

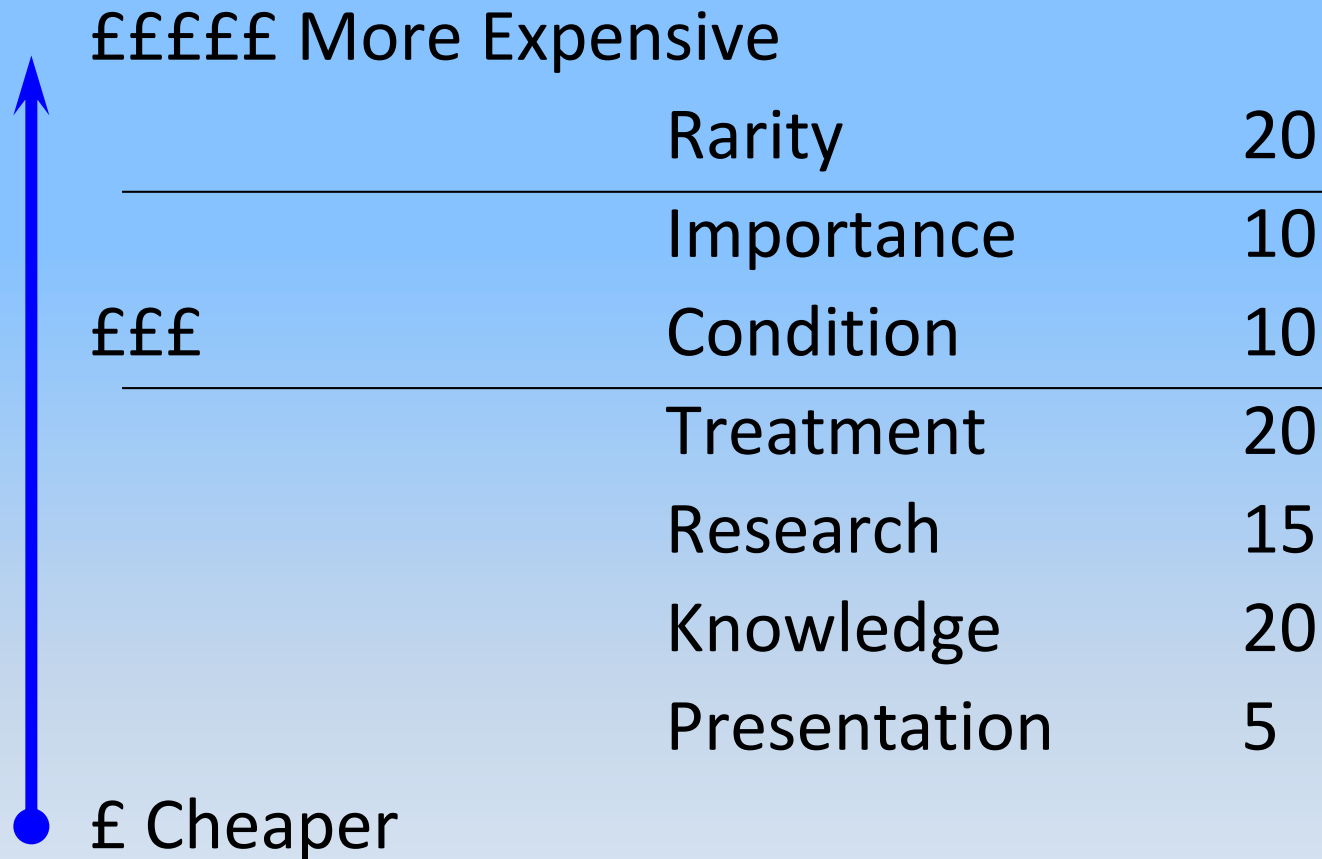
How to win a Gold Medal ...

Saturday 17th September

Association of British Philatelic Societies



Cheaper and More Expensive Points



Graphic from Jørgen Jørgensen



Where's the best place to learn about exhibiting?

Plagiarise
Plagiarise
Plagiarise

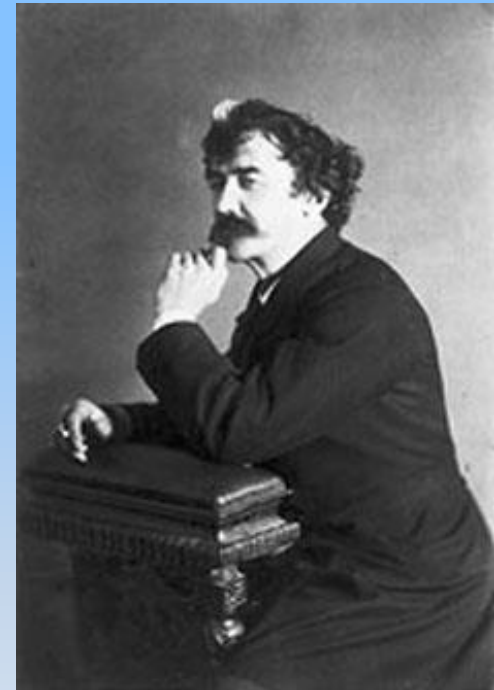


Oscar Wilde to James Whistler ...

"I wish I'd said that, James."

