

# JUDGING THEMATIC EXHIBITS

**Understand the rules to achieve excellence  
in judging ... and exhibiting**

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*FIP Seminar*

*Bandung, Indonesia, August 5, 2017*

**Peter Suhadolc, *Chairman*  
FIP Thematic Commission**

# Objectives of the Seminar

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- Explain the judging system in Thematic philately, in order that all judges understand the rules and allot the points consistently
- Present hints on how to appreciate and score in the single criteria
- Present some factors for improving a thematic exhibit

# ***SEMINAR OUTLINE***

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- 1. Judging Thematic Exhibits with FIP rules – An overview*
- 2. Treatment (Peter Suhadolc)*
- 3. Material in thematic exhibits (Tono D. Putranto)*
- 4. Closing remarks*

*Questions welcome throughout the seminar!*

# ***Part 1***

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## ***Judging Thematic Exhibits with FIP rules***

### ***An overview***

## Judges Responsibility

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- ✓ To interpret the regulations liberally
- ✓ To give the exhibit the highest possible award
- ✓ To give positive and constructive feedback
- ✓ To help the exhibitor improve his exhibit
- ✓ To be objective

# *COMPETITIVE THEMATIC EXHIBITING*

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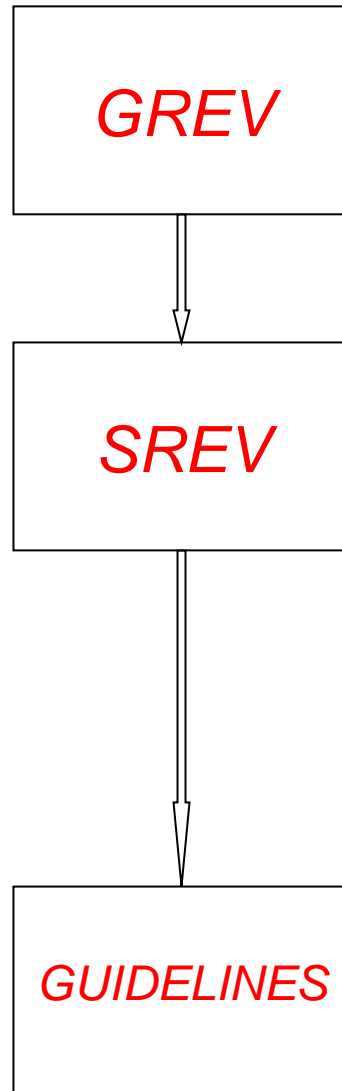
*All competitions have **rules** that:*

*Participants have to **understand** and **abide** to them in order to gain the highest possible award*

*Judges have to **apply** them **consistently** in order to correctly determine the ranking of competitors*

## Rules for Competitive Exhibits – Where are they defined?

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- **DEFINITION OF GENERAL RULES**
- Same Principles as in GREV
- Different **implementation** according to class peculiarities
- **One for each competitive class**
- No additional rules
- Clarification & Guidance

# RULES: GREV, SREV, Guidelines

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Does Thematic Philately have **too many rules**? No, in fact there are **only FIVE**:

**1) The CONCEPT, as shown by the exhibit**

*the MESSAGE, should be exhibitor's INNOVATIVE approach and work!*

**2) CHOICE OF MATERIAL: Philatelic criteria**

*POSTAL aspects of philatelic material (no private prints or markings!)*

**3) CHOICE OF MATERIAL: Thematic criteria**

*LINKED to the theme or development*

**4) CHOICE OF MATERIAL: Philatelic variety and quality**

*A WIDE variety and BEST quality (condition and rarity)*

**5) PRESENTATION of the exhibit**

*Understandable, nice looking, clearly presented, nicely arranged*

## ALLOTMENT OF POINTS IN THE THEMATIC CLASS

<b>Judging criteria</b>		<b>Points</b>
<b>Treatment</b>		<b>35</b>
1.1	<b>Title and plan</b> Correct, logical, balanced, original Consistency between the plan and the title	15
1.2	<b>Development</b> Elaboration of all aspects of the plan Positioning of items and their connection to thematic text	15
1.3	<b>Innovation</b> Originality of treatment, new aspects	5
<b>Knowledge, personal study and research</b>		<b>30</b>
2.1	<b>Thematic</b> Correct, concise text and new thematic findings	15
2.2	<b>Philatelic</b> Widest variety and balance of all types of material in respect of philatelic rules Philatelic comments (text)	15
<b>Condition and rarity</b>		<b>30</b>
4.1	<b>Condition</b> (quality of material w/ r to its rarity)	10
4.2	<b>Rarity</b> ( w/ r to its importance and difficulty of acquisition)	20
<b>Presentation</b>		<b>5</b>
5.1	Overall aesthetic balance, clarity of display and text	
<b>TOTAL</b>		<b>100    9</b>

# Presentation

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*Max 5 points*

*It is usually the first criterion that is evaluated. The impression one gets though has a “halo” effect throughout the evaluation of the exhibit.*

The presentation (layout of the material and accompanying text) should be:

- SIMPLE
- TASTEFUL
- WITH CLARITY OF DISPLAY
- OVERALL AESTHETICALLY WELL BALANCED

Avoid the page to be too crowded, with too much text, to much void spaces (unless to underline rarities). Arrange items neatly!

