

The

# PHILATELIC EXHIBITOR

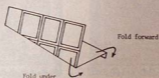
Volume III, No. One

October, 1988

## Paper Fold Prior to Perforation Creates Freak



This is the most spectacular paper fold the 20c flag definitive of three each freaks reported. It occurred when an uncut 400 subject sheet folded twice during the sheet feeding process of the "L" perforator. Note the extra selvage left of the Plate No. 2.



How the pane folded

*Modern Material Can Go Gold . . .*

THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

FOUNDED 1986

Recipient of Gold Medals

STaMpsHOW '87

MIDAPHIL '87

CHICAGOPEX '87

**ANDREW LEVITT, PHILATELIC CONSULTANT**  
*presents for your consideration*  
**THE WILLIAM LANDAU COLLECTION**

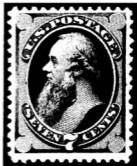
The Landau Collection of United States Stamps was assembled over a 40 year period by a knowledgeable philatelist with a penchant for quality. All stamps were selected for their superior centering, freshness, color and original gum. Many of the stamps are in never hinged condition and certified. The Collection encompasses virtually all significant 19th and 20th century issues, including the airmails. We present here a small sampling from the Landau Collection and invite your inquiry regarding other stamps you may need.



#27, rich color, VFOG w. minute thin, PFC ..... \$5,000



#117, 1869 Piet., XF OG w. PFC, well centrd ..... \$1,750



#196, Soft paper Special Printg, XF w. PFC ..... \$3,500



#363, 8c Bluish, VF NH Scarce, w. PFC ..... \$15,000



#595, Coil Waste, XF NH w. pencil notation, well centrd for difficult stamp ..... \$300

For more than 28 years, we have assisted leading philatelists in quietly locating or placing great philatelic holdings.

MAY WE ASSIST YOU?



**ANDREW LEVITT**  
**PHILATELIC CONSULTANT**



Box 342-PE • Danbury, Conn. 06813 • (203) 743-5291

*Life member APS, ASDA, Philatelic Foundation, Classic Society, Collectors Club of N.Y.*

*Bank references and letter of credit available.*

"This mixed franking of two 3-cent green Bank Notes and a 6-cent Hawaii is an unusual, hard-to-find cover."

*Barbara Stever*



Cover from Honolulu Aug. 5, 1878 to Aberdeen, Scotland.  
Pays 6c treaty rate plus 5c U.P.U. rate plus 1c overpayment.

From the Collection of Barbara Stever

At The Empire Group we use our philatelic knowledge and market expertise to locate elusive pieces such as this for you. Talk to us. How can we help you reach your collecting goals?

## The Empire Group

Box 2529-E

West Lawn, Penn. 19609

Philip T. Bansen

(215) 678-5000

Albert F. Chang

(213) 656-6472

William T. Crowe

(203) 794-9225

# Argyll Etkin



## Madagascar UPU Specimens

1902 - 1912

### A UNIQUE OFFER

We have recently purchased a magnificent Collection of Great Britain and British Commonwealth stamps, the majority of which bear the De La Rue "Specimen" overprints. The specimens, as issued per U.P.U. regulations, were forwarded to Berne and from thence to member countries. These stamps were sent to the French Postal Administration in Paris who distributed them to the Postal Authorities in Madagascar. Upon receipt they were mounted on numbered ledger sheets and handstamped "POSTES ET TELEGRAPHES/COLLECTION DE BERNE/MADAGASCAR."

Notable sections include: Dominica, Falklands, Gold Coast, Great Britain, Malaya: S.S. — F.M.S. — Kedah — Kelantan — Trengganu, Morocco, North Borneo and Zanzibar.

Many rare and, in some case, **unique** items are represented, including unissued stamps. The Collection is in the process of being broken up into one country lots.

Enquiries are invited!



## Argyll Etkin Limited



THE ARGYLL ETKIN GALLERY

48 CONDUIT STREET, NEW BOND STREET, LONDON W1R 9FB.

Telephone: 01-437 7800 (24 hour answering service)

# THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors



Vol. III, No. 1

ISSN 0892-032X

October, 1988

**John M. Hotchner, Editor**  
P.O. Box 1125  
Falls Church, VA. 22041-0125

**Janet Klug, Assistant Editor**  
R.R. 1, Box 370-B  
Pleasant Plain, Ohio 45162

THE PHILATELIC EXHIBITOR (ISSN 0892-032X) is published four times a year in January, April, July and October for \$8.00 per year (AAPE dues of \$10.00 per year includes \$8.00 for subscription to the THE PHILATELIC EXHIBITOR) by the American Association of Philatelic Exhibitors, 10660 Barkley, Shawnee-Mission, KS 66212-1861. Second Class Postage Rates is pending at Shawnee-Mission, KS and at additional mailing office.

POSTMASTER: Send address changes to THE PHILATELIC EXHIBITOR, P.O. Box 7088, Shawnee-Mission, KS 66207-0088.

TPE is a forum for debate and information sharing. Views expressed are those of the authors and do not necessarily reflect those of the officers of the AAPE. Manuscripts, news and comment should be addressed to the Editor at the above address. Manuscripts should be double-spaced, typewritten, if possible.

Membership Dues—if joining for 1988: \$10.00 (includes all 1988 issues of TPE.) If joining for 1989, dues are \$12.50. Special until Jan. 2, 1989: \$20 for 1988-89.

Correspondence and contributions to The Philatelic Exhibitor should be directed as shown on page 4.

Deadline for the next issue to be published on or about January 1, 1989, is November 1, 1988. The following issue will close February 1, 1989.

Reprints from this journal are encouraged with appropriate credit.

**Our Cover:** The title page from Tim Lindemuth's gold award winning exhibit of a modern U.S. issue. For his article on Building the Exhibit and More Pages, turn to page 17.

## In this Issue

### Features

- 11 Judges and Conflicting Opinions *by Peter P. McCann*
- 17 How to Exhibit Modern Stamps . . . *by Tim Lindemuth*
- 20 Editorial: Critiques for Mailed-in Exhibits
- 24 The State of Topical/Thematic Exhibiting and Judging *by Joan Bleakley*
- 27 But He Doesn't *Look That Old* . . .
- 28 Position in Life is Everything *by Clyde Jennings*
- 32 The A, B, C's of Preparing An Exhibit *by Joan Bleakley*
- 33 Critiques Belong (Early) on Sunday! *by Stephen S. Washburne*
- 35 Lessons of a Short Exhibiting Career *by Earl H. Galitz*
- 40 Unrecorded, Unreported, Unique & Very Rare *by Robert Samuel FRPSNZ*
- 43 New Category for Philatelic Exhibiting *by John M. Hotchner*

### Regular Columns

- 8 Concerns *by Randy Neil*
- 15 Exhibiting a Thematic Collection *by Mary Ann Owens*
- 25 Ask Odenweller *by Robert Odenweller*
- 29 "The Fly" — Looks at Biases
- 32 Exhibiting and Youth *by Cheryl Edgcomb*
- 28 Exhibits Committee Clearinghouse *by Stanley J. Luft*

### Departments and AAPE Business

- 5 Editor's and Readers' 2¢ Worth
- 8 AAPE at Chicago, Nov. 4-6, '88
- 9 Activity Beat
- 13 Editor's AAPE(s) of the Month
- 14 Regional & Local Shows
- 14 Exhibit Critique Service
- 16 Membership Card?
- 20 Q & A
- 27 Future Issues
- 31 Classified Ads
- 37 Show Listings
- 42 News From Clubs and Societies
- 44 From the Secretary

# AAPE STATEMENT OF PURPOSE

The American Association of Philatelic Exhibitors has been formed in order to share and discuss ideas and techniques geared to improving the standards of exhibit preparation, judging and the management of exhibitions. We exist to serve the entire range of people who work or have an interest in one or more of these fields; whether they be novice, experienced or just beginning to think about getting involved. Through pursuit of our purposes, it is our goal to encourage your increasing participation and enjoyment of philatelic exhibiting.

## AAPE: THE LEADERSHIP

### PRESIDENT

Randy L. Neil  
P.O. Box 7088  
Shawnee-Mission, KS 66207

### VICE PRESIDENT

Mary Ann Owens  
P.O. Box 021164  
Brooklyn, N.Y. 11202-0026

### SECRETARY

Steven J. Rod  
P.O. Box 432  
South Orange, NJ 07079

### TREASURER

Paul Rosenberg  
5 Mill River Lane  
Hingham, MA 02043

### EDITOR

John M. Hotchner  
P.O. Box 1125  
Falls Church, VA 22041-0125

### DIRECTORS (1986-90)

Cheryl Ganz  
Stephen Schumann

### DIRECTORS (1986-88)

William H. Bauer  
Dane Claussen  
Clyde Jennings  
Leo John Harris

### COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Cheryl Ganz

National Level Exhibiting: Clyde Jennings and  
Stephen Schumann

International Exhibiting: William Bauer

Youth Exhibiting: Dane Claussen and  
Cheryl Edgcomb

Thematic/Topical: Mary Ann Owens and George Guzzio  
Show Management: Steven Rod

Exhibitors Critique Service: Harry Meier & Lowell Newman  
(Box 369, Palmyra, VA 22963)

#### Send:

- Requests for back issues & proposals for association activities — to the President
- Membership forms, brochures requests, and correspondence to members when you don't know their address — to the Secretary
- Manuscripts, news, letters to the editor and to "the Fly", exhibit listings and member adlets — to the Editor.

### MEMBERSHIP APPLICATION

TO: Steven Rod, Secretary

American Assn. of Philatelic Exhibitors, P.O. Box 432, South Orange, NJ 07079

Enclosed are my dues of \$\_\_\_\_\_ in application for my membership in the AAPE, which includes \$8 annual subscription to the *Philatelic Exhibitor*. (See page 3 for remittance schedule).

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

STATE: \_\_\_\_\_ ZIP CODE: \_\_\_\_\_

PHILATELIC MEMBERSHIPS: APS # \_\_\_\_\_

OTHER: \_\_\_\_\_

BUSINESS AND/OR PERSONAL REFERENCES: (NOT REQUIRED IF APS MEMBER)

SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_

## My 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125  
Falls Church, VA. 22041-0125

### DEADLINES; INDEX FOR VOL. I & II Coming



*Those of you who follow such things will note that I have pushed up the due date for articles and other contributions to the first of the month following the face date of the magazine. The reason is experience has shown that we need more time for the actual production and to take account of mailing times. The trade-off is that we will try to have TPE in your hands during the middle two weeks of the face date month. If you can't react to it by the deadline, your thoughts will certainly be welcome for the following issue.*

*An Index for Volumes I and II is in preparation, thanks to member Fran Adams who is serving abroad in Europe. If all goes well, it will be included in your January, 1989 issue.*

## Your 2¢ Worth

Alan Warren — Judith Fogt — Fred Dickson — L.C. Holloman, Jr. — Dennis Pack — Robert Oesch — James Runkle — R.D. Rawlins — Bonnie Lyons

## AFDCS IS WORKING . . .

To The Editor:

Russ Skavaril did a nice job in discussing cacheted covers in the July *TPE*. He then asks what the American First Day Cover Society is doing to improve the lot of cacheted cover exhibitors.

The AFDCS has taken on both defensive and offensive maneuvers. In the former case the Society often elects to hold its own cover show, or to combine efforts with another organization with similar interests. This will be the case in 1989 when the AFDCS and the Universal Ship Cancellation Society hold a joint convention and cover show near Washington, D.C.

In the second case, Russ has already alluded to the "catch 22" that limits the number of APS accredited FDC judges since one of the requirements is at least a vermeil in a WSP show. In this area the AFDCS is working diligently to bring about the needed changes.

Several years ago a Society committee chaired by William H. Bayless drew up guidelines for evaluating FDC entries. The recommendations were tried by the APS accredited jury at BALPEX 85, and indeed one exhibitor won a vermeil for an FDC ex-

hibit. More recently Kalman V. Illyefalvi revised and expanded the guidelines extensively with a point system that differentiates between the classical and modern periods, and takes into consideration the exhibitor's knowledge of rates and routes, markings, cachet design and printing, as well as overall development of the exhibit and presentation. Points for rarity and condition are included.

The new guidelines were successfully used at VAPEX 87 where another FDC entry took a vermeil. Thus the AFDCS is making progress in this area. It will take time to educate judges as well as exhibitors so that future FDC entries will be given a fair shake.

Alan Warren  
AFDCS Director

## Stolen Cachet

To The Editor:

Although I am a charter member and a regular reader of *TPE*, I have never been so amazed as when I read through the article, "Cacheted Covers in an Exhibit!" As I reached page 20 and began to read about "Figure 3," I thought, "That sounds like a description of our house!"

A glance at Figure 3 on page 21 revealed the amazing fact that the cachet described not only WAS our house, but was a copy of my own drawing of our house which is used on my business letter paper and business cards! Samples enclosed.

Here is even more weird news. I am, and have been, for the past six years, a full-time professional cachetmaker. How funny that an article discussing whether or not cachets should become part of "philatelic" exhibits uses, for illustration, a cover bearing a cachetmaker's own drawing of that cachetmaker's own home.

