

So You Want to Become an APS Accredited Philatelic Literature Judge?

A Guide to Participating in the APS Apprenticeship Program for Philatelic Literature Judges



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A publication of the American Philatelic Society
Committee for the Accreditation of National Exhibitions and Judges

revised February 8, 2001

1. Introduction

This pamphlet has been modeled closely after the general *Guide to Participating in the APS Judges Apprenticeship Program*. There are many similarities between judging material in the frames and judging literature, and those similarities need to be recognized

as such. There are also important points of dissimilarity, some obvious and others perhaps more subtle. You are strongly encouraged to obtain and read the general guide in conjunction with this one, to better recognize those differences and similarities.

2. Requirements

The requirements for accreditation as a National level philatelic literature judge are similar to those for a frame judge, and can be found in the current edition of the *APS Manual of Philatelic Judging*:

1. Register with the Committee on the Accreditation of National Exhibitions and Judges (CANEJ).

A copy of the registration form is attached to this guide. The address of the CANEJ Chairman, to whom the completed form should be sent, is at the end of the form.

2. Serve four apprenticeships at accredited National shows. These apprenticeships must have been served within five years before January 1 of the year in which the application for accreditation is made. If already an accredited “stamps” judge, only three literature apprenticeships are required.

Though the CANEJ may help in securing apprenticeship assignments, it is the responsibility of the apprentice to contact appropriate show committees and request appointment to an apprentice jury slot. Since generally there are only five or six Nationally-accredited philatelic literature judging venues each year, and usually only one apprentice position at each, you must be aggressive in pursuing assignments — a one

to two year waiting list is not uncommon.

The regular literature venues are:

- COLOPEX (Feb./March): Walton Beauvais, 1068 Medhurst Road Columbus, OH, 43220; e-mail: wbeau@compuserve.com; Web site: <http://ourworld.compuserve.com/homepages/wbeau/>

- STAMPSHOW (August)(2001, Chicago, IL; 2002, Atlantic City, NJ; 2003, Columbus, OH): APS, P.O. Box 8000, State College, PA 16801; e-mail stampshow@stamps.org, web site www.stamps.org

- SESCAL (early October)(Los Angeles): %Wallace A. Craig, P.O. Box 3391, Fullerton, CA 92634; e-mail wamcraig@aol.com, web site: www.sescal.org.

- CHICAGOPEX (November): Al Kugel, Phone: 312-368-7715; Fax: 312-368-3230; e-mail: afkugel@hotmail.com; web site: <http://www.mcs.com/%7Eandyo/webbt/splash.html>.

- Canada’s National Philatelic Literature Exhibition (CNPLE)(held April/May every other year, on odd-numbered years; varying locations, predominantly eastern Canada): Royal Philatelic Society of Canada, P.O. Box 929, Station Q, Toronto, ON M4T 2P1; e-mail: rpsc@interlog.com

2. Requirements - cont.

After each apprenticeship, the Literature Jury Chairman will submit a report to the CANEJ on your performance. (A copy of this Apprentice Judge Evaluation Form is attached.) These reports serve as the basis of the decision the CANEJ will eventually reach concerning your request for accreditation.

3. Attend at least one Philatelic Literature Judging Seminar prior to beginning your apprenticeship. Attendance at one or more of the other judging seminars is recommended (Traditional, Thematic, Postal History, Youth).

These seminars are given at various shows around the country, and are a regular feature at the annual APS STAMPSHOW. The Apprentice MUST read and be familiar with the current version of the *Manual of Philatelic Judging*, which is core material for the seminars and which provides the basic principles and methodology by which National judging is conducted.

4. Have a record of writing and/or editing philatelic literature that satisfies the CANEJ and have received at least a silver-bronze in literature at a national show.

The medal level requirement for apprentice judges of frame exhibits is Vermeil. The absence of a medal requirement for literature apprenticeship recognizes that literature is produced to disseminate information, and not prepared for competitive exhibition. Thus, medal qualification is less significant than a history of authorship, editorship or publication.