# Presentation

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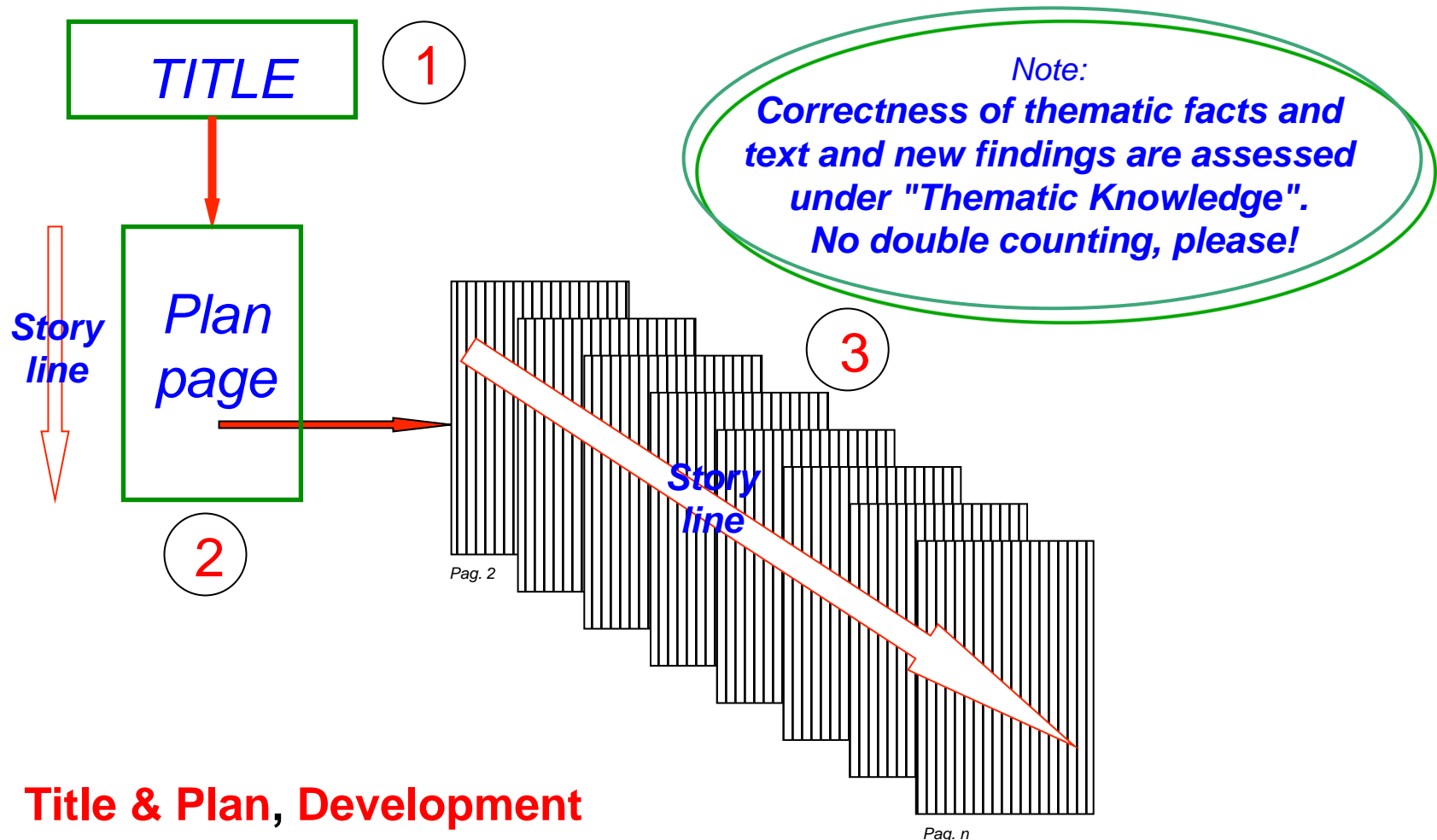
*Max 5 points*

**Starting score: 4**

*Assign*

- 5 when pages are overall aesthetically very well balanced and you enjoy looking at the exhibit*
- 3 when pages are too crowded or too void, not neatly displayed*
- 2 “horribly” looking (almost never)*

# TREATMENT: Title & Plan, Development, Innovation



**Title & Plan, Development and Innovation are components of the main criterion named Treatment.**

# Title

Should be promising and original!