The crowning touch is that I am a well-known Audubon specialist. Look at the stamps on the cover.

I have NO idea in the world who produced this cover, or when; the drawing (the original house) which I made was done in 1982. My name is in print directly below the pine tree on the left lower edge of the drawing.

Russell Skaveril had his architectural information in good order. Additionally the house was built in 1847 and I have lived here, with my husband and two children, for a little over twenty years. The upper right windows lead into the painting room where I design cachets for First Day Covers.

Incidentally, I also specialize in radical exhibits which break the rules about exhibiting First Day Covers. I am convinced the rules need to be broken on occasion, since some are quite obsolete. The awards my covers win most often are "most popular," with frequent token Bronze medals from judging panels who often remark, "We've never seen anything like this!"

A final irony: I produce only one-of-a-kind designs, in hand-painted, hand-drawn methods, for my cachets. It is sad, in a way, that someone else chose to print my letter paper logo for their own cachet . . . and without inquiring of my permission.

Judith Fogt  
Piqua, OH

## One-Frame Exhibits?

To The Editor:

There is a small but enthusiastic group of exhibitors who like the challenge of one-

frame competition — seeing how thoroughly they can cover a narrow subject in 16 pages. But they have a problem. The local shows which accept one-frame exhibits usually have only a few entries, and most National shows prohibit them. Therefore, by the time an exhibit has been polished to a high medal rating, it has nowhere to go to compete against other exhibits of similar character.

Will the committees of shows which welcome one-frame entries please tell the writer so, particularly if you offer a special award for best one-frame exhibit and have a good nucleus of exhibitors of this specialty. I will summarize the information, and the editor has promised to publish it in a future issue.

Who knows? Maybe this will lead eventually to a World Series of One-Frame!

Fred S. Dickson  
640 Woodview Drive  
Hockessin, DE 19707

## A Sampling of Comments With Votes: Positives:

- Words fail me to tell you how much AAPE has meant to me. I plan to retain my membership for the rest of my days. . .

L.C. "Will" Holloman, Sr.  
Northfield, IL

- Fascinating Organization. I've learned a lot. None of the other philatelic organizations to which I belong seem to harbor such a variety of warmly held opinions. The AAPE can be a valuable forum if people listen as well as they speak.

Dennis Pack  
Winona, MN

## On the other hand:

- I'm afraid AAPE is aiding and abetting a narrowing of the attraction of philately and stamp collecting interests! Watch the average entries in our national exhibitions for signs.

Robert Oesch  
San Diego, CA

- Philately is fun; exhibiting is fun. TPE? Not fun squared. Some type of oxymoron is being born here. Like money is a medium to a true poker player, AAPE/



TPE is to those whose hobby is exhibiting and debating, and only accidentally philately. I'm despairing. I'm not alone.

James Runkle  
Lake Bluff, IL

## Calls for action:

- I would like to see AAPE take the lead and organize the APS affiliated chapters to pressure APS Board of Directors into adopting a point scoring system for exhibits.

R.D. Rawlins  
Healdsburg, CA

- Somehow we've got to figure out how to get more people involved in exhibiting.

Randy L. Neil  
Shawnee Mission, KS

- AAPE and TPE are "GRREAT!!!"  
... How about a contest to guess who "The Fly" is? It could still be a secret but fun to know who people think he is.

Bonnie Lyons  
Anderson, IN

## Editor Responds:

Here are the ground rules.

1. Entry on a post card
2. One name only
3. All entries to the Editor
4. Postmarked by December 1

In a future issue, I will report the number of people, if any, who guessed right. Remember, Bonnie, "The Fly" isn't necessarily a "he"!

Since this topic is hot at every show I go to, I know lots of you wonder, and many have a favorite candidate. Let me hear from you.

JMH, P.O. Box 1125  
Falls Church, VA 22041-0125

**HELP  
EXHIBITING'S FUTURE  
TEACH A YOUNGSTER  
ABOUT HOW MUCH  
FUN WE'RE HAVING!**

## WE CAN OFFER YOU . . .

... quite possibly the largest, most diverse postal history stock in America for the philatelic exhibitor. U.S., British Commonwealth, and worldwide. Write to us or visit us at these (and other) 1988-89 shows:

- CHICAGOPEX / Nov. 4-6
- ASDA/HAWAII / Nov. 11-13
- ASDA/San Francisco / Nov. 18-20
- ORCOEXPO / Jan. 6-8
- ARIPEX / Jan. 13-15
- ASDA/Chicago / Jan. 27-29
- SARAPEX / Feb. 3-5
- LONDON/STAMPEX / Feb. 28-Mar. 5

## MILLS PHILATELICS

Post Office Box 549  
Goshen, NY 10924

## CONCERNS by Randy L. Neil



Did you know that literally tens of thousands of books and documents in the Library of Congress are beginning to disintegrate? Interesting fact.

"So what?" you may be saying. "What's that got to do with stamp collecting or, even more important, what's it got to do with exhibiting?"

Just this. Right now, as you sit here reading these few lines, items in your exhibit — made from the exact same materials as items held by the Library of Congress — are going through this same process of deterioration. They may not have reached the disintegration point, but that is where they are headed. Count on it.

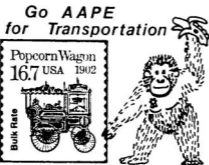
And as opposed to the scientifically-sound methods the LC uses to store its holdings, most philatelists use storage products (albums, protective mounts, etc.) that could be harmful to our stamps/covers. So our stuff is in double trouble.

Isn't it time that the exhibiting community closed ranks on this issue? Isn't it time working committees and "action groups" were started to demand that manufacturers use ONLY safe materials? Or — how 'bout this: can you believe few people in this hobby of "paper goods" have ever even addressed this issue? Holy cow.

One of my key goals in my final term as your president is to do something to spark action on this issue. Would you like to help? If so, please write me: Box 7088, Shawnee-Mission, KS 66207.

### AAPEs at Chicago, Nov. 4-6, 1988

Come to CHICAGOPEX '88 for this year's AAPE Convention. If you can't make it, but would like a set of covers with the illustrated souvenir cancellation, the three (one for each day) are available for \$2.00. Orders to CHICAGOPEX '88, Box A-3953, Chicago, Illinois 60690. Please enclose a stamped, return addressed legal size envelope.



## ACTIVITY BEAT

A MOST SIGNIFICANT ANNOUNCEMENT FOR THE HOBBY: The AAPE Board has voted to initiate the "AAPE AMERICAN YOUTH STAMP EXHIBITING CHAMPIONSHIP" in the 1989-90 exhibition season. Starting with STaMpsHOW '89, the winner of the youth grand award (or top youth exhibit) at each "World Series of Philately" show will be asked to compete for this new "national championship" at the annual AAPE convention. This is a major shot in the arm for kids in this hobby.

THERE'S MORE! THE COLLECTORS CLUB OF CHICAGO will fund this annual youth championship by presenting a \$500 check to Randy Neil at our Chicago AAPE convention. The bandwagon has begun to roll.

EFFECTIVE JANUARY 1, 1989, AAPE DUES will go up from \$10 to \$12.50 per year. Rising printing paper costs have caused this to occur . . . but just as important is this: when we began in 1986, we set our dues at a low \$10 and announced that THE PHILATELIC EXHIBITOR would come to you three times per year. It now is issued to you FOUR times annually. If we are to maintain our quality journal and services, a dues increase is vital.

DURING AAPE BOARD OF DIRECTORS MEETINGS at STaMpsHOW in Detroit your officers voted to accept the invitation of the Florida Federation of Stamp Clubs to hold our convention at FLOREX in November 1990. We welcome the chance to go to such a prestigious show and to bring our event to our southern members!

NEW RELEASE DATES FOR "THE PHILATELIC EXHIBITOR." In the past most issues of your journal have reached you near the end of the "month of publication or even into the following month. From now on, our deadlines will be EARLIER so that our actual publication dates will come sooner . . . and you will receive TPE more on time.

### AAPE "AWARDS OF HONOR" AVAILABLE

Stamp shows of all sizes are eligible to present the AAPE "Award of Honor" to recognize and encourage exhibitors who have worked hard for excellence of presentation. The awards are in the form of an attractive pin, given as follows:

WSP — Champion of Champions (Nationals) — Two Gold Pins

Local Shows — 500 or more pages — Two Silver Pins

Local Shows — Fewer than 500 pages — One Silver Pin

Write to Felix and Cheryl Ganz, P.O. Box A3843, Chicago, IL 60690.

**NOTICE:** I will make full size Xerox copies of exhibit pages shown in this issue of The Philatelic Exhibitor, and pages used in Mary Ann Owens' articles in prior issues of TPE. Cost will be 15¢ per page payment in stamps or by check acceptable.

Request copies by identifying article and page number from:

**Harry C. Meier  
Box 369  
Palmyra, VA 22963**

Include an SASE with enough postage to cover the number of copies you request.



# AN EXCITING NEW SEASON

at the international auctions held by

## CHRISTIE'S ROBSON LOWE

in Bournemouth, London, New York & Zurich

11 October — London

**CORSINI III** — historical letters and documents sent to Gracious Street, London, 1570-1601, including the signatures of the Lord Admiral, Charles Howard of Effingham, the Secretary of State Sir Francis Walsingham, the Chancellor Sir Christopher Hatton, the Lord Mayor Sir Woolstan Dixie and other famous personalities of the Elizabethan era. Subjects include *The Mayflower* which fought against the Armada and on the 25th December 1620 founded the Colony of Massachusetts.

4 November — New York

**FOREIGN** — with Latin America featuring a valuable specialised collection of Peru with P.S.N. Co. stamps unused and used; covers include one bearing a block of twenty and a strip of three 1860 1 peso rose. Also Mexico, Brazil, Chile classics and covers, the **Leo J. Harris** Columbia with SCADTA and Ecuador airmails. German Colonies, British Postal Agencies Abroad on covers, Cape of Good Hope postal history and a valuable section of Scandinavia.

22/24 November — Zurich

**EUROPE** includes Austria, German States & Colonies, Great Britain, Russia with Zemstvos. **GREECE** with specialised large Hermes Heads and an outstanding study of Greek Shipping Companies' Mail made by the late **A.C. Lascarides**. **SPAIN** the 'Murcia' collection with specialised classics, mint and used multiples, covers and cancellations. **NEAR AND FAR EAST** Egypt with postal history, Foreign Post Offices and Inter-postal seals on covers. Afghanistan, China and Iran. (4 Catalogs — L5 each)

Illustrated catalogs £5 each from:

Christie's, 502 Park Avenue, New York, N.Y. 10022

Tel: (212) 546-1000

Head Office:

8 King Street, St. James's, London, SW1Y 6QT

Tel: (01) 839-4034 Telex: 916429

Fascimile: (01) 839-1611

## JUDGES AND CONFLICTING OPINIONS

by Peter P. McCann, Ph.D.

One of the biggest problems any exhibitor faces in developing his or her exhibit is that great nemesis of conflicting opinions from the judges. How often at a critique as a member of a judging panel have I heard ". . . but Clyde, Skavaril told me at the last show that if I windowed all of my covers I would get a Vermeil!" An exaggerated statement to be sure, but similar type comments are often heard by judges. Thus, in helping to suggest that I write this article, our Editor put forth Hotchner's Postulate that all advice to exhibitors from judges can be categorized as either: 1) You must . . . ; 2) You should . . . ; or 3) I'd like . . . He also pointed out that a successful exhibitor usually learns over time and with some experience to discriminate between the three in order to make improvements in line with his own aims for the exhibit. This is true most of the time for most exhibits, but every so often there comes the between a rock and a hard place situation. As an example, let me now relate a parable of my own recent exhibiting experience and how I have tried to resolve specific conflicts of judging opinions.

In 1985 I decided to do a new exhibit of postal markings and mail from the Turks and Caicos Islands. I had successfully carried home Golds with my Tristan Da Cunha postal history, and decided that now my covers from the small British Crown Colony south of the Bahamas provided a wonderful exhibiting opportunity for this almost unknown country. I almost immediately hit a stone wall. Judges

at COLOPEX in April 1986 told me "overwritten," "too philatelic looking" and in essence, almost a trivial philatelic topic; i.e. Silver.

I pulled the "philatelic looking" items, edited the text and added some better material, but still had problems trying to get across how rare (yes, I am using the forbidden word) some of the covers were. The other problem was that unlike my Tristan Da Cunha exhibit where the organization was of almost textbook simplicity; i.e. chronological dates matched with the use and development of the postal marking, the Turks and Caicos markings were a nightmare of complexity. If I put all the cancels of a type together, I would be mixing 19th century with 20th century material in some frames with resulting negative judges' comments. If I did a strictly chronological outline, the results were an exhibit that was too diffuse and had no structure. (I know, I tried it both ways.)