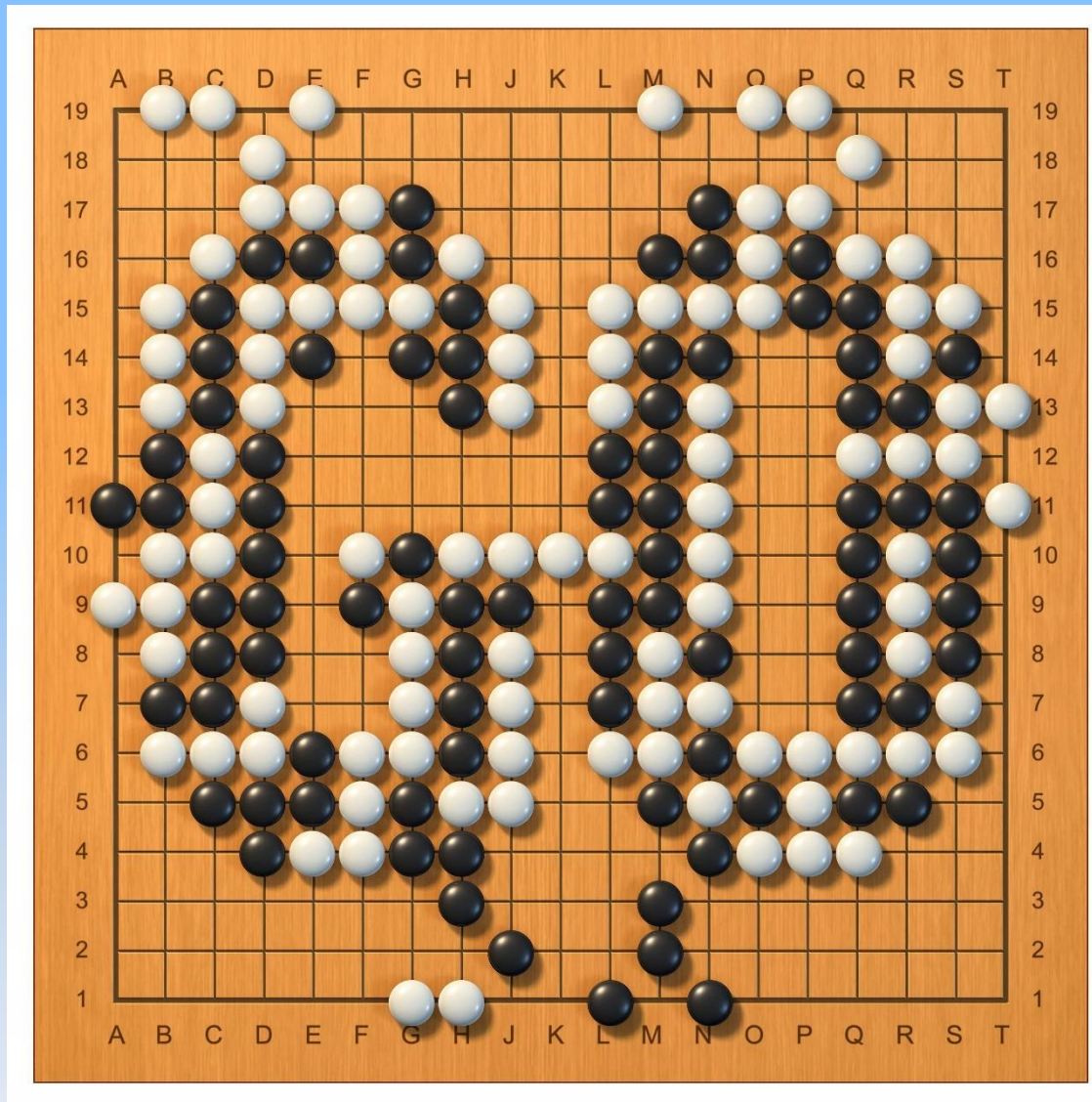
Whistler to
Wilde ...

"Don't worry, Oscar,
you will."

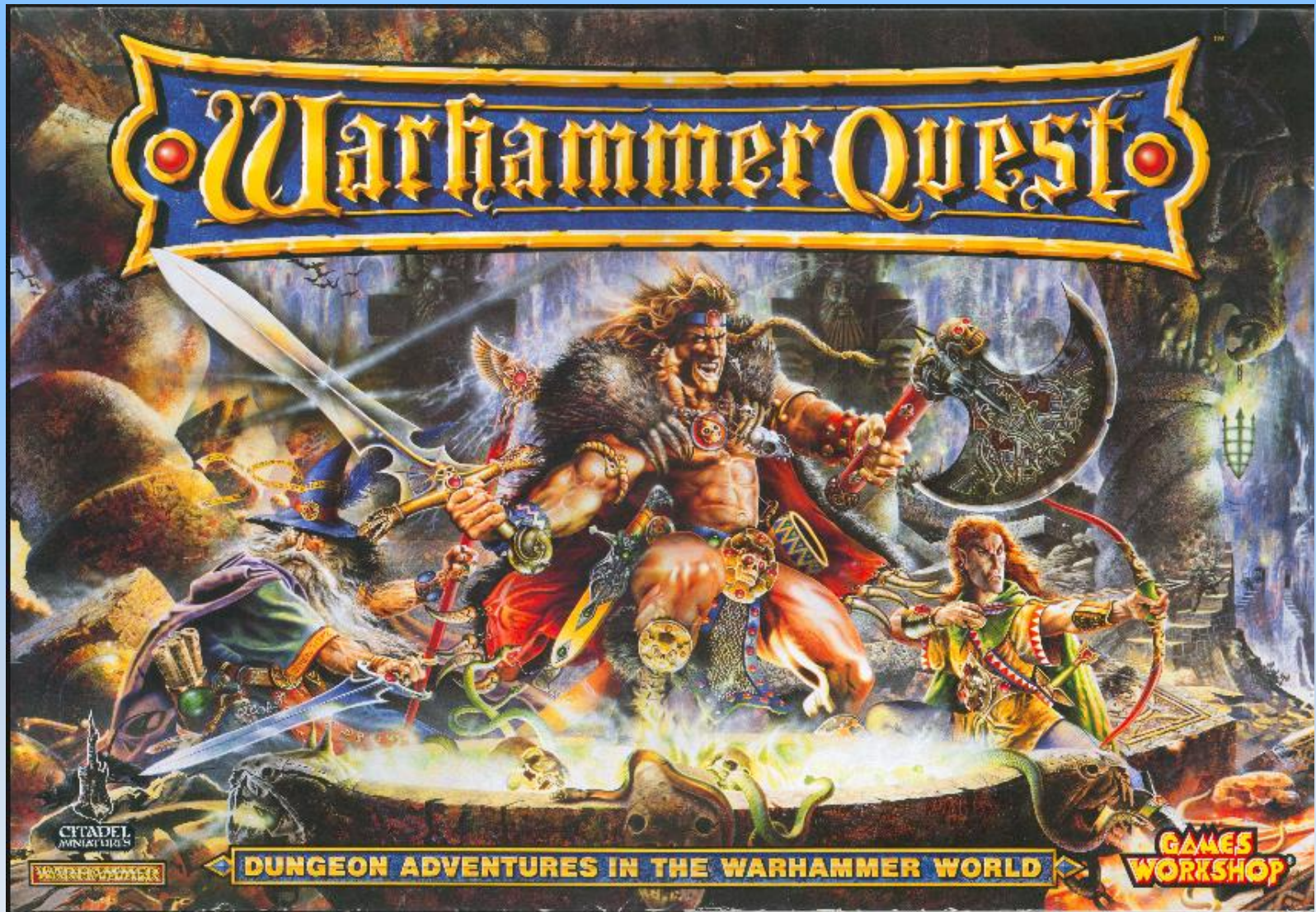


Of course I plagiarise. It's the privilege of the appreciative man.