5. File the application for accreditation with the Chairman of the CANEJ. (See Section 7 of this guide)

6. Sign the Judge's Pledge.

(APS-accredited frame judges wishing cross-accreditation in philatelic literature must (1) register as literature apprentices; (2) demonstrate a satisfactory writing/ editing record; (3) attend an APS Philatelic Literature Judging Seminar; and (4) complete *three* apprenticeships in philatelic literature at qualified National shows.)

In addition to those formal requirements, there are some key personal considerations.

Given the limited literature judging opportunities, you'll have to travel a lot in five years to complete those four apprenticeships, and as an Apprentice you won't get any honorarium to help cover your transportation and lodging expenses.

A literature judge needs to read a *lot* of material, covering all facets of philately. You're probably quite familiar with the literature in one or more specialized fields, but as a literature judge you'll have to be on good terms with fundamental and current philatelic literature of all kinds and on a wide range of subjects.

Most importantly, you need the ability to think logically, compare and evaluate, to work harmoniously with your fellow judges, and to communicate effectively (orally and through written critique) with exhibitors regarding the strengths of their material and the areas of potential improvement.

3. Resources

You undoubtedly have a personal philatelic library. You should expand it as much as possible with an emphasis on handbooks and current standard works, to become aware of the full range of philatelic publishing and to give yourself a context for reaching judgment on where material you evaluate fits into it.

Read and keep a clipping file of reviews, particularly the more substantive ones which you'll find in *Collectors Club Philatelist*, *Philatelic Literature Review* and *Postal History Journal*.

If you're not already a member, join Writers Unit 30 and read its quarterly publication, the *Philatelic Communicator*. The journal is a rich source of information, with critical reviews, literature exhibition calendars, results of previous literature shows, articles on philatelic writing /editing/ publishing, discussions on literature judging.

For technical matters, you can't find a better philately-specific guide than *Philatelic Literature: Compilation Techniques and Reference Sources*, by James Negus (1991). It should be readily available from philatelic literature dealers, or can be ordered from its publisher, James Bendon (Cyprus).

Go to as many critiques as you can, whether on frame exhibits or on literature, to observe how the judges and apprentices conduct themselves. Critique the critiquers. How could the presentation have been improved?

Talk with accredited literature judges, apprentices, exhibitors, to learn some of the techniques, high points, problem areas, disappointments and absolute disasters they have encountered over the years.

4. What to do before the show

Request an Apprentice slot from the show chairman of the venue where you hope to judge. *Start early!* For literature assignments, a year's lead time isn't too much. The first response may be verbal; if you don't get written invitation within four months of the show, follow up.

The invitation and subsequent information should provide you the necessary information concerning the show location (the actual site, not merely the city), the dates, when/where the jury is to assemble, the name of the Literature Jury Chairman (and most likely the names and addresses of the other jury members), the jury and social schedules, and any special

requirements. You should also receive information on the official hotel, including any special rates for show participants.

When serving as an Apprentice of full jury member, your first allegiance is to the jury and its work. You are expected to be on time for all its functions, to stay until released by the Chairman, and to attend all social events to which the jury is invited as the show's guest. Block out the times you will be busy, and make sure friends, family and society colleagues know you won't be available during those periods. This will include all day Friday, and possibly run into Friday evening; it will also cover the Awards Dinner and the literature critique,

4. What to do Before the Show - cont.

and any other specified functions. Be sure to leave several hours sometime between the judging session and the critique so you can review any items you may have been assigned to speak to during the critique (and/or to assist the Chairman in preparing written critiques). Also ensure that you include time after the critique to get comments and guidance from the Chairman regarding your performance!

Once you have determined your schedule, it's safe to make your travel plans and reservations. The official hotel will be convenient and convivial – but there is no requirement you stay there if you prefer to make other arrangements.

Approximately three months before the show you'll receive a list of the literature entries, so you can do your "homework." Check off those which you have in your library or otherwise know well. Sometimes the show committee offers to send one copy of the available entries to the judges to

review prior to the show. If that is an option, take advantage of it but be sure to promptly review and pass on any items which other judges may want to see. Most entries will also be available for loan from the American Philatelic Research Library. If you have a problem locating any items, don't hesitate to contact the Literature Jury Chairman.

