Advertising cover exhibits feature "business" correspondence (all enterprises other than personal correspondence) that use the space on the envelope or card for illustrations or corner return addresses that advertise or promote a business, product(s) and/or service(s). A special subset of this type are printed messages on government stationery that have nothing to do with caring the mail, such warning against private use.

Advertising covers will most frequently be developed thematically by design or type of business, or, from a social history perspective demonstrating the impact that the products or services had on society over some period of time, such as the development of the crab industry in Chesapeake Bay.

Patriotic Cover exhibits focus on covers produced with patriotic slogans, insignias or other nationalistic symbols or illustrations. The patriotic designs or illustrations (cachets) are the primary focus and are developed to the full extent: designer, printer, varieties, medium or printing method used, design work if possible. Patriotic covers might 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 cover exhibits show covers marking a specific event (*e.g.*, public building or airport dedication, inaugural), commemoration (*e.g.*, anniversary) or holiday. Your exhibit would contain material similar to an FDC exhibit but the envelope cachets would directly relate to a specific event. In these exhibits there is 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. Event or commemorative covers are very similar to FDC exhibits in that they would be arranged according to the purpose of the exhibit; by event, by subject, by theme, or by artist (cachet maker).

Collateral material such as event programs, signatures, and other directly related non-philatelic material might be used when they lend greater depth and interest to the story. The inclusion of collateral material that is directly relevant to the point being made should be generally contemporaneous to the event—not just peripherally related.

Additional Considerations

- The important focus is on the illustration, *i.e.*, the cachet or corner card portion of the items displayed in all three exhibit types.
- The philatelic knowledge aspect deals with the cachet creation, production, and use.
- Subject knowledge will be evident in both the material selected and its direct relevance to the story line where shown.
- The inclusion of appropriate collateral or para-philatelic material may demonstrate a higher knowledge of the subject area.
- Research and personal study is very important for these exhibits because much of the information expected to be displayed is not as easily found as in first-day cover types, for which detailed lists of cachets and cachet makers exist.
- Advertising covers and corner cards have various methods of production, and brief background information about the advertiser and the related product(s) or service(s) enhance the exhibit. More extensive discussion may be necessary if the story line is a social history.
- Event covers need to be researched to identify the cachet maker, cachet varieties and details on the event being shown.
- Printing methods are also best discussed if they vary from cover to cover.

APP. 2.1.2. Aerophilately Exhibits

Aerophilatelic exhibits are comprised of postal documents transmitted by air and bearing evidence of having been flown. An aerophilatelic exhibit is a study of the development, operation or other defined scope of airmail services, presenting directly relevant items and documenting the treatment and analysis of the aerophilatelic material.

Aerophilately is aeropostal history; i.e., the postal history aspect of airmail. Defined above, its focus is the development, operation or other defined scope of airmail services. The term "airmail" includes aerophilately, i.e., "aerophilately" is within the broad scope of "airmail," not vice-versa.

Airmail and aviation are inextricably intertwined and provide a wide range of potential exhibit subjects and development schemes. Any type of exhibit can be an airmail exhibit:

- *Traditional*: The focus is *airmail stamps*, i.e., stamps printed, overprinted or surcharged for use as postage for airmail usage (whether or not restricted to only airmail usages), including pre-production (essays, proofs, trials).
- *Postal Stationery*: Focus is *airmail postal stationery* (postal cards, aerogrammes).
- *Postal History*, i.e., *aerophilately* = aeropostal history: Focus is airmail services. (The usual "Four Corners" of postal history: rates, routes, means, and markings, *as they apply to airmail services.*)
- *Postal History* sub-classes: Marcophily; Historical, Social and Special Studies.
- Also: Display, Illustrated Mail, Cinderellas, Thematic, Topical exhibit types. Judges will assess an airmail exhibit on the conventions used for the exhibit type shown. The "airmail" distinction is that the exhibit displays only airmail / aerophilatelic material and directly related items to achieve its stated purpose.
- When selecting aeropostal history items for exhibit, include a variety of origins, destinations, rates and airmail usages.
- Items prepared to be flown but not flown for legitimate reasons may be included.
- Air-forwarded forerunners to regular air postal services, or early airmail flown by carriers where postal services were not available, document the pioneer period and therefore are important in aerophilately parts to the development of airmail.

Additional Considerations

- "Airmail" includes airmail service-specific adhesive stamps, those overprinted and surcharged specifically for use on airmail, postal stationery (including aerogrammes), vignettes, and labels issued specifically for airmail use.
- Show commercially used rather than philatelically inspired covers whenever possible.
- *Philatelic importance* in aerophilately is the measure of the exhibit in relation to the overall development of airmail services, i.e., an exhibit covering a subject with a greater contribution to the development of world

airmail service is more important than an exhibit with a lesser contribution. Exhibits of wide geographical areas, earlier periods and longer time periods are more important than their opposites.

- Philatelic depth and diversity should be evident within the exhibit, evidenced by the inclusion of multiple rates, special mail classes, frankings, markings, and diverse users, origins and destinations.
- Many pioneer flights and most experimental, trial, and survey flights carried very limited numbers of covers, most or all of which were philatelic (prepared by or for a collector). However, they often represent the only evidence of the event and therefore, although philatelic, they may be both rare and essentially important.
- Mail recovered from crashes may be very limited. Crash covers are an exception to the rule on condition (see 38, *Manual of Philatelic Judging and Exhibiting*) but postal markings applied to salvaged covers should be as clear as possible.

APP. 2.1.3. Astrophilately Exhibits

An Astrophilaterlic exhibit does not develop a theme. It is a philatelic study of the scientific and technical progress achieved in the conquest of space, including stratosphere research, early rocketry and the precursors to the various types of spacecraft, chronologically documenting the events within the different programs.

Astrophilatelic exhibits are built on historical, technical and scientific aspects related to space research and space programs. Astrophilately is the collecting of philatelic material related to space exploration (capability and achievement).

Initially accepted in the philatelic world as a specialized subset of aerophilately, it is now seen as a separate exhibit type, because it shares no elements with aerophilately other than transport through air. Astro is not concerned with or related to aviation.

A major part of an Astrophilately exhibit is postmarked philatelic material related to space exploration, rocketry, or similar topics. A chronological sequence relating the historical, technical and scientific developments of rocket propulsion technology and the subsequent exploration and conquest of space is typical in an Astro exhibit. Early astrophilatelic events may include stratospheric balloon flights, precursor uses of rocketry, and the pioneers whose works led to space flight.

Postmarks (location, date and time) are a primary component of Astro exhibits. Cachets are the next most important part since they explain the significance of the postmark date and location. Signatures of those involved in the progress of space exploration are considered extensions of the cachets, and therefore are an integral part of Astrophilatelic exhibits. Flown covers exist, but are rare as both NASA and the U.S. military have seldom allowed mail on their "space" flights.

- Sample subjects are all aspects or self-contained sections of:
- Pioneer space exploration to the conquest of space.
- Rocket development, including rocket-carried mail.
- Space programs of the U.S., Soviet Union / Russia, and/or other space-faring nations.
- Private or commercial space programs.
- Unmanned and/or manned space programs.

Additional Considerations

Postmarks

- Focus is on postmarks applied at a nearby mail facility on the event date (or the next time the post office is open).
- Under unusual circumstances, dates that do not correspond to normal astronautic events may be shown, e.g., the date Apollo 11 envelopes were released from quarantine.
- Important early material related to precursors (e.g, V-2, rocket planes) may be so rare that a close date might be shown.
- Exceptions to the exact date of a special event are "day-after" primary recovery ship canceled covers from Apollo 16 and later flights, and tracking ships, which have no postal station on board and can be canceled on the date of departure from, or return to, port.
- Items without a relevant postmark (maps, photographs and other ephemera) are typically minimal or not shown.
- Anniversary covers should be limited to those situations where appropriate postmarks are not available for the actual event. First-day-cover dates and locations (with few exceptions) relate to issuance of stamps and not

the exploration of space, therefore they are not generally appropriate.

Text

- Text includes exact technical data, dates, locations, and the purpose or mission of the space objects.
- Detailing the exact technical evolution and chronology of events is important. A thorough knowledge of precursors related to space exploration and space flight is ideally demonstrated.

Collateral

- Non-postal supporting collateral material would 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.

Postmark Locations

- Judges evaluate postmark locations as preferred, acceptable, or unacceptable, depending on the launch in question.
  - Launch cancels from Kennedy Space Center (KSC) and Patrick AFB (PAFB) are always acceptable and consider equal.
  - Cape Canaveral (CC) is equal to KSC for all of the Gemini missions and the Saturn 1 launches along with Apollo 7, as it was the actual launch site.
  - Nearby post offices, e.g., Cocoa Beach and Satellite Beach, are acceptable for Apollo 1.
  - Unrelated locations, e.g., Port Washington, New York, are generally unacceptable.
  - During a flight, the organization controlling the mission determined where envelopes and cards would be postmarked. Before Gemini IV, manned missions were controlled at Cape Canaveral. After that, postmarks would be expected from Houston.
  - Unmanned planetary missions are managed from the Jet Propulsion Laboratory in Pasadena, California.
  - Tracking ships and ground stations assigned to the mission can also be displayed.

Before the advent of the Space Shuttle, most NASA missions were recovered at sea. If only one splashdown cancel is shown, it would ideally be from the Prime Recovery Ship (PRS). Secondary recovery ships might also be illustrated. For Space Shuttle flights, the landing cancel would be Edwards AFB, California; White Sands, New Mexico; or Kennedy Space Center, Florida, dependent on, at which site the landing took place.

APP. 2.1.4. Cinderella Exhibits

A Cinderella exhibit shows stamp-like elements not intended to prepay mailing services, but they may be used on covers. There are many different types of Cinderella exhibits, and the type will determine how it is treated. For instance, airmail etiquettes can be organized in many ways such as by design characteristics, or those used by airlines, or perhaps those of a given country or region. It may or may not be appropriate to include uses on cover.

Cinderella exhibits fall into two general categories:

Labels that look like a stamp but have no franking value in mail-carrying or revenue services:

1. Bogus/imaginary/miscellaneous stamp-like labels

   Toy stamps

   Similitudes (having a likeness or resemblance to stamps), such as stage props

   Fantasies

   Savings stamps, S&H Green Stamps, ration stamps, etc.

2. 2. Seals (poster, charity, event, advertising, propaganda, etc.). Christmas seals, despite being listed in some catalogs, have traditionally been exhibited in the Cinderella exhibit type.