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- ❑ Should *clearly indicate the aim* of the exhibit
- ❑ Should *set the framework (extent and limits)* according to which the plan is built
- ❑ Should be *consistent* with the plan
- ❑ Should be *appealing* and promising
- ❑ Should be *original*

# Plan

**Should be efficient and structured!**

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- ❑ *Presence of the introductory page with the plan*
- ❑ *Consistency between the plan and the title*
- ❑ *Adequacy of the plan (= efficient for understanding the structure)*
- ❑ *Covers all main aspects necessary to develop the theme*
- ❑ *The structure is correct, logical and balanced (guidelines: the degree to which a story is told and not a list of various aspects, e.g. enumeration)*

# Title and Plan

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*Max 15 points*

**Starting score: 12**

*Assign it when the title and plan are simple and logical, with no mistakes, but nothing special*

Get **extra points** for:

- *Creative and appealing title*
- *Adequate, logical and very well balanced plan*
- *A plan that is more a story told than a list of various aspects (enumeration)*

Get **less points** when:

- *Title and plan not consistent; structure of plan not adequate, illogical; important aspects not treated*

# Development

Across ALL pages

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## ***BASIC 12 points***

- ❑ *Treatment of ALL aspects of the plan*
- ❑ *Synthesis of page content by page (sub)titles, the chapter and/or subchapter title(s)*
- ❑ *Presence of adequate thematic text*
- ❑ *Link between items and thematic text*
- ❑ *Correct choice, order and positioning of the items on the page in agreement with the story and the plan*

# Development

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Across EACH page

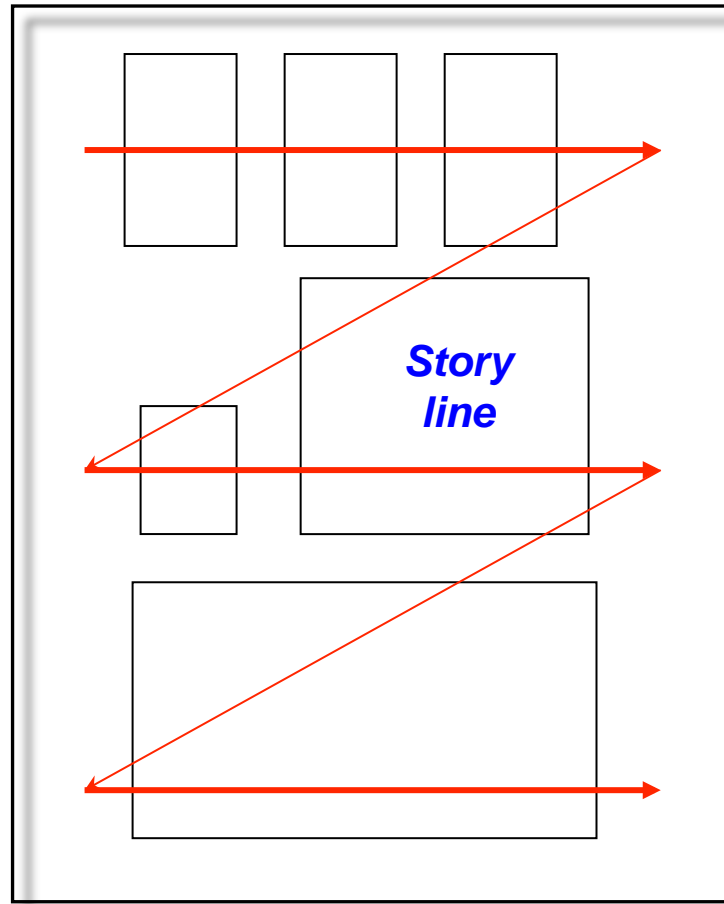
## *ADDITIONAL points*

- ❑ *The **thematic story flows** (red thread) across the page*
- ❑ *The **items** are **extremely well linked to the story text***
- ❑ ***Balance**, given to each thematic aspects and detail, according to its importance to the theme*
- ❑ ***Depth** shown by links, cross-correlations, structures, causes and effects*

# Development

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**Story line (“red thread”) – details on the sheets**



# Innovation

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*Innovation is demonstrated by a **personal elaboration** of the theme, that transforms an exhibit from a sequence of classified items into an **"original" story***

***Max 5 points***

- *Introduction of new themes*

*A new theme, by itself, is not sufficient, when not sustained by an innovative plan & development*

- *New approaches for known themes*

*E.g. Historical approach, that widens the scope for analysis*

- *New aspects of an established or known theme*
  - *New chapters, paragraphs*
- *New thematic application of material*
  - *Support of new thematic facts*

# Thematic knowledge

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- ✓ Thematic knowledge is related to **the general knowledge about the theme**, as shown in the choice of items, their mutual relationship and degree of appropriateness of the accompanying text.
- ✓ Thematic knowledge is also demonstrated by the **use of “surprising” material, that is thematically appropriate**, even if not immediately seen from the material alone, but whose appropriateness was discovered by the exhibitor.
- ✓ Thematic knowledge assumes **no thematic errors** and avoids excuses for showing material, that is not directly connected with the theme, or doubtful.