Read over all the entries, and write down your comments in terms of the judging guidance given in the *APS Manual of Philatelic Judging*. Compare the handbooks and catalogs with other works on the same subject, if possible, especially previous editions of the same items; look up reviews; above all, use your own judgment regarding the scope, significance and complexity of the subject and the author's ability to present the information effectively. Be sure to bring your notes to the show, along with any references or photocopies you feel are particularly relevant.

5. What to do at the Show

Generally, you will arrive the afternoon or evening before the show begins. That's a good time to stop at the show to get your jury badge and any other material which the show committee has held for you. You probably will also have the opportunity to meet the committee's Judging Chairman, and possibly the Literature Jury Chairman and some of the judges. In addition, there is usually an opportunity to look at the literature entries – the jury set and/or the display set – and to check out one or more

for last-minute homework back in your hotel room.

Jury groups (and the Literature Jury is no exception) normally meet for breakfast the first morning, during which time the Chairman confirms the judging schedule and presents any administrative guidance. Be prepared to go to judging immediately after breakfast. Have your homework notes. Be dressed commensurate with your responsibility (for men, a sport coat is appropriate). Wear your jury badge.

5. What to do at the Show - cont.

Literature judges have the luxury of sitting at their work – usually in a jury room at the exhibition, on occasion in a meeting room at the hotel when there are no empty facilities at the show, in either case surrounded by the judging copies of the exhibits.

The first task is to look at the entries and make notes on strengths and weaknesses. The Chairman will set an appropriate amount of time to do this; after which deliberations on awards will commence.

The Apprentice customarily is called on first to give the proposed medal level for each item, and a justification for that award; the other judges give their evaluations in turn.

Apprentices have a voice, but no vote. Still, the reasons they give for their proposal can have a significant effect in the final outcome. Likewise, Apprentices do not have a vote in determining special awards, but are welcome to take an active part in nominating exhibits for such awards, and in providing rationale for their recommendations.

Once all the awards have been decided, the Chairman will assign responsibility for first response to each exhibit at the critique. Usually this is done on a volunteer basis, but you also may be assigned some entries as a learning tool or to share the responsibilities equally among panel members. You may also be asked at this time to meet with the Jury Chairman to help prepare the written critiques which will be sent to each literature exhibitor. Participation in the critique process will help you develop one of the most important skills of a judge: the ability not only to reach the proper medal level, but to recognize *why* it is appropriate and express those reasons clearly, objectively and helpfully.

When the deliberations are over, remember that the results must remain confidential until they have been officially released (usually by posting of ribbons, but occasionally held until the Awards Banquet). The jury deliberations themselves remain confidential. One of the quickest ways to end the apprenticeship is to hint to friends about the awards they can expect, or to gossip about internal jury matters. (Should you have misgivings about something regarding the conduct of the jury, discuss it with the Jury Chairman; if that is not feasible, bring it to the attention of the CANEJ Chairman.)

In preparing for the oral critique, you probably will have the opportunity to borrow the judging copies of the exhibits you have been assigned. However, confirm this with the Jury Chairman and fellow judges, since they may want to review and speak to one of “your” books as well. The display copies must be available for the public during the show hours, and of course can be consulted by the judges as well; if necessary, arrangements can undoubtedly be made for judges to borrow them overnight and return them before the show officially opens the next day. (Note this applies primarily to hard-copy publications.)

Electronic publications – which have been recognized as a component of philatelic literature by the APS – will have to be viewed at the exhibition hall where the appropriate equipment is available, unless you have access to such equipment elsewhere.)

Literature critiques are somewhat unpredictable. Almost all the entries are submitted by mail, and few of the exhibitors may attend the show. However, those who come are definitely interested in the judges’

5. What to do at the Show - cont.

comments. The audience will also include society officers and members who want to know how “their” book or journal fared, as well as philatelic authors and editors, accredited literature judges, apprentices and others who are interested in philatelic literature. Thus the specific responses to exhibitors’ questions may conclude quickly, while questions from the non-exhibitor audience may overflow the time allotted.

