EXHIBITING & JUDGING POSTAL STATIONERY CHINA 2019
The Postal Stationery Commission

Ian McMahon
A/g Chairman

http://www.postalstationery.org/
Agenda

- Planning to Exhibit
- Postal Stationery Exhibits
  - The Exhibit Purpose and Scope
  - Description of Material
- Judging Postal Stationery Exhibits
  - The Judging Criteria
  - Providing Feedback
Agenda

• Planning to Exhibit

• Postal Stationery Exhibits
  – The Exhibit Purpose and Scope
  – Treatment and the flow of the Exhibit
  – Description of Material

• Judging Postal Stationery Exhibits
  – The Judging Criteria
  – Providing Feedback
How do I begin an exhibit?

• What is my passion? What would I really, really like to exhibit?
• Is that realistic? Do I have the material (or can I get it)? Does it fit into a 8 frame exhibit?
• The overall lay-out of the 8 frames
The Exhibit Idea

• What is your idea with the exhibit?
  – To show a catalogue collection?
  – To show the varieties of the issue?
  – To show the usage of the issue?
  – To do something completely new?
  – To participate or to win a gold?
How do I start an exhibit?

• Need to consider the size of the material
  – How many items on each page?
  – A4 or A3 or square pages?
  – A3 for large items?

• The color of the material and based on that the color of the paper and print

• Which font fits with the material?
What Material Exists?

- How can I find out what material exists?
- Sources:
  - Catalogues
  - Books
  - Articles
  - Auction catalogues
  - Other collections & exhibits
  - The internet: Google, Websites, Ebay, Delcampe, Dealers etc
What Material Exists?

• Do you have the top items?
• Or can you acquire them?
Material which can be included

- Postal Stationery!
  - stationery with a postage stamp printed directly on the stationery
Material which can be included

- “Non value indicators” (NVI) postal stationery.
- Stamped Telegraph Forms
- Stamped Money Orders/Postal
- International Reply Coupons
Material which cannot be included

- unstamped stationery
- ‘formular’ items
- unstamped stationery post office forms
- unstamped military stationery
- unstamped postal administration stationery
- official franks
- meter post impressions
- privately generated ‘Postage Paid Impressions’
Exceptions?

Formular stationery. A number of countries issued so called "formular" items sold to the public bearing adhesive stamps, as fore-runners to the issue of postal stationery items with impressed stamps.
The Use of Cut-Outs in Exhibits

- Usually postal stationery exhibits consist of whole items. If entires of a specific type only exists as a cut-out or is very rare in whole form, then cut-outs can be part of the exhibit.
- In some countries cut-outs could be used as adhesive stamps. Cut-outs used in this way on entires can also be part of a postal stationery exhibit.
Essays, Proofs and Specimens

Archival material: Essays, proofs and specimens can be included in postal stationery exhibits

Also relevant postal documents can be shown
Specimens

Do not get too impressed by exhibits with lots of specimens (especially from some British Colonies). Sometimes items with "Specimen" overprints exist in larger numbers than the same mint or used items, particularly after 1915. BUT from some countries they can be very scarce.
“Postal Stationery comprises **postal matter** which either bears an officially authorized **pre-printed stamp**, device, or inscription indicating that a **specific face value** of postage or related service has been **prepaid**”

*Defined by FIP Postal Stationery Commission in the regulations for judging postal stationery exhibits*
When to Exhibit?

- Once you have everything?
- When exhibit is likely to receive a Gold/Large Gold?
- When you reach the minimum level needed to exhibit internationally? And gradually build up the exhibit from exhibition to exhibition.
Agenda

• Planning to Exhibit

• Postal Stationery Exhibits
  – The Exhibit Purpose and Scope
  – Description of Material

• Judging Postal Stationery Exhibits
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Defining the Exhibit Purpose

The exhibit purpose identifies the reason for showing this exhibit:

"The purpose of this exhibit is to show the varieties and use of Fakeland postal stationery up to 1942"

A postal stationery exhibit should have a clear purpose often defining it by: Country, Period and/or Issue and treatment focus!

Given this purpose we must expect to see both varieties and use treated in the exhibit
The Purpose of My Exhibit

“The purpose of my exhibit is to show postal stationery envelopes and postcards of Canada from the first issues in 1860 until the issues of King George V up to 1935.