Hints :

- ✓ New thematic findings for the chosen subject
- ✓ Thematic details in text and material

# Thematic knowledge

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## **Basic requirements**

*12 points*

- ❑ *appropriate, concise and correct thematic text*
- ❑ *correct use of thematic material*

## **Further requirements**

*Additional points*

- ❑ *presence of new thematic findings for the chosen subject*
- ❑ *“surprising” material (which does not belong to the subject, but thematically fits into the story of that page)*

# Thematic knowledge

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## **Common mistakes**

### *Deduction of points*

- ❑ *Lack of thematic text near some parts of the story*
- ❑ *Very general (short) text related to too many items*
- ❑ *Text too long and too detailed with respect to the item(s) shown*
- ❑ *Not adequate commentaries with respect to the item(s) shown*

# Philatelic Knowledge

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- Presence of **widest range of postal-philatelic material** and its balanced use  
(according to the type of material, regional span and time window)
  - Avoid **errors**:
    - **full compliance** with the rules of postal philately
    - **appropriateness** of postal documents
  - **appropriateness and correctness** of the philatelic text, when needed
- Presence of **philatelic studies** and **skillful use of important philatelic material**

*The philatelic text should be in a smaller font and form!*

# Philatelic Knowledge

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## BASIC – 12 points

- Presence of **good range of postal-philatelic material** throughout the exhibit and on single pages
  - **Avoid errors:**
    - **full compliance** with the rules of postal philately
    - **appropriateness** of postal documents
  - **appropriateness and correctness** of the philatelic text, when needed

## *ADDITIONAL POINTS*

Presence of **widest possible range of postal-philatelic material** and its **balanced** use

- Presence of **philatelic studies** and **skillful use of important philatelic material**

# Rarity

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## SREV

*The criteria of "Condition and Rarity" require an evaluation of the **quality** of the displayed material considering the standard of the material that exists for the chosen subject, the **rarity and the relative difficulty of acquisition** of the selected material.*

## GUIDELINES

*The rarity is based on **objective criteria** such as recognised absolute scarcity and difficulty of acquisition.*

*It is essential that varieties, proofs, essays, are **rarer than the issue** itself, in order to increase the philatelic level. The same applies to blocks, strips, etc.*

*It is obvious that items which, despite being very rare, have **no or insufficient relationship to the theme**, should not be included in the evaluation of this criterion.*

# Rarity

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- *Maximum 10 points: Normal and modern with no unusual items*
- *Maximum 12 points: Normal and modern material plus some unusual and scarce items*
- *Maximum 14 points: Several unusual and scarce items plus some rare item*
- *Maximum 16 points: Several rare items and many scarce ones*
- *Maximum 18 points: Overall presence of rare items, some world rarities*
- *Above 18 points: Overall presence of rare and significant world rarities*

# Condition

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*The points for Condition are allotted in the following way:*

***Assess Rarity Points = RP***

***Points for Condition are:  $RP/2 + C$***

*The C value depends on the condition of the material for the assessed level of rarity:*

***Poorer than average condition:  $C = - 1$***

***Average condition:  $C = 0$***

***Better than average condition:  $C = + 1$***

# Condition

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➤ *Maximum 6 points:*

- ❑ *Normal and modern material in good quality*

➤ *Maximum 8 points:*

- ❑ *Normal and modern material in excellent quality plus*
- ❑ *All unusual and rare material in ist best quality*

➤ *Maximum 10 points:*

- ❑ *Major rarities in above average quality (9 points)*
- ❑ *ALL major rarities in their best quality (10 points)*

## *Part 2*

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# *Treatment*

## **TITLE**

*The concept of the exhibit: about what will my story be*

***Symmetry, Hands, Angels, Circus...***

***Invitation to dinner, Orbs of beauty,***

***Dens sano in corpore sano (dentistry), ....***

*If the theme too wide, the treatment might be too general.  
Better to narrow the theme (spatially, temporally, sub-themes....)*

*E.g. Archeology ..... Archeological jewels of Egypt*

*Olympic games.... Runs, throws, jumps*

***The title should be creative and appealing!***

## MOUNTAINS ON STAMPS

<b>0. PLAN</b>	<b>1</b>
<b>1. Mountains in EUROPE</b>	<b>2-50</b>
1.1 Alps	
1.1.1 France	
1.1.2 Italy	
1.1.3 Switzerland	
1.1.4 Austria	
1.1.5 Slovenia	
1.2 Pyrenees	
1.3 Carpathians	
1.4 Dinarides	
1.5 Other mountain chains	
<b>2. Mountains in ASIA</b>	<b>51-65</b>
2.1 Himalaya	
2.2 Pamir	
2.3 Tien Shan	
2.4 Zagros	

# **Both Title and Plan are BAD**

<b>3. Mountains in the rest of the World</b>	<b>66-76</b>
3.1	North America
3.2	South America
3.3	New Zealand
<b>4. Mountains on ANTARCTICA</b>	<b>77-80</b>
4.1	Mountain expeditions