Labels that do not look like a stamp but have a mail-carrying connection:

1. Registration or express labels, airmail labels (philatelically referred to as "etiquettes"), etc. This would include postal instructional labels and both government and privately issued instructional labels.
2. Wafers or seals for sealing letters whether private or "official" (*e.g.*, the myriad German town or military unit seals).

All aspects of these items are part of their story such as their development, times of use, manufacturer (publisher/

printer), and other attributes. Use should be within the proper time period for the Cinderella's purpose. You should include these aspects to more fully develop your story, show depth of study, and elicit interest in the subject. Adding items such as promotional material for an exhibition, publicity mailings for charity seals, or uses of Cinderella's on commercial mail, can all improve your exhibit.

Additional considerations.

- You should note that for exhibit purposes, Cinderella's do not include matchbox labels, hotel baggage labels, airline labels, or other types of commercial labels (*e.g.* perfume labels, food can labels, etc.). These are not Cinderella ephemera and, as such, may be used as collateral, more commonly in the display exhibit type.
- Also excluded are items related to a governmental service or fee paid by a series of imprints or stamps, *e.g.*, revenue and telegraph issues.
- Fakes, forgeries and test stamps are generally found in postal exhibits. If the exhibit uses similitudes, it is best to include a copy of the originally issued stamp for comparison.
- Poster stamps, lend themselves to a topical, thematic or geographic organization and development.

APP. 2.1.5. Display Exhibits

Display exhibits tell a unified, cohesive story by combining philatelic elements from any or all of the general class types in combination with a significant number, range, and diversity of non-philatelic elements. The subject of a display exhibit is generally independent of philatelic production or postal-fiscal use/history.

The extensive inclusion of non-philatelic elements distinguishes your display exhibit from all other types. You are allowed the widest freedom of expression in a display exhibit, yet the framework of your exhibit is still philatelic, meaning the philatelic elements should, on balance, carry the story.

Collateral or non-philatelic material in your exhibit may include almost anything that isn't dangerous, illegal, or might damage a show frame. As in other exhibit types, you should display only original material, not copies or reproductions. A show committee may allow you to display something outside the frames, and it is best for you to seek permission before submitting the exhibit.

Additional Considerations.

- Contemporaneous relevancy of collateral items also is important to the point being made on a given page.
- Virtually any focus can be applied to these exhibits including biographical studies, the chronicling of historic events, and many of the same subject areas that might be seen in thematic exhibits but allowing for more richness and depth with the addition of non-philatelic elements.
- The philatelic and collateral materials should be integrated throughout the exhibit in support of the title, purpose, scope and plan.
- There is no set ratio of philatelic and non-philatelic material but the philatelic material should predominate. The viewers' impression will be one of a philatelic exhibit supported by a wide and diverse array of collateral material. Accordingly, balance is expected overall and would be as uniform as possible throughout. Occasional pages with no philatelic material are acceptable.
- Knowledge of the collateral material shown should be demonstrated by the selection of material and your descriptive comments. Since these exhibits have varied items, knowledge of these items is expected. Similarly, if picture postcards are shown, deltiological knowledge is expected.

APP. 2.1.6. Experimental Exhibits

Experimental exhibits are those which for various reasons do not fit into the other exhibit types and often focus on special studies of historical subjects. These exhibits use items from two or more types (*e.g.*, Aerophilately + Postcard), or create a Display type but severely limit the variety of non-philatelic items shown, such as postal history enhanced by period photos. If you develop an experimental exhibit, it will require a well-defined purpose and scope as well as a logical plan of organization. Take care to explain in your synopsis what you are attempting to accomplish and the challenges of putting the exhibit together.

In the 5th edition of this *Manual*, this type was called Special Studies.

APP. 2.1.7 First Day Cover Exhibits

A first-day cover (FDC) exhibit focuses on the earliest date of use, usually the official first day issuance according

to the postal administration, of a stamp or series of stamps or other postal emissions, including postal stationery, meter stamps, and frama labels. FDC exhibits mirror traditional exhibit types, generally developing the story from initial stamp design and production, to the stamp announcement and related para-philatelic elements, the cancel and cachet studies associated with the first day of issue and, finally, commercial uses. This order presents a logical evolution of the issue from conception to implementation. Stamp production would usually include items such as artists' sketches or drawings, stamp models, essays, proofs and other archival material that is available to the public. Following the design or proof section, it is appropriate to discuss printing aspects (plate layouts, plate numbers involved, plate proofs, marginal markings, plate flaws and varieties, perforations, etc.). Production mistakes such as pre-printing paper folds or creases, perforation errors, missing colors and other oddities enhance the exhibit.

Para-philatelic material directly related to the issue of the postal emission could include documents and letters soliciting the issue, stamp release announcements, ceremony programs, postal agency publicity photos, newspaper articles, press releases, etc. Prior to the 1937 "Ordinance of 1787" issue, the United States Post Office Department did not produce a special First Day of Issue cancel, so in earlier FDC exhibits, it is appropriate to include a cancellation study, discussing the various cancellation marks used including main post office, station post office, airmail field, parcel post, duplex and hand cancel postmarks. For many issues after the advent of the First Day of Issue cancel in 1937, several varieties of these cancels also exist. Therefore, a cancellation study is important for these issues as well. Machine cancel varieties include different spacing between the killer bars and different killer bar lengths. In addition, the machine cancel dial details may differ. Foreign issues may also feature multiple marking devices and they should be presented and explained when employed.

The cancel section would also showcase pre-dates, and those uses, if known, of the postal emission prior to the official first day of issue. Unofficial cities are also important to show. These may be known and listed in the American First Day Cover Society listings or they may be previously unlisted as unofficial cities.

The cachet section traditionally starts with a showing of first cachets (the first mass-produced cachet for distribution and sale by a given cachet maker). Many cachet makers began by making a cachet for an issue for fun, friends or family members; these however, would not be considered their first cachet. It is important to showcase first cachets generated for the stamp or issue being exhibited.

The cachet section can be quite large and dominate the center portion of the exhibit, so it is important to organize this section in an interesting and logical manner and break it into several manageable chapters. You would best avoid simple organizations such as an alphabetical showing of the cachet makers or black-and-white to single color to multicolored cachets. If you focus on cachets you also need an emphasis on postmarks that constitute earliest documented use (EDUs) and un-cacheted FDCs that passed through the mail. This is especially true of postal emissions preceding the mid-1920s.

Studies of a single cachet maker also are popular. Many cachet makers have had long and storied careers and the treatment of such exhibits usually study the chronological evolution of their careers through their art work and production changes. These exhibits also would include a brief biography of the cachet maker.

General purpose cachets may be included, but they would take a secondary status compared to those cachets that are directly related to the stamps. Likewise, add-on cachets are a postscript to the conception and implementation of the issue, and if shown, at all, are best held to a minimum. The exceptions are a few well-known and highly sought artists whose material has come to be expected in FDC exhibits.

A good segue from the cachet section to the commercial uses of the stamp, is a section dedicated to FDCs addressed to domestic and foreign destinations. These are not cacheted, and they are true commercial usages, postmarked during the first day of issue. Commercial uses would ideally include a variety of period rates, fees and services to both domestic and foreign destinations.

FDC exhibits may also focus on a single first-day cachet maker and trace his or her story through their cachets. Occasionally, a FDC exhibit may emphasize cancellations, postal markings, rates, destinations, and/or commercial FDC uses.

First-day cover exhibits can demonstrate many aspects of postal history and these stories would be organized along the guidelines explained in APP2.1.10 on postal history types. Almost any aspect of postal history could be told with an exhibit of FDCs, but the exhibitor should focus on the postal history story and avoid the temptation to let the cachets overwhelm the postal history. Importance will center on the completeness of the postal history story told.

First-day covers can also be used to tell thematic stories. FDCs of a stamp or set of stamps illustrating a subject can be used to explore that subject in more depth with related collateral material. FDC exhibits using this creative approach explain it thoroughly in the synopsis, and the Title Page clearly states what is being shown to avoid confusion of purpose.

Additional Considerations

- Importance in production subject FDC exhibits lies in the thoroughness of treatment and the presence of key pieces important to the purpose. An exhibit focus with more production aspects is inherently more important than one with limited production aspects.
- Importance of postal history subject FDC exhibits is similar to that of postal history exhibits, gaining philatelic importance based on the number and complexity of postal services or activities that it examines and explains.
- Importance for non-philatelic subject FDC exhibits is not based on the importance or significance of the selected theme. Broad subject areas that display range and depth in a comprehensive treatment are more important than a narrow exhibit focus that is self-limiting and shallow. An exhibit seen as a definitive showing of a particular 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.
- The production subject FDC exhibit offers an extensive opportunity to demonstrate your philatelic knowledge. In addition to cachet knowledge, you can show stamp production knowledge and postal history knowledge demonstrated through the commercial usages exhibited. The correct identification of all philatelic aspects of the first-day material is expected. This includes information on the postal emission as well as the cancels and auxiliary postal markings. The write-up should reflect knowledge of the literature on the subject. Demonstrating personal research beyond the standard catalogs and handbooks is always desirable.
- Since cachet production can involve many different approaches to production, explaining the cachet production method(s) (such as lithography, photogravure, thermal printing, intaglio, etc.), also demonstrates your knowledge.
- Attributes of other exhibit types 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.
- Archival material and some para-philatelic material are often difficult to acquire. Classic cachets, early EDUs and some highly sought cachets are also difficult to obtain. You should identify such items for the jury and explain why they are rare.
- Exhibits of modern FDCs would include cachet or cancel varieties and commercial or uncommon uses.
- First-day covers with auxiliary markings, unofficial cancels, or those 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. If census information is provided, the source for a citation of the number of covers known is best provided.
- Loose stamps or those on piece that are clearly canceled on the first day or earliest known date are often shown if covers are exceptionally rare or if these items illustrate an important aspect of the story.
- Your presentation ideally avoids large numbers of pages with the same overall appearance. Creative layout schemes that provide diversity in appearance while drawing attention to key aspects of the material shown are best. Overlapping covers can be an effective approach as long as key cachet, cancel or stamp aspects are not covered up.

APP. 2.1.8. Maximaphily Exhibits

Maximum cards are illustrated postcards conforming in size to the UPU Convention, and have on their picture side a cancelled adhesive postage stamp. By definition, these three elements – illustration (picture), stamp and a pictorial or commemorative cancel that ties the stamp, when all related to the same subject, result in a maximum card. If you prepare a Maximaphily exhibit, it is in the category where the subject of the exhibit is non-philatelic and most often independent of production or postal-fiscal use/history. The production or use of the stamp or the card is generally not important to the exhibit unless you intend to show developmental varieties of the cards or production varieties of the stamps used on the cards.