Exhibiting is a game which combines research, the quest, artistry and luck.



Exhibiting is a game which combines research, the quest, artistry and luck.



Fashions in exhibiting change...

Styles and expectations change...



Exhibits from the 1970s don't cut it today...



You need to keep up with current trends

Like the law, judging is not an exact science ...



Nor is making an exhibit...

The 20 Point Battleground



An analysis of 1767 results of Postal History exhibits at FIP and FEPA levels between 1998 and 2009 shows a range of points between 63 and 98.

Removing the top and bottom 5% gives a difference of only 20 points

Postal History 1998 - 2009

Points	Count	
63	1	Bronze
64	1	
65	3	Silver Bronze
66	1	
67	2	
68	1	
70	12	Silver
71	9	
72	12	
73	16	
74	6	
75	39	Large Silver
76	20	
77	39	
78	58	
79	7	
80	110	Vermeil

81	58	
82	56	
83	99	
84	21	
85	194	Large Vermeil
86	136	
87	104	
88	150	
89	19	
90	199	Gold
91	78	
92	69	
93	81	
94	17	
95	81	Large Gold
96	40	
97	27	
98	1	

Postal History 1998 - 2009

Points	Count	
Remove bottom 66		
75	39	Large Silver
76	20	
77	39	
78	58	
79	7	
80	110	Vermeil

81	58	
82	56	
83	99	
84	21	
85	194	Large Vermeil
86	136	
87	104	
88	150	
89	19	
90	199	Gold
91	78	
92	69	
93	81	
94	17	
95	81	Large Gold
Remove top 68		

Postal History 1998 - 2009

Points	Count	
75	39	Large Silver
76	20	
77	39	
78	58	
79	7	
80	110	Vermeil
81	58	
82	56	
83	99	
84	21	

85	194	Large Vermeil
86	136	
87	104	
88	150	
89	19	
90	199	Gold
91	78	
92	69	
93	81	
94	17	
95	81	Large Gold

Over 90% of points awarded
are between 75 and 95

Every point has to be fought for

The gradations are very fine.

Small improvements can make a real difference.

Read the regulations and guidelines

They are very open and enabling

Special Regulations for the Evaluation of Postal History Exhibits at F.I.P. Exhibitions

Article 1: Competitive Exhibitions

In accordance with Article 1.4 of the General Regulations of the F.I.P. for the Evaluation of Competitive Exhibits at F.I.P. Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to Postal History. Also refer to Guidelines for judging a Postal History Exhibit.

Article 2: Competitive Exhibits

Postal History exhibits are classified into three categories:

- A. **Postal History** exhibits which include private mails. Such exhibits generally deal with postal aspects, services, functions and Postal Services.
- B. **Marcophily** (Postmarks) exhibits which include markings related to official, local postal items.
- C. **Historical, Social and Special Studies** exhibits which deal with Postal History in a broader sense and the interaction between Postal History and other fields (see examples in Article 3.2).

Besides these categories all Postal History exhibits are divided into periods.

- 1. Up to 1875 (pre GPU)
- 2. From 1875 – 1945
- 3. After 1945.

Each exhibit fits in to the period which it represents.

Guidelines for Judging a Postal History Exhibit

INTRODUCTORY REMARKS

These revised Guidelines will come in force for exhibitions after 1st January 2009.

1. Introduction

- 1.1 These Guidelines give practical advice on how to apply the GREV (1.1-1.4) and the SREV for Postal History exhibits approved by the 70th Congress at Bucharest, Romania.
- 1.2 The SREV for Postal History exhibits is the main framework for the general principles determining what each sub-class of Postal History exhibit should contain, what it should encompass and how it should be developed and presented. These Guidelines provide general guidance for the judging of such exhibits, and are also intended to guide collectors exhibiting in the Postal History class.
- 1.3 Where a dispute arises between the level of authority of the GREV, SREV for Postal History exhibits, and these Guidelines, the GREV has the highest order of authority, the SREV for Postal History exhibits the second order of authority and these Guidelines rate below all decisions made by the FIP Congress.

2. Scope of a Postal History Exhibit

- 2.1 A Postal History exhibit, by analysis of the philatelic objects within it, should show and explain the development or operation of one or more postal services; the practical application of postal rules and regulations, and the study and classification of the use of philatelic material and/or postal markings to illustrate the main subject of the exhibit. It applies to exhibits covering the start of organized postal services to those of the present day. Historical, Social and Special Studies exhibits show the interaction of the postal system with society, events, commerce or the historical geography of an area and the effect the postal system has on humanity and humanity on the postal system.



Introductory Page

There must be one.

It must have a sensible title.

It must relate to the exhibit.

Not just a history lesson.

Dates must have significance postally.

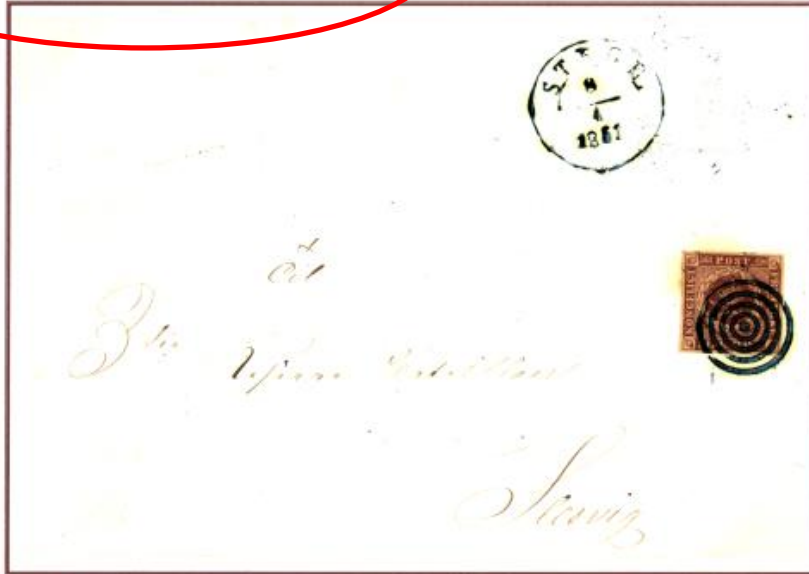
Some classes have specific requirements.

