

The new 7th edition of Manual of Philatelic Judging and Exhibiting and its implications to Judges and Exhibitors

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I. Purpose of the Session

- A. Awareness and basic familiarity with most recent edition of APS Manual
- B. Importance for Exhibitors, Judges and Show Committees

II. The Seventh Edition of the APS Manual

- *Adopted by APS on August 5, 2016*
 - A. Location - APS Website - 65 pages
 - B. Effective Date in the United States - **January 1, 2017**



II. The Seventh Edition of the APS Manual

- *Adoption By the RPSC on August 19, 2016*
 - A. Effective as of January 1, 2017 - no impact on 2016 shows (Novapex/Canpex)
 - B. French or English Language Exhibits will be Permitted
 - C. Need for Judging Seminars to Become Familiar with Rule Changes
 - D. RPSC Input into APS Manual- David Piercey

III. Executive Summary

A. Large and regular gold, vermeil and silver medal levels.

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

Comparison of Old and New Medal Categories and Point Range

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

Changes to Youth UEEF

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.



III. Executive Summary (cont.)

B. Changes to exhibiting classes

1. more types (e.g. Topical, experimental)
2. broader categories (postal history)

C. Lumping of exhibiting divisions into **one General Class of exhibit types (only 3 classes - general, one frame and youth)**

Comparison of Old and New Exhibits by Class/Categories


Old Classes	Old Divisions	Old Exhibit Categories	New Classes	New Exhibit Categories
General Class	Postal Division	Traditional Postal History Aerophilately Astrophilately Postal Stationery First Day Cover Exhibits in Postal Division	General Class	Traditional Postal History Aerophilately Astrophilately Postal Stationery First Day Cover Revenue
	Revenue Division	Traditional Revenue Fiscal History		
	Illustrated Mail Division	Cacheted First Day Covers Advertising, Patriotic and Event Cover Maximaphily		Advertising, Patriotic and Event Cover Maximaphily
	Display Division			Display
	Cinderella Division			Cinderella
	Thematic Division			Thematic
Picture Postcard Class				Picture Postcards Topical Experimental
One Frame Class			One Frame Class	
Youth Class			Youth Class	
Literature Class				



III. Executive Summary (cont.)

- D. **No overall changes to the judging criteria** (title page, treatment, importance, knowledge, personal study and research, rarity, condition, presentation)
- E. Concept of "**fit**" introduced for **1 Frame exhibits**
- F. **Points** - no difference in Canada, though an exhibitor will receive breakdown of score for each of the judging criteria on the EEF (exhibitor evaluation form)

Comparison of Old and New UEEFs

 **Exhibitor Feedback Form**

Show: Royal* 2016 * Royale Kitchener-Waterloo ON August 19 -21, 2016

Exhibit Title _____ Frame Nos. _____

Division/Class _____

Treatment	Weighting
<i>Title/Title Page:</i> Appropriate story title, scope, limitations, fit (part of treatment)	---
<i>Treatment:</i> Coverage, development, clarity, balance, relevance, subject completeness	(20%)
<i>Significance:</i> Subject and philatelic importance, philatelic completeness	(10%)

Knowledge, Study, and Research	Weighting
<i>Philatelic and Subject Knowledge:</i> Selection and application, correctness, brevity	(25%)
<i>Personal Study and Research:</i> Analysis and evaluation, original research	(10%)

Rarity and Condition	Weighting
<i>Rarity:</i> Challenge factor of material/topic, difficulty of acquisition, presence of rare material	(20%)
<i>Condition:</i> Physical condition and appearance in light of quality obtainable	(10%)

Presentation	Weighting
<i>Presentation:</i> General layout, neatness, important material identified	(5%)

Comments and Recommendations (use reverse as necessary) _____

Total % Awarded: _____

Medal _____ Evaluation Judge _____ Chief Judge _____ (reviewed)

Judge's e-mail _____

Special Awards _____

[Gold: 85% or greater; Vermeil: 75-84%; Silver 65-74 %; Silver-Bronze: 60-64%; Bronze: 55-59%; Cert: <55%]

maximum 20 pts. _____
 maximum 10 pts. _____

maximum 25 pts *
 maximum 10 pts *
 al _____

maximum 20 pts. _____
 maximum 10 pts. _____



III. Executive Summary (cont.)

G. Greater clarity about **exhibiting criteria**

1. Title, treatment, importance, knowledge, research, rarity, condition, presentation
2. What is excellent or poor?

Additions to Distinguish Poor or Excellent Features

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.