During your own responses, remember to speak positively. Start with the strengths

of the publication under discussion before going to those aspects that could and should be improved. Be as specific as possible; don’t just say “The printing could be better,” but rather “There are ink streaks across the pages which are distracting and affect the readability. It looks like whoever does the printing needs to be more careful in cleaning the rollers.” If you have a lot to say, or you feel that your comments may be embarrassing to the exhibitor, you can suggest a meeting after the critique to continue the discussion.

6. What to do when the show ends

The Jury Chairman, often after consulting other jury members for their thoughts, will submit a written report to the CANEJ concerning your performance. You can (and should) ask the Jury Chairman how you did, and how you can improve. Feel free to ask others on the jury as well.

It is not out of place to drop a note to the show committee to thank them for the opportunity to apprentice. It is a courtesy which may be remembered when you are looking for subsequent assignments.

The show committee will frequently make copies of the written critiques for the judges, before the originals are sent to the exhibitors. If you receive a set of these critiques, file them, together with your notes and other related material, where you’ll be sure to find them readily. Your judging files will serve you well during your later Apprentice assignments, and into your years as an accredited judge, especially for reviewing how well specific exhibitors responded to judges’ suggestions and recommendations.

7. Applying for accreditation

After your fourth apprenticeship, you are expected to request from CANEJ the proper form to use in applying for accreditation. Once you submit the form, it will be circulated to the CANEJ members together

with the Jury Chairman evaluation forms from your apprenticeship assignments. The decision can be immediate accreditation, a suggestion that you do an additional

7. Applying for accreditation cont.

apprenticeship, or a finding that you are not an appropriate candidate for accreditation.

That third alternative is extremely rare, since an apprentice who has difficulties in performing the duties of a literature judge will most often realize that after one or two apprenticeships, and will drop out voluntarily. Keep in mind that everyone

going through the apprenticeship program feels discomfort and anxiety at some times(s) during the process. It is a demanding activity, which calls for the development of new skills and a significant broadening of your knowledge base – and you'll find the experience will greatly enhance your appreciation of philatelic literature and of philately itself.

AMERICAN PHILATELIC SOCIETY
**APPRENTICE LITERATURE JUDGE
APPLICATION**

Date _____ APS No. _____

Name _____ Birth date _____

Address _____

Tel. No. _____ Fax No. _____ E-mail _____

Where and when did you obtain your silver-bronze qualifying award?

Give details and title of your literature exhibit

Are you already an accredited Philatelic Judge? _____

Have you ever been expelled from or denied membership in any philatelic organization? _____

If so, please attach explanation _____

Philatelic Society Memberships: _____

For what areas of specialization or expertise do you seek accreditation? Please fill out the attached form on your areas of special knowledge.

What other languages besides English do you read? _____

How far are you willing to travel in order to serve as an apprentice judge? _____

Please Complete the Reverse Side

Have you exhibited within the past 5 years?
If so, list the titles of all exhibits with the relevant show and the award

Have you authored, edited or published any philatelic books, journals or articles within the past 5 years? If so, please list:

Return Completed Questionnaire To:

COMMITTEE ON ACCREDITATION OF NATIONAL EXHIBITIONS & JUDGES

**Stephen Reinhard, Chairman
P.O. Box 110
Mineola, NY 11501**

Areas of Special Knowledge

In order to be more helpful to those judging co-ordinators from Shows around the country who are attempting to put together balanced jury panels, it has ben decided to update all judges' proficiency levels for their various areas of specialization and expertise. These areas of special knowledge will be particularly helpful when more than one specialist society is convening at the Show. The new judges' list on the APS web pages will reflect these changes.

Use Class numbers 1 - 10 (1 - Traditional; 2 - Postal History; 3 - Postal Stationery; 4 - Aerophilately; 5 - Thematic; 6 - Maximaphily; 7 - Literature; 8 - Youth Philately; 9 - Revenue; 10 - First Day Covers)

List just those areas of specialization or expertise for which you can demonstrate one or more of the following proficiencies:

Examples

CLASS number	Areas of expertise	Exhibited to National Level Vermeil	Lectured or Written about subject - give details	Seriously Collected for minimum of 5 yrs
3.	Australia Iceland South America	x - -	- - x RPSL Talk - 1997	x x x
2.	Postal History in General California Postal History	- x	x Chicago Coll. Club Talk - 1996 -	x x
5.	Thematics	x	x 3 articles in Topical Times 1995 - 1999	x

Please also check here if you have attended the relevant seminar and are qualified to judge:
 _____ One Frame exhibits _____ Display exhibits

Use the back of this form if there are any other areas that you may wish to include.