It is a statement of intent ...

And a reader's guide to the exhibit.

The first postage stamps in Slesvig
Schleswig-Holstein stamps used in
Rendsburg and the 4RBS.

☑ ☑ April letter to the City of Schleswig
☑ ☑ Antiqua I B.P.A. RENDSBURG & Schleswig-Holstein stamp



8th April 1851, Entire letter sent from Stege in Denmark to Slesvig, four days before this was permitted on 12th April 1851, with 4RBS Ferslew (Plate II, position 87) cancelled with four ring mute canceller and datestamped with cds Ant II STEGE. Ex Schmidt-Andersen. (E)

Posted on the first day of compulsory pen cancellation of stamps (Circular 11/1851), but not so cancelled.

2 Schilling was the fee for a letter of up to 1 loth (about 15.5 grammes in weight) for over five German miles (c.40 kilometres).



One of two 2 Schilling covers known from Rendsburg.

9th April 1851, Envelope with 2 Schilling Schleswig-Holstein (Mi2b) as a single franking addressed to Pinneberg in Holstein, and cancelled with barred 34 for Rendsburg. Datestamped with Danish Ant Ia double cds B. P. A. RENDSBURG, with manuscript *fr*o (franco). (E)

The heading in the plan is the same as

Pages	Frame 4
49-64	The first postage stamps in Slesvig: Schleswig-Holstein stamps used in Rendsburg. The 4RBS - Antiqua Date stamps and Mute Cancellers: First Day covers from Denmark and Slesvig

the heading on the page.

But I have gone through all of this before, and it's on the website.



Seminars and Events

The following Adobe Acrobat files are available for download:

- [Special Regulations for the Evaluation of Picture Postcards](#) (PDF 3.36MB)
- [Exhibiting Picture Postcards - Some Practical Hints](#) (PDF 2.58MB)
- [The Introductory Page](#) (PDF 294KB)
- [Presentation](#) (PDF 4.4MB)
- [Knowledge, Personal Study and Research](#) (PDF 1.7MB)
- [Judging and Exhibiting](#) (PDF 2.2MB)
- [Local Postal History](#) (PDF 4MB)
- [Revenues - Exhibiting and Judging](#) (PDF 1MB)
- [Postal History Class 2C](#) (PDF 2.15MB)
- [Title or Introductory Page](#) (PDF 2.29MB)
- [ABPS Judging Seminar Part One](#) (PDF 98KB)

http://www.abps.org.uk/Exhibiting/International_Philately/index.xalter

FIP Commissions & Associated Websites

Exhibitors will find it useful to keep up to date with the regulations of the FIP and the work of its commissions. This includes the regulations for exhibitions and evaluation of exhibits.

Commissions

View [contact details for FIP commissions](#).

The FIP Website

Check the [FIP Website](#) for General Regulations of the FIP for Exhibitions [GREX](#), General Regulations of the FIP for the Evaluation of Competitive Exhibits [GREV](#), and other information.

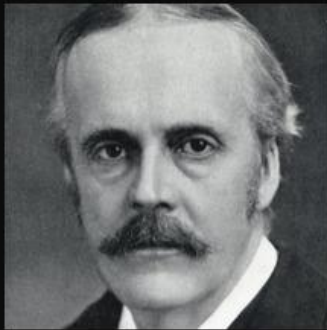
Special Regulations for individual classes

- [Aerophilately](#)
- [Astro-philately](#)
- [Literature](#)
- [Maximaphily](#)
- [Postal History](#)
- [Postal Stationery](#)
- [Revenue Philately](#)
- [Thematic Philately](#)
- [Traditional Philately](#)
- [Youth Philately](#)
- [Open Philately](#)
- [Picture Postcard Regulations](#)



Take advice

And then make up your own mind



I'd rather take advice from my
valet than from the
Conservative Party Conference

~ Arthur Balfour

**IF YOU NEED
SOMEBODY YOU
CAN TRUST, TRUST
YOURSELF.**

-BOB DYLAN-

... you have to be
confident about
your own exhibit

An exhibit must have ...

Clarity

Variety

A sense of direction

Unity

A beginning, a middle and an end

A thread linking the whole exhibit together

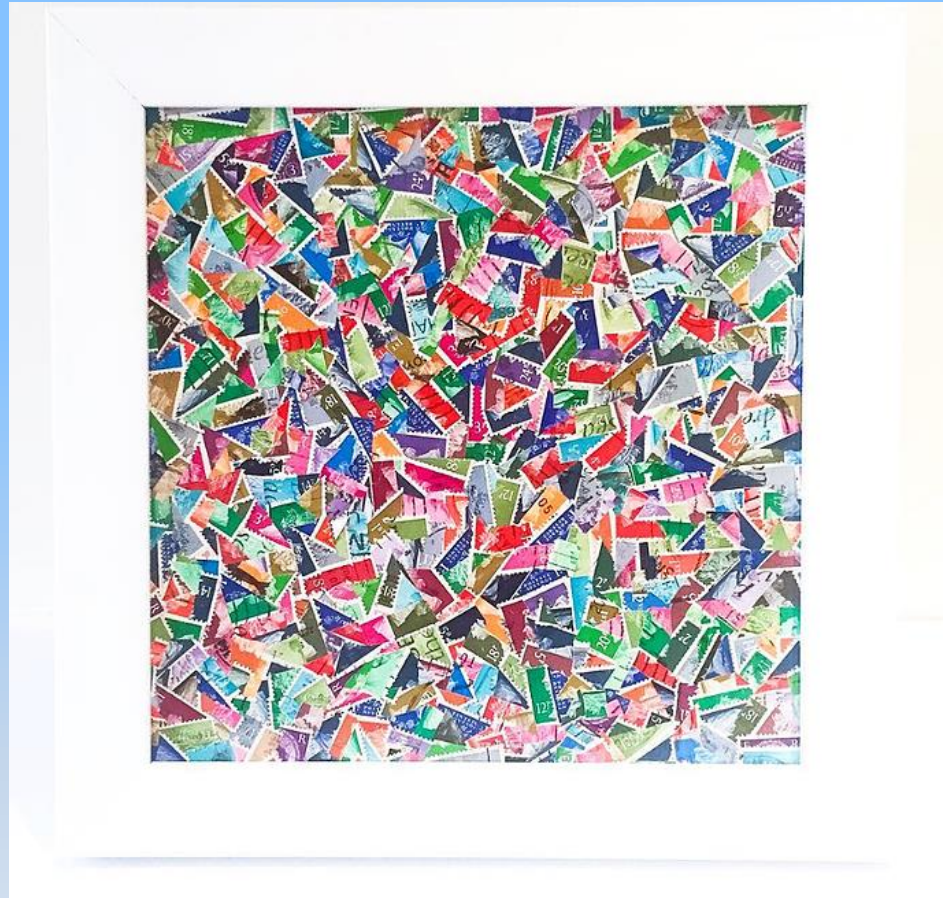
This is what is meant by '*Treatment*'

Material ...