# A Good Plan

## THE CONQUEST OF THE UNPROFITABLE WORLD History of mountaineering

0. PLAN	1
1. PRE-HISTORY OF MOUNTAINEERING	19
1.1 --Mithological beginnings	3
1.2 --War conquests	2
1.3 --Trade routes	2
1.4 --First known ascents	2
1.5 --Religious motivations	2
1.6 --Sustainment motivations	2
1.7 --Scientific motivations	2
1.8 --First influences on art and literature	2
1.9 --Mountaineering forerunners	2
2. THE ALPS - BIRTH AND DEVELOPMENT OF MOUNTAINEERING	36
2.1 --Birth of mountaineering: Triglav and Mont Blanc	2
2.2 --Mountaineering in diapers	3
2.3 --The mountaineering organizations	4
2.4 --The golden age of mountaineering	3
2.5 --Mountaineering without guides	3
2.6 --The revolution in the Eastern Alps	3
2.7 --Roads and cable cars bring more alpinists	3
2.8 --The last problems in the Alps	3
2.9 --Artificial climbing	8
2.10 Free climbing	4
3. EXPEDITIONS TO OTHER MOUNTAINS	24
3.1 --The Caucasus - A playground for future expeditions	2
3.2 --The Americas - Preparations for Himalaya	6
3.3 --From Africa and New Zealand to Asia	4
3.4 --The conquest of the giants	8
3.5 --Conquering Mt. Everest - world's roof	2
3.6 --Where is mountaineering heading to?	2
	Total 80

# An even better Plan: tells a STORY

## THE CONQUEST OF THE UNPROFITABLE WORLD / History of mountaineering

	Sheets		
0. PLAN	1-2	8. THEN GOT ORGANISED AND BECAME POPULAR	52-66
1. MOUNTAINS ARE MUCH OLDER THAN MEN	3-4	8.1 The mountaineering organizations	3
1.1 The earth beneath our feet is moving...	1	8.2 Dangers, safety and rescuing	3
1.2 ...and this movement causes also mountain building	1	8.3 Roads, railroads and cable cars allow an easier and faster access	3
2. BUT AT FIRST FEAR PREVENTED MAN FROM ASCENDING MOUNTAINS	5-12	8.4 Mountain cabins provide shelter near peaks	4
2.1 Mountains as the seat of gods	3	8.5 Alpine journals and telephones in cabins	2
2.2 Fear of evil creatures	2	9. AND STARTED TO EXPAND TO ALL CONTINENTS	67-77
2.3 Worshipped rocks and humans turned into stones	3	9.1 The Americas	5
3. ALTHOUGH LATER ON HE WAS FORCED TO APPROACH THEM	13-18	9.2 Africa and New Zealand	4
3.1 Military expeditions	3	9.3 The Caucasus - A playground for future expeditions	2
3.2 Subsistence motivations	3	10. REQUIRING NEW TECHNIQUES TO CONQUER ALL MOUNTAIN FACES	78-84
4. AND HE STARTED TO KNOW THEM BETTER	19-27	10.1 The revolution in the Eastern Alps	4
4.1 Religious motivations	3	10.2 The "last" problems in the Alps	3
4.2 Trade routes	3	11. AND EQUIPMENT IMPROVEMENTS THAT PERMITTED THE "IMPOSSIBLE"	85-96
4.3 Scientific motivations	3	11.1 Equipment improvements	3
5. THEIR BEAUTY STIRRED HIS IMAGINATION AND HE MADE HIS FIRST ASCENTS	28-34	11.2 Artificial climbing, winter and ice ascents	5
5.1 First influences of mountains on art ad literature	4	11.3 "Impossible" ascents throughout the world	4
5.2 First known ascents	3	12. LEADING TO THE CONQUEST OF THE GIANTS	97-116
6. AND LED TO THE BIRTH OF MOUNTAINEERING AS DISCOVERY OF NATURE	35-42	12.1 First attempts in Asia	6
6.1 Mountaineering forerunners	2	12.2 Conquering Mt. Everest - world's roof	5
6.2 Birth of mountaineering: Triglav and Mont Blanc	2	12.3 The giants "fall" one after the other	9
6.3 Mountaineering's first steps	4	13. AND TO PRESENT CLIMBING TRENDS	117-124
7. BUT SOON MOUNTAINEERING BECAME A CHALLENGE TO ONE'S LIMITS	43-51	13.1 Clean and free climbing, bouldering	4
7.1 The golden age of Mountaineering	5	13.2 New trends on the highest mountains	2
7.2 Mountaineering without guides	4	13.3 Where is mountaineering heading to?	2
		14. THAT SHOULD RESPECT AND PRESERVE THE MOUNTAINS FOR OUR SUCCESSORS	125-128
		14.1 National parks	2
		14.2 Limits to climbing	2
		<b>Total</b>	<b>128</b>

# THE BEST(?) PLAN

*ALL the chapters  
and subchapters*

*tell a STORY*

## ADVICE

*In the plan keep*

*Chapters and*

*Subchapters,*

*the rest should go*

*on the single sheets*

This exhibit tells the amazing story of the slow conquest of the highest parts of our world's territory, the mountains, a mostly unprofitable world, conquered by man for exploring it, for curiosity, for its natural beauties and to overcome one's limits.