The exhibit has a traditional purpose: To show the different issues of two types of stationery

Therefore the exhibit structure and treatment must also be “traditional”
My Exhibit

• Traditional defined boundaries
• 1860 to 1935 based on the reigns of Queen Victoria, King Edward VII and King George V
The Boundaries

• Does the exhibit have natural boundaries (beginning and end dates or similar)?

  Example 1: Traditional defined boundaries:
  - The King Francis III issue (1876-1903)

  Example 2: Postal history defined boundaries:
  - Swedish postal stationery from UPU to WWII
Defining the Exhibit Scope

The exhibit scope defines what is included and what is not in the exhibit:

"The exhibit shows the Fakeland wrappers from the first issue in 1888 until the last issue in 1907 before the great African independence war. Stamped to Order wrappers are not included in the exhibit"
The Scope

The scope in postal stationery exhibits is often defined by:

The Physical Form
The Availability
The Function
The Scope

The Physical Form

- Letter Sheets & Aerograms
- Envelopes & Registered Envelopes
- Postal Cards & Reply Cards
- Letter Cards
- Wrappers
- Printed Forms
The Scope
The Availability

• Post Office Issues (for public use)
• Military Issues (for members of the armed forces)
• Official Service (for use of government)
• Local Post (for public use locally)
• Stamped to Order (ordered by companies or organizations)
The Scope
The function

- Postal (surface): Local, inland or foreign
- Airmail: Inland or foreign
- Registered: Inland or foreign
- Telegraph: Inland or foreign
- Parcel Cards
- Money Orders
- Etc.
My Exhibit Scope

• My exhibit covers a broader period: 1860 to 1935

• and only two stationery types in this period:
  – Envelopes
  – Postal cards
## My Scope: Defined Period – Two types of postal stationery?

<table>
<thead>
<tr>
<th>Envelopes</th>
<th>Queen Victoria</th>
<th>King Edward VII</th>
<th>King George V</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nesbitt Issue</td>
<td>3 essays + 10 proofs</td>
<td>2 proofs</td>
<td>4 proofs</td>
</tr>
<tr>
<td>Dominion Issue</td>
<td>1 essay</td>
<td>2 proofs</td>
<td></td>
</tr>
<tr>
<td>Patriot Queen Issue</td>
<td></td>
<td>2 proofs</td>
<td></td>
</tr>
<tr>
<td>Widowed Queen Issue</td>
<td></td>
<td></td>
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<tr>
<td>Young Queen Issue</td>
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<td></td>
</tr>
<tr>
<td>Postage Revaluation Issue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>King Edward VII</td>
<td>2 proofs</td>
<td>2 proofs</td>
<td></td>
</tr>
<tr>
<td>Embossed Issues</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oval typographed Issues</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arch Issue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medallion Issue</td>
<td>4 proofs</td>
<td>3 proofs</td>
<td></td>
</tr>
<tr>
<td>Large Queen Issue</td>
<td>2 proofs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Small Queen Issue</td>
<td>2 essays + 2 proofs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maple Leaf Issue</td>
<td>2 essays + 8 proofs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>King Edward VII</td>
<td>1 proof</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admiral Issue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scroll Issue</td>
<td>1 essay</td>
<td></td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medallion Issue</td>
<td>1 essay + 2 proofs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Front Face Issue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Profile Issue</td>
<td>3 proofs</td>
<td></td>
<td></td>
</tr>
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<td>Postage Revaluation Issue</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>
Narrow vs. Broad Scope

- You can choose to have a narrow or broad scope
  - Narrow: Denmark 5 øre Official Postal Cards 1888-1915
  - Broad: Denmark Postal Stationery 1865 - 1920
Narrow vs. Broad Scope

• The demand for completeness of the material shown is higher the more narrow scope you choose.

• For a narrow scope the exhibitor would aim for 100% completeness (Essays, proofs, varieties).

• Make sure the scope is not too wide for the number of frames allocated.
The Exhibit Structure: Broad Scope

- The plan shows Content, Period and Number of Pages
- The structure is chronological

