

Association of Essex Philatelic Societies

Thoughts on Competitive Exhibiting

Saturday 25 January 2014

Traditional Class

presentation by

Chris Harman, RDP, FRPSL

Collecting v Exhibiting

- You can present your collection as you wish
- **But:** there are rules for exhibiting
- Make sure that you understand them
- Remember:
 - You are not present to create the interest
 - You are not there to point out the rarities
 - The exhibit needs to speak for itself
- This is competitive – do not be too modest

Exhibiting

- Exhibiting is a collaborative effort – Listen and Learn
- If you do not succeed at first:-
 - Listen to the judges
 - Look at other exhibits
 - Absorb and learn
 - Be prepared to re-write all or some of your exhibit
- In the words of Chris King
 - Don't get mad; get even

A bit of history

Exhibiting has been around for a long time

Exhibiting is dynamic and changing constantly

..... in the early days there were different priorities in exhibiting

London, 1906

International Philatelic Exhibition, London, 1906

- Earl of Crawford *Championship Cup – 100 Frames*
 - *Great Britain in the reign of Victoria*
(inc. Telegraphs, College Stamps etc)
- Classes are mostly familiar but also included such as:-
 - *Collection of 12,500 stamps of Great Britain and Colonies*
 - *Plain album containing from 5,000 to 10,000 stamps*

PS Rev. Hayman Cummings received a silver medal for his collection of College Stamps of Oxford & Cambridge (*more on this subject later*)

London, 1906

Three most important requirements to achieve a good award in 1906?

1. Material
2. Material
3. and finally *Material*

Exhibiting was simpler then....

London, 1906

Today the approach has become less rigid:

- Even from my early exhibiting and judging career (1970s and 80s) I vividly remember the common comment:

*“There is no such thing as a gold medal exhibit
of*”

London, 1906

However, not everyone agreed even in 1906:

“An ordinary specialised collection, however complete and wonderful it may be in the ranges of shades and varieties, is simply an accumulation, and nothing else.

No information is to be obtained from it on any subject connected with the stamps except the fact of their having existed.”

C.F. Dendy Marshall, a pioneer of Treatment, in *The London Philatelist*,
August 1906, page 200

Exhibition Classes

- Traditional
- Postal History, which includes
 - Routes, Rates and Usages
 - Marcophily
 - Social History
- Thematic
- Also:
 - Postal Stationery
 - Aerophilately
 - Revenues

Traditional

Traditional can be summed up as:-

- The stamp and the thoughts behind the issue
 - Pre-production essays / dies / plates / proofs / colour trials
- The technical details of the stamp
 - Printers / papers / watermarks / perforations / varieties
- Usage of the stamp
 - Different rates / destinations / revenue or telegraphic
- Social or geographical changes as they affect the stamp
 - Wars / natural disasters / postal conventions

Competitively, Traditional also acts as the dumping ground for an exhibit that does not fit into any other class

Postal History

Postal History can be summed up as:-

- The history, development and operation of the postal system
 - Includes national, official, local and private mails
- The study of the posts
 - Routes, rates, markings, usages, services
- Marcophily – the study and classification of postal markings
 - Includes national, official, local and private mails

Historical, Social and Special Studies

A postal historical concept in a broader sense:-

- The interaction of the postal system with commerce, society or industry
 - Can include non-philatelic material
 - Limited to 50% of the total
 - Material such as telegrams, greeting cards, pictorial envelopes are envisaged
 - Also envisaged are exhibits of material relating to an event or historical landmark
- Equivalent in certain exhibitions is Open Class

Thematic

Thematic can be summed up as:-

- The development of a theme or idea according to a plan
 - Using a wide range of philatelic material to do so
 - Material must be related to the theme
 - Material must be philatelic
- Selection and knowledge of the theme and selection and philatelic knowledge of the material will be rewarded, as will originality
- Thus it is the interplay of two themes:-
 - The thematic and the philatelic

I have been asked to focus on Traditional

Judging and Point Scores

Judging Criteria

Marking Points (inc. Notional Splits)

<i>Treatment / Importance</i>	<i>20 / 10</i>
<i>Knowledge / Personal Study / Research</i>	<i>20 / 10 / 5</i>
<i>Condition / Rarity</i>	<i>10 / 20</i>
<i>Presentation</i>	<i>5</i>