The material that you select is another aspect of *'Treatment'*.

Material ...



The material that you select is another aspect of
'Treatment'.

Material ...



... is at the heart of an exhibit

Material appropriate to traditional philately includes, among other things ...

1. Adopted or rejected essays, die-proofs, plate proofs, colour trials, plate flaws and other errors in stamp production.
2. Postage stamps, whether unused or used, singles or multiples, and stamps used on cover, postal forms, mixed franking with other countries etc.
3. The different usages of the stamp including the different cancellations, rates, routes, although an exhibit consisting entirely of this material would be more appropriate under Postal History.
4. Local stamps, private delivery services, parcel company and carrier stamps, shipping company stamps etc.

5. Varieties of all kinds, such as those of watermark, gum, perforation, paper, printing and colour as well as specialities of a single country.
6. Plate reconstructions and studies of printing plates.
7. Perfins, postally accepted overprints and value surcharges, all kinds of postal labels like registration labels, parcel stickers etc. if they are supporting the story to be told.
8. Postal stationery if they are printed with the same cliché as postage stamps and stationery cut-outs, if they are used as postage stamps.
9. Postally used fiscal stamps and unused fiscals valid for postal use.
10. Postal forgeries. Other forgeries and reprints only in comparison with the genuine stamp if used in a traditional exhibit presenting for instance one issue.

An exhibit must have focus and depth

If the regulations give you all of this scope – try to use it to add variety

Condition

The material in overall good condition is essential to a traditional exhibit.

Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition, but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit.

The condition of common material should be impeccable.

If a stamp is considered common in unused or used condition, but relatively scarce on cover or in a particular combination, then the showing of only the cover or combination on cover would constitute a commendable understanding of the issue in question.

However, a page of examples with no differentiation as to shade or other characteristic, or several pages of covers all showing the same rate and usage, regardless of value, is likely to detract from an exhibit.



Condition

As condition may vary considerably for postal history material, judges should bear in mind the quality obtainable.

On the whole, good condition, clean, legible postmarks and other postal markings as well as the general appearance of the objects, should be rewarded, while poor quality should be penalized.

When possible, covers and other objects carrying postage stamps should show the stamps in good condition.

e.g. an exhibit of wreck/air crash covers, while the condition of the covers will by definition be poor, the postal markings applied upon salvage should be as clear as possible

Condition...

One penny Wilding booklet panes ...

You need material that can fulfil more than one philatelic purpose



The material in overall good condition is essential to traditional exhibit.



Condition...

One penny Wilding booklet panes ...

You need material that can fulfil more than one philatelic purpose



The material in overall good condition is essential to traditional exhibit.

Material

You have to select a subject which can be developed: **Importance** can be a problem with some subjects.

You have to be able to imagine what there might be available.

You have to have more material than you can use.

You need material that can fulfil more than one philatelic purpose.

You have to give the illusion of completeness.

You have to be very aware of quality.



Condition...

Wilding tête bêche...



The material in overall good condition is essential to traditional exhibit.

Condition...

Wilding tête bêche...

Go for the “wow” factor ...



The material in overall good condition is essential to traditional exhibit.

Material is the key: Without material you have no exhibit.

Density: It has to look full, without padding or overcrowding.

It has to feel like it's a singular whole.

Rarity can be shown through **Knowledge** – Structured writing up.

Attractiveness is a key to **Condition**.

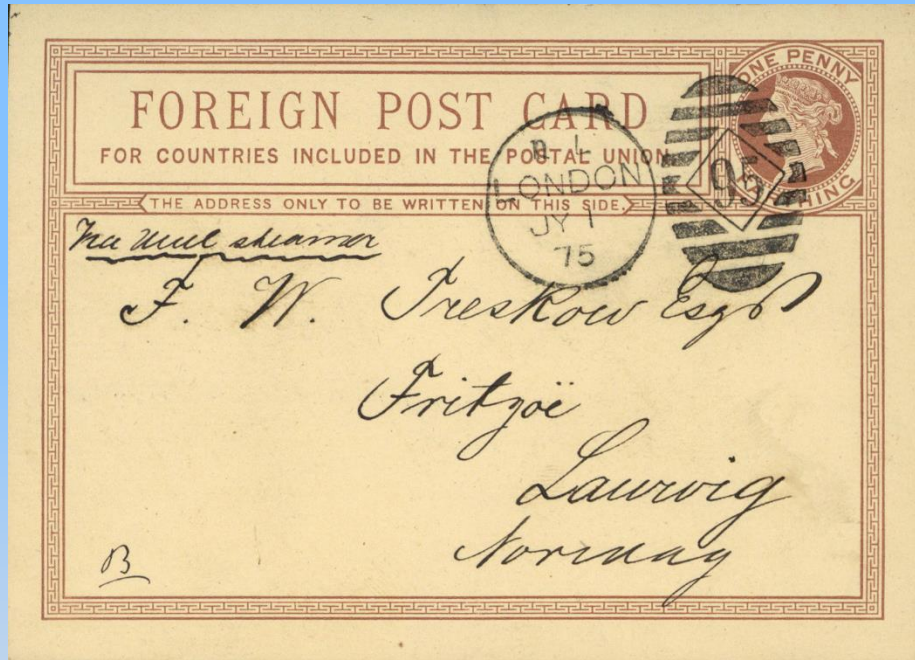
It's not just the layout that gives awards for **Presentation**.

Selection of material demonstrates **Knowledge** and **Research**.