<table>
<thead>
<tr>
<th>Content</th>
<th>Period</th>
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<tbody>
<tr>
<td>1. Envelopes: Queen Victoria (Frames 1-2)</td>
<td>1860-1865</td>
<td>5</td>
</tr>
<tr>
<td>Nestill Issue</td>
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</tr>
<tr>
<td>Domination Issue</td>
<td>1895</td>
<td>1</td>
</tr>
<tr>
<td>Patriot Queen Issue</td>
<td>1898</td>
<td>1</td>
</tr>
<tr>
<td>Widowed Queen Issue</td>
<td>1898-1903</td>
<td>2</td>
</tr>
<tr>
<td>Young Queen Issue</td>
<td>1899</td>
<td>2</td>
</tr>
<tr>
<td>Postage Revaluation Issue</td>
<td>1905</td>
<td>4</td>
</tr>
<tr>
<td>2. Envelopes: King Edward VII (Frame 2)</td>
<td>1905</td>
<td>4</td>
</tr>
<tr>
<td>King Edward VII Issue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Envelopes: King George V (Frames 2-3)</td>
<td>1916-1926</td>
<td>8</td>
</tr>
<tr>
<td>Embossed Issues</td>
<td>1923-1931</td>
<td>10</td>
</tr>
<tr>
<td>Oval typographed Issues</td>
<td>1931-32</td>
<td>4</td>
</tr>
<tr>
<td>Arch Issue</td>
<td>1933</td>
<td>4</td>
</tr>
<tr>
<td>Medallion Issue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Postcards: Queen Victoria (Frames 4-5)</td>
<td>1871-1879</td>
<td>8</td>
</tr>
<tr>
<td>Large Queen Issue</td>
<td>1882-1896</td>
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</tr>
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<td></td>
<td></td>
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<td>5. Postcards: King Edward VII (Frame 5)</td>
<td>1903</td>
<td>6</td>
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<td></td>
<td></td>
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<td>6. Postcards: King George V (Frames 5-8)</td>
<td>1912-1929</td>
<td>30</td>
</tr>
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<td>Admiral Issue</td>
<td>1929</td>
<td>4</td>
</tr>
<tr>
<td>Scroll Issue</td>
<td>1930-1933</td>
<td>8</td>
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<tr>
<td>Arch Issue</td>
<td>1933-1934</td>
<td>4</td>
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<tr>
<td>Medallion Issue</td>
<td>1935</td>
<td>3</td>
</tr>
<tr>
<td>Front Face Issue</td>
<td>1935-1936</td>
<td>4</td>
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</tbody>
</table>
The flow of the exhibit

1st and 2nd level of treatment
Level 1 Treatment

• Usually there is very little difference in how exhibitors treat level 1
  – The chapters (1.x to 5.x) are the different kinds of stationery
  – The subchapters (x.1 to x.4) are the different issues

• Usually few problems with level 1 treatment in postal stationery exhibits

• Some exhibits focus on the use: "The use of Canadian postal cards" without any description of the postal stationery itself.
My Exhibit

Level 1 treatment in my exhibit:

- Type of postal stationery
- Issue
- Chronological
My Exhibit – Level 1 Structure

Level 1 treatment in my exhibit:

1. Types of postal stationery
2. Issues
3. Chronological

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Good Level 2 Treatment

- Essays of the issue
- Proofs of the issue
- Specimen of the issue
- Unused items in the different values in perfect mint condition
- The varieties of the issue with illustrations
- Used items showing the intended usage of the issue (but only one of each value)
- Special usages (express, registered, uprated to foreign destinations etc) but only one of each
Let’s have a look at the treatment at level 2 – we are zooming in on one of the sub-chapters: 1.4
My Exhibit – Level 2 Structure

Level 2 treatment for each issue:

• Introduction to the issue
• Essays
• Proofs
• Specimens
• Mint – different values and varieties
• Usage
Level 2 Treatment: 1860 Envelopes – the ‘Nesbitt Issue’

Level 2 treatment on first half of frame 1
How not to do!
Problems on Level 2

Problem 1: No treatment on level 2

- Sometimes the items shown on level 2 seem to be the items that the exhibitor has rather than a selection of items that shows the varieties and usage. It is important to choose what kind of treatment you want to have on level 2 – and then stick to this all way through the exhibit.
Problems on Level 2

Problem 2:
Main (or only) focus on usage

- Some exhibits only (or almost only) focus on the usage of the stationery. But a postal stationery exhibit must primarily tell the story on the postal stationery itself.
Problems on Level 2

Problem 3:  
More than one of the same item

- If you show more than one copy of an item it is duplication - even if the items are postmarked in different cities or sent to different countries (with the same rate)
Describe the Treatment

• No matter what treatment on level 1 and level 2 you choose, I suggest that you describe your choice of treatment on the introduction page
• This will help the judges – and viewers – understand your exhibit
Secondary Introduction

Pages

• Every issue has its own brief introduction.