A partial solution was achieved when I read an article by Randy Neil in the *American Philatelist*<sup>1</sup> where he described Ernst Cohn's use of the Dvoracek scale — a system described by Ladislav Dvoracek, the current President of the FIP, to rate scarcity/rarity of an item on an objective quantitative scale as defined on the title page.<sup>2</sup> As I knew Ernst from a panel at the 1985 BALPEX where I was an apprentice judge, I wrote him and asked about using the Dvoracek scale for my Turks and Caicos exhibit as a solution to describing the rarity of some of my covers. (A country with

only about 5000 people today and perhaps 60 literate people for most of the 19th century does not produce a lot of postal history.) Ernst thought this was an excellent idea and with much patience proceeded to tell me by letter and several phone conversations exactly how to use and not abuse or over use the scale.

My revised, rewritten, "scaled" exhibit made its debut at SANDICAL-EXPO in March 1987. I was unable to attend and a friend, Karol Weyna, called me in New Orleans where I was attending a scientific symposium to let me know that I had received a Vermeil in strong competition, and that the judging panel **hated** the Dvoracek rarity scale. Karol went on to mention some other points he felt could be improved in the exhibit, and from that conversation came the germ of an idea on how to reorganize the exhibit. The plan involved breaking the exhibit into 3 periods and grouping the various markings within each period. A second title page was added in a graph form to show overlap of markings between the three major periods.

Despite the very negative comments of the San Diego panel concerning the scale, relayed via friends and to me directly in April at the 1987 COLOPEX where I myself was judging. I decided to persist and show a revised exhibit using the scale in May 1987 at STAMPOREE in West Palm Beach. There an enlightened and intelligent panel (my prejudice) heaped praise upon the exhibit at the critique, besides giving me a Gold and what turned out to be the third AAPE award for presentation ever given at a national APS show.

Feeling elated and vindicated, I decided to try for an international show and applied for FINLANDIA in Helsinki (June 1988). Hoping to be accepted, I decided to show the exhibit

once more at an APS national show to pick up some more pointers to fine-tune the presentation and add in some new material. I chose the October 1987 venue of AIRPEX in Dayton, close to Cincinnati where I live.

Due to a tight two day schedule, the critique at AIRPEX has held **before** the medal levels were posted. Talk about a tough situation! Usually you have the cushion of knowing what you got before you have it critiqued. During the critique the Chief Judge (a respected colleague whom I had worked with on several occasions) paused in the midst of his comments to another exhibitor that she should not discuss rarity in her write-ups, looked over at me, and said that he certainly did not like my rarity scale. With that another senior judge unbidden, chimed in to say that he **hated** the scale and that I was totally wrong in using it. Not having asked the panel anything about my exhibit, I sank lower into my chair as more unsolicited comments were made during the critique about my exhibit and the now infamous rarity scale.

Finally, at the end of the session one kind judge took pity on me as I was about to slink out the door and said that even if I had not asked and in spite of all the comments, I did get a Gold. The next day one of the members of the panel took me aside to discuss the panel's reactions to the exhibit. In general, they all liked the material and the presentation but several judges **hated** the rarity scale. In analyzing his comments, I came to the conclusion that in the balance more harm could be done by people who disliked this controversial yet legitimate exhibiting technique than the converse from judges who liked the system. Thus, at STAMPOREE I probably would not have been penalized for not using the scale, but the



FOR PHILATELIC EXHIBITORS

The clear, strong, inert, dimensionally stable film we use is DuPont's "Mylar"\* Type D only!



(215) 566-7067

Taylor Made Company  
PO Box 406  
Lima, Pa. 19037

- 8 Styles
- Your gauge choice
- Your size choice
- Other "Mylar" products

\*MYLAR IS A TRADE NAME OF DUPONT

AIRPEX panel clearly was disturbed by it. These conflicting opinions have now influenced me towards a less controversial format for this exhibit. Furthermore, as one AIRPEX judge put it — "At this point you really don't need the scale. In the long run good material speaks for itself."

As a postscript I will add that my Turks and Caicos Islands exhibit was accepted for FINLANDIA, received a Vermeil medal in what was considered to be very critical judging, and was shown without the Dvoracek scale. At the very least, conflicting opinions oblige you to make the final choices.

Dr. McCann, a cell biologist and a Director of Research for Merrell Dow

#### REFERENCES:

1. Neil, Randy L. (1986) "On Exhibits and Exhibitions." *The American Philatelist*, September, vol. 100, p. 866-867.
2. Dvoracek, Ladislav (1978) "Vorschlag für Grundsätze zur Bewertung der Exponate auf Weltausstellungen und internationalen Ausstellungen, die unter dem Patronat oder mit Unterstützung der FIP veranstaltet werden." *PRAGA 1978 Catalogue*, pp. 138-145.

Research Institute in Cincinnati, is an A.P.S. accredited judge and collects the postal history of several small British island colonies. He is currently President of the St. Helena, Ascension and Tristan Da Cunha Philatelic Society and is Immediate Past President of the Pitcairn Islands Study Group. He is Founding Member No. 97 of the A.A.P.E.

## Editor's AAPEs of the Month

In recognition of their contributions to the success of the AAPE and *The Philatelic Exhibitor*, thanks and a round of applause to:

**August, 1988** Mr. & Mrs. Henoeh T. Rod, parents of our Secretary, who reconciled and put in order all the membership records from #1 to #1200.

**September, 1988** Our growing list of Life Members whose faith in the value of AAPE is an affirmation.

**October, 1988** Retiring Board Members Bill Bauer and Clyde Jennings whose counsel as AAPE was being formed and in its first years was invaluable. Your stamp is on us!

## The American Association of Philatelic Exhibitors and the American Philatelic Research Library



INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

Not every serious philatelist is able to publish an article or even a book detailing the years of study and work that goes into a philatelic exhibit. Once most exhibits are finally broken up in later years, the words that appeared on the pages of exhibits are never to be seen again. Future collectors, therefore, are unable to see the fruits of past studies and unable to see collections that were formed in years past.

The AAPE and APRL have taken steps to remove forever this stumbling block to research and knowledge. Your exhibit can now become part of a "time capsule" for the future. In essence, a bound volume of your exhibit stored in the APRL stacks.

We urge you now to make a clear photocopy of each page of your exhibit (including the title page) and send it (packed in a sturdy envelope to prevent damage) to the address below. The slight cost to you will be your valuable contribution to philately's future.

APRL/AAPE EXHIBIT ARCHIVE PROJECT  
c/o Ms. Gini Horn  
THE AMERICAN PHILATELIC RESEARCH LIBRARY  
P.O. Box 8000 • State College, PA 16803

## REGIONAL AND LOCAL SHOWS: A DEFINITION

Sometimes the differences between local and regional shows may not be apparent. Recently I polled many show committee members of the COMPEX show in Chicago and asked them if their show was a local or regional exhibition. The replies were about half for each answer! In Europe the local, regional and national level shows are progressive steps leading to the international level with strict judging at each level. In the United States, only the national level, APS World Series of Philately, is that developed. Local shows and regional shows tend to use their own

ideas in award levels and criteria. Randy Neil's book *THE PHILATELIC EXHIBITORS HANDBOOK* offers the best explanation for defining local and regional shows. A local is "a club sponsored show where only members are allowed to enter their exhibits" and a regional has frames "open to competitors from any part of the country." Of course there are variations within these ideas being practiced today. Should the United States strive to regulate its local and regional exhibitions? Write to me with your opinions: Cheryl Ganz, P.O. Box A3843, Chicago, IL 60690-3843.

**The Exhibit Critique Service** is nearing its 100th exhibit handled. Users have been delighted. You too can benefit. Write for an instruction form to Harry Meier, Box 369, Palmyra, VA 22963. Youth exhibits are welcome also. Please enclose a #10 SSAE.



# EXHIBITING A THEMATIC COLLECTION —THE NEW FIP EXHIBITION GUIDELINES

by Mary Ann Owens, P.O. Box 21164, Brooklyn, N.Y. 11202-0026 USA

Ever since it has become known that there were new rules and guidelines for evaluating exhibits in all classes of competitions at the international level, I have had both thematic and non-thematic exhibitors ask me if what I have written so far in *THE PHILATELIC EXHIBITOR* has been changed by these new rules and guidelines.

Today, I sat down and reread all of the columns and there is nothing in any of the columns that is contrary to the new rules, regulations or guidelines. I didn't think that there would be, as I sat on the committee that was writing the new regulations and guidelines.

There are some very important aspects of the guidelines, that I especially would like to address in this column. By now, I am assuming that all of you will have bought Randy Neil's book on exhibiting which includes the new FIP regulations for all classes in the back of the book. I was very pleased to see them there. However, as important as the regulations are, the guidelines are the more helpful. They are available in full from the APS for a #10 SAE and 45¢ postage. Or, you can write to me and I will send them to you for \$1 as I do not have access to free photocopy service anymore.

One of the important changes in thematic exhibiting is the dropping of the subject or documentary category. Starting with FINLANDIA 88, only thematic exhibits are being accepted and judged. Only a small fraction of the exhibits were in the subject or documentary category anyway, so for most people that will not be a problem. However, if your field is Olympics, Boy Scouts, UPU and similar thematic, a big change became necessary to exhibit internationally.

Therefore, for those of you who are thinking about exhibiting at the national or international level, it would be wisest to work on the early exhibits from a thematic, rather than a subject format, basis. That means that every item is to be shown for the thematic impact of that item. That it was issued for the 1968 Olympics or the 1982 Jamboree or the 1989 UPU Congress becomes secondary to the thematic design of the item shown.

With the dropping of the subject or documentary category, the scoring points were also changed. The new points have 5 points for presentation, 45 for philately and 50 for thematic.

Under the old point counts with 10 points for presentation, you could possibly lose a medal level with a poor presentation. In fact, one of the reasons for dropping the points from 10 to 5 was that it was felt that the exhibitors were gaining a medal for good presentations and very few were getting less than 6 points anyway. It was felt that the points could be better used elsewhere.

Those five points went to philately which means that if the material was very good and very right for the thematic shown, it most likely could pick up a few points in the changeover.

The 50 points for thematic remained the same. The new guidelines spell out more clearly what the judges have been looking for these past years. The committee that prepared the new guidelines was a working committee within the FIP Thematic Commission and all members were international judges, and the majority of them were active international exhibitors so the guidelines were prepared from personal experience and from the trends being seen at the various exhibitions.

The new guidelines devote considerable space to the plan page and the thematic

development of the plan. The plan page was a desired page in the previous guidelines. Now it becomes a necessity and it is clearly spelled out what should and should not be included on the page. That the other classes have included the necessity of a title/introduction/plan at the beginning of all exhibits (exact format not spelled out precisely) with their new regulations, the fact that we had desired them can only mean that we have been thinking along the right lines. I covered in detail all aspects of the plan page in Volume I, Number 2 issue of THE PHILATELIC EXHIBITOR.

The thematic development was covered in Volume I, Number 3 and Volume II, Number 1 with several pages shown to demonstrate the interaction between text and material. The guidelines go into further detail and include those items which the judges would prefer not seeing in the exhibit from the thematic viewpoint. Some of those same items are not desired from the philatelic viewpoint also.

These include the use of privately printed parts of a cover to bring out a thematic point like cachets, corner card advertising, return addresses, private handstamps, etc. Exceptions would include where any of these would allow a postal concession (military, official, etc.). In both the thematic and the philatelic sections of the guidelines, the covers are covered in great detail. Therefore, there should be no problem in the future as to what covers should be included and not included when showing nationally and internationally. Many of these covers are included in the illustrations in my columns in Volume II, Numbers 2 and 4.

The guidelines also mention that the showing of the Title at the top of each page is a waste of space which could lead to a negative reaction by some members of the jury. It is recommended that the sub-divisions on the plan page be placed there instead. This helps both the viewer and the judge know better what will be presented on that page. In fact, if the judge is pressed for time (and that happens internationally as well as nationally), the reading of the sub-division headings at the top of the page and a glance at the material on the page will help the judge know at that glance if the story line is being presented properly and smoothly.

A Title page is not necessary under the new guidelines. It can be combined with the Plan page when the Plan is not highly developed. There should be on the Plan page when no separate Title page is shown, the title in bold letters so that there is no question as to what the Title of the exhibit really is. The Plan page cannot be replaced with a literacy paragraph of the intent of the exhibit which is satisfactory in the other classes. That the chosen Title and Plan agree with the material that follows should be evident. However, in reality it does not always happen. Please make certain that yours do.

Several of the thematic exhibitors who showed in FINLANDIA and have had a chance to put into practice the many suggestions in the guidelines, have told me that they are the best set of guidelines to work with.

Even if you have no aspirations for national or international level thematic exhibiting, a set of the guidelines can help you choose the right material as well as ideas in preparing exhibit outlines and developing themes.

## **Do You Want A Membership Card?**

One of our members has been insistent that AAPE's decision not to issue membership cards deprives members of their identity. The cost and time involved in a mass mailing are not justified by the demand. However, if at least 100 members send in a card to signify a commitment to pay \$2.00 for a membership card, they will be produced. Write: AAPE, Box 7088, Shawnee-Mission, KS 66207.

# HOW TO EXHIBIT MODERN STAMPS AND HAVE YOUR GOLD, TOO

by Tim Lindemuth, 500 Denison Avenue, Manhattan, Kansas 66502

Filling one more empty space in a stamp album had lost its challenge. Turning to philatelic research and exhibiting four years ago piqued my enthusiasm again for the hobby.