The key to a Maximaphily exhibit is the degree of concordance among the three components. The cancel will generally have some design aspect of the stamp or card picture and/or a location or date that coincides with the stamp and card subject.

Additional Considerations

- These are generally thematically oriented exhibits covering some aspect of a country or countries, an event or events, or any of a number of other areas of focus.
- The exhibit may also study the constituent aspects of the maxicard, the different concordances or both, or focus on a specific period. A clear statement of the purpose and scope of the exhibit is important.
- Postcards reproducing postage stamps as issued (*i.e.*, an exact picture of the stamp such as a Royal Mail PHQ Card) or with multiple pictures or holograms are not acceptable as proper maxicards.
- The postage stamp must be valid for postal use and should be contemporaneously issued with the date of use.

The cancel would be made by an authorized postal authority and relate to the subject of the stamp and card, and the cancel should tie the stamp to the card.

- For monuments, landscapes and sites, the 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, would be selected. For a person, the cancellation is 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 would be from the post office where the event happened. If the postage stamp shows a method of transportation, the cancellation would be from a related post office, *e.g.*, airport, port, railway station or traveling post office.

  Philatelic knowledge is demonstrated through the proper selection of maximum cards for the exhibit as well as the knowledge of the subject, the stamps, the picture postcards and the cancellations. You should develop each of these aspects within the write-up for each card along with appropriate deltiological information.

- Minor wear is allowed for cards that have been transported through the mail but it is best for you to choose cards with the best condition and sharp, legible cancels.
- When assessing rarity, consideration is given to the difficulty of making the card, *i.e.*, of finding the card applicable to the specific event, person or place, and the age of the card. Three subdivisions are recognized for age:
  - Pre-1946, when the maximum card first 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 is to acquire.

APP. 2.1.9. Picture Postcard Exhibits

A picture postcard (PPC) exhibit develops a focus or theme as defined by the title and plan using primarily picture postcards, in all their forms and varieties. Obviously, this includes PPCs that exist in a variety of sizes, shapes, and materials, including fold-out cards, accordion-type folders, real photo cards, cards made of card stock, metals, wood, leather, etc. You can also include printed to private order (PTPO) or stamped to order (STO) postal cards. In your PPC exhibit, you should maintain an emphasis on the picture and not the postal use or philately, if present. Additional printed or written messages are of secondary importance. Your PPC exhibit may include maps and illustrations in moderation to help explain the subject or theme.

Additional Considerations

- One challenge of creating a PPC exhibit includes having less reference material available on PPCs than that which is typically available for philatelic subjects.
- These exhibits may be organized and developed by theme, printer, publisher, the method of printing, or another logical basis. Exhibit limits would be based on the subject or theme and not the collection. A clear statement of purpose and scope is important.
- Treatment is evaluated using the guidance of the EEF where the emphasis is on deltiology rather than philately. In addition to subject knowledge (focus of the exhibit), deltiological knowledge is ideally shown by describing the type of card, period of use for the type, printing methods, publisher, and related information.

Philatelic knowledge is irrelevant in PPC exhibits.

- You should strive for high quality cards for the subject shown and the age period of the cards used. Modern chromes and linens should be in excellent condition. Older real-photo picture cards (RPPC) are ideally 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 cards may have some writing around the picture.
- The following guidelines will assist in evaluating rarity:
  - Views 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 are scarcer than printed cards
  - Unusual cards, such as fold-out triptychs, are less common

Your presentation is ideally neat and without distractions. Cards may be overlapped if important details in the scene are not hidden. For oversized fold-out cards, we recommend the use of double-sized pages.

APP. 2.1.10. Postal History

Postal history is the study of rates, routes and/or markings (marcophily), means of transport to a post office or group of post offices, uses and other aspects of the historical development of postal services. When exhibiting, you would generally illustrate part or all of these elements within the framework of a geographic area or rate period(s).

Postal history includes folded letters, outer letter sheets, envelopes (includes cover fronts when appropriate), postal cards and stationery, newspapers, parcel wrappings, parcel tags and any other items that have been handled by a postal system. You might also include examples of paper ephemera such as contemporaneous maps, decrees, etc., if they aid in the development and treatment of your exhibit.

As you develop a postal history exhibit you may find that the main thread of your treatment is one of three broad categories. Of course, you are likely to intertwine any or all of these in a given exhibit:

- General Postal History
- Markings (Marcophily)
- Historical, Social or Special Studies
- **General postal history** is the story of mail carried, handled by or related to a post office, whether official or private, local, regional, or national/international. Your emphasis would be on rates, routes or markings (marcophily). It includes the history, evolution or development of specific or general postal services within a political entity or between one or more political entities.
- **Markings** deal with the origin, arrival, transit, delay, service, inspection, or informational markings applied to all types of postal matter handled by an official or private postal service. Examples of these markings include manuscript, hand stamps, machine cancels, meters, advertising, censorship markings and sealing tapes, and slogan postmarks/markings. Postmarks are often studied by shape, ink colors and period of use. Earliest Documented Use of a series of stamps is another approach to exhibiting postal history.
- **Historical, social or special studies** include mail related to some specific area of commerce or society, perhaps an event or landmark, and its relationship to the postal system. These studies are essentially about how the mail was used in a subset of the postal system or a specific period of time bounded by external events.

Additional Considerations

- Your title page should introduce the subject, state the exhibit's scope, objective and plan or outline of the sections to be covered. The main body of the exhibit would include the range and diversity of uses that support the storyline and accomplish the exhibit's purpose. This includes, when pertinent to the story, the different mail types and rates, special postal services, mail origins and destinations, uses and routes. The closure or epilogue, shows how the focus of the exhibit ended, and if applicable, the transition to another period or subject in history.
- Stamps that were prepared but not issued due to death, invasion, inflation or other unanticipated conditions may be part of the postal history of a country.
- Used stamps off cover might be included in a marcophily exhibit.
- Good treatment will emphasize one or more of the postal history aspects as the thread that unifies the story, such as rates, routes, and means of transportation, markings and uses. The chapter headings or exhibit

sections would follow that choice.

- If the primary emphasis is on *rates*, the exhibit sections should be rate periods. If the emphasis is *routes*, the sections would be geographic, main versus secondary routes or water, land, air, rail, and other means of transportation.
- If the emphasis is *means of transportation*, the sections would reflect major changes such as horseback to coach to rail to air.
- If the emphasis is *markings*, the sections would relate to the types of markings.
- If the emphasis is *uses*, the sections would include rates, relevant routes, special services, and destinations.
- Treatment that is not focused or switches back and forth between aspects, or neglects discussing the secondary aspects, is often confusing to viewers and judges.
- Since these exhibits deal with the development of a postal system they should have specific defining parameters such as a limited time scope (starting and ending dates), a circumscribed geographic area, a particular civil or military jurisdiction, etc. Exhibit limits would 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) is somewhat contrived and suffers accordingly in assessment. Ideally, there should not be unexplained gaps in the material you are using to develop and illustrate the story.
- Importance in postal history depends on the geographic area, complexity of the postal systems, time periods and time span, and routes. For example, a country is usually more significant than a region, a region more than a city, etc.
- The complexity of the postal systems is often a reflection of the size of the literate population and the degree of economic development in a given geographic area.
- Since a postal history exhibit shows development of postal services/systems, longer time spans or time periods when major developments take place often have greater importance. Similarly, many water routes (rivers or sea-going) or railroads had specific periods when postal system development was more innovative or active than others.
- A postal history exhibit should demonstrate in-depth knowledge of the primary focus. You can improve the viewers' understanding by segregating supplementary information, such as the context of a given cover. Different fonts, shaded areas, or boxes can highlight key postal history information.
- An exhibit reflects personal research when it shows new interpretations of how postal markings illustrate postal services, use of markings beyond recorded use dates, routes that were in existence earlier or later than previously reported, or other analyses.
- In postal history exhibits, covers that are the best available for the time period and geographic area are expected. A cover's age is not the key condition factor.
- The clarity and legibility of markings is important, especially for marcophily exhibits.

APP. 2.1.11. Postal Stationery Exhibits

Generally, the subject of a postal stationery exhibit is production and use, so your exhibit may follow that of the traditional or postal history types. However, other types for postal stationery exhibits might include:

- Arrangement by type of stationery paper, such as cards, aerogrammes, envelopes, postal notes, forms, etc.
- Indicia cut from stationery and used as adhesive stamps on covers.
- Demonetized postal stationery recycled for use as formular or free frank stationery to salvage the value of the paper (in the United States, termed "Penalty Mail").

Postal stationery has an indication of prepayment of a fee for a service to be redeemed at a future date. Usually, redemption is indicated by a cancellation. The prepayment indication may be a printed indicium or text, an adhesive stamp applied before sale or an undated, modified meter mark or cancel functioning as a makeshift stamp impression. The item can be carried by a government postal service, express or private company, local post or subcontractor. Services may entail postage, registration, insurance, money order, telegraph, telephone, post office box rental, postal savings, etc.

For clarity, the following items are excluded from the definition of postal stationery:

- Stationery with a free frank

- Indicia for bulk mail, whether or not accompanied by an indication of "postage paid" or equivalent
- Stationery of any type, whether supplied by a post office or private party, without indication of pre-payment of a fee ("formular" stationery).
- Stationery with an indicium representing a tax, rather than a fee for postal service is almost always revenue stamped paper, rather than postal stationery.

Types of Services

Postal stationery can represent a fee for many types of services provided by a post office, and a postal telegraph or a telephone (PTT) office if in the same administrative department, and is completely analogous to adhesive stamps. These services include:

- postage fees, including ordinary, airmail, pneumatic, express mail, newspaper, parcel post, and similar.
- registration and insurance fees
- postal money orders and postal notes.
- postal savings
- telegraph services, normally with free delivery by the post office at the receiving end
- prepayment, single-use cards for public telephones served by on-site personal (and, not to be confused with modern, electronic telephone cards)

All the above may be for use by the public, and/or restricted to the military, POWs, governmental agencies, private local posts, express companies, etc.