DIAMOND JUBILEE ISSUE

On 19 June 1897 a postcard was issued for the Diamond Jubilee of Queen Victoria, typographed by the American Banknote Co (ABN) which won the contract to print Canadian postcards from 1897. Stamp designed by Lyndwood Pereira of the Department of the Interior and F Brownell based on portraits by Chalon (1837) and Von Angeli (1886).

ABN appears to have based the headings of the card on this National Bank Note Co (New York) Essay. The National Bank Note Co (NBN) was taken over by ABN in 1878.

The stamp was designed by Douglas Romildson and Alfred Jones and used for a series of NBN adhesive stamp essays in about 1868.

Canada Post Card

The address to be written on this side.
Secondary Introduction Pages

- Secondary introduction for Particular Issues

- In the case of a complicated issue or long-lasting issue its own secondary introduction page.

GEORGE V ENVELOPES

The George V envelopes were produced by two printers:
- The Department of Public Printing and Stationery (PPS)
  - The Dominion Envelope and Carton Ltd

The Department of Public Printing and Stationery printed most of the envelopes sold over the post office counter as well as some printed to private order envelopes. The Dominion Envelope and Carton Ltd produced printed to private order envelopes as well as one regular post office (the 1923 typographed issue).

Dies used by PPS:
- the embossed dies: used almost entirely for regular post office issues 1916-31
- the ‘lined hair’ George V oval die: used for printed to private order issues from 1923 until 1931 and the regular post office issues of 1930-31
- the arch die (flat plate): used for regular post office issues and printed to private order issues 1931-32
- the medalion die (flat plate): used for regular post office issues and printed to private order issues 1933 until replaced by George VI dies.

Dies used by Dominion Envelope and Carton Ltd
- the typographed George V oval die: used extensively for printed to private order envelopes 1923-31 and the regular post office issue of 1923
  - the arch die (rotary press): used only for printed to private order envelopes from 1932
  - the medalion die (rotary press): used only for printed to private order envelopes from 1933

The flat plate and rotary press issues can be distinguished by the dimensions of the impressed stamps.
Postal History Descriptions

As a postal stationery exhibit the treatment is focused primarily on the postal stationery itself and secondly on the postal history (and occasionally other) aspects.
Using headings to support the understanding of the exhibit flow
What kind of headings?

• What kind of headings will I need?
  – Do I need two, three or four levels of headings?
  • Example:
    – Level 1: 2 cent
    – Level 2: 1872 or 1876 issue
    – Level 3: 23 mm or 26 mm
    – Level 4: Varieties, usages etc
The Headings

Issue Heading

Value and purpose heading

Following the accession of King Edward VII, a new design depicting the King was issued during 1903. The impressed stamp was designed by the Prince of Wales and J Tilleard based on a photograph taken by Downey of London. As for the Maple Leaf issue, this issue comprised four types of cards: a 1c domestic rate card, a 2c UPU card, a 1c red card with no heading for use by advertisers and a 1c+1c reply card.

These cards were used until replaced by the 'Admiral' issue in 1912. Production 22-25 million cards per annum. Relief die proof produced by American Bank Note Co Ottawa of design used to produce stationery, numbered C-171 ('C' crossed out and replaced by 'F'). Design used for postcards and 1c postal bands.
Consistency: Plan & headings

EDWARD VII POSTCARDS
Following the accession of King Edward VII, a new design depicting the King was issued during 1903. The impressed stamp was designed by the Prince of Wales and S. Tilleard based on a photograph taken by Downey of London. As for the Maple Leaf issue, this issue comprised four types of cards: a 1c domestic rate card, a 2c UPU card, a 1c red card with no heading for use by advertisers and a 1c+1c reply card.
Selecting items and avoiding duplication
Selecting Items

• The content must reflect the title, purpose, scope and plan
  – Each and every item must contribute to the story – otherwise it should not be there

• You must have the items in order to tell the story!
  – So how complete is your exhibit? Describe it in the introduction page or synopsis page
Selecting Items

• Stick to the story
• In general, the common items of an issue may be represented by a token showing, while the better material of the same issue should be shown in depth
Duplication

• Do not show the same item with different random postmarks (we see that a lot)
• Do not show numerous copies of the same rare variety (we see that too)
The exhibit balance and the beginning & ending
Balance

- A natural balance between the different postal stationery types
- Bad balance:
  - 5½ frames envelopes
  - 1½ frame postal cards
  - ½ frame letter cards
  - ½ frame wrappers
The Balance in My Exhibit
The Beginning and Ending