PHILATELIC LITERATURE APPRENTICE JUDGE EVALUATION FORM

Apprentice Name _____ Date _____

Exhibition _____ This is apprentice's _____ apprenticeship
(Apprentice must work independently at 4th apprenticeship.)

NUMERICAL KEY:

1 = *Unacceptable*. This is an area of urgent concern. The apprentice should make efforts to correct this clear deficiency. If it persists after more than two apprenticeships, the apprentice should reexamine whether she/ he wishes to become a philatelic judge. The evaluator must make comments and recommendations on this criterion in the narrative section.

2 = *Less than Acceptable*. This is an area of deficiency that requires some attention on the part of the apprentice. An apprentice cannot be accredited with any criteria scoring at this level on the final apprenticeship. The evaluator has an obligation to address any criterion rated at this level with comments and recommendations.

3 = *Acceptable*. This is a minimum level on each criterion. Improvement over this level is to be encouraged through comments and recommendations.

4 = *Proficient*. This is the level at which an experienced judge should perform. And it is the expectation that during the fourth apprenticeship an apprentice should perform at this level as well.

5 = *Commendable*. The apprentice is performing at the highest levels. Special effort should be made to praise an apprentice performing at this level. It is not expected that an apprentice will perform at this level on all criteria. Indeed, there are times that accredited judges may not perform at this level on all criteria.

<p>1. Preparation. Did apprentice evaluate literature entries available prior to exhibition and record notes/comments?</p>	1 2 3 4 5
<p>2. Knowledge</p> <p>a. Knowledge of writing/editing philatelic literature.</p> <p>b. Knowledge of printing/production.</p> <p>c. Knowledge of literature judging criteria</p> <p>d. Knowledge of philatelic literature.</p> <p>e. Knowledge of and ability to deal with literature presented in electronic form.</p>	<p>1 2 3 4 5</p> <p>1 2 3 4 5</p> <p>1 2 3 4 5</p> <p>1 2 3 4 5</p> <p>1 2 3 4 5</p>
<p>3. Exhibit Ratings</p> <p>a. Efficiency. Does apprentice allocate time for consideration of all entries and complete duties on time?</p> <p>b. Accuracy. Are the award levels recommended by apprentice close to those recommended by the jury?</p>	<p>1 2 3 4 5</p> <p>1 2 3 4 5</p>
<p>4. Jury Deliberations</p> <p>a. Communication. Does apprentice contribute willingly and use adequate and effective self-expression in explaining reasons for ratings?</p> <p>b. Contributions. Does apprentice contribute willingly and positively to deliberations?</p> <p>c. Analytical Ability. Did apprentice use logical and consistent reasoning to justify ratings?</p>	<p>1 2 3 4 5</p> <p>1 2 3 4 5</p> <p>1 2 3 4 5</p>
<p>5. Critique</p> <p>a. Suggestions. Does the apprentice assist exhibitors with useful suggestions?</p> <p>b. Reasons for award level. Does the apprentice tell exhibitors the real reasons an exhibit receives a lower award?</p>	<p>1 2 3 4 5</p> <p>1 2 3 4 5</p>
<p>6. Personal Bias. Is the apprentice free from bias towards any philatelic area or collecting interest?</p>	1 2 3 4 5
<p>7. Compatibility. Is the apprentice compatible with other jurors?</p>	1 2 3 4 5
<p>8. Overall Appraisal of Apprentice as Future Judge</p>	1 2 3 4 5

Evaluator (Please print) _____ *Chief judge MUST make additional comments on back of this form.*

Apprentice's Signature (Optional) _____ Mail completed form to: Stephen Reinhard, Chair CANEJ,
P.O. Box 110, Mineola, NY 11501

Appendix IV The Ten Commandments For Philatelic Judges



Reprinted from *The Philatelic Exhibitor*, Vol. 7, No. 1, Jan. 1993

by Samuel Ray Updated and Expanded to 15 Commandments by John M. Hotchner

In the 16 years since the late Sam Ray set down his landmark list of the behaviors of an effective judge (including apprentices), the field of exhibiting has grown and matured at a rapid rate, and the expectations of judges have grown with it. Further, as independence has been achieved by more and more countries, and the countries of the world continue to pour out new issues, it has become impossible for any one judge to meet the standard of earlier days: to be deeply knowledgeable in the philately of the entire world.