An eye for appropriate material that carries the story forward is part of the **Treatment**.



Material is the key: There is an element of “Eye Candy”.



Some items are intrinsically interesting, whatever the class of the exhibit ...

UK penny-farthing postal card: First day of issue and first day of GPU (UPU).

Price?

Material is the key: There is an element of “Eye Candy”.



Some items are intrinsically interesting, whatever the class of the exhibit ...

Austria: the Postal Congress of Vienna 1891.

The first time a host country designated a special station at a UPU congress and mentioned it on the registration labels and on the cds.

Price?



Clear strikes

Up-rated postal stationery

Unusual destination

Short period of use

Eye-catching

Scandinavian Forces in the Boer War.

Boer Forces reached Ingagane on 16 October 1899 and the oval handstamp was used from 1 to 17 April 1900



1859 cover from Bogota (19 December) with sender's cachet to Ambelena with 1859 5c blue, 10c orange and 20c blue all with good to large margins tied by fine oval BOGOTA eye-glass cancels. A spectacular first issue cover.
Ex Jewel, Wickersham & Hubbard.



Fine strike of **NYKØBING P.F.**
On a clean, neat letter card ...

Relatively common, but
uncommonly fine ...

Fine strike of
HOLBÆK
On a clean, neat
postal stationery used
as a parcel card...



During the night of 14/15th March 1941 during a major attack by the German Luftwaffe on Sheffield fires started at Leeds Railway Station causing damage to mail. Part of that mail was this badly burned cover, addressed to Bingley, Yorkshire, bearing 2½d postage tied by Keighley, Yorkshire postmark dated 14th March 1941 .



G.P.O. O.H.M.S. 'AMBULANCE' cover with machine cancelled Leeds postmark dated 15th March 1941, addressed to Bingley, Yorkshire, used to send on the fire-damaged cover to the correct address.

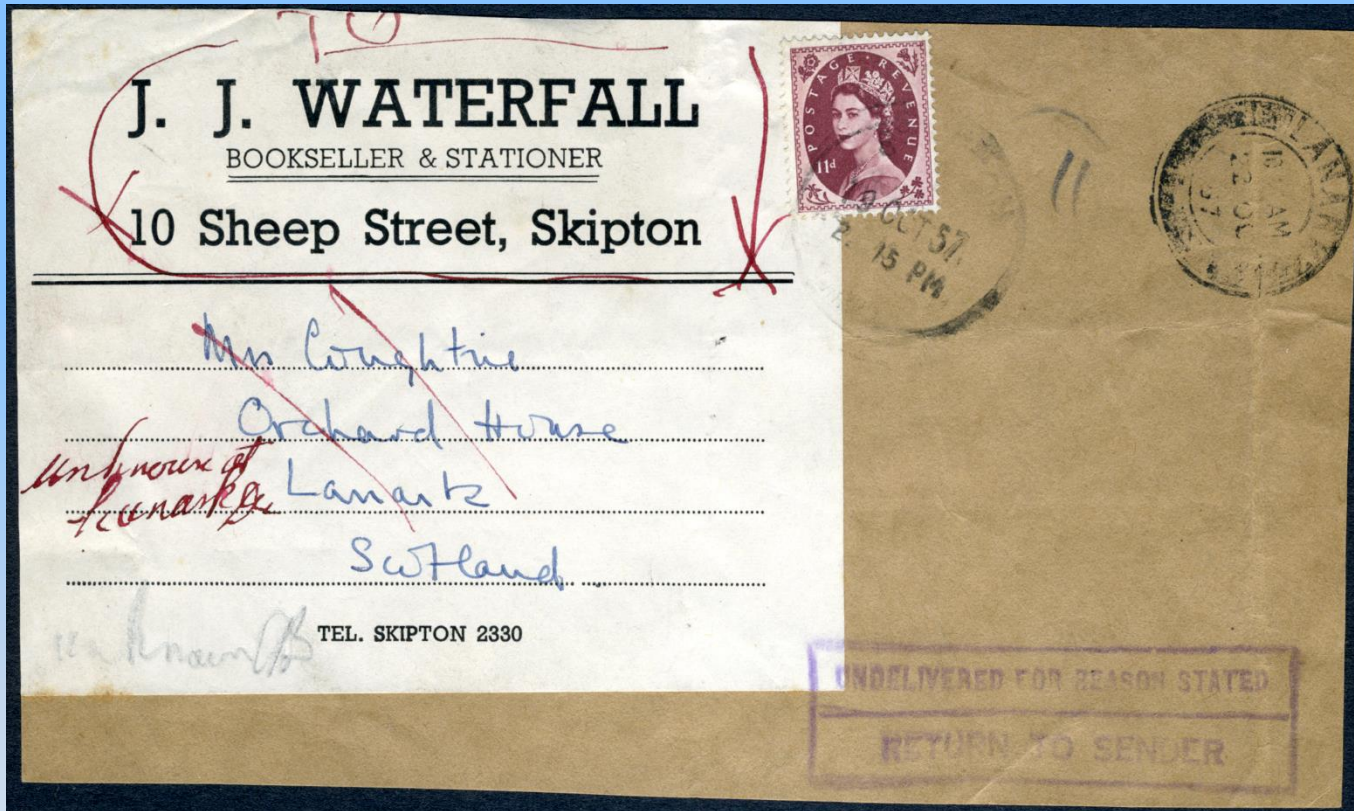
It is regretted that the enclosed letter
has been damaged by enemy action.

Sometimes you
have to accept
the best available



G.P.O. O.H.M.S. 'AMBULANCE' cover with machine cancelled Leeds postmark dated 15th March 1941, addressed to Bingley, Yorkshire, used to send on the fire-damaged cover to the correct address.

Condition is relative



11d Brown-Purple 1954-1955 (Dorothy Wilding) used on a book post cut out 18th October 1957. Exceptionally rare on cover.

Condition is relative



11d Brown-Purple 1954-1955 (Dorothy Wilding).

Scarce with cds.