Physical Types of Postal Stationery

In addition to its intended service function, postal stationery can also be categorized by its shape and composition:

- Letter Sheet: A single piece folded two or more times. The message is written on the inside, and the address on the outside. It is opened by slitting one or two edges.
- Envelope: paper cut and folded to contain an enclosure.
- Card: A stiff, normally rectangular item of thick paper or cardboard. If intended for postage, called a post card (postal card in the U.S.). A subset is the reply card (message — reply card in the U.S.), consisting of two joined cards, one intended to send a message, and the second to be separated and used by the recipient to reply with the postage already paid.
- Letter Card: A double-sized postcard, or similar arrangement, folded in half, with the message concealed inside. Some letter cards may resemble letter sheets, but differ by having perforations or rouletting along one or more sides to facilitate opening. A subtype is the reply letter card, with a smaller sized letter card folded inside.
- Wrapper: A sheet of paper intended to be placed around a newspaper or magazine, with one end gummed to be affixed to it, allowing the recipient to slide out the contents. Also termed a Postal Band or Newspaper Wrapper.
- Label: A piece of paper, usually pre-gummed, with space for both the indicium and the address, and intended for affixing to a letter or, more commonly, to a parcel or parcel card.
- Form: A sheet of paper with preprinted instructions and, usually, boxes and spaces to be filled in by the user and/or the selling department. Forms with an indicium representing a tax, rather than a PTT fee for a service, are revenue stamped paper, not postal stationery.
- Receipt: A subset of a form used as evidence of having used a service, most often, a telegraph receipt that indicates the details of the recipient, the sender, date, etc. of a sent telegram, with the receipt requiring an extra fee indicated by its indicium.
- Postal Note and Postal Money Order: A rectangular paper or card, sold by a PTT administration, for sending small amounts of money. Each is denominated with its intended monetary value, or has a table of denominations where the purchased amount is punched or cut out. There is usually an indicium indicating its service fee (termed poundage in the British system), though some types omit an indication of a fee. A money order with neither an indicated fee nor a stated denomination is a formular item, and thus not postal stationery.
- Identity Booklet: Forms bound in a booklet, each intended to be removed and handed to the post office to corroborate identity for receiving registered mail. There is one indicium in the front of the booklet. These were issued by Mexico and France.

- Stamped to Order Stationery (STO): Also termed "printed to private order" (PTPO), such stationery can be any physical form noted above, for any type of service, and printed by any governmental or private authority that issues postal stationery. In most cases, only the indicium is printed by the authority, but sometimes, text, such as the typical admonition on a post card, is also done. There are several scenarios:
  - Paper or card is sent by a private party to the post office for stamping an indicium, and then returned. A subset is when the paper is an already printed item of postal stationery, submitted to have one or more additional indicia added for higher rates and/or additional services.
  - A private contractor uses post office dies on loan to print stationery to order for its clients (primarily Canada).
  - A private party sends to the post office the specifications (often electronically) for the content, and sometimes, the layout/arrangement, of the desired of stationery. The post office prints it for the customer.

The above physical types may be used for any type of service. For example, there are telegraph forms, telegraph cards, telegraph receipts, telegraph money orders, telegraph envelopes, etc.

Atypical Postal Stationery

- Collar or Advertising Ring: Post office or privately applied border around an indicium, indicating the user's name and/or address.
- Semi-postal: Stationery with a surtax over the postage value (and the charge for the paper, if any), shown in the indicium or elsewhere on the item, issued by a PTT or added by a private organization.
- Discount Stationery: Item with advertising, printed privately or by the post office, to be sold below face value or for another concession, such as larger size of post card than normally permitted.

Special Considerations for Postal Stationery

Some postal stationery types are not normally made available to the public after use, and therefore, used examples are not generally available to the philatelic community:

- Telegraph Form and Card: Used items are usually cancelled, but destroyed after a fixed period (usually a year) because they may contain confidential information.
- Postal Money Order and Postal Note: When redeemed, these are normally destroyed by the issuing authority.
- Stationery preprinted with a government address, typically for reporting tax or other information, is normally retained and is destroyed by the department involved.
- Postal Stationery with Fiscal (Revenue) indicia. Similar to PTT departments authorizing fiscal stamps for paying postage; Jamaica and Western Australia produced postal stationery with such revenue indicia.

Additional Considerations

- An exhibit of postal stationery would comprise a logical and coherent assembly of unused and/or used items of postal stationery to illustrate one or more of the following:
  - ◦ By geography, such as a country or associated group, a region, an occupation by another country
  - ◦ By a defined chronological period, a reign, a political administration
  - ◦ By the type of PTT service represented.
  - ◦ By the physical form of the stationery, such as envelopes, post cards, telegraph forms, etc. This may be narrowed down in scope by any of the preceding subjects.
  - ◦ By indicium design. In some cases, the same design was used for adhesive stamps and stationery indicia, and an exhibit containing this composition may develop as a traditional or postal stationery exhibit.
  - ◦ By any other logical and systematic arrangement.
- The treatment may be the same as in a traditional type, following the life cycle of essays, proofs and specimens, issued items mint and /or used, and, unique to postal stationery, end of life use as demonetized stationery for its paper value. Consistent with this, the main emphasis would be the actual postal stationery.

APP. 2.1.12. Revenue Exhibits

Revenue exhibits are generally developed in one of two ways, as traditional or fiscal history exhibits. Each type follows its postal counterpart and might also include historical, social and special study revenue exhibits.

The definition of revenue stamps is quite broad and includes all governmentally authorized stamps and stamp-

defined objects that evince:

- payment of a tax on a document, proprietary article, or other commodity
- exemption from tax such as tax-exempt potato stamps
- measures that protect the taxable product such as lock seals
- fee-for-governmental-service such as consular service fee stamps
- private loans to the government as in the case of postal or treasury savings stamps
- special taxation of commodities, businesses or professions.

The government may be federal, state, municipal, county, township, etc. There are exceptions to the governmental nature of revenue stamps, such as license and royalty stamps. These are essentially private revenue stamps and comprise the fiscal counterpart of private posts and express companies.

Traditional Revenue Exhibits

A traditional revenue exhibit is the fiscal counterpart of a traditional postal exhibit. In the production portion of your exhibit you may include pre-production material (if available), the issued revenue stamps or revenue stamped paper, varieties, plate numbers, marginal markings, surcharges, errors, freaks, oddities, plate and printing varieties, papers, shades, perforations, watermarks, etc. Your traditional revenue exhibit should also include uses on document or products.

Postal-fiscals ("Postage and Revenue" stamps) are hybrids, so your treatment may be based either upon their postal nature, or their fiscal nature.

Revenue stamps may be denominated in monetary terms, or in terms of a quantity of product, such as gallons of alcohol, pounds of tobacco or ounces of snuff.

Fiscal History Revenue Exhibits

The subject of a fiscal history revenue exhibit is use/history and in many ways is a corollary to a postal history exhibit type. Emphasis is on the types of documents or commodities taxed, cancellation or defacement of the stamps, rates, rate changes, exemptions, if any, as well as any redemption. Your exhibit might be limited by geographical area and/or specific time period as long as there is a rational basis for such limitations. A social history-oriented exhibit uses revenue material to present a non-philatelic theme such as the history of a geographical area, an industry, or a profession. These can be referred to as social fiscal history.

Additional Considerations

- There may be few or no proofs, essays, models or other pre-production material in private hands. Certain loose stamps may be common, but almost never encountered on a document or a product. Others may have been traditionally listed, but have never been seen by any living person. Certain stamps were used on objects that virtually prevent their being exhibited as used, such as beer stamps, which were pasted on beer kegs and barrels. In many cases, no current catalog of a given country, area, or issue of stamps exists. These and other problems mitigating against completeness, or explaining the degree of difficulty in the exhibit are best discussed in the synopsis.
- Some fiscal history exhibits may focus on uses where the stamps were placed on objects other than paper, and unless the exhibitor uses specially constructed frames, the exhibit is unlikely to contain many, if any, objects with the subject stamps applied. Such an exhibit may rely on cancels or other indications of use. Marcophily exhibits using revenue stamps also fall under fiscal history.
- While many revenue stamps can be found in good condition, some of the rarest cannot. Normal use may involve partial destruction, as with lock seals, or being varnished on the side of a boxcar, as some of the higher denomination wine stamps were used. These considerations are best discussed in the synopsis.
- Rarity may be difficult to determine, as revenues, like postage, do not always correlate rarity and price.

APP. 2.1.13. Thematic Exhibits

A thematic exhibit develops a subject by illustrating it with a wide variety of appropriate philatelic material, and supporting it with associated thematic and philatelic text, in accordance with the Title, sub title (if any), and the Plan. This concept is carried down to all levels of the exhibit. Chapters and all subdivisions focus only on aspects of the thematic subject. The exhibitor can select any subject or theme as long as it is not about a philatelic element (such as a particular stamp or series of stamps) or characteristics (such as stamp perforations or postal stationery knives).

Additional Considerations

Treatment, Title, Plan and Development

- The Plan defines the structure of the exhibit, i.e., how the subject will be developed. Its subdivisions cover all major aspects of the title to develop the subject comprehensively. The subdivisions in the Plan have a logical and balanced thematic flow. Attention is given to all aspects of the subject in accordance with their relevance to the subject. Remember that the Plan is not just a simple listing of subjects as seen in Topical exhibits.
- The Plan chapter and sub-chapter headings are then carried to the pages in the exhibit as page headers/sub-headers..
- All facets of the theme are illustrated with philatelic material. Ideally each item or group of items makes a new addition to the story line. Showing many items to illustrate the same thematic point is repetitious and undesirable.

Importance/Challenge

Challenge derives from the choice of subject and the scope you have established. Complex and uncommon subjects provide greater challenge than common thematic topics that have been shown many times. A thematic exhibit which attempts to illustrate intangibles is more difficult than one which sticks with physical items. A wider scope treated in depth may be more challenging than a narrow slice.

Knowledge, Personal Study and Research

Two parallel areas of knowledge are considered: thematic and philatelic. Both carry equal weight in the evaluation. Note while the EEF indicates a weighting of 25 points for Philatelic/General Knowledge and 10 points for Personal Study and Research, for a thematic exhibit, thematic knowledge and philatelic knowledge are given equal weighting totaling 35 points.