Now the challenge is to learn about stamp production, printing errors, postage rates and usage. To share this knowledge with other collectors, I had to learn the rules of how to present my material at stamp shows.

I've attended shows since the age of 12 in 1962. I remember my first exhibition in Chicago's Loop with its fabulous collections on display. I used to think the only collectors who entered these contests were ones who spent tens of thousands of dollars to assemble the classic top award winning exhibits.

But why should it cost so much? Why only classic material?

**Decide on an exhibition topic.** I read an article about "wastebasket philately" that gave me an idea. The author emphasized that the stamps and envelopes we receive today in the mail (and often immediately trash) are the postal history of tomorrow. While I couldn't afford to assemble a classic 19th century collection, a modern collection was a possibility.

How modern? I first selected the 20-cent Bighorn Sheep Booklet of 1982. I worked up a 36-page exhibit and realized after a couple of shows I had limited myself with a narrow topic — a single booklet pane.

Subsequently I have collected and displayed the 1981 20-cent Flag Over the Supreme Court Building, a definitive issue with sheet, coil and booklet formats. No longer limited, I've built a 104-page exhibit with plenty of room to grow. The title page is shown on the cover of this issue.

My goal was simple and like that of any other exhibitor — assemble a gold medal collection. How I finally reached the level at the Omaha Stamp Show involves a great deal of research, a modest financial investment and a lot of fun meeting and corresponding with collectors from throughout the nation.

Before you assemble an exhibit, you'll have to learn everything about your specialty, something about the rate period and what is available to collect. You'll have to do this to show the judges you have philatelic knowledge.

**Doing Your Homework.** My first problem after finally deciding on exhibiting the 20-cent flag was locating literature on modern material. There hasn't been a great deal of research done on the 1980's stamps.

With imagination, persistence and some help from other collectors, you can fill notebooks with information on your specialty. If I can cram three three-inch loose leaf binders on the 20-cent flag stamp, you can fill yours too. Here's how:

- Subscribe to at least one weekly stamp journal like "Linn's Stamp News" or "Stamp Collector." Every time you find an article related to your modern topic, clip it out and mount it on loose leaf paper.
- Join stamp societies that publish specialized journals that can expand your knowledge. Photo copy pertinent articles for the binder. Some groups you might consider are the Bureau Issues Association; American Philatelic Society; Modern Postal History Society; Errors, Freaks and Oddities Collectors Club; Booklet Collectors Club; and the Coil Collectors Club.
- Write to authors of these journal articles or to the people mentioned in them. Share what you know and ask them to do likewise. Exchange photo copies of stamps and articles. File all correspondence, addresses and phone number in the binder for future reference.
- Visit and write to philatelic libraries and the Bureau of Engraving and Printing. I arranged to spend a day during a summer vacation at the American Philatelic Research Library at State College, Pa. I visited "Linn's Stamp News" in Sidney, Ohio, during another trip and studied their back issues. While in Washington, D.C., for a professional conference, I had a prearranged tour of the BEP stamp production operation. The facility normally is not open to the public so I recommend this only to serious students of modern U.S. stamp production.
- Subscribe to auction catalogs, clip pertinent advertisements in the philatelic press and write

to dealers of your specialty. Mount and file the ads; auction illustrations, lot descriptions and prices realized; and dealer correspondence. Dealers and auctioneers often have access to valuable first hand information not found in the pages of stamp publications.

I feel it is critically important to write the journal name, author, date of issue and page number on every file clipping and article. This is valuable for footnotes and a bibliography when you start to write about your specialty. The record will help other students who share your interest.

My loose leaf binders are organized with divider headings for speedy referral. For example some of the divisions on the 20-cent flag are sheet stamps, sheet EFOs, booklets, coil stamps, coil EFOs, coil precancel, coil brick red and slate blue varieties, postage rates and usage, printing press and perforator operations, advertisements, auction lots and letters.

As you do research, you'll learn what stamps and covers are available and what should be in the exhibit.

**Acquiring the exhibition material.** When acquiring modern philatelic material it sometimes helps to have a friend in a Post Office who will cooperate with your study. That was my case when a clerk let me go through a few hundred panes of 20-cent flag sheet stamps to obtain all the floating plate numbers and electric eye positions on the selvage. (See Figure 2) It would be extremely difficult today to find all the positions in dealer stocks.

It also has been tough to locate choice covers postally used with 20-cent flags. Most dealers don't offer this "cheap" material. "There's no demand. No one collects it," I often hear from dealers at shows. (If you know of any good dealer sources, please let me know!)

I obtained many of the modern covers in my exhibit from commercial mail delivered to companies, schools, universities, utilities, banks and insurance firms. It also helped immensely to communicate with other collectors who went through business mail in their areas and to trade with them.

Read the display ads and classifieds in stamp journals. New discoveries of modern varieties and errors are regularly listed. Act quickly to obtain them if they pertain to your topic.

Some of the tough items, like errors, will be available only at auctions, or occasionally by private treaty from a dealer. Learn to bid by mail and by phone. If necessary learn to use the service of an auction agent (normally at a fee of 5 percent of the lot's realization).

Some stamps you'll want to exhibit may be held privately by collectors who discovered them. I'm not bashful about approaching a person (by letter or phone) and lift up the possibility of a sale. That's how I added two 100-stamp panes to my exhibit. One pane is fully imperforate and the other partially imperforate. After getting cost estimates from three EFO dealers, I averaged the amount and negotiated with the owner to pay it in eight monthly installments.

This points up the fact that a certain amount of financial sacrifice on your part may be necessary to satisfy the requirement of showing rare or scarce items in your exhibit. Fortunately the most costly transaction I've made so far is \$475, not even close to "thousands of dollars."

In another transaction, the collector had two imperforate errors of a coil plate number strip. He wouldn't sell the duplicate, but would accept a trade of another imperforate PNC with a different plate number. I found the extra error for trade and have since acquired all of the 13 known imperforate 20-cent flag PNCs.

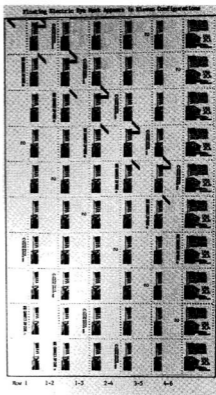


Figure 2

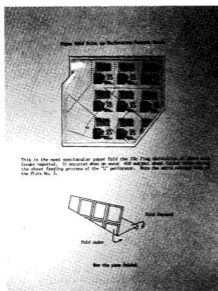


Figure 3

**Make your exhibit communicate.** As you acquire the stamps for exhibition, you're ready to begin the page assembly. I read C.E. Foster's book "how to Prepare Stamp Exhibits" cover to cover. Another useful reference was the APS "Manual of Philatelic Judging." The AAPE is putting out some terrific aids too.

My first exhibit on the Bighorn Sheep Booklet was overwritten. (See Figure 3) Some pages contained too much material. Having incorporated the suggestions I learned at judges' critique sessions, I raised the exhibit from a bronze to a silver. I can't emphasize too much on how important it is to attend these help sessions at shows and to take notes and ask questions.

Using a word processing computer certainly makes the job of creating pages easier, especially when text revisions are made. I like the way they automatically justify text, move text around to accommodate the stamps and covers, and center and boldface headlines. Some pages resemble each other because of similar material displayed, like pages of covers. Word processors quickly duplicate pages, though it is necessary to edit each page for the appropriate text.

My latest endeavor with the 20-cent flag contains the sheet, coil and booklet formats and postal usages in separate sections. They are sandwiched by a four-page introduction and a one-page conclusion.

The introduction consists of a title page and table of contents. One page discusses the 20-cent flag's genealogy from the four-cent flag commemorative of 1957, the five-cent flag definitive of 1963 and all the other flags issued for subsequent rate hikes. The fourth page outlines the first day of issue ceremonies.

The second section of 31 pages features the sheet format. It includes perforation and gum differences, plate statistics, a study of floating plate numbers and marginal markings, EFOs, perforated initials and local precancels. (See Figure 4).

The coil section follows with 30 pages and discusses plate number statistics, B and C Press differences and tagging, EFOs and the Bureau and local precancels.

A 20-page booklet section examines the six-, ten- and twenty-stamp booklets, scoring, different first day of issue cancellations, EFOs and booklet cover differences.

The fifth section is postal usage with 18 pages. Items shown reflect first class mail, overseas destination, purple ink cancellations, certification, registration, express mail, special delivery,

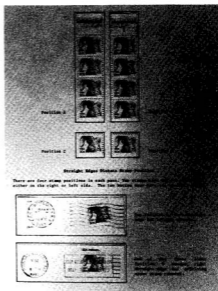


Figure 4

insurance, private carrier, an advertising cover, precancel usage, flat mail, the introduction of optical reader zip code bars, damaged and returned mail, under ranked mail of the replacement rate (22 cents) and postage due letters.

The one-page conclusion reviews the purpose of the exhibit and shows a first day cover with an additional postal cancellation on the last day of the 20-cent first class mail rate period.

If you're interested in exhibiting modern material, jump in there now. Don't wait for the 25-cent rate period to end before you get motivated. Act while material is available for study at the Post Office (at face value!). Act before modern material gets snatched up in collections; perhaps not to return to the market for many years. You'll enjoy being a part of recording philatelic history that may be a "classic" 50 or 100 years from now.

## EDITORIAL: CRITIQUES FOR MAILED-IN EXHIBITS

*An increasing chorus is asking for written critiques on mailed-in exhibits. As an exhibitor, I am sympathetic. As a judge, I am antagonistic to an across-the-board requirement.*

*Currently, some shows advertise a critique through use of a form that a jury secretary completes based upon what he or she hears in the deliberations. Unfortunately, the discussion — if there is one — and voting in that forum proceed so rapidly that a jury secretary may have nothing or very little to say. It also happens that the jury secretary may not be competent to translate verbal comments into written prose that will help the exhibitor. Among a wide range of exhibitors with whom I have discussed this method, it is largely regarded as a failure.*

*Is it a reasonable alternative to ask the judges to divide up the show — often 35 to 45 exhibits — and provide a written critique to each and every exhibit whose exhibitor is not present? It is not. They should not have to spend the limited time they have doing written critiques for people who don't especially want one.*

*The judges already spend one long day at most regional and national shows doing the judging and deciding on awards. They also spend much of the rest of the show preparing for the critique, at the critique and doing at-the-frames critiques.*

*The exhibitor who attends and wants to get in on these "goodies" can do so for the asking. It is not too much to ask the exhibitor who can't attend to ask for help if he or she really wants it.*

*Such exhibitors have available several methods of obtaining judges' perceptions. I recommend them all:*

- 1. Ask someone who will be at the show to ask for critique on your behalf.*
- 2. Write a note to the Exhibits Chairman asking for written comments and providing a stamped return envelope. The Exhibits Chairman should pass such requests on to the Jury Chairman who will assign it to a volunteer from among the judges.*
- 3. Utilize the AAPE Exhibitors' Critique Service. You will get a much more in-depth critique than any judge has time to give at a show. Write to Harry Meier, P.O. Box 369, Palmyra, VA 22963, for details on how to use the Critique Service.*

— JMH

**Q&A.** No new questions. No answers to old questions. Input for this department is welcome; send to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.



# *Habsburg, Feldman S.A.*

GENEVA

(formerly David Feldman S.A.)

SELL IN SWITZERLAND

We are one of the world's most important auction houses.

Regular auctions of world-wide interest, always good sections of Switzerland, Brit. Commonwealth, Europe, USA, Asia, Airmails, etc.

Buying or selling - call us now for advice, information etc.

The Swiss auction house with the International outlook !

**HABSBURG, FELDMAN S.A.**

C. P. 125, 1213 Onex, Geneva, Switzerland

Tel. 022/572530 - Tlx 422747 HFS SA CH - Telefax 022/576498

## A HOBBY-WIDE BEST SELLER!

"Randy's book is worth the wait and worthy of the tout." BARBARA R. MUELLER

"So infectious is his enthusiasm that even before I finished his book, I was overcome with an almost irresistible urge to prepare a new collection for exhibition. The hobby needs more books like this one."

MICHAEL LAURENCE, in Linn's Stamp News

THE  
PHILATELIC EXHIBITORS  
HANDBOOK



At no time in the history of philatelic exhibiting has there been such a complete, well-illustrated text on the total "How-To-Do Its" of competitive exhibiting. "THE PHILATELIC EXHIBITORS HANDBOOK" has 17 chapters, over 200 illustrations and 220 pages of data that can't be ignored by every exhibitor and judge. Order your copy of this philatelic classic today!

Prices (mail order only/dealer retail prices are higher): \$27.00 each postpaid/softcover; \$43.00 postpaid each/hard cover. Mail your check to: THE TRADITIONS PRESS, 10660 Barkley, Overland Park, Kansas 66212.

LET US HELP YOU  
WITH YOUR SPECIAL EXHIBIT!