	Sheets
0. TITLE and PLAN	1
<b>PART I</b> <b><u>THE STORY FROM MAN'S FIRST TIMID APPROACHES</u></b> <b><u>INTO THE REALM OF MOUNTAINS ...</u></b>	
1. MOUNTAINS ARE MUCH OLDER THAN MEN ...	2-3
2. ...BUT AT FIRST FEAR PREVENTED MAN FROM ASCENDING MOUNTAINS ...	4-12
3. ...ALTHOUGH LATER ON HE WAS FORCED TO APPROACH THEM ...	13-16
4. ...SO HE STARTED TO KNOW THEM BETTER ...	17-24
5. ...THEIR BEAUTY STIRRING HIS IMAGINATION, SO HE APPROACHED THEM FOR PLEASURE...	25-28
<b>PART II</b> <b><u>... TO THE BIRTH AND DEVELOPMENT OF</u></b> <b><u>WORLD MOUNTAINEERING ...</u></b>	
6. ...THE BIRTH OF MOUNTAINEERING BEING AT FIRST A DISCOVERY OF NATURE ...	29-34
7. ...BUT SOON MOUNTAINEERING BECAME A CHALLENGE TO ONE'S LIMITS ...	35-40
8. ... THEN GOT ORGANISED, BECAME POPULAR ...	41-52
9. ... AND STARTED TO EXPAND TO OTHER CONTINENTS ...	53-59
<b>PART III</b> <b><u>... AND TO ITS MATURE PHASE, AT THE TOP</u></b> <b><u>OF THE WORLD AND LOOKING BEYOND ...</u></b>	
10. ...REQUIRING NEW TECHNIQUES TO CONQUER ALL MOUNTAIN FACES ...	60-64
11. ...AND TECHNICAL IMPROVEMENTS THAT PERMITTED THE "IMPOSSIBLE" ...	65-72
12. ...WITH THE CONQUEST OF THE HIMALAYA AND <u>KARAKORUM</u> GIANTS ...	73-84
13. ...FOLLOWED BY PRESENT CLIMBING TRENDS THAT STARTED IN THE AMERICAS ...	85-93
14. ...THAT SHOULD RESPECT AND PRESERVE THE MOUNTAINS FOR OUR SUCCESSORS.	94-96
	<b>Total 96</b>

Thematic text in normal font.

**Bold font indicates connection to material.**

*Philatelic text in italics and smaller font.*

Scarce and rare material surrounded by thick frames.

# Development

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➤ *BASIC requirements:*

- ❑ *Correct choice, order and positioning of the items on the page in agreement with the plan*
  - ❑ *Link between items and thematic text*
  - ❑ *Synthesis of page content by page (sub)titles*
  - ❑ *Treatment of ALL aspects of the Plan*

➤ *FURTHER requirements:*

- ❑ *Balance, given to each thematic aspect and detail, according to its importance within the theme*
- ❑ *Depth, shown by links, cross-correlations, structures, causes and effects*

*Example of cross-correlation*



*The development of toads depends on food and enemies*

# Use of thematic text in development

## Block text on top or in the middle

### 8.3 Roads, railroads and cable cars allow an easier and faster access

The interest for mountains grows and traffic increases. During 1810 - 1830 most of the roads over the Alps passes are built, some Alpine roads even much later.  
**The road over the Grossglockner is inaugurated in 1935.**



Building roads



Road through the Areuse Schlucht



Inauguration of the Grossglockner road



Building road bridges



Flexenstrasse



Sometimes even today roads are closed due to bad weather....  
 Road from Julieralpenpass to St. Moritz waited, due to bad weather, two day in Chur, before being delivered.

**BETTER if connected to the items, according to your story !!**

### 8.3 Roads, railroads and cable cars allow an easier and faster access

During 1810-1830 most of the roads over mountain passes are built.



Harsh terrain involved also the building of many bridges ...



... so that public transport, coaches and later busses, allows a rapid access to mountains.



Right stamp: Variety "6" instead of "5"

Booklet of postal cards, Switzerland, 1928.



The Grossglockner road over the massif is built is inaugurated in 1835.

The interest for mountains grows and traffic increases, new roads are built ...



Sometimes, even today, roads are closed due to bad weather conditions.



Mail from Julierpass to St. Moritz had to wait for two days in Chur, due to bad weather conditions, before being delivered.



The Flexenstrasse over the Flexenpass in Austria was built between 1885 and 1909.

# Examples of development

## Which is better?

### 3.2 Subsistence motivations

Mountains were visited by men looking for **crystals**, especially **quartz** for jewelry making (Col des Cristaux near Aiguille Verte in Mont Blanc massif!). **Iron** was also looked for in mountain environments. **Gold** (El Dorado!) and **silver prospectors** and colonizers crossed the Rocky mountains during the gold rush.



Prospecting for gold ...



... and silver



Prisoner of war concentration camp STALAG VI J mail, Germany 1942



Iron Mountain Zernstoo stamp, Baldai administration



Quartz crystals



### 3.2 Subsistence motivations



1950 Portuguese postal entire



Pen cancelled 1858 cover, handwritten postoffice name and date, Mineral Ridge (1854 - 1913), Iowa.