- The philatelic items chosen to illustrate thematic points correlate closely, i.e., the purpose of the issue, the use of the item, the primary elements of the design or other postal or fiscal characteristics is directly related to the thematic point. You can use any element you want, but be aware that a sound philatelic item is much better than an ephemeral piece or an item with a tangential philatelic connection.
- Use of material with an appropriate thematic connection which is not immediately obvious demonstrates a greater depth of knowledge.
- The use of a wide range of philatelic items is indicative of greater philatelic knowledge. That is, an exhibit that is primarily mint stamps demonstrates less philatelic knowledge than one which uses stamps, meters, cancels, stationery, and other philatelic items. Knowledge is further demonstrated by the use of stamps issued for postal use, genuine uses on cover, and correct postage rates, as opposed to stamps or sets produced in limited quantities primarily for collectors, favor cancels, over- or under-franked covers, or material that never entered the mails.
- The philatelic material bears a direct relation to the issuing country from a political, historical, cultural, economic or similar standpoint. Issues with subjects of little relation to the issuing country, made primarily for collectors, are undesirable.
- Thematic and philatelic texts are easily distinguished in the pages. The exhibit explains and elaborates on philatelic aspects of an item when they are not immediately obvious.
- The exhibit may incorporate brief philatelic studies showing in-depth philatelic analysis and knowledge. Such studies are logically incorporated into the thematic storyline; they are not an excuse for accumulation of more pieces without serious philatelic merit.

Condition: The aspects of condition of the material are the best available for its type.

Rarity: The aspects of rarity are the same as for any material used in an exhibit.

Presentation

The placement of many different types of philatelic items together with the thematic and philatelic texts in a harmonious, balanced presentation to effectively illustrate the thematic points can be challenging.

APP. 2.1.14. Topical Exhibits

Topical exhibits are not the same as thematic exhibits, which use a variety of philatelic items exclusively to tell a story. Topical exhibits are composed of a wide variety of philatelic items, and the design of these items illustrate a specific topic

or subject. For example, if the focus of your exhibit is to discuss birds, a thematic treatment would detail the taxonomy, origin, anatomy, physiology, reproduction, habitat, food sources, predatory nature, life, etc., of the particular bird or group of birds. A topical exhibit would show as many philatelic items as possible that show the image of the particular bird or group of birds.

The key to topical exhibits is that they should have a defined title, purpose, scope, and plan of organization, all of which can be adequately assessed using the EEF. As the exhibitor, you have the flexibility of using whatever focus you wish, as well as any logical organizational structure of your choosing.

One of the following structures is generally used for topical types:

- Scientific, taxonomic, or systematic structure such as different types of minerals, gems or animals.
- Institutional or organizational structure such as fraternal, national or humanitarian.
- Event-related structure such as repetitive sporting events (World Cup, Olympics, etc.).
- Time-related structure such as a chronological sequence of related historical events.
- Other logically structured subjects.

Additional Considerations

For topical exhibits, and unlike the specific limitations of thematic exhibits, any philatelic item can be included.

- The exhibit will be assessed on the ability to present a cohesive representation of exclusively philatelic material which adequately fulfills the stated purpose and scope of the exhibit. You can use any element you want, but be aware that a sound philatelic item is much better than an ephemeral piece or an item with a tangential philatelic connection.
- The degree of concordance and relationship of the items will also be an important consideration.
- An important aspect of topical exhibiting is the demonstration of philatelic knowledge, which is shown by the choice of items, their condition and the descriptions of items, where appropriate.
- The selection of more difficult and rare items would be desirable and rare material should be identified for the viewer.
- The text should be brief yet sufficient to carry the organizational structure of the exhibit forward.
- Presentation, as with any exhibit, should be neat and not distracting.

APP. 2.1.15. Traditional Exhibits

In traditional exhibits, the subject matter is the production of a stamp or stamp issue. Therefore, a basic traditional exhibit shows the evolutionary stages from conception through design, production and intended use.

Stamps are defined as postal emissions of a governing body, either local, national, or supranational, intended for the pre-payment of fees for the transport or handling of mail through a postal system.

Traditional exhibits might include:

- Postage stamps, used or unused, that represent pre-payment for a particular form of delivery or service, or inadequate payment for them. Included may be regular, commemorative, airmail, official, revenue, postage due, semi-postal, and other similar stamp issues that prepays postal services.
- Postage stamps on cover showing their intended use.
- Related items, including postal forgeries or fiscal stamps authorized and used as postal payment.
- Para-philatelic documents such as government notices that may display a sequence of events or dates related to issue, use and/or withdrawal.

Other types of Traditional exhibits might include:

- Special studies relating to stamp production, such as pre-production essays, proofs, papers, gums, perforations, color variations, errors in design, precancels, and perfins (stamps with perforated initials).
- Research studies such as plate reconstruction and development/validation of plate flaws.
- Those displaying several countries' so-called "omnibus" issues, or first issues of a region, special events such as fairs, and annual or special commemorative events such as national holidays.

The sequence of a traditional exhibit might be:

- The title page followed by a prologue section, often presenting forerunner material followed by pre-production or archival material such as preliminary designs, essays, die and progressive proofs, color trials, plate

proofs, and archival photographic essays and proofs.

- Next, the production aspect would usually provide examples of the issued stamp(s)/philatelic items and all aspects of production, *e.g.* , sheet and pane layout, margin markings, paper types and watermarks, printing, gum, perforations, printing varieties, flaws, errors, freak misprints, etc. Errors and varieties are best limited to those that are truly significant; not minor flaws unless that is all that exists.
- As appropriate, there may be a section dealing with availability of the philatelic item or issue, such as its introduction (including first day of sale), distribution, limitations, quantities, specimens.
- The use section would generally show the intended use of the philatelic element. So, if it is a single-stamp denomination, emphasis would be on the services and rates that would be satisfied by that denomination. A broad and diverse range of uses might include different mail types and rates, special postal services, mail origins and destinations, users and routes. However, the exhibit is not showing postal history per se, so primary attention is on the intended use of the philatelic item(s).
- The closure or epilogue is a logical ending of the exhibit's stated purpose. This might be the end-of-life cycle for the philatelic element(s), such as withdrawal, demonetization, or transition to a subsequent stamp series.

The basic purpose of the issue(s) is often used to guide the organization of the exhibit. For example:

- Stamps Issued for Specific Rates, *i.e.*, Rate Issues: Stamps issued to meet specific rates are usually presented in order of denomination and uses, and ideally represent the sole use paying the rate for which the specific denomination was produced. This is usually followed with other uses (multiple and/or mixed franking).
- Stamps Issued in Non-Specific Denominations, *i.e.*, Make-Up Issues: Stamps intended to be used in combinations to make up correct rates are usually shown by types of use rather than by stamp denomination.

Additional Considerations

- Traditional exhibit treatment favoring key material does not excuse major gaps, but it does outweigh perceptions of imbalance or incompleteness since it displays knowledge of the material and both judgment and skill in assembling its most meaningful material and organization.
- Each stamp included within the scope of the exhibit need not be shown equally, and every production variety or plate position need not be shown. Representative examples are expected but emphasis should be on rarer or more interesting items.
- Unlike FIP judging, the rarest possible example need not be shown to illustrate a philatelic point. It is great if it is, but USA judging practice does not require it.
- A traditional exhibit has its focus on the philatelic items and their use. Therefore, postal history information (routes, markings) is secondary.
- To the extent possible, stamps that are the focus of the exhibit when showing usage on cover should predominate the franking. The best covers to demonstrate use show each stamp as a single on cover paying the rate for which it was produced, or multiples of that stamp.
- Philatelic or revenue uses may be the only examples available for certain denominations and, if shown, are properly described and correctly analyzed. However, in general, philatelic contrivances are best avoided unless that is the only way to show use of the stamp(s), and a statement to that effect should be in the synopsis.
- Postal stationery items using the same die design as the stamp are often included in traditional types, at the exhibitor's option.

APP. 2.2 One-Frame Class Exhibits

One-frame exhibits tell a complete philatelic story in 16 standard size pages or the equivalent in oversize pages. The focus or theme of a one-frame exhibit can comprise any exhibit type which is appropriate for multi-frame exhibits. Thus, you should determine a subject in the same manner as laid out this Appendix 2.1.

Many exhibitors start with a one-frame exhibit as a manageable challenge to begin learning the art of exhibiting. However, be aware that starting with a subject too broad for one frame can result in the necessity to pare down the exhibit's scope or find another subject.

You may use any of the material that is normally found in multi-frame exhibits. However, given the 16-page limit, you should pay special attention to using the space on exhibit pages to your advantage. Among other things, this means you have to create a balanced approach to the story. Each page, including the title page, should have items supporting the purpose of your exhibit.

Judges evaluate one-frame exhibits using the same EEF criteria as for multi-frame exhibits, except that "fit" – the ability to tell a complete story in one frame is evaluated as part of treatment.

Additional Considerations.

- An essential part of treatment is the scope that you define and the limits of your exhibit. The starting point for this is the title you choose. You should exercise care to select a title that is neither too broad for the material shown, nor so limited that you have to go beyond it to fill the 16 pages. With additional study and material, an overly broad exhibit can be refined into a narrower subject that better meets the goal of a complete story in 16 pages.
- Good one-frame exhibits tend to be small slices of a larger story. For example, "The 3c U.S. Presidential Issue of 1938" would be a poor one-frame subject as the material under that title could easily stretch beyond 10 frames. But an appropriate focus might be "Errors and Varieties of the 3c Presidential", or "Uses of the 3c Presidential to Pay International Air Mail Rates to Africa during WWII." Care needs to be taken not to overtly contrive the scope of the exhibit to simply fit the 16-page format. A complete story needs to be told.

APP. 2.3 Youth Class Exhibits

The youth class encompasses all exhibits by exhibitors up through age 21 regardless of the subject of the exhibit, the exhibit type (this Appendix) or the number of frames (1 to 10). Age is defined as the exhibitor's age on January 1 of the year in which the exhibit is shown. Actual age on the date of the exhibition is not relevant.

Youth exhibits can be any type; however, topical, thematic and display types are quite popular with youth. Youth exhibits will conform to the general guidelines for the use of materials in the adult classes, with few exceptions cited below.

- A sliding scale of points accorded to specific age groups as shown on the Youth Class evaluation form (Chapter 5).
- Youth thematic and youth topical exhibits should show a variety of philatelic elements, with increasing variety shown as the exhibitor ages.
- Youth exhibitors may have FDCs and a mix of cancelled (often CTOs) and mint stamps in the youngest group, but are expected to replace this material as the youth matures. By the oldest age group, questionable materials should have been replaced in favor of fully acceptable philatelic material.
- The story should be presented clearly in all age groups. The plan may be in a primitive form in younger age groups, often as a Table of Contents, and proceed to a well-developed plan and organization by age 16.
- It is natural that the younger exhibitor may not have ready access to a mentor who can guide them in choosing philatelic or other material. In any case, excepting special mini-studies, there should not be pages with a single type of item, *i.e.*, a page of meters illustrating the theme. Rather, the items should be scattered throughout the exhibit where they illustrate a specific aspect of the story.
- Access to computers has eliminated most hand-written youth exhibits but an exhibitor should not be penalized for choosing this approach so long as the writing is legible and neat.
- Philatelic material in all age groups is expected to dominate the exhibit pages with the exception of youth display exhibits where some pages may have a predominance of non-philatelic material.
- Some level of thematic subject knowledge is expected, becoming more complex as the youth ages.
- Basic and fundamental philatelic knowledge for the chosen exhibit type are expected in the write-ups, again increasing in detail as exhibitor age increases.