This makes the composition of the jury all the more important. Since the major areas of the world and types of collecting are split among the jury, there is additional and increasing pressure on each individual judge and apprentice to perform their tasks with excellence. This is given even more emphasis by the increasing degree to which the panel is reasonably expected to provide useful feedback to the exhibitors.

And so, while I hesitate to monkey with a legend, it is clear that Ray's 10 commandments has become a jumping-off point rather than the final word they were 16 years ago. It is in that spirit that the revision which follows is offered.

1. Knowledge - Judges are presumed to be highly knowledgeable philatelists. Exhibitors consider them to have at least a nodding acquaintance with all aspects of philatelic specialization as well as a profound knowledge of their several areas of expertise. Every judge should endeavor to merit this high regard not only by his/her actions in judging but through self-education in philately.

In preparing to become a judge one should read and study widely in every aspect of philately, and particularly in the fundamentals. One should subscribe to - and read - a wide range of weekly papers and society publications; and at least some of these should be beyond the scope of one's own fields of interest.

One should collect in a number of disparate fields and categories in order to gain as much varied experience as possible. One should attend all possible exhibitions to study the collections on display, and should attend meetings and lectures regardless of the subject presented. Everything is grist for the mill. One's education should continue after becoming a judge -- this is actually the time to redouble one's efforts, for philatelic

education is a never-ending process, and the scope of the hobby is ever increasing.

2. Continue To Exhibit - Judges should continue to exhibit; improving the exhibit(s) that met the exhibiting requirement for accreditation, and developing new exhibits in other exhibiting categories. The object is not the winning of medals. Rather it is to retain empathy for the person who sits on the other side of the critique table, to maintain a feel for the changes that are occurring in exhibiting standards, and to learn first hand the problems that must be overcome by exhibitors whose efforts the judge will be called upon to evaluate.

3. Preparation for Judging - Judges should be prepared to judge both the material in the exhibit and the effectiveness and coverage of the subject (story line) as presented philatelically. One need not be a subject matter expert to do an effective job but a good faith effort should be made before arriving to judge at an exhibition to use the information provided by the exhibitors in title pages and/or synopsis pages. They, or the exhibit title if that is all that is available, should be used as a jumping off point to consult philatelic/historical references so as to learn as much as possible about the content of the exhibits -- especially the unfamiliar areas -- to be judged.

4. The Challenge Level - Judges should look for and evaluate the challenge level that the exhibitor has set. Novice exhibitors and those on their way up the ladder often need to think about how they have titled their exhibit and/or what the exhibit actually attempts; and whether that is something that can earn a gold medal as it is presently defined. Judges should be extremely wary of saying "You can't get a gold with this exhibit," when what is meant is: "To get a gold, I believe you will need to add such and such type of material/limit the area shown in order to provide more depth/explicitly broaden the scope of the exhibit to include so and so."

5. Encouragement - Judges should at all times keep in mind two cardinal principles: that philately is a friendly hobby, and that exhibitions are its public face. It then follows that exhibitors are to be encouraged rather than discouraged. Judges should be friendly and helpful toward exhibitors and should refrain from a superior- than-thou attitude. In practice,

judges should find and emphasize elements that would justify encouragement. This is not to say that higher awards should be freely given -- gold medals still have to be earned -- but when lesser exhibits show effort, merit and the possibility of development, the judge should seek to help the exhibitor on to the next step.

6. Dominant Considerations - Judges should avoid a tendency to give too much weight to such things as the arrangement of material, the presence of a typographical error, or the length of write-up, instead of the material. Judges should always remember that the material is the dominant factor, and that judging the write-up and decoration is not a substitute for judging the material.