Presentation – 5 Points

Definition:-

- *Presentation - is the overall æsthetic appearance of the exhibit*
 - Write up should be clear, concise and relevant
 - The method of presentation should show the material to the best effect
 - The whole entry should show balance
 - Some say that is important to avoid unduly uniform arrangements
 - No advantage or disadvantage to handwritten, typed or printed
 - Keep pages legible, balanced and as attractive as possible
 - Don't break the rules

Treatment – 20 Points

Definitions:-

- *Treatment - requires an evaluation of the completeness and correctness of the selected material and its assembly into a coherent exhibit*
 - Title page – does it set out the scope and intent of the exhibit?
 - Balance – is the exhibit a coherent whole?
 - Storyline – do the elements fit into a logical story?
 - Completeness – are all the necessary elements of the story present?

Importance – 10 Points

Definitions:-

- *Philatelic Importance - requires the evaluation of the philatelic significance of the subject in terms of its scope, degree of difficulty of the subject and the philatelic interest of the exhibit*
- Importance is both:
 - The significance of the subject chosen
 - The degree of significance of the exhibit in relation to the subject

Knowledge / Personal Study / Research

20 / 10 / 5 Points

Definitions:-

- *Philatelic and Related Knowledge - is 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 chosen subject*
- n.b. “It is unrealistic to require a modern collector to develop new findings in a heavily studied area and such exhibits should not be penalised for a lack of personal research”

Condition – 10 Points

Definitions:-

- *Condition - covers the quality of the displayed material judged against the standard of such material that exists*
 - This is a qualitative judgement
 - Is the material of a better or worse than the average of what exists
 - Condition will vary according to country and period
 - Exceptionally fine material, especially for scarcer items, will be rewarded

Rarity – 20 Points

Definitions:-

- *Rarity - is the degree of difficulty of the acquisition of the material within the exhibit*
 - Rarity has to be assessed relative to the class of material
 - i.e. In terms of numbers available, postal stationery items would be extremely rare compared to adhesive stamps
 - Rarity is not synonymous with value
 - It is appropriate to ask how many of the accepted rarities in the chosen subject are present

The Title / Introductory Page

Why come to it last?

n.b. The title page is sent to the jury ahead of the exhibition

- It is your opportunity to set the stage
- You need to capture the interest of the viewer and the judges
- No absolute rules over what it should contain or look like
- Clarity is important

Perhaps:

- Brief introduction and background
- What the jury should expect to see – scope of the exhibit
- Exhibit layout – chapter subjects
- Comment on key or important aspects
- Illustration or a philatelic item
- References, including research

“ Treatment ”

The most important heading

Why is it so important? What does it mean?

Treatment

“Treatment of the exhibit reflects the degree to which the exhibitor is able to create a balanced exhibit characteristic of the chosen subject.

- *A logical progression that is easy to follow and a clear concise write up will help the jurors to appreciate the exhibit.*
- *In assessing Treatment, Jurors will check that the statements made in the introduction and plan are adequately represented in the display.”*

Treatment – the red thread

Treatment is the storyline – the glue

“the red thread that holds everything together”

- It gives to the subject context (theme)
- It links the material
- It promotes the sharing of knowledge

Why bother?

- Good Treatment enhances the appreciation
 - Has a direct impact on all other aspects
 - Assists in understanding the material
 - Gives the viewer a positive experience
- Bad treatment
 - Creates confusion
 - Discourages the viewer

Treatment is Cheap

Rarity	20)	££££	
<hr/>				
Importance	10)	£££	
Condition	10)		
<hr/>				
Knowledge	20)	£	
Personal Study)		
/Research	15)		
Treatment	20)		
Presentation	5)		

How to set about putting a Traditional exhibit together

My recommendation?

“Think of your exhibit as a book”

Writing your book

I have the material. How do I bring order out of chaos?

- Chapters:
 - self-contained
 - logical sequence
- Introduction sets the scene – is the primary “sales” document:
 - Title Page is the introduction
- References:
 - information adds gravitas – but should not be overdone

Marketing your book

- Needs to sell itself:
 - First impressions are important
 - It needs to look attractive
 - The type-size, type-face, use of italics, bold, capitals – all need careful thought and an element of consistency
- You want the reader to want to read it:
 - “attract” – the eye
 - “stimulate” – the intellect
 - “balance” – for eye and mind
 - “texture” – that feel of richness

Marketing your book

Less is more

- Sparse gets the information across better:
 - Good use of headings
 - Avoid intense paragraphs
 - Establish a system for the delivery of information
- With a competitive exhibit it is not the time to be shy:
 - Identify the rare and the special
 - Make it easy for the viewer to pick up the information

The College Posts of Oxford and Cambridge 1871-1886

The College Posts – a Challenge

Significant?