Additional Considerations.

- Less commonly seen are youth exhibits that are traditional, postal stationery, airmail, FDC, postcard, revenue, or postal history. These are expected to follow the guidelines and conventions for adult exhibits of these exhibit types. Here, too, a mix of cancelled and mint materials is acceptable in the youngest groups, gradually working to remove less desirable material with better examples as the youth ages. It may not be possible, even in the oldest group, for a youth exhibitor to obtain the rarest or more difficult to obtain materials.
- The story line and the variety of the material shown should follow the guidelines of whichever exhibit type is being explored. It is not unusual for youth exhibits to have a more modern subject area so that rare and expensive material is not expected.

Appendix 3: Administration

The two main principles of judging are consistency and fairness.
The purpose of judging is to help exhibitors achieve their goals.

3.1 CANEJ

CANEJ is the acronym for the American Philatelic Society's Committee for the Accreditation of National Exhibitions and Judges. It is a very important committee, overseeing all aspects of philatelic and philatelic literature exhibiting and judging throughout the United States.

This is a standing committee of the APS that 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 APS and the project work in which CANEJ is engaged.

Additionally, there are three non-voting members: the immediate past CANEJ chairman, the senior FIP representative from the U.S., and the Canadian counterpart to the CANEJ chairman. The committee meets twice a year, at APS StampShow and at APS AmeriStamp Expo, but is constantly involved with projects during the year and supporting WSP shows and judging.

3.2 CANEJ Responsibilities:

- Recruiting, training and accrediting new APS national-level philatelic and philatelic literature judges and correspondingly, new chief judges.
- Supervising the performance of all accredited judges, including monitoring the activities of juries at the frames and during deliberations.
- Developing rules for exhibits and exhibiting at WSP (World Series of Philately) national shows.
- Creating and maintaining the *Manual of Philatelic Judging and Exhibiting*, the *Manual of Philatelic Literature Judging, Rules for WSP Shows,* and various other documents relating to judging and show administration.
- 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.
- Developing cooperative exhibiting and judging programs with national federations in other countries.
- Organizing judge training programs at APS StampShow, APS AmeriStamp Expo, and other WSP shows as needed.
- Approval of judging panels at WSP shows and selection of the chief judge for each panel.
- The CANEJ Chair selects the juries and approves the prospectus for philatelic exhibiting and philatelic literature exhibiting for the APS StampShow and APS AmeriStamp Expo. NOTE: APS and APRL Board members are not to be selected to the juries at the APS StampShow because of conflicts of schedule.

3.3 Being a Judge

Judges must evaluate each exhibit in accordance with guidelines and procedures established by the American Philatelic Society through CANEJ.

Good judges share a number of important traits:

1. An attitude of service: the recognition that we all owe a great debt to those that came before us to carry on the framework of exhibiting and collecting that has provided us so much pleasure and a willingness to repay that debt through service to the hobby.
2. A thirst for knowledge: an interest in learning more coupled with the humility that there is always more to learn from every situation and every person.
3. A desire to coach: not the process of teaching to impart knowledge; but instead, the process of identifying obstacles that keep an exhibitor from reaching their goals, and being able to formulate ways within the exhibitor's power to overcome those obstacles.

4. The ability to communicate: the logical organization of thoughts and the ability to articulate clearly and concisely in both written and oral forms.
5. A blessing of tact: Intellectual honesty tempered with the sensitivity to others' feelings. We become quite attached to our collections, and no one truly appreciates having their baby called ugly, even if that is an honest assessment.
6. Intellectual integrity: The ability to get beyond ones' preconceived notions of perfection to be able to evaluate the success of another's effort without bias.

After these six traits come some other things that would be helpful: the physical stamina to do the judging, the time to prepare and a schedule with the time to perform, and the financial means to spend $1,000 or more of your own money every time you accept an assignment. (These expenses are possibly tax deductible; consult your financial advisor.)

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 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 others' knowledge, insights and abilities, and a healthy sense of humility about how little one person can ever know.

Finances

Judging is a financial burden to the judge even though the judge usually receives an honorarium. Judges also receive banquet tickets for both the judge and a companion, frequently a judge's breakfast, and maybe a lunch. These perks defray but do not cover all 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 10 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. This 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 large vermeil medal in the General Class (i.e., for a multi-frame exhibit) at a national WSP show within the last two years. 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 their ability to achieve at a high level.
- Attend judging seminars specified by CANEJ as prerequisites for applying
- Affirmatively subscribe to the Judges Code of Ethics
- Have the ability, time and resources necessary to accept and perform judging assignments away from your home area.

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

Application Process

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 the APS web site at *www.stamps.org* under "Judges and Judging." 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 and seminars required by CANEJ
- Final application approval by CANEJ

3.4 The Ethics of Judging

All APS accredited judges are obliged to sign and uphold the following pledge of ethical behavior. The Chair of CANEJ will periodically ask that all accredited judges reaffirm the Judge's Pledge.

Judge's Pledge

I agree as a judge accredited by the American Philatelic Society to approach all philatelic judging with an impartial frame of mind.

I will at all times, compatible with personal responsibility, prior commitments and available transportation, be willing to serve when asked.

I will not competitively exhibit in any show at which I am a judge*.

In all cases I will endeavor to render honest and equitable judgment based only on the exhibit's content.

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

Should controversy arise in the judging I will, with Chief Judge's approval, consult disinterested non-exhibiting authorities in the given field for clarification before completing my evaluation.

I further agree to complete the required Exhibit Evaluation Forms, providing meaningful feedback to exhibitors in a legible manner.

I agree to attend judging feedback sessions at shows where I am judging and to be of assistance to exhibitors at all reasonable times.

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 disciplinary action by the CANEJ.

* Does not apply to judges rendering an FIP Option who may choose to exhibit in the competitive classes at the same show.

Conflicts of Interest

Philatelic judges must avoid conflicts of interest or any appearance thereof with respect to their judging activities. Judges must not judge exhibits by family members, including domestic partners. Additionally, philatelic judges who have had any direct role for compensation in the acquisition of significant material for, or the preparation of, an exhibit should not serve as a member of a jury judging these exhibits. If such a situation unknowingly arises, the juror must advise the chief judge of the conflict of interest and recuse him/herself from any discussion or deliberations of the exhibit(s) in question, including medals and awards.

Special Ethical Concerns when Judging with Points

There may be some judges who try to force a summary total and work backward to assign points to individual criterion. Another might just take 10 percent off every criterion without giving much thought. Both of these have happened in the past, and both are very wrong. The chief judge must be alert to these practices, which are either lazy, intellectually dishonest or both. Fortunately, this is rarely seen among the current judging corps.

There is a difference between double-checking our work and fudging the numbers. It is equally lazy and intellectually dishonest not to review the final numerical score and compare it with your seasoned judgment – that is the way we catch errors in our addition or in our assessments. In addition, we recommend comparing exhibits with similar scores as an additional double-check on your consistency and fairness.

3.5 Qualifications for Judges

Requirements for Maintaining Accreditation.

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

- 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 at a regional, national, or international show at least once every two years and achieve at least a large vermeil medal. A show must accept entries from all exhibitors, not just club members, to be considered regional. 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 different exhibit classes and formats 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.

Failure to Maintain Accreditation Requirements

- Failure to serve on a jury once every two years will result in suspension as an active judge.
- Failure to exhibit once every two years will result in suspension.
- Failure to attend CANEJ required seminars or workshops will result in suspension.
- Reinstatement as an active judge will be at the discretion of the Chair of CANEJ.

Voluntary Suspension, Retirement or Involuntary Removal from Accredited Status

Accredited judges may request a temporary leave of absence from the accredited roster for personal reasons for a period of up to one year, at the discretion of the chair of CANEJ.

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

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

3.6 Judging Procedures

Selection of Judges

Jury selection for a WSP show is normally done by the Show Exhibition Committee at least six months before the show. Selection is subject to the approval of the CANEJ chair. The CANEJ chair selects the chief judge (jury chairman).

Accredited judges wishing to serve on a jury should take the initiative to contact the Show 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 pro-actively seek invitations to judge.

The Show Exhibition Committee makes choices for their jury generally based on expertise in the areas of specialty societies attending that show and the need for overall balance in experience and expertise. Most specialty societies maintain lists of qualified and preferred judges.

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

Preparation

As soon as practical, preferably at least six weeks prior to the event, the Show Exhibition Committee should provide judges with copies of the title pages and synopses for all competitive exhibits accepted. These can be hard copy or electronic in format, as stated in the *Rules for WSP Stamp Shows* on the APS website. These important judging tools are now required for exhibit acceptance.

To fairly evaluate exhibits, judges must prepare in advance and study references to gain the knowledge necessary to make intelligent and informed assessments of the material presented. However, no judge 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 to match that of the exhibitor.

The foundation for the judges' understanding of the exhibit is provided by the exhibitor's title page and synopsis. 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. 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. Judging is a logical process, and being able to competently evaluate treatment does not require in-depth expertise.

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.

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 chief judge 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 Judges Feedback Forum 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 (usually Friday Judges Breakfast) and personally greet the Show Exhibition Committee member responsible for the jury. Judges should wear their name badge indicating status as a juror for the entire show and dress appropriately for the task. This last point is at the discretion of the chief judge.

Expectations of the Jury

- Team players
- Active participation in the process
- Reasoned, independent decisions
- Objective, balanced results
- Avoid unfairness
- Unqualified support of team consensus
- Positive, constructive feedback, with substance, for exhibitors
- Responsibility for completing the Exhibit Evaluation Forms
- Appropriate consideration of awards levels with regard to level of the show (local, regional or WSP).
- Full range of awards as merited

Judging

Judges may work in teams of two or three, or sometimes all together, as directed by the chief judge. This allows application of a broader base of viewpoints, experience and expertise in exhibit evaluation.

At shows with only three judges, the jury will usually work as a single team

Using points to evaluate and score exhibits, judges will arrive at a consensus score at the frames. It is important that when working as teams, the team leaders or the entire jury should discuss their approach so that there is consistency. The most critical intangible criteria that require this calibration are "Importance" and "Presentation." The teams should decide as a group or the team leaders decide among themselves how these criterion will be assessed, For example, some judges may feel strongly that a top score in either category is rare and another team of judges believes that a top score represents excellence without having to be perfect.