## U.S. REVENUES BACK-OF-THE-BOOK OUTSTANDING STOCK

- Revenue Proofs
- Revenue Essays
- Match & Medicine
- Classic Proofs
- Classic Essays
- Trial Colors
- Telegraphs
- Officials
- Official Specimen
- Taxpays

BUYING! SELLING

WANT LISTS FILLED PROMPTLY

## GOLDEN PHILATELICS

Jack & Myrna Golden

P.O. Box 484, (516) 791-1804

Cedarhurst, New York 11516

ARA BIA FPS SRS

# POSTAL



# COVERS

Postal History  
Covers  
of the World

Specialized  
Philatelic  
Literature

## MAIL BID SALES

P.O. Box 8809

Anaheim, CA 92812



*A HIT AT AMERIPEX!*

*... and it's available now!*

## THE OFFICIAL AAPE PIN

Here is the distinctive gold, red and blue cloisonné pin displaying the blue ribbon emblem of THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS. Help your AAPE by showing your early support for philately's proudest new organization.

\$4.00 postpaid

Send check to:

AAPE, P.O. Box 7088, Shawnee Mission, Kansas 66207





## DO YOU COLLECT U.S. OR WORLDWIDE STAMPS AND POSTAL HISTORY? ARE YOU A SPECIALIST?



### WHAT IS A SCHIFF "ESPECIALLY FOR SPECIALISTS"® AUCTION?

It's an auction designed with YOU in mind. Whether you are a buyer or a seller—each specialized area of collecting is listed in a separate section, making it easier for BUYERS to locate lots of particular interest and for SELLERS to realize maximum exposure for their material.



If you do not get our catalogues you are missing out! Send \$8.50 (\$12.50 overseas) for a full year's subscription to Schiff auction catalogues and prices realized or send \$1.00 (\$1.50 with prices realized) for a Sample copy of our next sale. If picked up at our office the catalogue is complimentary.

We invite you to consign individual stamps or covers, entire collections or estates—for unreserved Public Auction or Private Treaty Sale. WE ALSO PURCHASE OUTRIGHT! Contact us first, describing your material. Include your address and telephone number(s).



### Jacques C. Schiff, Jr., Inc.

195 MAIN STREET  
RIDGEFIELD PARK, NEW JERSEY 07660  
Phones: (201) 641-5566 — From N.Y.C. 662-2777  
Licensed & Bonded Auctioneers—Established 1947



## Germany

For the past 33 years we have specialized exclusively in the stamps of Germany, building and maintaining what is by far

### THE LARGEST STOCK IN THIS HEMISPHERE.

Whether you collect mint VF Old German States, or FDCs of new issues, or anything and everything in between WE HAVE WHAT YOU ARE LOOKING FOR.

**NOVICE?** We have price lists for every German Area from 1849 to date, including special discount prices for Complete Year Collections, Third Reich, WW II Occupations, FDCovers, etc.

**SEND FOR FREE, ILLUSTRATED PRICELISTS!**

**SPECIALIST?** We have helped build some of the finest award-winning collections in the country; when not available from our own stock, we provide automatic and non-obligatory advice, on what you need, as soon as we locate it: our contacts abroad, built up over years of travel, are tops in their fields, whatever your specialty. **WHAT DO YOU NEED?**

Our prices are ALWAYS competitive and our service is friendly and efficient.



☎ 201-236-9211  
P.O. Box 527  
Flemington, NJ 08822



**RICHARD  
PYZNAK**



Since 1955

## WE SPECIALIZE IN U.S. REVENUES, TELEGRAPHS, LOCAL POSTS, CINDERELLS

### How may we serve you?

Eric Jackson  
Post Office Box 728  
Leesport, PA 19533

# THE STATE OF TOPICAL/THEMATIC EXHIBITING AND JUDGING

A response to the interview with Col. Stephen Luster in the April, 1988 TPE  
by Joan R. Bleakley, Woodbridge, VA

One thing is very obvious — Col. Luster answered the interviewer's questions from the viewpoint of one interested **ONLY** in **INTERNATIONAL** exhibiting.

His premise seems to be that every T/T exhibitor is interested in entering the Internationals. Nothing could be further from the truth. Of all the T/T exhibitors in the USA less than 1% have any interest in participating in International exhibiting.

Col. Luster also assumes that everyone exhibits only to win the Gold. Again . . . not true. As the ATA Checklist Director, I have corresponded with over 1,000 Topical collectors in the past year. Of those interested in exhibiting, 99% show their collections from the pleasure of sharing their particular interest with others. The pleasure they receive from the compliments and enjoyment of their fellow philatelists is far more important than the medal they receive.

The "complaints" that have been voiced are not so much about the medal level as about the lack of a **helpful** critique on the part of some judges. The APS has insisted that their judges follow the "APS Manual of Philatelic Judging" and most do. Judges are being faulted for not saying **WHAT** can be done to improve the exhibit.

The "unwritten rules" such as "avoid using mixed subjects on the same cover"; "get correctly franked covers"; "avoid favor hand-backs" etc. are causing some of the confusion. For a Thematist, pictorial cancellations are a must. Many of these are special event cancels for a limited period of time (some are 1 day only). Some countries will apply the cancel to any stamp issued by that country, and hand it back to the collector. Very few are correctly franked and mailed.

More confusion arises over the French area trial color proofs and signed artist proofs. Dr. Morolli (at AMERIPEX) explained that the "caution" was against collectors spending large amounts to get those items (which are unfortunately produced to separate the collector for his money). They can be used in the exhibit, but there should be no claim to scarcity or rarity. For that matter, all **philatelic** items can and should be used in a Thematic exhibit, but "with discretion and spread throughout the exhibit" (APS Manual).

The saddest complaint comes from a small group of Thematic exhibitors. They feel "threatened" when a topical judge states that he/she will **lower** their medal level next time if the suggested improvements have not been made. Hopefully those exhibitors will report such "threats" to the APS.

Colonel Luster says that beginners do not belong in a National show and show committees should screen exhibits to keep them out of the National level. If Shows were to embark on that path of censorship, there would soon be **NO SHOWS**.

The suggestion that all exhibitors start at the lower level and work their way up is most impractical. There are not enough local and regional shows in the United States that are accessible to all those who may wish to exhibit, and who wish to hear from an APS or ATA accredited judge. A National show offers seminars, lectures, meetings, etc. which make it more palatable to spend one's vacation money to attend.

To suggest that shows set aside non-competitive areas for beginners is unfortunate. Everyone needs appreciation and approval — be it ever so small — and that is where the awards enter in.

Col. Luster suggests that each exhibit should have a "pedigree". Most of the countries of Europe are not as large as one of our medium sized States and each has its own National Philatelic Federation. It would not be feasible or American to set up a similar system of "passports" for exhibits in the United States.

Incidentally, I attended SUD POSTA '87 NATIONALE in Germany last year and the topical exhibits ranged from "outstanding" to "mediocre". Had it not been that there were a larger number of topical exhibits and virtually every exhibit was matted on tinted paper, I could have been at any APS WSP Show in the United States.

## Ask Odenweller

by Robert P. Odenweller "Chalon," Round Top Road,  
Bernardsville, N.J. 07924-2101



For this issue I am going to forego the suggested topic, not because it is not interesting, but because the one I have been promising has become imperative reading with the recent work of F.I.P.

**The New F.I.P. Regulations for Exhibiting and Judging.** In January, there was a major revolution which will affect all international exhibitors. At that time, the new rules for judging, known as GREV, SREV, and Guidelines, came into force. Their effect on exhibitors will be profound. Those who ignore them or fail to follow them will probably be very disappointed — or worse. Those who read and understand them — and then put them to use — should be pleasantly surprised when the awards are posted.

**A Long Gestation Period.** Over 10 years ago, before taking over as President of F.I.P., Ladislav Dvoracek wrote a detailed article outlining what he considered the primary elements of judging and what he felt constituted a good exhibit. It was his goal to have all of the various disciplines — traditional, thematics, postal history and the rest — judged by the same criteria.

Various teams worked on the project. These early results were turned over to a working group of the F.I.P. Commission Presidents and a few members of the F.I.P. Board. In a number of intense work sessions, we managed to agree on compromises that our commissions could accept — not that any of us was completely satisfied with all of the provisions — and the General Regulations ("GREV") were accepted at the F.I.P. Congress in Rome in 1985.

The Special Regulations ("SREV") were harder to deal with. Each of us wanted to be very specific so that there would be no misunderstanding of what we meant. The Board member who was in charge of coordinating our efforts insisted on brevity. In my own case, he felt that there should be no need for further comment in traditional exhibits. We were told that we could use the non-binding Guidelines which were to follow for any expansion of our thoughts.

Nevertheless, the Commission Bureau and I felt a strong need for a properly constituted SREV. The result was shorter than we wanted, but it contained the essence of what we felt to be important.

The Guidelines, which we had been assured by President Dvoracek would be available for any and all comment and expansion of ideas, were nevertheless heavily edited a number of times. The result is both brief and lacks much of the desired explanation which would clarify some of the concepts covered. My colleagues were not as heavily edited since they were not considered to be as "self obvious" as traditional.

At this point in F.I.P. activity, there have been a number of seminars to explain what is meant by the various provisions of the three documents. Some critics maintain that these seminars might not have been needed if the documents had been written more as they were originally conceived — but in any case, there was the perhaps cynical argument that people were unlikely to read them however long they may be.

**The Regulations for Judging — What Are They?** Just what exactly are these new rules and how will they affect the exhibitor?

The general regulations provide that all exhibits will be judged as a balanced entity.

Roughly one third of the "points" will be earned in each of three paired categories:

- Treatment and Importance
- Knowledge and Research
- Condition and Rarity

The emphasis shifts slightly as determined by each commission, except for thematics, which managed to break away from the rest at the last minute and has its own "balance."

In spite of a strong effort by the United States and a number of supporting countries, the point system has been adopted. For the time being, the mandatory use of adjudication sheets was avoided, but most of the recent shows have virtually required them in spite of the regulations that prohibit them from being required.

To those who have never tried judging, adjudication sheets may seem like a good idea. They are regularly used for thematics and youth, and for all categories in a number of Central and Eastern European countries.

Primarily, those who have objected to their use have found them to slow down the judging process, already a time sensitive job. In addition, many experienced judges have admitted that after putting down the points and adding them up, they found that the result was not what they considered to be correct, so they adjusted them accordingly in order to reach the proper result. Others say that they have filled in the points later. Both attitudes are unacceptable to those who have demanded that the adjudication sheets be used.

I cannot comment from personal viewpoint, since I am the only commission president who has not been given the opportunity to judge using them.

I have been told that before long, those who do not use the points as they were intended are going to find that they are in serious trouble with F.I.P. The second shoe is supposed to drop very soon.

**How Do the New Regulations Affect Exhibitors?** First of all, a title page is virtually essential. In traditional, we have managed to keep that to a level that is less than a full, formal title page for those rare exhibits that might not need one, but the message is there: use a title page to avoid regret. Yes, one very high award winning exhibit in Helsinki had nothing that could be remotely considered a title page or even an introductory statement (which is the compromise we reached to provide for those few that might not need the use of a full title page), but that particular exhibitor had everybody quaking in fright. He got away with it — you probably will not.

And use the title page wisely. Forget the nice history or geography lesson. It won't win you any points. Concentrate on the issues you have selected and the material you are showing. Emphasize the major pieces and the knowledge or research you have built into the exhibit. The judge should walk away from that page with a very clear idea of what it is he will see in the exhibit.

More writeup is going to be expected by the judges than in exhibits of years past. The requirement for knowledge and research will be difficult to justify without it. Formerly it was accepted that the way an exhibitor selected and organized his material was often enough to show his knowledge. Today, it is often the case that the newer judges do not have the same depth and breadth of knowledge as some who are no longer with us, and they have to be "educated."

In spite of this need for explanatory writeup, the earlier mentioned exhibit in Helsinki had little writeup at all, but again that seems to have been "overlooked."

A small word of cheer — new research is not mandatory for traditional exhibits, we managed to continue the concept that many areas have been heavily studied, and exhibitors in these areas will not be penalized for a lack of new research. On the other hand, if they do come up with important findings, they can expect to be handsomely commended for them, depending on the magnitude of those findings.

There can be too much of a good thing. Too many of the same expensive stamp without

variation, similar covers with little to differentiate them, and an overbalancing of one element (too many stamps — too few covers — in a “traditional” collection) are danger signs. All of these were again major failings of that Helsinki exhibit. Two different judges said that if it were to have been judged properly using the point system, it would have reached about the large vermeil medal level, despite its enormous dollar value — and the exhibitor would have had apoplexy.

These are the very basic new developments you can expect with the GREV, SREV, and Guidelines, at least for the traditional type of exhibit. But you should study the actual documents for yourself — they are available from the Editor for a legal sized envelope with 45¢ postage prepaid and 50¢ in stamps to cover the cost of copying.

## BUT HE DOESN'T LOOK THAT OLD . . .

The March, 1932 issue of “The New Southern Philatelist” reports:

“Lynchburg Virginia’s first stamp exhibition — that of the junior collectors of the city — closed last night with the awarding of seven prizes to the winners in the various classes. Sixty or more philatelists, both young and old, gathered at the Jones Memorial Library for the presentation of the awards, T.S. Kirkpatrick officiating.