III. Executive Summary (cont.)

H. Important pages for exhibitors to read

1. Appendix 1 - *Responsibilities of the Exhibitor* (pages 6-8, 17-23, 32-33)
2. Appendix 2 - *What judges expect to see in certain types of exhibits - guidelines for exhibit development* (pp.34 - 50)

I. Important pages for judges to read in addition to those for exhibitor

1. Appendix 3 - administration, roles, ethics and responsibilities of judges, including the chief judge
2. Using EEF and Point Scoring (pp.25-29)



III. Executive Summary (cont.)

- J. **Show Committees** will have a separate manual found on APS website.
- K. Judging in Canada and the **APS-RPSC reciprocity** agreement discussed.
 - 1. if you qualify as a judge in Canada, you can judge anywhere in the US or Canada at National or Regional shows with appropriate approval.
- L. **Exhibiting or Judging at Regional/Local Shows**
 - 1. use of the APS Manual (and the judging criteria) is encouraged and recommended whenever possible.

IV. General Comments – What Exhibitors need to Know?

A. Principles of the Manual:

1. state purpose;
2. treat accordingly;
3. achieve goal.

B. An exhibit is a form of communication. *Clarity is important.*

IV. General Comments –

What Exhibitors need to Know? (cont.)

- C. A clear statement of purpose, a clear outline of subject of the exhibit and its scope.
- D. Clear description of items in the exhibit.
- E. Be brief, clear and succinct with accompanying text.
- F. Select suitable and highest available quality material to help continuity and understanding of exhibit focus.

IV. What Exhibitors need to Know? (cont.)

- G. Best communication - material fully consistent with chosen focus.
- H. Use widest range of relevant philatelic material and if appropriate non-philatelic.
- I. "Relevant" material depends on exhibit type.
- J. Careful selection and Ordering of the material are key success factors.

IV. What Exhibitors need to Know? (cont.).

- K. Material must fit in the frames.
- L. A copy of the complete title page (with the images of elements used) must be provided at least 30 days before show. Revisions ok up to 30 days before show(date revisions).
- M. A synopsis of exhibit is highly recommended and in most cases will be mandatory.



V. Exhibit Title Page

A. Sets direction and organization of exhibit

B. States purpose, scope and plan



V. Exhibit Title Page

C. Excellent title page: concisely and accurately describes content and scope of exhibit subject.

1. The statement of purpose clearly defines the subject and goal of the exhibit.
2. Statement of scope clearly states what portion of subject/time period exhibit will show and chosen boundaries are logical



V. Exhibit Title Page

D. Poor title page: is not related or poorly related to concepts of exhibit.

1. It lacks a statement of purpose and a statement of scope.
2. The scope may be inappropriate for the subject or defined to avoid an important part of the subject

V. Exhibit Title Page (cont.)

E. Optional info:

1. Brief introduction to the subject and/or brief historical context (usually following Purpose and Scope).
2. 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.
3. Methods the exhibitor will use to draw attention to special or expertized items and personal research.

VI. Synopsis

- A. A synopsis is highly recommended.
- B. Opportunity to explain aspects of the exhibitor's intentions that generally are not written on the title page.



VI. Synopsis (cont.)

- c. A Synopsis contains the following:
 1. original and secondary research,
 2. an appreciation of the effort put forth in building the exhibit,
 3. the importance and explanation of key points, both present and absent, and
 4. other background information.