In very large exhibitions, there may be more than two teams. The chief judge will explain the procedures to be followed to ensure that all exhibits are covered adequately.

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.

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

Exhibit Evaluation Form

The Exhibit Evaluation Form (EEF) will be prepared for all exhibits. Note that the youth class has its own version of the EEF made for sliding point scales based on age.

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. However, it may be helpful to take notes on the EEF 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, all directed to its improvement. A completed and legible rendition of this form must be prepared by the first responder and given to the chief judge after the Judges Feedback Forum, ultimately to be given to the exhibitor whether present at the show or not. It is best for jurors to retain a copy of the EEF so they have one for use at the frames with exhibitors.

The purpose of the EEF is to assist the exhibitor in improving the exhibit, potentially resulting in a better medal level. We suggest that the jury meet to review each other's EEFs prior to the Judges Feedback Forum.

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 unless the jury has agreed the medal levels and/or points as a whole at the frames.

The chief judge will poll the jury in a rotational sequence for their recommended medal level or numerical score.

The votes of apprentice judges 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.

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

Preparing for the Judges Feedback Forum

The expectation is that jurors will be fully prepared to discuss the merits and deficiencies of an exhibit based on a thorough review of the exhibit against the judging criteria.

Judges should spend some time making in depth notes 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 specific statements, both positive and negative, that would be useful to the exhibitor.

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

Preparation for the Judges Feedback Forum may be done either after the deliberations or on Saturday before the session.

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 judges' task at the Judges Feedback Forum is to explain briefly what the exhibitor should consider doing to improve the exhibit and thereby, potentially, raise the medal level from the consensus award level or to make the exhibit more competitive for special awards.

Judges Feedback Forum

At the formal judges Feedback Forum, exhibitors are given the opportunity to request comments from the jury.

When called upon, a judge should open with a positive, but not trite, comment on some aspect of the exhibit that intrigued the judge or was particularly well done. 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. Avoid making an opinion sound like a rule that must be followed. Remember, there are no rules, only guidelines. Comments should be brief, and detailed or embarrassing comments should be handled privately at the frames.

The focus on the categories of the EEF criteria are paramount and personal biases and opinion of the judge should not be presented. Meaningful feedback is the objective of the session. If the exhibitor seems argumentative, the discussion should be carried on at the frames after the meeting.

Working with Exhibitors at the Frames

It is customary for judges to make themselves available for discussions with exhibitors at the frames. This is a more private 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.

3.7 Chief Judge

The chief judge is an important leader and focal point for the judging process at every exhibition. This section will document the role of the chief judge as well as how an accredited philatelic judge can become a chief judge.

Selecting the Chief Judge for a Jury:

Each jury panel should always include at least two accredited chief judges in case the designated chief judge for that panel cannot perform the duties required for any reason. There is some risk involved if the jury for a two-day show has only one chief judge. The CANEJ chair will choose the chief judge for each jury panel from among the accredited candidates, and any other accredited chief judges on that jury become alternates. Consideration is given to the nomination of the local exhibition committee, but the nomination is advisory only.

Responsibilities

The chief judge is responsible for the overall performance and conduct of the jury. This includes:

- Management: ensure that deadlines are met, paperwork is complete and reports are filed
- Leadership: provide leadership and direction to the jury
- Teamwork: build teamwork and consensus and participate in awards ceremonies if asked
- Communications: communicate with the jury, the exhibitors and the show committee
- Fairness: assure fairness and consistency in the process and the results

The chief judge must do everything possible to ensure adequate preparation (especially for apprentice judges), fair judging, active participation in deliberations, and meaningful feedback to exhibitors, plus positive interaction of the jury with exhibitors and the show committee.

In addition, the chief judge may be called upon to evaluate an apprentice judge assigned to the jury or to mentor an apprentice chief judge. Additional paperwork is required in these two cases, and these forms are found on the APS website under "Judges and Judging."

Chronology of Tasks Prior to the Show

Juries are normally formed at least six months in advance. Once the show committee liaison confirms that CANEJ has approved the jury and selected the chief judge, the following chronology is ideal; however, expect some show committees to be less than ideal:

4 to 6 Months in Advance

- The chief judge should collect or confirm both email and cell phone information for each jury member.
- Assign judges to teams or determine that the entire jury will judge at the frames together. Determine whether the jury will use point scores or simply medal levels. When teams are used, normally one team is led by the chief judge and the other team(s) led by alternate accredited chief judges. Normally the apprentice judge (if any) is part of the team led by the chief judge.
- Communicate with the apprentice judge (if any), explaining how their apprenticeship will be conducted and any particular expectations the chief has for the apprentice.

3 to 4 Months in Advance

- The show committee should be mailing the initial batch of title pages and synopses. It is important that the chief judge and the show committee decide on the format, electronic or paper or both.

- Make contact with the apprentice judge (if any) to assess any needs for assistance in researching exhibit topics.
- Establish an outline schedule of jury activities, including when jury will meet for walk-through and subsequent activities.

2 to 3 Months in Advance

The show committee should provide the jury with the final list of exhibits (or as close as the show committee can get to "final") as well as a list of conventional and special awards.

- The show committee will be providing additional copies of title pages and synopses.
- The chief judge should make assignments for first response for each exhibit. An assignment can be soliciting jury members for their preferences, or dictating who gets what, or some combination of these two methods. The chief judge should assign the apprentice judge's portion of first responses, providing a suitable range of exhibit types based on the apprentice's progress in the apprenticeship program. Assign each of the other judges to be the back-up first response for those exhibits assigned to the apprentice. Review the detail requirements for managing the apprentice program on the APS website under "Judges and Judging".
- "First Response" means responsibility for first response to the exhibitor at the Judges Feedback Forum and for preparation of the EEF (or youth class evaluation form) to be given to the exhibitor. 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

Trades among accredited judges are usually allowed with notice and approval of the chief judge.

1 to 2 Months in Advance

- The show committee will work with the chief judge on the schedule of judging and other activities:
- Schedule for the jury meeting and exhibit walk-through the afternoon/evening before the show opens
- Schedule and location for the Judges' Breakfast
- Number of tickets each judge requires for the awards function
- Whether or not judges' notebooks will be prepared by the show committee
- The role of the chief judge and/or entire jury in the awards function. Some show committees want the judges to help hand out awards, or they want the chief judge to read the palmares, or they may want nothing official beyond introducing the jury.

Late . . . up to two weeks before the show

The show committee sends final additions, corrections, and changes to exhibit list, title pages and synopses, and any additional special awards. This is best done via email, web site or equivalent electronic means.

Chronology of Tasks at the Show

Arrival at the Show

- Arrive before or during exhibit set-up. Meet the judges at the appointed time for the exhibit walk-through (preliminary judging).
- Secure from the show committee and distribute to the judges any last-minute changes and additional information.
- Distribute judge's notebooks, if such were prepared. Most judges now prefer to assemble their own notebooks rather than spend time at the show integrating their study notes with the show's version.
- Make sure each judge has picked up an identification badge; pick up badges for judges unable to be at the walk-through.
- Confirm the breakfast meeting time and place.

Judges' Breakfast

- It is generally recommended that the breakfast be at the hotel or on site at the exhibition. Other arrangements should be agreed between the chief judge and the show committee to ensure that essential jury functions can be completed within the show committee schedule.

- Meet any judges that were unable to arrive in time for the walk-through and bring them up to date with last minute changes.
- Inquire of the show committee about any exhibits that are youth class for their current ages, any exhibitors known to be qualified as novices, and any other restricted awards (*e.g.*, club members).
- Make certain the show committee has a resource binder with the criteria listed for each special award.
- Obtain from the show committee the forms they want to use to record the results of deliberations.
- Confirm with the show committee the time that they expect to receive the results of judging.
- Confirm with the show committee about awards function tickets, honoraria, judges' deliberation room, and the expected role the jury and or chief judge/jury will play in the awards function.
- Confirm teams and where each one will begin judging, when lunch break will be taken (and where – usually a "working lunch" in the deliberation room) and expected time for deliberations to begin.
- Inquire how lunch will be handled (order in advance, or credit at concession, or order at the hotel restaurant?). It is a waste of time to take the judges to a restaurant off premises.
- Consider assigning each judge to one of the special awards as the "lead" in the judging process to be compiling a list of exhibits that best fit the criteria. This can be done in advance of the show, but often there are other awards that are not known until arriving at the show.

Judging

The chief judge must have a pre-established judging plan that includes:

- Team structure (all together or in groups)
- Apprentice coaching and mentoring
- Schedule and time line
- Breaks
- Which exhibits will be considered by the entire jury at once (optional; usually done for youth class prior to any other judging)
- Starting exhibit for each team and order of progression
- Judging progress must be monitored regularly and pace maintained in keeping with the agreed upon schedule.

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

Special Situations during Judging

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 this 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.
- Review the Rules in Chapter 1 for handling reproductions and restoration.

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. Additionally, make a note on the chief judge's report to CANEJ of the suspected fakes, the exhibit and the exhibitor.

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, provide specific strengths or weaknesses in the exhibit, and answer questions from the jury.

Other Problems

Any number of problems can happen involving exhibits, exhibitors, judges, awards, or other issues. The chief judge has the primary responsibility to take the lead in problem resolution. The key to most problems is to consider the effect that the perceived problem has on the exhibit's ultimate awards.

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, CANEJ chair and the show 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

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. Remind the apprentices that they are under the same obligation of confidentiality as accredited judges are.

The role of the apprentice judge in the deliberations must be clear to all. Apprentices are full participants in the discussion, but their vote does not count in determining final consensus.

The outline of tasks during deliberations:

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

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, such as one of the alternate chief judges.
- 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.
- If necessary, temporarily adjourn and seek a known specialist non-exhibitor at the exhibition to ask specific questions.
- Review and confirm all medal levels before considering special awards. This review should also include balance. Are results consistent: do all of the exhibits in each medal level have equivalent merit?
- A modified process is used for the largest exhibitions, such as APS AmeriStamp Expo and APS StampShow: teams resolve differences at the frames and teams exchange places to audit the results of the other(s). Deliberations are a matter of resolving differences among the teams. The CANEJ Chair will provide the process template for these APS shows.

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. For APS StampShow and APS AmeriStamp Expo, a separate process is used to select the single Champion of Champions based on nominations from the jury members.