The difficulties with the topic are obvious

- Does not sound very impressive as a subject
 - Two small towns (actually cities)
 - Local posts within those cities
 - Local post only operated for a brief period (1871 - 1886)
- Add to that
 - Lack of general awareness of the subject
 - Certainty of low knowledge level of the judges

The College Posts – a Challenge

Where would you think such a subject would fit within the firmament of philatelic endeavour?

At best

Might score to a reasonable level in a UK National
(local knowledge)

Not an appropriate subject for International exhibition

Is this a correct assessment?

Can I find a way to enhance the importance and appreciation of the subject?

The College Posts – Historically Significant

High historical importance

- The historical context of the College Posts:
 - The two great University Cities and their Colleges were among the great centres of learning and the development of ideas and thought since their foundation in the 13th century
 - Several Colleges were actually founded by various monarchs
 - The Universities were accepted by the Crown or State as being of exceptional importance as places of learning
 - Thus scholars were permitted to communicate freely with one another in order to further their scholastic endeavours

The College Posts – Ancient & Legitimate

Oldest and most significant non-State post in the UK

- High importance against all other private posts:
 - Oldest Private Posts – the internal “posts” within the two great University Cities have existed since the foundation of the first Colleges (circa 1249)
 - Exception to State Monopoly – the College “postal system” has for centuries been the only authorised postal system (other than privately carried mail) outside the monopoly held by the King or State
 - Guaranteed by Act of Parliament – the existence of the College Posts was guaranteed by Act of Parliament from mediæval times – it was a specific exemption from the various Post Office Acts

The College Posts – Philatelic Importance

More philatelically significant than might be realised

- Widely collected since the 19th century
- Intensively studied by early collectors
 - Printers' archives produced much contemporary information
 - Lawyers' archives produced much correspondence and assisted in understanding the usage of the stamps
- Volume III (1894) of *The London Philatelist* contained a major article
- First major book on the subject was published in 1906

The College Posts – Peer Endorsement

Collected by many of the major collectors

- A few of those who have formed significant collections of College Stamps:

King George V

The Earl of Crawford

T. K. Tapling

F.A. Bellamy

H.C.V. Adams

J.B. Seymour

R.A.G. Lee

A.J.A. Deal

etc. etc.

The College Posts - Rarity

Lack of material

- The challenges of collecting the College Posts:
 - Every College stamp exists on cover - numbers vary from one only to approximately twenty of any one College
 - Proofs and essays showing the design process – very few exist in private hands
 - Die proofs – originals exist but most are reprints
 - Many key items are unique
 - Keble 1st & 2nd issues tête-bêche pairs
 - Merton 3rd issue on cover
 - Hertford used stamp on and off cover
 - Much used stationery

The College Posts – Major Collection

The significance of this collection of College Posts

- Most important collection in private hands today
 - Contains most of the major rarities
 - Particularly strong in used on cover
 - Only hand drawn essays outside institutional collections
 - Only set of original proofs of the engraved dies from the printers' archives
 - Recently discovered unique items of postal stationery
 - Consistent high quality of the material



The College Posts – “Selling” the Exhibit

Through Treatment the exhibitor informs the jury

- Title Page
 - Sets the context
 - Emphasises the wider importance of the subject
 - Identifies this as a serious area of collecting
 - Confirms the importance of this collection within the subject
- Synopsis
 - Opportunity to teach the subject to the judges
 - Enhances the appreciation of the judges

The College Posts – “Selling” the Exhibit

Important aspects given “weight” throughout the exhibit

- Difficulty of acquisition, especially of covers and proofs
 - Reference to number known or ownership of other examples
 - Survival of covers is based on a census
- Provenance of items
 - Ownership history emphasises the rarity and importance of particular items
 - Most covers do not have the stamps tied and so provenance becomes important

Great Britain

The College Posts of Oxford and Cambridge

HERTFORD
COLLEGE,
OXFORD



STATIONERY
CUT-OUT
1879

The first of the great Colleges of the University Cities of Oxford and Cambridge were founded in the 13th Century. They were important places of learning and, from the earliest days, the Colleges ran their own private messenger system to provide communication among the scholars, a system which pre-dates any systematic public post by hundreds of years.