“The grand prize, a collection of United States stamps in singles and blocks, various covers and philatelic accessories, was awarded to Clifton A. Snidow, Jr. for the best general collection. Clyde Jennings, Jr. won second prize for the best general collection. The winners in the other classes were:

United States collection — Shirley Kirkpatrick.

Foreign collection — Walter Kelly, Jr.

Air Mail collection — Clyde Jennings, Jr.

Specialized collection — Nelson Hairston.

Best essay on stamp collecting — Stanford Schewel.

“There were thirty exhibits. The juniors, in addition to the prize winners, exhibiting were Robert Thornhill, W.C. Sowers, James McPherson, Page Claggett, Hall Hanff, Arthur Taylor, John Mehler, Edward V.O. Drinkard, Jerry Sullivan, Jr., Eleanor Jones, Ralph Magri, Mary Kennedy, Thomas O'Reilly, Youille Holt, Jr., and Sidney Bedford, Jr.

“The exhibition was arranged under the auspices of the Lynchburg Stamp Club, of which Dr. Don P. Peters is president.”

If anyone can identify names other than that of our current Board member Clyde Jennings, drop the Editor a line.

## FUTURE ISSUES

The deadline for the January, 1989 issue of *The Philatelic Exhibitor* will be November 1, 1988.

Because there has been insufficient time for readers to respond to the suggested themes for this issue, we will hold that theme over: for the January issue: “What changes can we expect to see in exhibiting in this country in the next ten years? (Deadline: November 1, 1988); for the April issue: “How should exhibitors deal with conflicting advice from judges and other exhibitors?” (Deadline: February 1, 1989).

If you have opinions or experiences on these matters, let's hear from you. If you would like to suggest a theme for a future issue, write to the Editor.

# POSITION IN LIFE IS EVERYTHING

By Clyde Jennings

Not just a snobbish statement, but an accepted fact of life: the position you occupy can add to your stature. For a philatelic example of such, have a look at Figure 1. That is the way the page is currently arranged and ensconced in my "US 19th Century Mail, Cancels, and Postal Markings" exhibit.



Figure 1

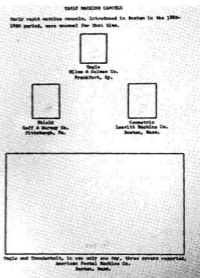


Figure 2

But it did not always look thus, see Figure 2 for its prior appearance. See the difference? (I am hoping the judges will!) That Eagle and Thunderbolt is one seldom seen, hard-to-come-by, rare, scarce (yes, all the verboten criteria terms apply) little beauty that has a lot going for it in an exhibit. It ordinarily should be good for some brownie points, if it is appreciated for what it is. As originally mounted its pedigree, so to speak, was lost in the shuffle down there at the bottom all mixed up with its source, who made the equipment, etc. So what did I do? I pulled out the trusty old 2-battery drug store flashlight and shone it permanently on this gem's genesis: "In use only one day, three covers reported" by putting that statement right up there at the top all by itself so the cover can now bask in all the glory it warrants, and (hopefully) now won't be missed by anyone (judges included!).

And, oh yes, one more little item of note. In further researching this I learned it was the American Postal Machines Co. — so I made the correction while re-doing the page, even though no one else had ever noted my goof, called my attention to it, or penalized the exhibit for it. Be thorough, research everything extensively, clean up the exhibit all along the way, and — Go for the Gold!

Photos courtesy Walter Henderson, Melrose, Fla.

## "THE FLY" — CONTINUES TO BUZZ AROUND THE JURY ROOM



Did you ever wonder why, when the show grand award was bestowed upon a magnificent exhibit of 19th century "whereverland" material, the American Philatelic Society Medal for Philatelic excellence for the 19th century was given to another exhibit? As promised in an earlier column, I'm going to take a look at how special and society awards are decided upon by juries.

Basically, there are two methods used to determine which exhibits receive these special awards. In this insect's experience, determination of which method is used is under the sole purview of the jury. The show organizing committee, other than acquiring and making the awards available to the jury, has little or nothing to do with the way they are handed out.

Under method one, the jury tends to play it straight by the book. Special and society awards are given to **the best exhibit** for the category as called for — or as seems indicated — by the criteria.

Method two comes in two forms. In the first instance someone on the jury, often the chairperson, suggests that it might be best to "spread the awards around." The suggestion to use method two can result in a heated debate between the members of the jury; some members being for the idea, and others opposed.

When the jury decides to spread the special and society awards around, it becomes important to know how it was done. It is certainly permissible when the awards are made in conformance with the award criteria.

However, when the jury disregards or plays too liberally with the criteria, we see the second instance of method two . . . and this is the practice "THE FLY" objects to. In all fairness, it doesn't happen regularly, but often enough to be of some concern to exhibitors.

"THE FLY" believes that the method two school holds in part, that the grand award winner should be content with the big prize and it's nice to let other exhibitors take home a little something extra too. As an exhibitor I know how nice it has been to receive one of the added society or special awards. However, upon reflection, how happy should I have been if I knew that I won the award because the jury decided to spread them around, instead of winning because I had the best exhibit at the show in the category eligible to compete for the award?

How does the society which put up the award feel when it is given to an exhibit which was less than the best? . . . Do you realize that the criteria for many special awards is broad enough to allow the jury great latitude in selecting a recipient?

Most society representatives I spoke with expressed some dissatisfaction . . . but they were quick to point out that once the award and the criteria for qualification are made available to the show committee, they wash their hands of how it is awarded by the jury. What a shame!

Perhaps the method two crowd is concerned that the same exhibits would garner all of the top awards show after show if method one was used consistently. They argue that the "mug hunters" (and there are some of them around, folks), would drive the rest of us away from exhibiting. I don't know if that notion is true but I for one would much prefer to see awards go to the most deserving exhibit. "THE FLY" doesn't believe that the number of awards garnered at a show should enter into the deliberations to see if the exhibit is deserving of another award. How do you feel about it?

At this point, let me share several examples which will illustrate yet other ways "THE FLY" feels that special awards can be mishandled.

A society interested in making a special award available to an international show committee, contacted the committee asking if the award could be "earmarked" for a particular collecting area. The committee representative responded by telling the society that the award would be most welcomed but international "rules" required

that all special awards be donated without strings attached. The society was also told that it could suggest for the benefit of the jury how it would like to see the award made.

The society purchased an expensive special prize and sent it to the show along with a written statement of donation indicating it was given with no strings attached . . . but if possible, it should be given to an exhibit in the collecting area of the society putting up the award if such an exhibit qualified for a special prize.

Need I tell you what happened? Of course there was a qualifying exhibit . . . in fact it was an exhibit of the material in which the society specialized. Did that exhibit receive the society special prize? Of course not. The double shame of it all was the fact that the prize represented something special to the people who collect the material exhibited and it would have meant so much more to the exhibitor to have received that particular prize. Oh well, perhaps there is more to divying up the loot at international shows than this insect knows about (politics?).

In yet other cases, I've seen juries anguish over what to do with a special award even in the face of clear criteria for its presentation. In these cases (method two, instance two) there were several qualifying exhibits in the youth and thematic classes but they were not considered although they were otherwise qualified.

Why? In my view it was because the juries were particularly biased against those classes of exhibits and the dilemma was present because they were doing everything possible to justify making the award to some other exhibit. It was enough to make you sick. When juries pull those kinds of shenanigans they show a lack of ethics, embarrass themselves, the award recipient and the society which put up the award, and in one case, broke the heart of an elderly gentleman who "knew" he was going to win the award because as a member of the society he knew that he had the only qualifying exhibit at the show.

To my mind, the foregoing indicates that societies which offer special awards need to clarify for all juries, just how their special award is to be made. How about dropping me a line in care of the Editor and let me know how you feel about the subject.

As a way of getting the ball rolling, I am hereby calling on the groups that put up the special awards to review carefully their criteria for awards and to ensure that those criteria are always forwarded to the show committee with an admonition that the jury is to follow exactly the guidelines for making the award. I'm also asking those societies to speak up (or let "THE FLY" know) whenever they feel an injustice has been done.

And finally, I call upon the APS and other societies as appropriate, to add to their rules on philatelic judging, specific guidelines on the disposition of the awards entrusted to those jurors who hold their accreditations from those societies. Perhaps in this way we can clean up what "THE FLY" (and I expect most of you) perceives to be a nagging problem.

. . . and now, on to the regular part of my column, a look at the people who for better or worse, made a difference.

**FLY BITE** — to Alan Hanks' banker. It seems that the bank printed the wrong number on the checks Al gave to the folks who judged at this year's TOPEX. You can imagine Al's chagrin when the checks "bounced." "THE FLY" was told that the matter was corrected quickly but not before the bank managed to embarrass one of the nicest people in philately. It goes to show you that the best laid plans . . .

**GOLD FLYSWATTER** — to Charles Verge. What a close call. Charlie was the first person (and thus far the only person) to come up to me when I was wearing my human disguise and ask me if I was "THE FLY." In keeping with my policy, I neither confirmed nor denied that I was or was not "THE FLY." When I asked Charlie why he felt I was "THE FLY" he said it had to do with my writing style. Let that be another clue for those of you who are determined to find out who I am. Of course after receiving this flyswatter, Charlie will have had his suspicion confirmed. Don't bother writing Charlie or asking him to reveal his answer because by accepting the flyswatter I hereby swear him to secrecy.

**FLY BITE** (almost) — a correspondent indicated to me that yet another champion-of-champions qualifying show had ripped-off her postage and failed to use the postage sent with the exhibit in prepayment of its return. To add insult to injury, the awards won by the exhibit were also enclosed and she subsequently received a letter asking



for an additional amount of money to cover the added return postage. After the initial shock, the exhibitor and the show committee were able to straighten everything out to the exhibitor's satisfaction . . . to the point where she felt it was all an unfortunate misunderstanding. For that reason I'll forego the "bite," however, these things do happen with a regularity that forces "THE FLY" to address these unseemly practices whenever they occur.

**FLY BITE** — to those exhibition committees that can't seem to find the time to put together a list of awards (Palmares) in sufficient time to include it with the exhibits being returned by mail. It can't be that hard a thing to do. After all, the committee receives a complete list of awards from the chairperson of the jury at least a day in advance of the show closing in almost all cases. It seems to me that with a little planning a palmares could be prepared and included with the exhibits being returned. Inclusion of the palmares, show program, souvenir card or cancel or any other "goodies" from the show is one way that the committee can show its appreciation for the exhibitor's participation, and that those efforts meant more to them than just the frame fees paid to help defray their expenses.

**FLY BITE** — to the shows (one prestigious east coast show in particular) who use ribbons that can only be described as tacky-tacky. One show which is noted for the high quality of its special struck medals, uses just such ribbons. It's a shame that we have to suffer them being applied to our frames to herald our hard-won philatelic accomplishments. "THE FLY" isn't suggesting that shows should use the types of ribbons awarded at horse shows. But surely with the Plethora (bet you didn't know that there were such high-falutin' words in flyese?) of ribbons readily available on the market, a little effort can pay big dividends . . . especially when you consider that the exact same ribbons used at the show were used as awards in a recent "ugliest dog" contest held in a southern city. (Photocopy sent upon request).

**GOLD FLYSWATTER** — to "Bill" Bauer. (Gosh, he sure gets a lot of well deserved kudos, even if he does refer to this insect as an "it"). "Bill" was kind enough to send along the results of his recent "scrub" of the APS' judge roles. The results were as follows:

Total Accredited Judges Prior to the Scrub	226
Retired at their request	17
Removed, failed to judge	5
Removed, failed to file a report	12
Deceased	2
	<hr/>
	36
Accredited	190
	<hr/>
	8
Total Accredited Judges as of July 1, 1988	198

Thanks "Bill." Now, can I get a similar breakdown from the ATA? C'mon George. Write to me care of the Editor.

**GOLD FLYSWATTER** — To exhibit chairpersons like Jim and Jeanette Adams (Indypex) who go the extra mile. In this case, for arranging to pick up judges at the airport and transporting them to the hotel. Nice touch.

## CLASSIFIED ADS WELCOME

Your ad here — up to 30 words plus address — for \$5. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125. Next deadline: November 1, 1988; then February 1, 1989.

- **WANTED: WESTERN CANADA** and especially "Alberta" town cancels and postal history on card, cover or stamp. Territorial period forward. Also advertising covers, corner cards, "Everything Alberta." Keith R. Spencer, 5005 Whitemud Rd., Edmonton, Alberta, Canada T6H 5L2.

- **1934 CHRISTMAS SEALS** for new exhibit. Wanted: anything unusual including seals, proofs, EFOs, on cover and advertising materials. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

## EXHIBITING AND YOUTH: "DEALING" WITH YOUTH

by Cheryl B. Edgcomb

P.O. Box 166, Knoxville, PA 16928-0166



One request I often receive from mentors of youth exhibitors is to place them in contact with a stamp dealer who enjoys dealing with children and teens. Let's examine the relationship between stamp dealers and youth exhibitors and see how this subtle contact can have a direct influence on exhibit development.

**Displaying for "Youth Appeal":** Stamp dealers who are eager to see this hobby perpetuated through youth education and promotion are important. Their sales tactics are to interest and enhance, rather than draw in simply for a sale. One valuable characteristic is that they genuinely care about the customers they serve.