VI. Synopsis (cont.)

D. Guidelines for an Effective Synopsis:

1. Use the same title and subtitle as on the title page, and date the page and label it as the “synopsis.”
2. 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.
3. 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 UEEF, by addressing the basic judging criteria.



VI. Synopsis (cont.)

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.*
5. 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.



VI. Synopsis (cont.)

- 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.



VI. Synopsis (cont.)

- 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.

VII. A Brief Overview of the Criteria for Evaluation

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

1. Treatment and importance (30%)
2. Philatelic and related knowledge, personal study and research (35%)
3. Condition and rarity of material exhibited (30%)
4. Presentation (5%)

VIII. Treatment

A. “Treatment” requires:

1. an evaluation of the subject scope and limits;
2. the development of the subject;
3. the clarity and ease of understanding; and
4. the balance and completeness of coverage of the subject to achieve the stated purpose of your exhibit.

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. E.g. 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.

IX. Importance

A. Philatelic Importance

1. "Importance" requires an evaluation of the importance to the development of the postal system, importance to the region, the philatelic significance of the subject in terms of its scope, and the philatelic interest of the exhibit, which together may be known as "**Philatelic Importance.**"



IX. Importance (cont.)

B. Exhibit Importance

1. For non-philatelic subjects, importance is a measure of the challenge of the exhibit and the importance of that exhibit to all others of similar type, which may be known as “**Exhibit Importance.**”

IX. Importance (cont.)

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



X. Knowledge

- A. **Knowledge** is the degree of knowledge you express by the items you have chosen for display and their related description (knowing what is required to develop the subject);



X. Knowledge (cont.)

- B. **Personal study** is the proper analysis of the items chosen for display;
- C. **Research** is the presentation of material that illustrates new facts and theories that the exhibitor has brought to light.

X. Knowledge (cont.)

Aspects	Poor Philatelic Knowledge	Excellent philatelic knowledge
Selection	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).	exhibitor fails to document items in the exhibit that are important to the exhibit's subject.	exhibitor has explained everything necessary to develop the exhibit subject in a continuous narrative according to the exhibit plan.
Correctness (of philatelic knowledge).	exhibitor misidentified items and/or there are multiple errors of fact.	All factual statements are correct.
Quality (of philatelic knowledge).	text wanders or lacks focus on the exhibit subject, the meaning of the text is unclear and/or the text is extremely verbose.	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

X. Knowledge (cont.)

D. Personal Study and Research

Aspects	Poor Study and Research	Excellent Study and Research
Analysis	exhibitor describes items in the exhibit without any analysis of their significance to the exhibit.	exhibitor's analysis of items demonstrates knowledge of their significance to the exhibit.
Conclusions	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	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.



XI. Condition and Rarity

- A. 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.



XI. Condition and Rarity (cont.)

- B. 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.

XI. Condition and Rarity (cont.)

C. Rarity: All Exhibits

1. Condition is the appearance of the items used in an exhibit.
2. 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



XI. Condition and Rarity (cont.)

3. 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:
4. Modern items should be in pristine condition, unless they have been subjected to extreme conditions such as re or wrecks.



XI. Condition and Rarity (cont.)

5. Wartime covers and postcards may show the effects of wartime environment, paper quality and handling
6. Fiscal and telegraph stamps on documents may be canceled by punched holes
7. Documents and ephemera from the late 19th century to World War II might be printed on high acid paper which turns brown with age

XI. Condition and Rarity (cont.)

A. Rarity: Excellent and Poor Content

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



XII. Presentation (cont.)

- A. “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.



XII. Presentation (cont.)

- B. Presentation is the overall visual appeal of an exhibit, taking into consideration each page, each frame and the exhibit as a whole.



XII. Presentation (cont.)

- C. Presentation is the least important criterion used in evaluating an exhibit, but it can have a profound effect if the poor presentation hinders a fair assessment of the exhibit's material in other criteria such as Treatment and Knowledge.

