

FEDERATION INTERNATIONALE DE PHILATELIE

POSTAL STATIONERY

DOES THE JUDGE LIKE MY EXHIBIT?

WHY NOT?

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Recommended pre-reading : Special Regulations for the Evaluation of Postal Stationery Exhibits. Website www.postalstationery.org

Before we start to discuss the exhibiting of Postal Stationery we should first have a look at two important aspects that pertain to the judging of all exhibits. It will help us to understand better what the judge is looking for – so we will start with the responsibilities and assessments of judges.

1. Judges Responsibilities

- 1. To know and understand the Regulations.**
- 2. To apply the Regulations correctly and fairly**
- 3. To know the limits of their competence**
- 4. To consult where necessary**
- 5. To explain clearly and sensitively the basis of the award made.**

2. Judges Assessments

- 1. Must relate to the type of exhibition or competition**
- 2. Must depend on defined criteria**
- 3. Are personal interpretation of the criteria**
- 4. Unfortunately will not please everyone**

We now move to the rules for judging Postal Stationery Exhibits

3. Judging of Postal Stationery Exhibits

Postal Stationery will be judged by approved specialists in the field and in accordance with Grex Section V Articles 3.1 - 4.7 - ref Grev. Article 5.1 using the following criteria:

1. Treatment (20) and philatelic importance (10)	30
2. Philatelic and related knowledge, personal study and research	35
3. Condition (10) and Rarity (20)	30
4. Presentation	5
Total	100

And we now examine each of the above criteria step by step; the notes for exhibitors are in italics.

4. Presentation (5 marks)

The write up must be clear, concise and relevant to the material shown and to the subject chosen for the exhibit.

The method of presentation should show the material to the best effect and in a balanced way.

With entires it is important to avoid unduly uniform arrangements.

Judges will always look for blank spaces (too much of the exhibit page unused) and whilst acknowledging the somewhat boring nature of a postal stationery exhibit (or postal history for that matter) the exhibitor should not be unduly penalised for a too uniform arrangement.

Unusual innovative arrangements, however, will be rewarded. Overlapping of used pieces should be avoided unless the exhibitor is attempting to show die or printing differences or the like. Of course the use of archival pieces such as die proofs will always provide for a less boring uniform display.

We know that presentation carries only 5 marks yet from a judges point of view a neatly laid out exhibit probably influences the judge subconsciously and care must be taken to ensure that a very good or a very poor presentation does not unduly affect the marks for other criteria.

5. Condition (10 marks)

Whilst items should be in the best possible condition, it is important to remember the actual condition obtainable will vary from country to country and from period to period.

The jury should note the presence of exceptionally fine material in relation to that normally available, especially in the case of the scarcer items.

Postal cards with rounded corners or creases and envelopes roughly opened will be taken into account when assessing condition.

Used aerogrammes are a good yardstick as to condition as are large size registered envelopes. Of course rust or mildew and age stains will be penalised. Added adhesives, which significantly alter the face value of the item, will be carefully assessed to see they are clearly tied.

Punched holes on any item but an absolute rarity would normally attract lesser marks.

6. Rarity (20 marks)

Rarity is difficult to define in absolute terms and has to be assessed relative to the class of material. Thus, in terms of numbers available, many postal stationery items would be considered rare to extremely rare when compared to adhesive stamps.

The jury should take into account of:

- i. Does the subject area chosen include very rare material?
- ii. Are all the accepted rarities in the chosen subject present?

Marks will also be given where unusual usage or additional franking turns a fairly ordinary piece into one that is rarely encountered. Some rare postmarks or postal markings may also contribute to higher marks especially if the usage of the material is affected..

The presence of archival material will be taken into account when assessing an exhibit.

7. Philatelic Importance (10 marks)

The “Philatelic Importance” of an exhibit is determined by both the significance of the actual exhibit in relation to the subject chosen and the overall significance of that subject to the field of postal stationery in general. In addition the importance to philately in general may be taken into account.

Judges will be careful in assessing the importance of an exhibit where there is not a logical beginning or explanation as to the scope of the exhibit.

They should look for parts of a country exhibit omitted for no good reason. Russia without its early envelopes (the most important part) is a typical example which is being shown at FIP exhibitions.

Judges will not be swayed by the presence of a host of Specimen material often seen in British Colonial exhibits - the used examples of these issues are often far more important.

One question one can always ask oneself is - what has this country contributed towards the development of postal stationery?

8. Treatment of the Subject (20 marks)

Degree of advancement, originality, completeness of the exhibit: Does the exhibit show the greatest degree of advancement in terms of the material exhibited?

Is the approach orthodox, or has an unusual or original interpretation been used?

How complete is the treatment of the subject chosen? Has the subject been chosen to enable a properly balanced exhibit to be shown in the space available?

Does the material exhibited properly correspond with the title and description of the exhibit?

Is there a story told or is there a thread connecting each exhibit sheet?

The rule to be applied can be summarised in three words: Completeness, Correctness and Development.

Is the exhibit complete in terms of its title and intention?

Are the writings correct?

Has the exhibitor connected all the exhibit pages together to provide the development needed to tell a story from the beginning to the end?

Is there too much emphasis on one facet of the exhibit so as to make it unbalanced?

9. Philatelic and Related Knowledge, Personal Study and Research (35 marks)

The exhibit should demonstrate a full and accurate appreciation of the subject chosen, and a detailed study of existing information.

The jury should take due account of the personal study and any research carried out by the exhibitor. (ref. GREV. Article 4.5).

Judges will look for the write up under or next to each item to determine the depth of the extent of the philatelic study the exhibitor has undertaken.

Added adhesives should be fully explained and postal markings which affect the franking amount should also be explained. e.g. via Panama, A/R, Tax markings etc.

Long term collectors usually score well under the personal study aspect but they still must demonstrate their knowledge in their write up.

Research will be self evident to a judge, however location of minor dots and spots, however well explained and still whilst strictly research generally will not be rewarded unless the research leads into a discovery of a hitherto unknown printing or the like. Studies of minor flaws should not dominate an exhibit.

If there is no justification for the inclusion of minor differences in the same printing run then this material is best omitted as it is unlikely that an exhibit would do well with an overemphasis in this respect