Questionable material should be given the benefit of the doubt unless it is established beyond doubt that there is a misrepresentation. The weight given to such a problem must be assigned according to how seriously it reflects upon the exhibitor's knowledge of the material.

7. Exhibit Preparation Methods - Judges must not display a prejudice against any method of writing-up of a collection. Hand lettering, guide lettering, typewriting, computer printing, and even pencil lettering are equally acceptable, as long as the work is done in good taste and is appropriate. In this connection, exhibits should not be downgraded because of an occasional erasure, typographical error, grammatical lapse, or any other such capricious reason, as long as the general effect is one of neatness.

8. Logic of Presentation - Judges should know there is no "right" way to collect or to present a collection. Some collectors prefer to collect and present the stamps and their problems separately from the postal history; other collectors remove aero-philately from the body of the collection and present it separately. Such individuality is to be respected; it is an absolute right of every collector to exhibit in the manner that seems most logical to him. It is the responsibility of the judges to determine if the exhibit is arranged logically within its own parameters.

9. Focus of Judging - Judges are strictly cautioned that they are not judging the owners, the previous owners, the circumstances of acquisition, or any rumors concerning the exhibit, but that their judging

is limited solely to the material in the frame. Awards are given to the collection, not the collector. It is the responsibility of the local exhibition committee to police its own rules concerning the ownership of the collection or any other legal or moral matters, and these must be of no concern to the judges.

10. **Foster individuality** - Judging should not be approached as an ego trip but as a responsibility; with the humility born of recognition of how much the judge does **not** know. Judges should therefore make an effort to seek out and empathize with the exhibitor's topic or subject, and should refrain from imposing their own standards. One of the charms of philately is the individual approach, it should be remembered that all exhibitors are free to follow their own ideas in exhibiting, and their efforts should be accorded full and serious credence. Comments on the effectiveness of the approach to the topic or subject are fine, when accompanied by specific suggestions for improvement. Denigrating the entire effort should be avoided at all costs.

11. **Unbiased Judging** - Judges should avoid bringing their personal prejudices into their judging. All collections accepted by the exhibition committee, including those that are professionally prepared, are entitled to serious consideration and careful judging even though there may be a prevailing bias toward them. For example, there are no rules that state that nineteenth century collections are more "classical" or "important" than twentieth century, or rules that permit a bias toward certain countries or fields, or even material commonly regarded as "philatelic" when that is the accepted norm for the era and area. If the exhibitor is presenting a serious study, then the exhibit should certainly be taken seriously by the judges.

12. **Cost A Nonissue** - Judges should avoid displaying any prejudice toward or against inexpensive material. Exhibits of inexpensive material may represent a significant challenge and should be given as much serious attention as any other exhibit. On the other hand, there should be no bias against rarities or rather costly material. The phrase "All you need is money" and similar comments hardly indicate a judicial climate. Such attitudes must be carefully avoided by temperate judges.

13. **Judges Must Vote** - Judges should carefully avoid the temptation to downgrade an exhibit because they know little or nothing about the collection. Admitting ignorance is no sin. However, judges may not refuse to judge an exhibit. If a judge feels that he/she is insufficiently familiar with what is being shown in an exhibit,

advice should be sought from other members of the panel or an impartial expert or specialist; this is a permissible and well accepted practice. If the judge feels that he/she can not vote in good conscience because of a total lack of understanding of the material, the situation should be discussed with the jury chairman. A judge who has materially assisted in the preparation of an exhibit should note that fact when voting.

14. **Preparing For the Critique** - After the end of formal judging, judges should spend additional time on their own reviewing exhibits they will be expected to speak to at the critique. This should be done whether the exhibitor is expected to attend or not, and regardless of the medal level. (One never knows when an exhibitor will write after the exhibit asking for a critique, and the judge should be prepared to respond.) Given the speed with which normal judging must take place, this additional attention to one's assigned exhibits is critical to an appreciation of their strong points and the areas in which improvements are possible; and allows the judge to make specific comments keyed to frame and page number.