• What is the natural beginning?
  – Essay of the first issue

• What is the natural end?
  – Last day of issue (usage the day before the next issue)
  – Last possible usage
My Page 2

- Essays prepared by George F Nesbitt & Co for stamped envelopes for Canada
• Unusual usage of the last issue of Postcards:

George V ‘Profile’ issue with a private pre-cancel
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• Judging Postal Stationery Exhibits
  – The Judging Criteria
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Describing items – so descriptions support the treatment
Description of Items

As mentioned earlier a postal stationery exhibit should be treated with focus primarily on the postal stationery itself and secondly with the postal history aspects.
Description of Items

1. The postal stationery itself (value, type, die, size, variety, perforation, purpose of issue etc).
2. Printer, printing process, quantities issued and related information.
3. Postal history information including rate description (with start and end date of rate), destination, date sent etc
4. If relevant: Rarity description (Bold)
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The Introductory Page
The Introductory Page

• The most important single page of the exhibit
• Sets the stage for the jurors evaluation
• Must be informative but not too crowded
• Must accurately reflect what is in the exhibit
The Introductory Page

- A clear heading: The title (and perhaps a subtitle)
- The purpose and scope of the exhibit
- The structure of the exhibit
- A plan of the exhibit
- Literature used
The Introductory Page

1. Title

2. The Purpose and Scope

3. Exhibit Plan (including background

4. Rarity Statements

5. References, Personal Study and Research
Converting to Eight Frames

- What do I show in Five Frames to achieve a Large Vermeil Qualification?
- Do I have enough material to move from 5 to 8 frames?
  - without excessive padding?
  - by extending the scope?
- Will the 8 frame exhibit maintain or exceed the LV award?
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• Postal Stationery Exhibits
  – The Exhibit Purpose and Scope
  – Treatment and the flow of the Exhibit
  – Description of Material
• Judging Postal Stationery Exhibits
  – The Judging Criteria
  – Providing Feedback
The Judging Criteria

• Treatment (20) and philatelic importance (10) 30 points

• Philatelic and related knowledge, personal study and research 35 points

• Condition (10) and rarity (20) 30 points

• Presentation: 5 points
Treatment (20 points)

• Title page has clear purpose, scope and plan
• The content reflects the title, purpose, scope and plan
• A logical flow in the exhibit
• The headings of each page support the understanding of the treatment
• No duplicated material
• Good balance between the different parts of the exhibit
• Natural start and ending point of the exhibit
• Treatment of primarily the postal stationery - secondly the use, rates and additional franking
Philatelic Importance (10 points)

• How difficult is the selected area?
• What is the significance of the selected area compared to the national philately of the country?
• What is the significance of the selected area compared to world philately?
• What is the significance of the shown material compared to the selected area?
Knowledge, Personal Study and Research (35 points)

- Correct description of the postal stationery type
- Use of literature within the area
- Earliest recorded use & numbers printed
- Watermarks, perforations, paper etc described
- Description of printings and varieties
- Research (lack of research in areas previously well-described is ok)
- The choice of items reflects knowledge
- Correct descriptions of rates and usage
- The ”not-obvious” is described
Exhibits which are not Postal Stationery?

• Exhibits should not be judged as postal stationery if they are primarily about non-postal stationery topics.

• If an exhibit is judged in the postal stationery class once, it is difficult to reject it at a later exhibition

• Please consider if an exhibit really is a postal stationery exhibit
Condition (10 points)

• The postal stationery is in the best possible condition
• Ordinary material without defects
• ”Difficult” items in the best possible condition
• Clear postmarks

Evaluate the condition of the items as if they were stamps:

• No tears, No missing corners, No bends, No stains, No missing perforations
Rarity (20 points)

- Are the best items (postal stationery types) within the area in this exhibit?
- Essays and proofs, approved and rejected
- Used at intended rate and with additional franking (express, registered etc)
- How difficult are the items to find?
- How easy will it be to duplicate the exhibit?
- Is there philatelically produced material in the exhibit?
Rarity

Used message and reply cards with the reply half still attached are generally scarce, either used internally or abroad.
Presentation (5 points)

• Good balance in the frames and in the individual pages
• Good use of the page
• Sufficient write up
• Not too much text or ’white space’
• Illustrations do not dominate the philatelic items
• Overall impression: Neat and clean layout
• Variation in mounting is preferred
Variation in Mounting

It is easy to make variations in the layout
Mounting Large Items

Mounting large items can be a challenge. Registration envelopes, wrappers and other forms can be found in many oversize formats.