One successful stamp dealer I know entices youngsters by planting "Free to anyone under age 18 years of age" packets in strategic locations throughout his inventory. His bourse tables serve to brighten and enlighten those youths willing to take the time to shop.

Another dealer uses his dog's photograph as an interest-catcher. This framed "business partner" draws youngsters in so that they can browse and ask questions in a welcomed atmosphere.

Dealer's can create their own crowd-pleasing exhibits by using colorful posters designed to decorate, educate, and boost sales. I've seen interchangeable panels teaching color varieties used by one creative supplier.

I am sure there are many other ways dealers improvise to promote youth philately at their bourse tables in addition to those mentioned. Drop me a line and we'll include more in a future column.

**Page Development Potential:** Stamp dealers willing to devote extra time to young customers can have a direct impact on exhibit page development. Knowledgeable dealers can help to shape the flow of an exhibit by providing philatelic items that will increase award potential. These dealers are aware of the types of items that are helpful toward achieving higher awards, and can market and suggest accordingly. Many times, in their efforts to encourage, these dealers realize more satisfaction than profit.

## The "A B Cs of Preparing an Exhibit"

by Jo Bleakley

I've read a dozen or more articles on "How to exhibit" but none seem to answer the question I had when I began my first exhibit: "Where do you start?"

A. Purchase the following items: the "APS Manual of Judging"; 8½ x 11 stock pages; 8½ x 11 white or ivory paper; 8½ x 11 page protectors with 1 opening; hinges or clear mounts; mounting corners for covers; NEW typewriter or printer ribbon.

B. Research your topic. Write a "Book Report." Remember when you were in school and wondered why you had to learn to do outlines and reports? Now you know!

C. Following your **BOOK REPORT OUTLINE**, position your material on the stock pages exactly as it will be mounted on your exhibit pages. Type out the text, cut into strips and position it on the stock pages. When you are satisfied with your "stock page exhibit" transfer material and text to the final exhibit pages.

## CRITIQUES BELONG (EARLY) ON SUNDAY!

by Stephen S. Washburne

Every National level WSP show has six common elements: 1) set-up, 2) judging, 3) posting of medals, 4) banquet and presentation of special awards, 5) jury critique, 6) take-down. The question before us is **when** and in **what order** these elements should occur.

Despite a trend to move critiques forward before 4), or even before 3), I believe the traditional public jury critique must remain in its traditional place: the final morning of each show. For some reason unknown to me, on Sunday shows often start an hour later, usually 11 am, than on Friday and Saturday. Why not have the critique at 10 on Sunday? Exhibitors may have other duties on the show floor and shouldn't be in a position of having to decide between the critique and something else. [Show Committees take note — please don't schedule **anything** concurrent with the critique.]

Several arguments have been raised in favor of early critiques: "keeps angry exhibitors from building up a head of steam," "makes exhibitors more likely to attend," "allows easier scheduling of, and more time for, at-the-frames advice," "saves judges a night's hotel bill" or "lets them catch an earlier plane." These last two make sense only if you believe shows should run solely for the convenience of judges. Fortunately, we have few of the judge-and-run types, so let's consider what is 'best' for all participants in the critique.

As soon as the jury has completed deliberations and turned in its report, the critique process can begin. A major, and generally most fruitful, part of the process is at-the-frame advising. The earlier this can begin, the better. At-the-framing can continue 'til the end of the show. Questions answered here need not consume valuable time in the public critique. (Except for the stone-headed exhibitors, who never get the point!) Of course, unless exhibitors personally know the judges, they may be hesitant to ask for advice. The argument has been made that only early critiques allow exhibitors to meet the judges; but a conscientious exhibit committee can do wonders to bring the key participants together, informally, so less blood is shed publically.

Exhibitors who feel ill-treated by the jury and/or unsatisfied with their medal take very little time to raise steam anyway — perhaps ten seconds. A cooling-off period between #3 and #5, perhaps augmented by constructive and friendly at-the-frames advice, can save needless acrimony in the critique room.

More than exhibitors needing cooling-off time, judges need time before the critique to gather information. He or she needs a closer look at those exhibits to be commented on. [Aside — A happy practice, now spreading, is that panels **must** assign a judge to comment on **every** exhibit. Nothing is more embarrassing to the jury than the exhibit no one seems to have looked at enough to offer a cogent comment on.] If the judge senses there's going to be difficulty, he/she needs time to find out what really is missing; to ask around about the exhibitor, his material, and his research — perhaps he did indeed write the book on the subject.

Some exhibitors are fond of playing mind-games with judges by burying 'keys' — even five figure ones — in inconspicuous places. The judge who claims "I didn't see the clothespin-in-left-earlobe variety" falls neatly into the trap. Alternatively, exhibitors with strings of golds have been known to not show the 'keys' — perhaps they've been sold? — so the judge better carefully check even familiar exhibits for changes — before the critique! It would be really refreshing to hear a judge say the words every exhibitor longs to hear, "Well, we blew it on your Upper Slobovia. There simply wasn't time to see everything. Our apologies." Note how this admission defuses the counter-response and implies the exhibitor should have highlighted his key items.

From the perspective of some naive exhibitors, "the jury is a bunch of well-off guys who get paid my money to give high medals to their buddies and low awards to exhibits they don't understand and didn't even look at closely, like mine." We know it ain't so, but nothing reinforces this mind-set better than the judge who cuts out early or publicly gives an ill-considered off-the-cuff opinion about an exhibit he's not looked at closely.

If he wants to, this exhibitor must be seen at the frames, if only to show the judge 'jewels' which may have been well-hidden. A bit of public praise, "I really liked your . . ." can convert this exhibitor from cynical enemy to eager admirer of the panel's efforts. The key is the panel demonstrating it does indeed care.

The common judge response, "I'd like to have the opportunity to discuss that point with you at the frames . . ." gives the impression (and not just to naive exhibitors, either) the jury is unwilling to say something in public. A judge who can say, "As I've told you already . . ." is in far stronger position in everyone's eyes. Early critiques make this positive response less possible and the former temporizing comment more probable.

Saturday morning critiques give judges too little time for reviewing their assigned exhibits, while a Saturday afternoon critique typically ends too late to allow time for at-the-frames before people are thinking about getting dressed for the happy hour and banquet. Banquets give opportunity for important social contact and pressure-reducing fellowship, which can mellow even the most steamed exhibitor, before the critique. I'd like to see critiques less stressful for everyone.

Let's examine some advantages of Sunday morning critiques. Psychologists know that people are both more alert and less argumentative in the morning. Traffic flows more smoothly; more work gets accomplished in less time. This intangible factor certainly makes Sunday morning a major contender.

As for encouraging better critique attendance, Sunday definitely wins. The exhibitor has to stick around until take-down anyway: if his budget allows only one day for a show, it will be the last one. [As an Exhibit Chair, let me add that judges are always welcome extra hands, travel schedules allowing, for helping break down.]

From the Show Committee's perspective, Saturdays are too crowded, while Sunday is a day that needs filling. Everybody likes to see a crowded floor, and a critique Sunday morning (preferably before show opening) means there will be more floor activity all day.

To be fair to the panel, who've been busy since Friday morning and may be worn out by Sunday, make the critique early so they can get that early plane. A breakfast critique is an intriguing possibility, except that I hold a leisurely room-service breakfast sacred, and there's always the fear of food or crockery being thrown by angry participants! For the show committee to lay on a coffee urn (styrofoam cups only, please!) at the critique should be safe, and would be a nice touch.

Finally, I feel the critique should have a "let's-sum-things-up" component. To be constructive and meaningful for exhibitors and judges, it must be held as late as possible.

**BACK ISSUES OF *The Philatelic Exhibitor***  
are available while supplies last from Randy L. Neil,  
P.O. Box 7088, Shawnee-Mission, KS 66207. Vol.  
I, #2-3 — \$3.00 each, Vol. II, #1-4 — \$3.00 each.  
Vol. I, #1 is sold out.

# LESSONS OF A SHORT EXHIBITING CAREER

by Earl H. Galitz, Suite 1103, 19 W. Flagler St., Miami, FL 33130

A few short years ago I embarked with studied arbitrariness upon the study of one of the more philatelically minor European states: Bulgaria, a comparative latecomer on the philatelic scene and the country reputed to be the least collected of all the European countries, trailing even Albania in popularity.

Local shows in my state, in the deepest South, encouraged me by granting me gold medals for my first efforts, but I was anxious to play ball with those who collected the more popular areas. In 1985 I made my first attempt at exhibiting in a national-level show, where my stationery exhibit was given a silver medal and some kind words, despite its endless array of green and red postal cards.

In 1986, I launched my second attempt at exhibiting on the national level, my appetite for exhibiting encouraged by the rumor that, if I garnered a vermeil, I could apply to exhibit at the international exhibition in Prague; the food there being praised. I worked feverishly to complete my new exhibit — the postal history of my favorite country in World War I. I composed an erudite title page, explained each item in its historical and geographic detail, prepared four pages of maps to aid the uninitiated, and made color copies of the rear of the most attractive and historically-relevant picture postcards, so as to demonstrate the relationship in time and place of the picture and the philatelic content of the item. I was all set.

I again garnered a silver medal, but, the judges were kind enough at the critique and in lengthy discussions afterward to remind me of the shortcomings of my exhibit and give me positive ideas about how to improve it. A judge who had studied my area suggested that a rewriting could upgrade the exhibit to vermeil, and visions of roast goose passed through my mind.

What did I learn? First, philately is about philately. It is not about the minutiae of geography or history, and massive review by way of maps is a waste of good space better spent on philatelic material. The picture side of postal cards, and other collateral material not directly related to the philatelic theme are best left out. The title page should contain an index to guide the viewer through the exhibit, even at the expense of eliminating valuable lines on the origins of the first World War. (See Figure 1)

Second, be discriminating. What is fine at a local show or will help you earn a silver at a national show may also stop you short of a gold medal. In my case it was recommended that I rip out the four beautiful pages of philatelic material from a certain appealing area, and that I remove stamps off cover, no matter how exciting or even important were the cancels demonstrated, because the individual stamps detracted from the impact made by the exhibit as a whole.



Figure 1



Figure 2

It was cleverly suggested that areas that were weak should be eliminated altogether. The judges also suggested that I not worry about educating each of them as to the import of each item. They suggested that as experienced philatelists they could make an educated guess as to what items were more common, and which were more noteworthy.

Slightly smarting but buoyed I set off homeward to collect my thoughts. My immediate thoughts were in the nature of

ignoring the critiques. Shouldn't the exhibitor cater to the collector? Shouldn't we educate the collector in the whys and wheres of postal history? Shouldn't we make our exhibits more colorful to attract the novice? Perhaps not if we aim higher and want a wider audience to consider our exhibiting areas. And so I took out my trusty typewriter and my pile of whatnot and began to do what the judges suggested.

I rewrote my title page, including only the broadest historical outline and adding a simple index. I rewrote my exhibit's title, eliminating areas in which I was most weak. I ripped out my four beautiful pages of philatelic nonsense, reducing them to one-half of one page, illustrating two facets of postal history on that one-half page. I removed almost all the philatelic material and the less attractive material I loved because of the years I spent garnering it. I put the maps and postal card reproductions in a file folder and put the off-cover stamps in glassines, far from my exhibiting work area. I shortened my descriptions. I was ready.

After two tries I had run out of exhibits I could drive to, so I mailed away for two dozen exhibition applications for national shows, and finally picked one far away. After the exhibition chairman was (cheerfully) forced to admit that the exhibition could tolerate Bulgaria in World War I, I packed up my precious cargo and sent it off for the first time. Came the exhibit, and after several days of trepidation I telephoned the chairman, inquiring if Bulgaria in World War I did as well as to garner a vermeil (thus allowing me to apply to show internationally and eat in exotic places). He replied that Bulgaria had won the grand prize, to which I replied that he really shouldn't tease the exhibitors. He was, however, serious, as I did win the grand prize, an APS award of excellence, and the Postal History Society Medal.

I am of course pleased, and hope to find my roast goose. However, I feel it important to advise my fellow novices as to two things. First, TAKE COURAGE, collect what you wish, but collect it seriously, and do not be afraid of sending off and showing off your knowledge. If the local wags tell you that your country's material will never earn a gold medal, keep trying anyway (and show them this article).

Second, LISTEN TO THE JUDGES, in the critiques given at the shows and in the help they are willing to give you as an individual exhibitor. Exhibiting need not be too difficult, or expensive, or frustrating, if we were all to learn from the experience of others. The experienced have told us and written time and again about the necessity of swallowing one's philatelic pride and complying with some basic rules. I, the non-experienced, can now, from first-hand experience, repeat their admonitions.

## SHOW LISTINGS

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by an "\*\*\*". Because of space limitations, only those shows that are still accepting exhibit entries will be listed.

\*Nov. 4-6. CHICAGOPEX '88, Chicago Philatelic Society. New location: O'Hare Expo Center, 5555 North River Road, Rosemont, IL (near O'Hare Airport). Annual conventions of the AAPE and APC.