In 1637 the State assumed a monopoly for the carriage of letters, which has existed with some exceptions until recent years. Oxford, by this time with 18 Colleges and Cambridge with 16 Colleges, had a messenger system that was in breach of the letter carrying monopoly. However, the various Acts of Parliament acknowledged that the two Universities "..... may use their former liberties, rights and privileges of having special carriers to carry and re-carry letters as they formerly did" Thus the College Posts of Oxford and Cambridge are accepted as a legitimate exception to the Post Office letter carrying monopoly and become the oldest and most important private post in the United Kingdom.

College Stamps - During the period between 1871 and 1886, several of the Colleges issued their own stamps and stationery to enable the fees for the use of the College messenger system to be pre-paid. For a time the Post Office accepted this but eventually, under pressure from several complaints, they challenged the right of the Colleges to run their own "postal" system and particularly their use of stamps. Under this pressure the Colleges ceased to issue stamps after 1886, although the Messenger service itself continues to operate to the present day.

This exhibit is the most comprehensive private collection of the stamps and stationery used by the College Posts, including several new discoveries. It is arranged chronologically by College within each University, based on the date that each College first issued stamps. Included are unique hand-drawn essays, and proofs from the printers archives which were liberated at the end of the 19th Century. It includes the rarities within this area of collecting, many of which have never been on the open market. The exhibit is particularly strong in uses on cover and used stationery, of which only a handful are known of many.

Oxford Union Society - The exhibit finishes with a study of the O.U.S. overprints and underprints for use by members of the Oxford Union Society; one of the very few officially authorised overprints on British stamps.

Bibliography

- Cummings, Rev Hayman - *The College Stamps of Oxford and Cambridge* Oxford, circa 1904
Bellamy, F. A. - *Oxford and Cambridge College Messenger Stamps, Cards and Envelopes* Oxford, 1921
A Concise Register of the College Messenger Postage Stamps Oxford, 1925
Deal, A. J. A. - *A Descriptive Record of Entires bearing the Adhesive Stamps* The London Philatelist, 1957
Lister, Raymond - *College Stamps of Oxford and Cambridge* Golden Head Press, 1974
Various articles by the exhibitor, including the listing in the Stanley Gibbons G.B. Specialised Catalogue

Malmö - 2nd International Philatelic Summit - April 2012

Title Page
Brief coverage
emphasising historical
importance of subject,
rarity, provenance,
importance of this
exhibit within its
subject, bibliography

Great Britain

The College Posts of Oxford and Cambridge

SYNOPSIS OF THE EXHIBIT
MALMÖ - 2ND INTERNATIONAL PHILATELIC SUMMIT - APRIL 2012

The Title Page of this exhibit explains the origins of the College Posts of Oxford and Cambridge as the earliest private postal system, pre-dating any organised State system by some hundreds of years. The exemption of the College Posts from the State monopoly on the carriage of letters was formally embodied in Acts of Parliament during and after the 17th Century. The College Posts stand as the most important private postal system within the United Kingdom and one of the oldest in the world.

The College stamps of Oxford and Cambridge have been studied and collected since soon after their issue. Major collections have been formed by important philatelists, including King George V, the Earl of Crawford, F. A. Bellamy, Rev. Hayman Cummings, J. B. Seymour, H. C. V. Adams, Alan J. A. Deal. The early collectors researched both the printers' archives and the records held by the two lawyers within Oxford. This produced much information on the production of the stamps and on the reasons for their use. These researches provided the impetus for detailed articles in the philatelic press at the end of the 19th Century and the first major book on the subject, published 1904.

The collection forming this exhibit includes new information and new discoveries which have expanded the knowledge base of the subject. The detailed listing of known covers, first attempted by Alan Deal in *The London Philatelist* of March-April 1957, has been expanded considerably and extended to used postal stationery.

Many items in the collection have never been on the open market, having passed privately from one major collection to another. It probably stands as the most complete collection of these issues that exists today, covering many areas of interest.