(Size K envelope)
Regulations

• Both exhibitors and jurors should read the regulations and guidelines
• In 2013 the postal stationery guidelines were updated.
Agenda

• Planning to Exhibit
• Postal Stationery Exhibits
  – The Exhibit Purpose and Scope
  – Treatment and the flow of the Exhibit
  – Description of Material
• Judging Postal Stationery Exhibits
  – The Judging Criteria
  – Providing Feedback
Feedback to Exhibitors

• Why is it important for us to give good feedback?
  – *Exhibitors have worked hard on developing their exhibit, acquired new material and they are expecting a fair judgement (preferably a high medal) and a good dialogue with the jurors in order to get concrete directions on how to develop the exhibit further.*

• “What can I do to improve my exhibit”.
  – looking in their papers, and nobody wanted to start the dialogue. And when they finally started saying something, it was a on detail like the mounting of a large size item or too much text on one page. Nothing that would explain to the exhibitor how he could get from vermeil to gold.
Feedback to Exhibitors

Providing Feedback

• Be well prepared to give exhibitors quality feedback.

• When judging write down points also note key messages to the exhibitor – for each of the judging criteria, that are exceptionally good or bad. And on areas for improvement.

• Important to prepare feedback on the things the exhibitor is doing really well!
Feedback to Exhibitors

• After points have been done, the dialogue should be about “what do we recommend the exhibitor”.

• Much easier to remember this just after the exhibit has been judged

• Allocate a team member to take the lead in the feedback to the exhibitor. Each member gets the lead feedback on some exhibits – including the apprentices.
Feedback to Exhibitors

• Start with “Congratulations” – when the exhibitor has done a good job, & received a good medal.

• Provide the break down scores and an overview of which judging criteria the exhibit is doing well in, and which judging criteria the exhibit can improve in. Start by talking about something really good in the exhibit – it can be the material, the presentation, the treatment etc.

• Your recommendations to the exhibitor to change/develop. focus on assisting the exhibitor improve their exhibit.
Feedback to Exhibitors

• Remember not to talk about the exhibitor, but the exhibit. “You are not good at making a nice page layout” is a personal confrontation. “The exhibit would benefit from a better page layout” is objective analysis.

• The team leader has a special role in ensuring good feedback to the exhibitors.

• The exhibitors deserve it!
POSTAL STATIONERY

OF

ST PIERRE AND MIQUELON

This exhibit covers the postal stationery issues of St Pierre and Miquelon until 1920. During this period St Pierre et Miquelon followed the usual pattern of postal stationery issues of French colonies issuing postcards, lettercards and envelopes with stamp designs based on the standard French colonial designs.

Prior to 1892, French Colonial General Issues were available in the Colony. The first distinctive issues were Commerce postcards and lettercards of the French Colonies overprinted 'SPM' in 1892. These were followed in the same year by postcards, lettercards and envelopes with Peace and Commerce stamps inscribed St Pierre et Miquelon.

All issues were produced by the State Printing Works in France. The 1898 - 1900 issues follow the usual French practice of having a printing date printed in either the lower left hand corner of a postcard or lettercard or under the flap of an envelope. The date has three digits, the first is the last digit of the year while the second and third digits give the number of the week. For example 046 is the 46th week of a year ending in 0 (eg 1890).

FRENCH COLONIES GENERAL ISSUES

French colonial general postal stationery of the 1885 'Commerce' design prepared by A. Dubois were sold at the St Pierre and Miquelon post office prior to 1892.
Literature

General Catalogues:
– Michel. Western and Eastern Europe catalogs

Specialized literature exists for many countries.

See list of literature at:
www.postalstationery.org
Postal Stationery Societies Around the World

- The Postal Stationery Society (UK)
- United Postal Stationery Society (US)
- Berliner Ganzsachen Sammler Verein
- l’Association des Collectionneurs d’Entiers Postaux
- Postal Stationery Society of Australia
- Schweizerischer Ganzsachen Sammler Verein

See the complete list at:
www.postalstationery.org
Websites
Postal Stationery Societies

Australia:  www.postalstationeryaustralia.com
Spain:     www.enterospostales.es
US:        www.upss.org
UK:        www.postalstationery.org.uk
PS Commission:  www.postalstationery.org

See more links to postal stationery websites at:
www.postalstationery.org
Questions?