Clear strikes

Unusual destination

Unusual origin

Eye-catching

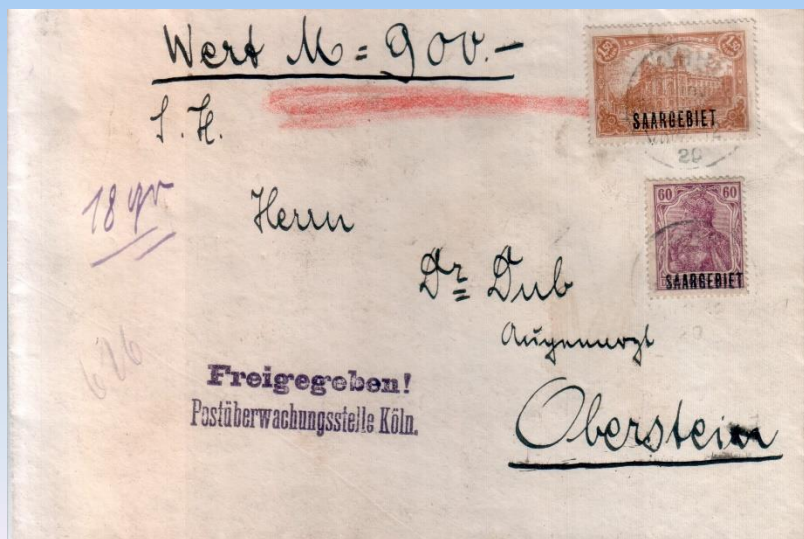
Somewhat ugly,
 but only one known ...



Dresden Exchange Control

From the postal cheque office in Leipzig 13.12.18 to Vienna with adapted wartime boxed cachet of Dresden postal supervision office saying 'released' (in German).

The boxed cachet is the best strike I have ever seen and cannot be faulted. There is no sign of the missing word 'Mil.' for 'military' which has been cut out.

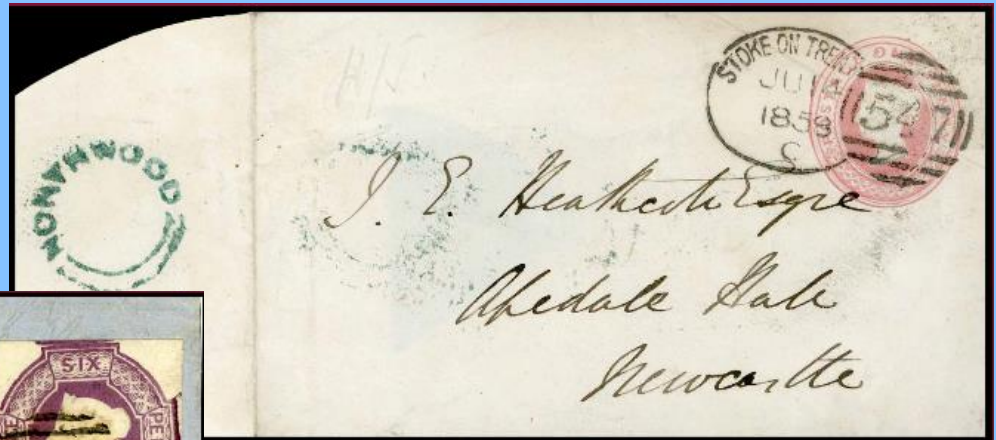


Cologne Exchange Control

insured for 900M from St Ingbert Saar to Oberstein to a well known philatelist and expert Dr Dub, possibly with contents to be expertised.

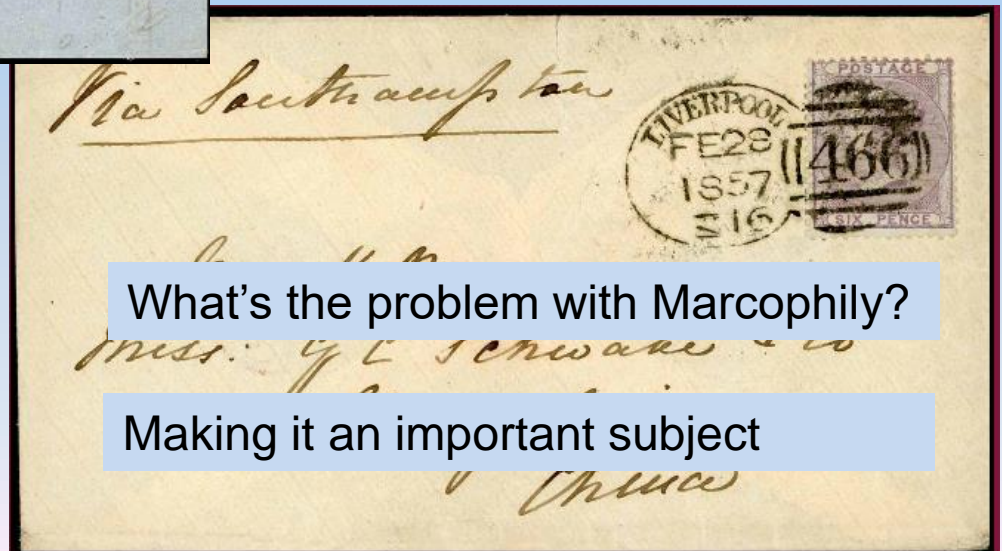
The two line 'released' cachet of the Cologne postal supervision office is crystal clear for every character including the fatter type ones. **I have not seen a better copy nor would I expect to.**

Spoon cancels, along with sideways duplex cancels, were the first duplex cancels anywhere in the world.



It determined the design of cancellers in England, Wales and Ireland for the next 25 years and was probably the first large-scale industrial work-study ever conducted.

They were part of an experiment to speed up the mail by eliminating the process of using an obliterator on the obverse of a letter and a datestamp on the reverse.



What's the problem with Marcophily?

Making it an important subject

This is a proving piece in so much that this revenue of Bechuanaland with the wider spacing of the overprint had not previously been found on the £1 value)

Further, the belief was that the wider spacing overprints came from a separate later overprinting than the narrower version.

The top strip of three shows that they came from the same overprinting plate, but as a setting variety. All on a nice clean document too.

An item with more than one philatelic purpose.



Protocol No. P. 84.

DEED OF LEASE.

BE IT HEREBY MADE KNOWN :-

That on this the 7th. day of October, in the year of Our Lord One Thousand Nine Hundred and Thirty-one, (1931) before me

REGINALD KELLY

of Mafeking, Bechuanaland Protectorate, Notary Public by lawful authority duly sworn and admitted, and in the presence of the subscribed witnesses personally came and appeared

GILBERT CORDEN - LLOYD

in his capacity as the duly authorised Attorney and Agent under and by virtue of Powers of Attorney dated

/ at



Sheet of 50 of the 5 Heller stamp, intended for use on letters.