Key among the important aspects of the subject are:

- Hand drawn essays for both the stamps and the stationery of Hertford College which are the only essays known outside those in the Royal Philatelic Collection.
- Original die proofs from the archives of the two main printers who supplied the College stamps to the Oxford Colleges. These proofs are impressions taken from the original dies on the outside of the wrappers in which the dies were stored. They were acquired by F. A. Bellamy at the end of the 19th Century and have never been on the market since.
- Much College Post material is not in the finest of condition. Through careful selection, this collection contains many of the finest quality examples of each item in existence.
- Examples of the College stamps used on cover are among the most desirable items in this collecting area. The exhibit is particularly strong in covers, including many unique items.
- Much of the College stationery is rare, with many stationery items unknown used. This collection is virtually complete in used stationery, including a number of new discoveries.

Synopsis

Opportunity to educate

Enhance the viewers' understanding of the subject and the exhibit

College Messenger System

All Colleges provided a messenger service for the students and tutors run by the College porters. The porters ran errands, including the *delivery of letters and collection of goods*, within the local area. Colleges charged for the use of the messenger system as part of the fees for attending the College.

ORIEL COLLEGE, OXFORD
INVOICE FOR THE MICHAELMAS QUARTER 1867

Included in the invoice for board and provisions "battels" and College dues is a heading for "letters"



ORIEL COLLEGE.

Mrs. Kelly
Account for *letters* *Quarto, 1861*

	£	s.	d.
Battels	4	5	0
University & College Dues	3	14	6
Tuition			
Wash Blank			
Coals	1	4	
Letters	0	3	
Expenses	16	3	
Boarding	1	3	0
Arrears			
	<u>40</u>	<u>3</u>	<u>1</u>

*Received of Mrs. Roberts
for Oct & Nov 1861
10.3.1
Wm. J. Howard
Jan 27
Oriel*

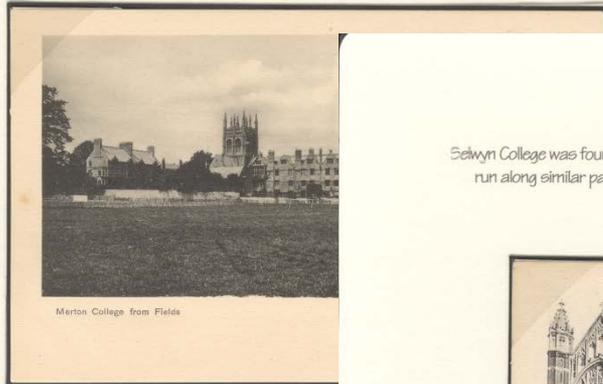
Background Pre-Stamp Material

Before the issue of stamps, letter fees were collected on the end of term invoice

Merton College, Oxford

Merton College is one of the oldest Colleges, having been founded in 1262. Only University College, and possibly Balliol College, are older. It is also one of the wealthiest of the early Colleges with ambitious and magnificent buildings. Its students have typically been from fashionable and aristocratic backgrounds.

View of Merton College from the South



Merton College from Fields

Why such a rich, well endowed, College felt it needed to issue stamps

1ST ISSUE - 1876 (1)
BRIGHT BLUE SURFACE COLOURED PAPER - RO

Embossed singly in sheet form, perforated horizontally



Despite the large number of students at the

Selwyn College, Cambridge

Selwyn College was founded in 1882 in memory of G. A. Selwyn, Bishop of Lichfield. Its philosophy was to run along similar parsimonious economic lines to Keble College, Oxford and, from its first opening, Selwyn College used stamps to prepay delivery charges.

Front elevation of the College



Selwyn College, Cambridge.

1882

DESIGNED & PRINTED BY W. P. SPALDING & CO.

LITHOGRAPHED ON POROUS PINK PAPER (DESIGN OFTEN SHOWS THROUGH TO THE BACK) - IMPERFORATE

Printed in sheet form but cut into singles prior to delivery - No multiples are known



Chapter Headings

Clear divisions indicating where a new chapter begins

Postcards may be considered a problem by some judges

Kemble College, Oxford

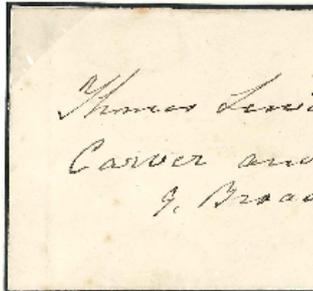
As a new College, it was deemed prudent to use a system whereby the undergraduates paid in advance for the delivery of their letters. Kemble College was thus the first to issue its own stamps.