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 show committee should provide a list of eligible exhibits for specific awards with limited eligibility along with criteria for each award. If special awards advocates were pre-assigned, the nominations should be easier as a result.

- Conduct a final review of all awards with the full jury. This is the final opportunity to ensure 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 first responders to capture specific observations from other judges to assure that the suggestions for improvement are reflecting the jury as a whole.
  - Reiterate the scheduled time for exchanging EEFs and the time for the Judges Feedback Forum.
  - Reiterate the requirement for completed EEFs and the time expected for the completed sheets to be turned in to the chief.
  - If there is an apprentice judge, reiterate the schedule for reviewing the apprentice's work.

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 Judges Feedback Forum. 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. Once the palmares are filed with the APS, it is too late to correct an error.

Preparing for the Judges Feedback Forum

- All of the judges will spend time at the frames making final notes for inclusion on the EEF and youth class evaluation forms. The chief judge should arrange for early morning access to the exhibits so that a work can be done undisturbed.
- After the forms are complete, a quality control step is highly recommended:
- Establish a time to meet in the jury deliberations room with everyone's completed EEFs.
- Judges should pass around their completed forms and seek advice or comments regarding the tone, substantive content of the recommendations and whether the number of comments equates well to the level of medal awarded.
- First responders that are serving as back-ups to the apprentice (if any) should carefully review and concur in the apprentice's assessments, providing positive and negative feedback to the apprentice.

  It may be prudent for the chief judge to collect a spare copy of all completed feedback forms.

The Judges Feedback Forum

- The chief judge is the leader, manager, and facilitator of the formal Judges Feedback Forum. This is the forum where exhibitors can request specific comments from the judges about exhibits.
- The forum is a major scheduled event at every exhibition. Time management is important.
- Be sure all the judges maintain awareness of time and exercise restraint.
- Begin precisely at the scheduled time.
- Introduce the jury.
- Briefly describe the purpose of the session and the rules of procedure.
- Progression: youth first, lower medal levels next, then progressing to higher medal levels; proxies are last if there is time.
- First response from assigned responder, other judges may add brief comments
- One follow-up question is usually allowed.
- Review at the frames is encouraged for exhibits with numerous comments or disagreements with the assessment.

- If the first responder has met the exhibitor at the frames, and the exhibitor asks a question in the forum, the first responder can briefly summarize remarks made at the frame and then direct the question to the remainder of the jury for comment.
- It is critical that the chief judge maintain order during the Forum. Control judges that ramble on and on and cut off argumentative exhibitors. The solution to both of these is to interject a time out and suggest that the parties meet at the frames later to continue the discussion.

After the Judges Feedback Forum

- Collect EEFs and youth class evaluation forms from the judges. It is suggested that they be put in frame number order so that the chief judge knows that all have been submitted.
- If a preliminary review session was not held with the jury, then briefly review each form to ensure that 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.
- The alternate chief judge can assist in this review, if necessary.
- Deliver EEFs and youth class evaluation forms to the show committee as soon as possible. The show committee will see that the forms are returned to the exhibitors. Ask the show committee to reproduce a set of the completed EEFs for the jury's files.

Evaluation of the Apprentice

- Set a time after the forum for the jury as a whole to meet and discuss the apprentice evaluation form, available from the APS website.
- Schedule time with the apprentice to meet and discuss the apprentice evaluation form.
- 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 form 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 show committee defines the role of the Chief Judge/jury 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

- Prepare the chief judge's show report to CANEJ (form available on the APS web site).
- Send thank you notes to the show and your fellow judges.
- Retain show records for a minimum of six months as support for responding to belated questions.

Becoming a Chief Judge

The APS needs an appropriate number of chief judges to cover the requirements we have for national level shows. Too few, and we will not have enough so that we can have two on each jury; too many, and we would not have enough opportunities to serve in that capacity. Once a year the CANEJ chair will assess current needs and extend invitations as appropriate.

Chief judges are expected to have:

- Demonstrated leadership and communication skills
- Breadth of expertise
- Willingness to judge any national show (not just shows in a geographic area)
- Good organization skills
- Willingness to supervise other judges
- At least five years of experience as a nationally accredited philatelic judge
- Have judged at least six national shows

Nationally accredited judges who believe they fulfill these requirements may ask to be considered for future openings. The APS website has the current forms to apply or respond to an invitation to become a chief judge:

- Application to Apprentice as a Chief Judge
- Apprentice Chief Judge Report and Application for Accreditation
- Philatelic Apprentice Chief Judge Evaluation Form
- Mentor's Report on Apprentice Chairman's Performance

A candidate for chief judge fulfills all of the duties of the chief judge under the supervision and coaching of a mentor, the alternate chief judge. CANEJ will act on the results of that experience and the evaluation. A successful candidate will be added to the roster as a chief judge.

3.8 Judging Exhibits at Local and Regional Shows

Volunteerism Promotes the Hobby

The APS 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. Many local and regional stamp shows feature exhibits. Exhibits may be noncompetitive, restricted (*e.g.*, only 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.

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.

Judging and Feedback

The four main criteria for judging philatelic exhibits as set forth in the *Manual of Philatelic Judging and Exhibiting, 7th Edition*, and the use of the EEF, can, and should, be used for judging exhibits at local and regional stamp shows whenever possible. Depending upon the sophistication of the exhibits and the requirements of the host committee, the judges may use a more generous scale when evaluating exhibits, such as scoring exhibits with the brackets adjusted downward. It is important to provide encouragement at the local level, but it is also prudent to remind them that national level judging is stricter, and that achieving scores at the local level will not guarantee an equivalent score at the national level.

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

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

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.

3.9 Judging in Canada

Governing Body

The Royal Philatelic Society of Canada (RPSC) is Canada's national society for philatelists. 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 Federación Interamericana de Filatelia (FIAF).

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 standard 16-page frames, employ nationally accredited judges and apprentices, follow APS guidelines

for exhibit evaluation sheets and hold exhibitor feedback sessions and exhibiting/judging seminars. There is no Canadian equivalent to the APS *Manual of Philatelic Judging and Exhibiting*, so Canadian judges also follow these same guidelines.

Awards

The eight medal levels awarded at APS-accredited shows are the same medal levels awarded at Canadian national and regional shows. Virtually all specialty society awards can be awarded at Canadian national shows, including APS Awards of Excellence. Grand and Reserve Grand(s) are awarded, and Canadian Grand Award exhibits at national shows qualify for the WSP Champion of Champions competitions at APS StampShow or AmeriStamp Expo. Similarly, Youth Class Grand Award winners at Canadian national shows are invited to the APS Youth Class Champion of Champions Competition.

Qualifying Shows

See the RPSC web site for current details on accredited national Canadian shows, or to determine contact information.

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 recognize 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 requirement 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 the other country. It also means that WSP shows and Canadian national shows may invite either APS or RPSC judges to judge a show without the judges having to meet further accreditation requirements. However, proposed juries must still be approved, respectively, by RPSC or APS CANEJ.

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. Links to these lists are also found, respectively, on each society's web site.

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.

RPSC Contact Information

Royal Philatelic Society of Canada Web site: www.rpsc.org

3.10 International Judging

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 Special Regulations for Evaluations (GREV, SREVS) and the Guidelines for the Duties and Accreditation of Jurors in FIP World and Specialized Exhibitions developed by the FIP. The current regulations may be found on the FIP web site: http://www.f-i-p.ch/

Juror Qualifications

Accredited FIP juror requirements:

To serve as an apprentice at a FIP exhibition, the candidate must meet the following criteria:

- Exhibited at an FIP exhibition and attained at least a large vermeil medal in a recognized FIP competitive class. Application for FIP jury apprenticeship must be made within five years of receiving the qualifying medal.
- Be fully conversant with FIP statutes, general and specialized regulations and guidelines for judging, and be prepared to implement them.
- Be able to write and speak fluently in English, with knowledge of English philatelic terminology.
- Understand all FIP-recognized branches of philately.
- Attended an FIP-approved judging seminar in the class applied for.
- Served successfully as an apprentice juror in at least two national exhibitions or their equivalent in two different years.
- Be nominated by the national federation FIP member, according to the many applicable FIP regulations for apprentices. (For details, see FIP web site Guidelines for the Duties and Accreditation of Jurors in FIP World and Specialized Exhibitions).

Appendix 4: Acknowledgments

The Core Editorial Team (CT) greatly appreciates the time and effort devoted to this seventh edition by all who agreed to participate and contribute. These were the Advisory Panel (AP), Review Team* (RT), and Expert Teams (ET) covering the various exhibit types. Following is an alphabetical list of all participants with designations of their respective contribution.

Edwin Andrews (CT, ET, RT)
Mark Banchik (ET, RT)
R. Timothy Bartshe (ET, RT)
Ray Cartier (ET)
Douglas Clark (ET)
Nancy Clark (ET)
Jack Cosgrove (ET)
Jack Denys (ET)
Michael Dixon (AP)
Richard Drews (ET, RT)
Scott English (RT)
Darrell Ertzberger (ET, RT)
Gordon Eubanks (ET)
Thomas Fortunato (ET)
Alfredo Frohlich (ET)
Paul Goodwin Jr. (CT, ET, RT)
James Gough (AP)
James Graue (AP, RT)
Vesma Grinfelds (ET)
Arthur Groten (ET)
Elizabeth Hisey (ET, RT)
Robert Hisey (ET)
Robert Hohertz (ET)
John Hotchner (ET, RT)
Kathryn Johnson (ET, RT)
Janet Klug (AP)
Yamil Kouri (ET)
Ronald Lesher (CT, ET, RT)
Henry Marquez (ET)
Kenneth Martin (AP)
Peter McCann (AP, RT)
Andrew McFarlane (ET)
David McNamee (CT, ET, RT)
Wayne Menuz (ET)
Jerry Miller (ET)
Michael Morrissey (ET)
Thomas Myers (ET)
Ralph Nafziger (ET)
Randy Neil (RT)
Kenneth Nilsestuen (RT)
Robert Odenweller (AP, RT)
David Piercey (RT)
James Pullin (RT)
Stephen Reinhard (AP, RT)
Philip Rhoade (ET)
William Schultz (CT, ET, RT)
Stephen Schumann (ET)
Mark Schwartz (ET)
Phillip Stager (ET)
Harlan Stone ET)
Jay Stotts (ET, RT)
Ross Towle (ET)
Hal Vogel (ET)
Patricia Stilwell Walker (AP, ET)
W. Danforth Walker (AP)
Alan Warren (ET)
Daniel Warren (RT)

*RT includes CANEJ members.