Sheep could venture on much steeper ground, where and special shoes had to be devised, and men looked for quartz crystals and minerals ore sites in the mountains.

The **shepherds** could not always rely ...



... and when the **sheep** got lost, they climbed the steep mountain peaks ...

... on their mountain shepherd dogs ...



... with **primitive shoes** fitted with **iron nails**.



Men visited mountains searching for **quartz crystals** for jewelry making.



Prisoner of war concentration camp STALAG VI J mail, Germany 1942.



Iron Mountain, Zernstoo stamp, Baldai administration.



Col des Cristaux in Mont Blanc massif, the quartz mountain!



In mountain environments also **minerals** like **iron** were looked for.

# TOO MUCH TEXT !!

☉ CAFE ☉ COFFEE ☉ KOPI ☉ COFFEE ☉ KOPI ☉ KAFFA ☉ CAFÉ ☉ COFFED ☉ KAFFA ☉ COFFEE ☉ KOPI ☉ CAFF ☉ KAFFA ☉ KOPI ☉

GOOD TO THE LAST DROP

3. Coffee's culture and paraphernalia  
The coffee service: tableware

A complementary art is the design and manufacture of tableware for coffee consumption.

Origins of porcelain in Europe

The Chinese had mastered the production of porcelain long before the west became aware of it, but by the seventeenth century oriental porcelain had become a valuable export commodity in the China trade. Meissen china is the first European hard-paste porcelain that was developed from 1708 by E.W. von Tschirnhaus, a mathematician and scientist, who had experience with the manufacture of glass. After his death Johann Friedrich Böttger, continued his work and brought porcelain to the market. The production of porcelain at Meissen, near Dresden, started in 1710 and attracted artists and artisans to establish one of the most famous porcelain manufacturers, still in business today as *Staatliche Porzellan-Manufaktur Meissen GmbH*.

The first type of porcelain produced by Böttger was a refined and extremely hard red stoneware known in Germany as *Böttgersteinzeug*. It retained very crisp definition in its mold-cast applied details, on bodies that could be polished to a gloss before firing. Models were derived from Baroque silver shapes and Chinese ceramic examples. Meissen's production of a hard paste white porcelain that could be glazed and painted soon followed, and wares were put on the market in 1713. Böttger early foresaw the production of tableware, and the first services were made in the 1720s. Initial services were plain, but his chief "modelmaster" Johann Joachim Kaendler soon introduced matching decorations (1733).

Lenox is an American company that sells tabletop, giftware and collectible products sold under the Lenox and other brands. They are the only major manufacturer of bone china in the United States. Lenox was founded in 1889 by Walter Scott Lenox in Trenton, New Jersey. From the start it was organized as an art studio and not as a factory. It did not produce a full range of ceramic articles but rather one-of-a-kind art wares. The company at first had just eighteen employees. Lenox's products were first displayed at The Smithsonian Institution in 1897. Lenox was the first North American bone china to be used in the White House, among the U.S. presidents who have used Lenox coffee services are Roosevelt, Wilson, Truman and Clinton.

Porcelain soon is manufactured in a significant number of countries. Well known names include Sevres and Limoges in France, The Royal Factory La China in Spain.

Joseph Wedgwood and Sons, commonly known as Wedgwood, is a pottery firm founded on May 1, 1759, in England, by Josiah Wedgwood. (Nowadays is an American company based in New York). Wedgwood worked with the established potter Thomas Whieldon until 1759 when relatives leased him the Ivy House in Burslem, allowing him to start his own pottery business. In 1765, Wedgwood created a new earthenware form which impressed the then British Queen consort Charlotte, who gave permission to call it "Queen's Ware", this new form sold extremely well across Europe.

Wedgwood developed a number of further industrial innovations for his company, notably a way of measuring kiln temperatures accurately and new ware types Black Basalt and Jasper Ware. Wedgwood's most famous ware is jasperware. It was created to look like ancient cameo glass. It was inspired by the Portland Vase, a Roman vessel which is now a museum piece. Today, the Wedgwood Prestige collection sells replicas of some of the original designs as well as modern neo-classical style jasperware.

Plastic ware and inexpensive china are quite popular today.

Maxwell House is a brand of coffee cups named after Joel Cheek named his brand after his home in Nashville, Tennessee. The United States. "Good to the Last Drop" logo and is printed on the cup.

A mug is a less-formal style drink container and as a result is not used in formal places as where a teacup or coffee cup is preferred. Ancient mugs were usually in wood or bone or shapen but most modern ones are of ceramic materials.