1st Issue - 1871 (October)
Printed by SPINKS & SON, OXFORD
ORANGE SAFFRACH COLOURED PAPER - PITCHER'S PATENT

Embossed singly in sheet-form. The top and bottom halves from different directions leaving a row of vertical lines.



In the early period the College used a canceller.



Kemble College, Oxford

4th (PROVISIONAL) Issue - 1876 (October)



Impart. at bottom from end of strip

One of two covers of this issue cancelled with the dice cancellation



in Fol.
Hayman
Cummings

This cover contains an undated letter from R. E. Broughton concerning an unpaid account for a pair of boots

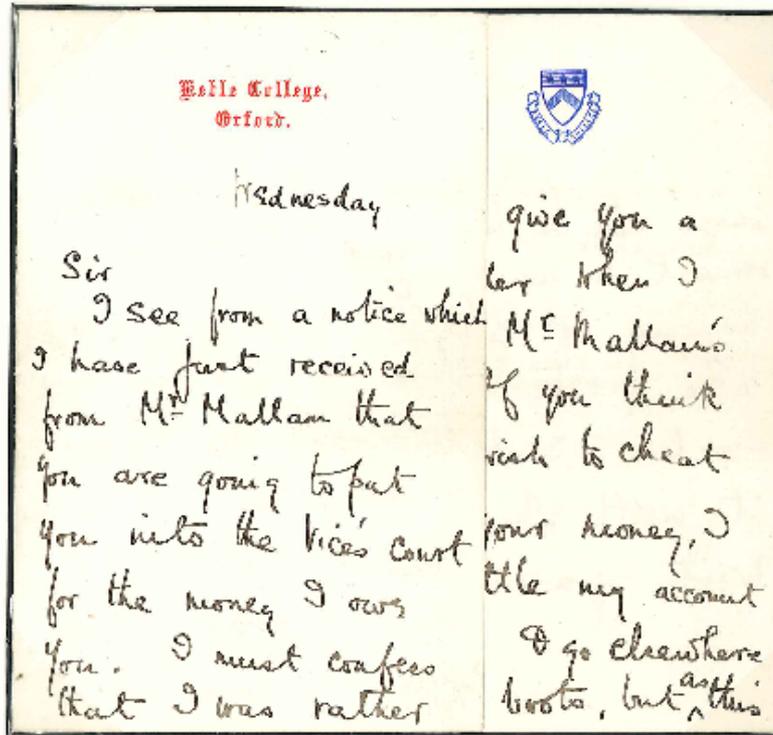
A companion cover from the same correspondence on a following sheet dates the cover to November 1869

Sub-Headings

Used to indicate chapter headings and continuity of the subject within a chapter

Keble College, Oxford

4th (PROVISIONAL) ISSUE - 1976 (October)



Letter contained
in the cover
addressed to
"Mr. Payne,
Bootmaker, St.
Giles, Oxford".

This letter is of
particular
interest since it
demonstrates
why so many
covers are
addressed to
one or other of
the two Oxford
solicitors.

ex Rev.
Hayman
Cummings

Wednesday

Sir,

I see from a notice which I have just received from Mr. Mallam that you are going to put me in the Vice's Court for the money I owe you. I must confess that I was rather surprised, especially as I have been a regular customer with you ever since I came up to the University, and have already paid you several sums on account, & in fact I never had the slightest intention of ceasing to deal with you.

I should have paid you my present account several weeks ago but for the fact that the last two pairs of boots that I got from your shop were so much too big for me that I had to give up wearing them altogether, & which are consequently perfectly useless to me. I must tell you plainly I am not rich enough to be able to afford to pay money down for boots which I cannot wear, but I was on the point of coming to give you a fresh order when I received Mr. Mallam's notice. If you think that I wish to cheat you of your money, I will settle my account all at once & go elsewhere for my boots, but as this course would be both inconvenient to me & I should imagine, not conducive to the prosperity of your practice, I thought it worth while to write you a line.

An answer will oblige.