15. **In the Critique** - Judges should make substantive comments highlighting both the strong points noted in reviewing the exhibit, and the areas in which the exhibit can be improved. The latter can include points of presentation, but a critique focused on those alone is inadequate. The judge who has comments to make that may be embarrassing to the exhibitor should make those comments one to one, at the frames if possible, but not in the public forum of the critique. Attempts at humor at the exhibitor's expense "just to lighten the atmosphere" should be avoided.

Judges should be extremely careful about directing exhibitors to specific dealers or offering to sell useful material to exhibitors. Exhibitors should never be told that specific items are essential and then pressured to acquire them from a given source.

The judge should take pains to differentiate for the exhibitor his/her personal opinion and suggestions from objective requirements. The judge's thoughts about ways in which the exhibit might be restructured to be more effective should never be presented as requirements in the same context as the need to remove or properly label an acknowledged fake.

NOTE: The author wishes to thank Bill Bauer, Jo Bleakley, Bud Hennig, A. Don Jones, Peter McCann, Randy Neil, Steve Schumann, Bud Sellers, and Ann Triggle who reviewed and made suggestions to

improve a preliminary draft of this presentation. JMH

AMERICAN PHILATELIC SOCIETY

APPLICATION FOR JUDGE ACCREDITATION

Date _____ APS No. _____

Name _____ Birth date _____

Address _____

Tel. No. _____ Fax No. _____ e mail _____

Collector _____ Dealer _____ Collector/Dealer _____

Requirements for Accreditation

1. You must have exhibited and received at least a Vermeil medal in a National level show before beginning your Apprenticeships. Give details:

2. You must have served as an apprentice at a minimum of four APS accredited National level shows. Please list these WSP shows with their dates:

Show Name	City	Year
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Are you an American Topical Association Accredited Judge? _____

Date of ATA accreditation: _____

ATA Accredited Judges may substitute this accreditation for one of the required WSP Apprenticeships and attend the appropriate seminars

Please Complete the Reverse Side

3. You must have attended at least one APS Traditional Judging Seminar. Attendance at other APS Judging Seminars (Postal History, Thematic, Youth, FDC, Aerophilately, Postal Stationery, Revenues and Philatelic Literature) is recommended, and attendance at the appropriate seminar is required if accreditation is sought in one of those specialized areas.

Seminar Attended	Presented By	Given Where
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

For the areas of expertise that you seek accreditation, please update the attached form for your areas of special knowledge

If you have met these 3 requirements this application is complete

Notes:

1. A person, who is first accredited as a Philatelic Judge need serve only three literature apprenticeships to upgrade the accreditation to include philatelic literature, plus attend the appropriate judging seminar. The other criteria are stipulated in the APS Apprentice Literature Judge Application.
2. A person, who is first accredited as a Philatelic Literature Judge need serve only three philatelic apprenticeships to upgrade the accreditation to include philatelic judging, plus attend the appropriate seminars. The other criteria are stipulated in the APS Apprentice Judge Application.

Return Form to:

COMMITTEE ON ACCREDITATION OF NATIONAL EXHIBITIONS & JUDGES

**Stephen Reinhard, Chairman
P.O. Box 110
Mineola, NY 11501**

TO: APS Accreditation of Judges Committee

Date _____

JUDGE'S PLEDGE

I agree, if certified as an Accredited Judge by the American Philatelic Society, to approach all philatelic judging in a realistic and objective manner.

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

I will not exhibit for competition in any show in which I am a judge.

In all cases I will try, to the best of my ability, to render honest and equitable judgment upon the material presented, without fear or favor.

I will confine my judging activities to those categories specified upon my Accredited Judge certificate.

I will be willing to train apprentice judges during my assignments and will report to the Committee on Judging Credentials when requested my estimate of the qualification of any apprentice assigned to work with me.

Should controversial factors arise in the judging, I will consult disinterested non-exhibiting authorities in the given field for clarification before rendering a decision.

I further agree to attend all judging critiques and be of assistance to exhibitors at all reasonable times.

I acknowledge that if I accept a judging assignment and fail to notify the Organizing Committee promptly of my inability to attend, I may be subject to suspension by the Accreditation Committee.

To all the above conditions I freely pledge myself,

SIGNATURE _____