XII. Presentation (cont.)

D. Excellent and Poor Treatment

Aspects	Poor Presentation	Excellent Presentation
General layout.	page layout is identical page after page with little or no variation.	page and frame layout is balanced with eye appeal for the viewers.
Attractiveness (free from distractions).	exhibitor mounted items haphazardly and/ or crowded them, or they used several colors of paper in the exhibit.	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.	exhibitor chose font sizes and colors that are difficult to read, or used too many different fonts.	chosen font sizes and colors are appropriately legible for your exhibit.



XIII. One Frame Exhibits and “Fit” (cont.)

- A. 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.





XIII. One Frame Exhibits and “Fit” (cont.)

- B. The exhibit may use any of the material that is normally found in multi-frame exhibits. However, given the 16-page format, The exhibitor must pay special attention to using the space on exhibit pages to 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.



XIII. One Frame Exhibits and “Fit” (cont.)

- C. 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.



XIII. One Frame Exhibits and “Fit” (cont.)

- D. 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.



XIII. One Frame Exhibits and “Fit” (cont.)

- E. 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. Synoptics 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.

XIII. One Frame Exhibits and “Fit” (cont.)

F. Excellent and Poor Fit

Aspects	Poor Fit	Excellent Fit
Fit (the exhibit adequately covers the chosen focus in one frame).	exhibit lacks enough material to fill a single frame without padding. 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.	exhibit focus is definitively covered in a single frame.



XIII. One Frame Exhibits and “Fit”(cont.)

G. Additional Considerations

1. 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.



XIII. One Frame Exhibits and “Fit”(cont.)

2. 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.



XIII. One Frame Exhibits and “Fit”(cont.)

3. 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.
4. **A complete story needs to be told.**

XIV. Points , Scoring Aid, EEF

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 25	0-12	13-14	15	16	17-18	18-19	20	21-22	23-25
Research 10	0-5	6	6	7	7	8	8	8	9-10
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

XV. New Exhibit Types or Some Modifications of Note

- A. Topical Exhibits
- B. Experimental Exhibits
- C. Postal History

XV. New Exhibit Types or Some Modifications of Note (cont.)

A. Topical Exhibits

1. 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.

XV. New Exhibit Types or Some Modifications of Note (cont.)

2. 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.

XV. New Exhibit Types or Some Modifications of Note (cont.)

3. 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.

XV. New Exhibit Types or Some Modifications of Note (cont.)

4. 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 UEEF. As the exhibitor, you have the flexibility of using whatever focus you wish, as well as any logical organizational structure of your choosing.

XV. New Exhibit Types or Some Modifications of Note (cont.)

5. 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.

XV. New Exhibit Types or Some Modifications of Note (cont.)

6. For topical exhibits, and unlike the specific limitations of thematic exhibits, any philatelic item can be included.
7. 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.

XV. New Exhibit Types or Some Modifications of Note (cont.)

8. The degree of concordance and relationship of the items will also be an important consideration.
9. 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.

XV. New Exhibit Types or Some Modifications of Note (cont.)

10. The selection of more difficult and rare items would be desirable and rare material should be identified for the viewer.
11. The text should be brief yet sufficient to carry the organizational structure of the exhibit forward.
12. Presentation, as with any exhibit, should be neat and not distracting.



XV. New Exhibit Types or Some Modifications of Note (cont.)

B. Experimental Exhibits

1. This type is included both for experimental purposes and to accommodate exhibit types that cannot be categorized elsewhere.
2. 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.

XV. New Exhibit Types or Some Modifications of Note (cont.)

3. 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.
4. 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.

XV. New Exhibit Types or Some Modifications of Note (cont.)

5. An experimental exhibit will require a well-defined purpose and scope as well as a logical plan of organization. Take care to explain in the synopsis what you are attempting to accomplish and the challenges of putting the exhibit together.
6. In the 5th edition of this *Manual*, this type was called Special Studies.

C. Postal History

1. 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).



C. Postal History (cont.)

2. 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.



C. Postal History (cont.)

3. 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

C. Postal History (cont.)

4. **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.



C. Postal History (cont.)

5. **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.



C. Postal History (cont.)

6. **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.