☉ CAFE ☉ COFFEE ☉ KOPI ☉ COFFEE ☉ KOPI ☉ KAFFA ☉ CAFÉ ☉ COFFED ☉ KAFFA ☉ COFFEE ☉ KOPI ☉ CAFF ☉ KAFFA ☉ KOPI ☉

GOOD TO THE LAST DROP

3. Coffee's culture and paraphernalia  
The cup: fill the

# MISSING OR SCARCE TEXT !!



# INNOVATION

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*Innovation is demonstrated by a personal elaboration of the theme, that transforms an exhibit from a sequence of classified items into an "original" story*

- *Introduction of new themes*
- *A new theme, by itself, is not sufficient, when not sustained by an innovative plan & development*
  - *New approaches for known themes*
  - *E.g. Historical approach, that widens the scope for analysis*
  - *New aspects of an established or known theme*
    - *New chapters, paragraphs*
    - *New thematic application of material*
      - *To support new thematic facts*

# Innovative Themes

## RUBBISH IN DAILY LIFE

With increasing standard of living and advancement in urbanization level, rubbish in daily life has also increased leading to competition with people for living space. When people are faced with the rubbish left from daily life, they have to worry about where they have to go? And are they useful or useless? And how to reduce them from originating

### Plan

#### 1. Where are They From ?

- 1.1 Clean body
- 1.2 Daily life activities

#### 2. Damages Brought By Them

- 2.1 Hotbed for disease transmitter
- 2.2 Effect on water resources
- 2.3 Deteriorating air

#### 3. Recoverable Rubbish

- 3.1 Meaning of recycling symbol
- 3.2 New life in wastepaper baskets
- 3.3 Recycling of glass and plastics
- 3.4 Rebirth of scrap metal
- 3.5 Salvage of old clothes

#### 4. Kitchen Rubbish

- 4.1 Classification and characteristics
- 4.2 How to dispose them
- 4.3 Magical effect of bones

#### 5. Harmful Rubbish

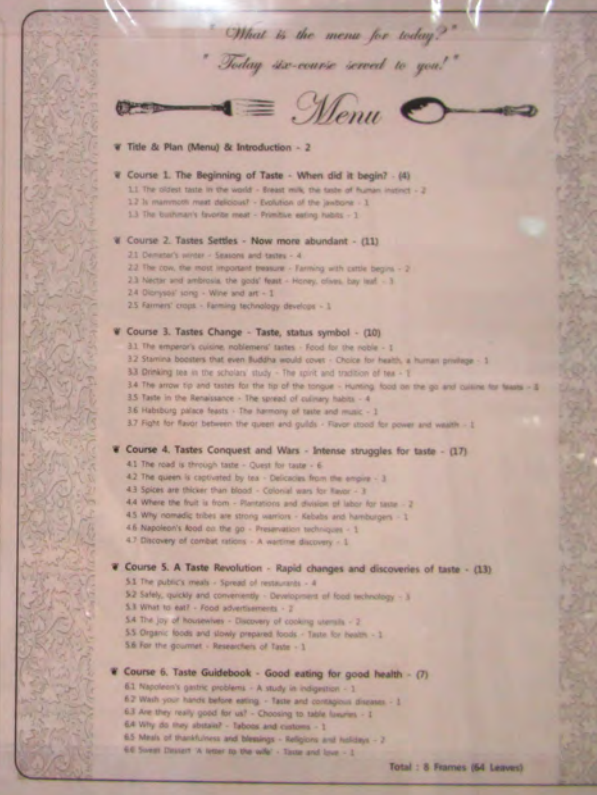
- 5.1 Chemical rubbish
- 5.2 Cigarette butt and secondhand smoking
- 5.3 Invisible garbage—noise

#### 6. Other Rubbish

- 6.1 Combustible rubbish
- 6.2 Interred rubbish
- 6.3 Excrement
- 6.4 Floral and foliage droppings

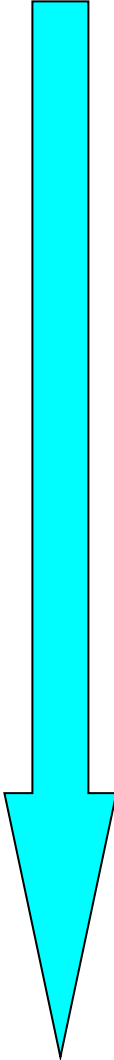

#### 7. Reducing The Generation Of Rubbish At Its Source

- 7.1 The struggle for energy saving
- 7.2 Repair and maintenance of objects
- 7.3 Saving water
- 7.4 Living frugally



# What should you pay attention to in **TREATMENT**

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1. The **TITLE** is the **reference** to determine **the goal of the exhibit**
  2. Analyse the **PLAN** i.e.:
    - Consistency of the exhibit structure** given the **goal**, implied by the **title**
    - Correct order and balancing** of the main chapters and subchapters within a **"red thread"**, that demonstrates the flow and development of the plan, more than a enumeration of the main aspects
    - Full coverage** of all main aspects, relevant for the title
  3. Analyse **DEVELOPMENT** i.e.:
    - Consistency with the plan**
    - Correct order and balancing** of thematic details within the **"red thread"** that is based on the **sequential** positioning of each item on the sheet
    - Depth** and **width** of what is shown

*In the above **BE INNOVATIVE**: original title for a new theme, original story in the plan, introduce new aspects, new use of material.*

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*THANK YOU  
FOR YOUR ATTENTION !!*