Yrs. truly,

R. G. Broughton

Support Material

This letter from
R.G. Broughton (a
student) to Mr.
Payne, Bootmaker
indicates the
reasons for the use
of many of the
surviving College
covers

Keeble College, Oxford

7th Issue - 1862 (MAY)

ORIGINAL DIE PROOF - MAY 1862

Proof impressions printed on the inner and outer wrapper for the original copper Die

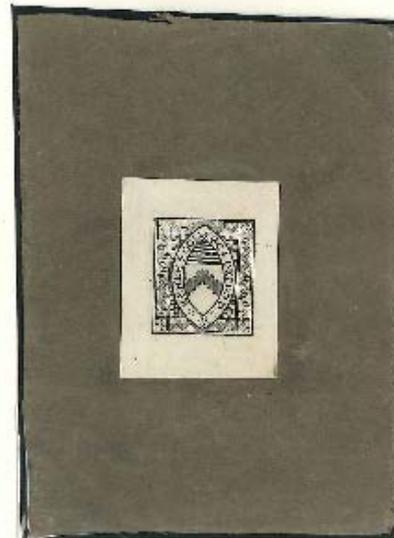


Part of the inner envelope which contained the original engraved copper Die

The pencil line was an instruction to W. R. Rogers, the engraver, to deface the Die

The only known examples

ex F. A. Bollamy
& A. J. A. Deal



Part of the outer envelope which contained the original engraved copper Die

Rarity

Unique original
Die Proofs from
the printer's
archives

Hertford College, Oxford

SUPPLIED 1875 (24TH DECEMBER) BUT NOT ISSUED UNTIL 1879

Very few Hertford College stamps were used - a few were cancelled with the College cancellation

Undated cover from the Mallam correspondence - circa 1880

One other cover with the *Crosses Pâliée Fitchée* cancellation is in the Royal Philatelic Collection



One of five known covers



ex Rex. Hayman Cummings

Rarity

Rare usage of Hertford College stamp

Hertford College, Oxford

ORIGINAL HAND PAINTED ESSAY - CIRCA SEPTEMBER 1875

PRODUCED BY SPIERS & SON

Whilst Spiers were responsible for procurement of the design and die for the printing of the proposed new stamps, they were unlikely to have engraved the dies, which would have been ordered from London.

These hand drawn essays are the only ones existing for any of the Oxford Colleges other than comparable Keble essays in the Royal Philatelic Collection.

Unadopted designs



The basic concept of the Hart's Head and Cross Pattée Fitchée was used for the issued stamp

ex R. A. Lister

Importance

Unique hand
painted essays of
Hertford College
stamp

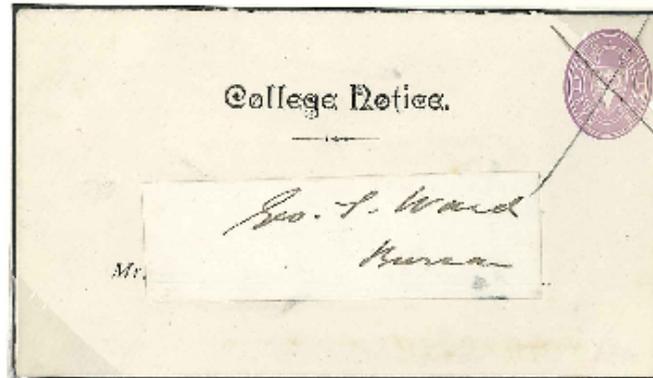
Hertford College, Oxford

COLLEGE ENVELOPE - 1876 (22ND JANUARY)

PRINTED BY SPENCE & SON, OXFORD

LARGE SIZE OBLIQUE ENVELOPE - OVERPRINTED "COLLEGE NOTICE"

Only known used example of this envelope



Addressed to "Geo. S. Ward", the Bursar of Hertford College

ex F. A. Delamy
& A. J. A. Deal

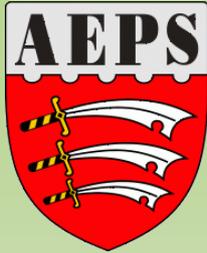
Importance

Unique used
example of
College Notice
envelope
(addressed to the
College bursar)

Competitive Exhibiting

Summary

- Will exhibiting help my collecting?
 - Discipline – rules based
 - Organisation – both mentally and physically
 - Research – library, periodicals, internet
 - Understanding – enhances your appreciation of your material
 - Discovery – you will be amazed at what you find you have
 - Scrutiny – judgement by peers
 - Cameraderie – discussion and debate among like minded people



Association of Essex Philatelic Societies

Thoughts on Competitive Exhibiting

Saturday 25 January 2014