Eye-catching – and in nice condition



Although the postal stationery card itself is not rare, the condition and usage are exceptional.

The postal markings are all excellent crisp strikes and are 'arranged' around the item, so that all information is clear. The 'DEBIT' accountancy mark applied on arrival in Johannesburg is rare as this is only found on underpaid items addressed to PO Boxes!

Clear strike

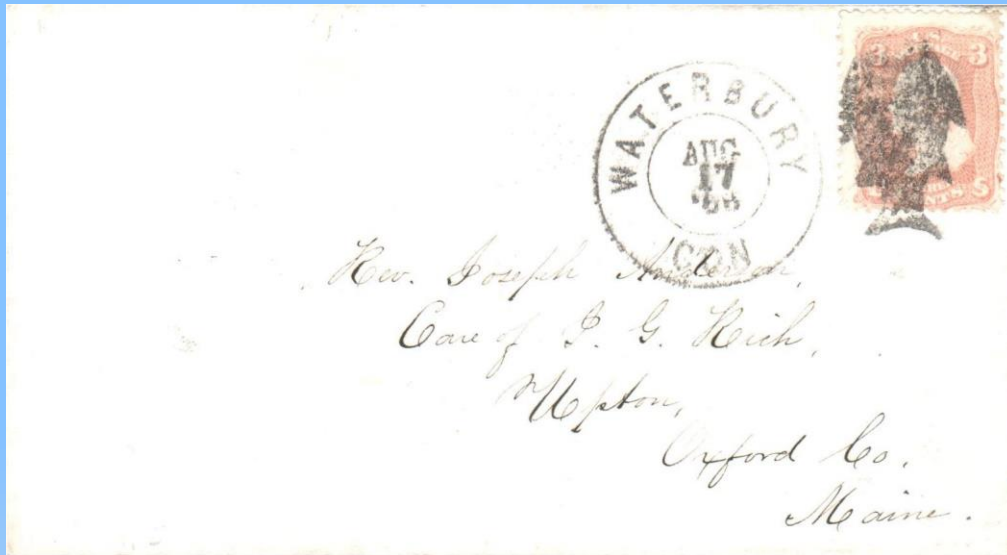
Rare canceller

Unusual destination

Eye-catching

Immaculate condition





Clear strikes

Rare(ish)

Eye-catching

Striking image

Waterbury Fish

1866

Rohloff A-12

Only eleven examples on cover exist



Dialogue with the Judge

- Always see the judge at the frame.
- Ask for the points breakdown
- Don't say why your exhibit is wonderful
- Listen to what the Judge says
- If you don't understand, then say so
- Ask how to improve your exhibit
- Ask how to get extra points in each criterion
- Don't complain - you didn't have to exhibit!

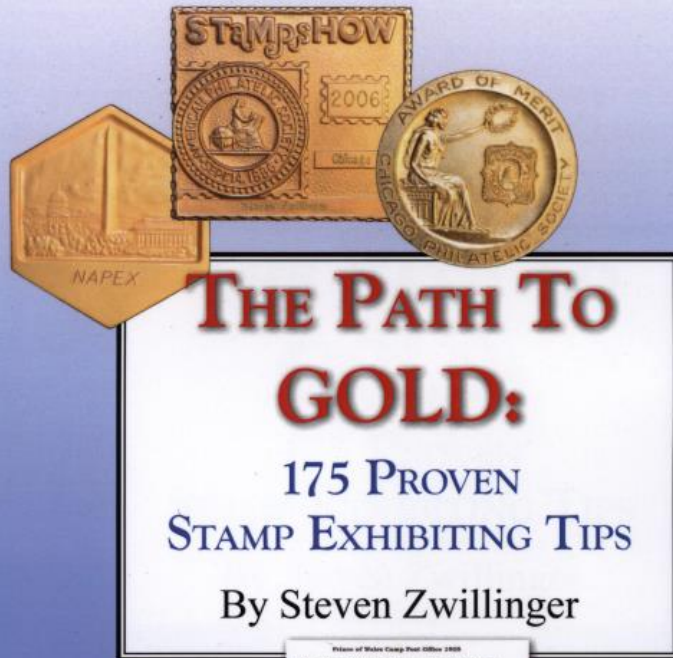


American Association
of Philatelic Exhibitors

<http://www.aape.org>

Between \$34.95 and \$59.95.

Shipping \$12.00



A Publication of the American Association of Philatelic Exhibitors

ABPS Exhibitions Committee

Suite 145E, Business Design Centre
52 Upper Street
London N1 0QH

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An aide-memoire

Points

Rarity 20

Importance 10

Condition 10

Treatment 20

Research 15

Knowledge 20

Presentation 5



Rarity 20%

Requires an evaluation of the rarity and the relative difficulty of acquisition of the selected material. (GREVs)

- Rarity has to be assessed relative to the class of material.
- In terms of numbers available, postal stationery items would be extremely rare compared to adhesive stamps.
- Rarity is not synonymous with value.
- However, are the accepted rarities in the chosen subject present?

Philatelic Importance (10%)

- An evaluation of the philatelic significance of the subject chosen in terms of scope, difficulty of the subject, and the philatelic interest of the exhibit.
- It is both the significance of the subject chosen ...
- ... and how significant is the actual exhibit in relation to the subject.

Condition (10%)

- The standard of the material that exists for the chosen subject.
- Condition will vary depending on country or period.
- Exceptionally fine material especially scarcer items should be rewarded.
- Condition is largely in the control of the exhibitor.
- Except when it's not.

Treatment (20%)

- Title - does it match the material?
- Plan and introductory page.
- Completeness and correctness of material.
- Does the subject fit into the space available?
- Originality.
- Balance.
- The Red Thread.

Philatelic and related Knowledge (20%), Personal Study and Research (15%)

- The degree of knowledge as expressed by the items chosen for display and their related description.
- Personal study is the proper analysis of the items chosen.
- Research is the presentation of new facts related to the subject.
- Research can affect perceptions of rarity.

Presentation (5%)

- Write up should be clear, concise and relevant.
- The whole entry should show balance.
- The method of presentation should show the material to the best effect.
- Some say that is important to avoid unduly uniform arrangements.
- No advantage or disadvantage to handwritten, typed or printed.