\*Nov. 18-20. MIDAPHIL '88, The Collectors Club of Kansas City, Hyatt Regency Hotel, Kansas City, Missouri. 9 (8½" x 11") page frames. Adults: \$3.00 per frame, Juniors free, maximum 18 frames. Info: Mike Schrampf, 705 New Orleans Ct., Lee's Summit, MO 64081.

\*Nov. 18-20. VAPEX '88, Virginia Philatelic Federation. Pavilion Convention Center, Virginia Beach, VA. 16 (8½" x 11") page frames; Adults: \$7 per frame — minimum 2 frames; Juniors: \$3.50 per frame. Info: VAPEX '88, P.O. Box 5367, Virginia Beach, VA 23455.

Nov. 19-20. Worthington Stamp Club. Holiday Inn, Worthington, Ohio. 16 page frames (8½ x 11), max. 10 per exhibit. Adults: \$6 per frame. Juniors: \$2.00 per frame. Prospectus from Jim Cole — Box 323, Worthington, Ohio 43085.

\*Feb. 3-5. SARAPEX '89, Sarasota Philatelic Club. Exhibition Hall, 801 No. Tamiami Trail, Sarasota. 200 frames. 16 pages (8½" x 11") — Adults \$6.25 per frame — maximum 14. Juniors \$3.00 per frame. Deadline: Jan. 5, 1989. Write: Sarasota Philatelic Club, P.O. Box 3553, Sarasota, FL 34230.

February 11-12. NASHPEX '89, Nashville Philatelic Society, Airport Quality Inn, 1 International Plaza Dr., Nashville, Tenn. Nine (8½" x 11") pages per frame. \$3 per frame (maximum of 12 frames). Entries by January 15, 1989. Data from Bob Picirilli, 301 Greenway Ave., Nashville, TN 37205.

February 18-19. ALAPEX '89, Birmingham, AL. Birmingham Philatelic Society. Place: Embassy Suites Hotel, 2300 Woodcrest Place, Birmingham. \$1.50 per 6-page frame. Data from: Charles Hancock, P.O. Box 76229, Birmingham, AL 35253.

February 25-26. LINPEX '89. Lincoln Stamp Club. Held at: Univ. of Nebraska East Campus Union, 38th and Holdrege Streets, Lincoln, NE. Frames hold 16 (8.5 x 11) pages, \$5 per frame (adults), \$2.50 (juniors). Minimum 2, maximum 10 (adults), 5 (juniors). Deadline: Feb. 4, 1989. Prospectus from: Lawrence Kinyon, 4401 S. 27th, Apt. C-18, Lincoln, NE 68512.

March 18-19. CENEPEX '89, Central Nebraska Stamp Club. Ramada Inn, 3333 Ramada Rd., Grand Island, NE. 144 6 page (8½ x 11" or 9 x 12") frames. Adults \$2 per frame, Juniors \$1 per frame with first frame free. Information and prospectus from Mike Ley, Box 984, Grand Island, NE 68802.

**Attention Show Committees: Send complete information in the above format for future listings to the Editor.**

## HELP!

Your Editor needs a member who can photograph exhibit pages for use as illustrations — either color or B&W. Costs reimbursed.

Write

John M. Hotchner  
P.O. Box 1125  
Falls Church, VA 22041

## EXHIBITS COMMITTEE CLEARINGHOUSE

By Stanley J. Luft  
c/o ROMPEX, P.O. Box 2352, Denver, CO 80201

My thanks for contributing to this issue's column go to Clyde Jennings, Janet Klug, Corky Lynch, Joe Nichols, "An Exhibitor," and our own Editor, for their suggestions and other contributions. The rest I made up all by myself!

Committee people and other weekend volunteers are generally too few and too hurried to attempt good public relations while the show is taking shape. Yet, a friendly welcome and some conversation sometimes leaves an arriving exhibitor or dealer with a more enduring and endearing recollection of your show than a gold medal or a major sale.

If at all possible, the general chairman, exhibits chairman, bourse chairman, and floor manager should, in some rotation, desist from manual labor on the floor long enough to be available at the door or reception area to greet exhibitors and dealers, help them obtain their ID badges or ribbons, and direct them to their frames or tables. Dealers generally know enough to continue from there. Exhibitors should be offered a local volunteer to help mount their exhibits — both as a simple courtesy and for the physical well-being of the frames.

"Random Thoughts By An Exhibitor" includes a section that our Editor assigned to me though I would have preferred to comment upon most any of the other sections. The "Exhibitor" would like to see advance publicity on (1) who the judges are, and (2) what the exhibits are. I have commented previously upon the first item (October 1987, etc.) and my own feelings remain that names of judges should not be publicized **prior** to an exhibition. Potential exhibitors should have to learn for themselves what judges may be present who might be unfavorably biased towards certain exhibits. Unless APS eventually decrees that WSP shows will henceforth publish names of panel members well in advance of the show, I prefer that local option be maintained.

"Exhibitor" wishes to learn in advance what exhibits will be present, for he's willing to travel that extra mile just to peruse and learn from some of the better-known ones. Perhaps some unfamiliar exhibits also bear promising titles. My own feelings here are mixed. I would think that any exhibit accepted by the show committee is worth at least a sidelong glance. But I mainly side with "Exhibitor." Even if a show doesn't fill its frames until the eleventh hour (many don't), titles — paraphrased or actual — and topics covered in early-accepted exhibits should be lovingly boasted about in the preshow publicity submitted to the philatelic press. This would not only evoke interest among undecided showgoers but also gives the publicity committee something more to write about after running out of ideas.

Frames that have been in storage tend to attract dust and worse. Glass and plastic fronts should be cleaned (not necessarily with the same solvent!) as soon as the frames are set in place. Inside surfaces should be dry by the time the exhibit pages are to go in, to avoid adverse reactions between frame front and material being mounted. Because cleaning and repairing frames *in situ* result in an abundance of unsightly debris (paper towels, solvent spray bottles, pieces of tape, mylar strips, and wire, soft drink and beer containers, cigarette butts), the floor manager or other responsible committee person should arrange to have the area left spotless before closing up for the night.

Another good suggestion from my friend Joe Nichols, is to make exhibits at major shows less forbidding to the average or novice show visitor by positioning one or more "viewer-friendly" topical exhibits in the very first frames. That is, rather than start out with, say some heavyweight exhibit of prestamp postal history.



Another simple suggestion and a good one; In order for as few persons as possible to know what's in the box during transit, and thereby to discourage pilferage, do **not** mail your exhibit to "Exhibits Chairman, SIMPLEX," but rather to that person by name, without appending his or her title to the address label. Exhibits committees and prospectus writers please consider and copy.

In V. II, No. 3 (April 1988), I suggested scattering the judges about the awards banquet hall. In a rebuttal, Clyde Jennings favors segregating them (and their spouses) at one or more tables, to facilitate locating them when they are to be introduced, and to accord them the courtesy of having a reserved table (or tables) on the ready as the pre-banquet cocktail party winds down. Whichever your committee can live with . . .

A.2-3. (On smoking at shows). Corky Lynch, apparently a very considerate pipe smoker, replied at length and I'm hard-pressed to condense his letter. Basically, and unless there are municipal or other regulations concerning smoking on the premises, give and take (and reasonably good humor) should be the order of the day. If a bourse dealer has no ashtrays visible at his table, or puts up a "No Smoking" sign, we can assume he prefers it that way and his desires for himself and his stock should be honored. Similarly, if smoking is not prohibited by local ordinances, meeting rooms could have smoking and non-smoking sections — perhaps also during awards banquets or breakfasts. I'm sure that much of the controversy will be taken out of our hands anyway and legislated for us. Corky incidentally is not particularly overjoyed by having to endure second-hand perfume and aftershave odors in crowded places.

Two questions for now:

Q.3-1. We would be very interested in knowing how your shows pick the judges: By specialties relating to invited societies? by seniority on a waiting list? by geographic distribution? other criteria used? And, how many months (or years!) beforehand? We're sure many committees would consider adopting some of your practices.

Q.3-2. People (authors primarily, it should be pointed out) sometimes ask why there aren't more literature competitions within the thirty-plus WSP exhibitions.

My answer to those who have asked me directly — unsatisfying as it may be — is that many or most shows cannot afford the additional expense and hassle, and are too pressed for time and personnel, to have a separate and staffed reading room and to import accredited literature judges. Literature simply does not attract visitors and generate revenue beyond those drawn in by the bourse, cachet sales, and philatelic exhibits. It's a pity. But perhaps there are already enough literature competitions in any given year to satisfy most parties. Perhaps not, and a potential problem needs to be addressed in our journal, either within or without this column. What might be your views and potential solutions?

Some time between writing this column and the next one, I shall have retired from gainful employment and from the 28-hour work day. Hard to tell right now whether I shall be able to write at leisure or continue to crank these out the last possible moment!

## **PLAN NOW!**

Your 1989 AAPE Convention is in  
November at VAPEX in Virginia Beach, VA.

**Introduce A Friend To AAPE  
And Its Benefits.**

# UNRECORDED, UNREPORTED, UNIQUE, AND VERY RARE

By Robert D. Samuel, FRPSNZ, Christchurch, NZ Philatelic Society

**The Problem:** Philatelic judges cannot be expected to know everything. There was a time, once, when a New Zealand exhibition would attract a great range of New Zealand specialized entries ranging from Fullface Queens to the King George VI issue — and very little else. It was easy to assemble a judging panel which had great knowledge of New Zealand issues and there was no need for an exhibitor to state that his 6d Fullface pin-perf was the only known copy; the judges were well aware of the fact and probably went into raptures when they saw it reposing on its album page.

In this modern age, exhibition entries are notable for their variety. They will cover not only postage stamps but postal history, postal stationery, fiscal stamps, Cinderellas, and airmail covers — of all countries. Pity and poor judges. Even if a judging panel comprising the world's most experienced judges was assembled, we could not expect the panel, even in all its combined wisdom, to know that a particular cover bore the only known impression of some obscure postal marking, or that a particular stamp was the only known example recorded with the sideways watermark inverted and reversed.

Exhibition entrants are well aware of this. They know, that unless they spell it out very clearly, the judges may not appreciate the rarity of the material in their display. It is becoming increasingly common for exhibitors to label items as "Very rare," "Two copies known," or even "Unrecorded" or "Uncatalogued." This creates problems for both the entrant and the judges:

- What happens if the judge in fact knows of a second copy of some supposedly unique item?
- Should the judge commend an entrant for possessing an "unrecorded" item?
- Should an entrant be penalized for publishing his findings, and, therefore, possessing no "unrecorded" items at all?
- Should the judge be influenced by a collector's own opinion of the rarity of his own material?
- While a unique stamp (the 1c British Guiana) may be of real significance, is a unique postmark (perhaps the only known strike of a particular relief datestamp) of any real significance at all?
- Is "rarity" all that important anyway?

**A Judge's Opinion:** My feeling, both as a viewer of exhibits and as a judge, is that descriptions such as "Very Rare," "Unique" or even "Six Copies Known" are, at best, mere expressions of opinion. My response is apt to be "Who says?" and my unspoken answer, "The exhibitor himself." If I allow myself to take notice of the exhibitor's claims, I am in effect allowing the exhibitor to judge his own exhibit.

A fairer form of annotation would be to write up the item as "Only copy recorded in Volume II of 'The Postage Stamps of New Zealand,' or "Smith (1986) records the existence of six copies of this stamp." Statements such as these refer to some authority other than the exhibitor himself. Even if Volume II or Smith is at fault (other copies of the stamp may have come to light since publication of the works) the statements nevertheless have the benefit of being factual rather than being mere expressions of personal opinion.

A further problem arises with the use of the terms "Unrecorded," "Unreported," and "Uncatalogued." Picture, for a moment, two similar entries side-by-side at an exhibition. Exhibit A is owned by a prolific writer. Each time he makes a new discovery he puts pen to paper and reports his findings in some philatelic journal. He has pub-

lished a catalogue and all the items in his collection — despite many of them being rare or unique — are nevertheless recorded, reported, and catalogued.

By making his knowledge available to all collectors he has endangered the originality and uniqueness of his collection. Because others will have read his articles and studied his catalogue they are familiar with his material. In writing about an apparently unique item, there is the danger that other similar items will be discovered — and bang goes the uniqueness.

Exhibit B is owned by a person who has never reported any of his findings to anyone. His entry contains a relatively few “unrecorded” and “uncatalogued” items. He does not possess nearly the number of rare or unique items as the first exhibitor but, on the surface anyway, his collection seems far superior. So how could the judge tackle this one?

In my view the judge should ignore, and even penalize expressions of **opinion** as to the rarity of items (“Scarce,” “Rare,” “Two copies known,” “etc.”) and should accept only factual statements (of the “Two copies recorded by Smith” type). I feel too that the judge should similarly ignore or penalize **negative** statements such as “Uncatalogued” (which indicates he has not reported his findings to the catalogue editor — or that the editor has not considered his findings worthy of publication) or “Unreported” or “Unrecorded” (which indicates he has not published his findings in even the humblest of society newsletters).

Even the statement, “Unrecorded by Smith” should be treated as “negative” and judged accordingly; Smith may well be aware of the item — may even have discovered it himself — and may have noted it for inclusion in the next edition of his catalogue (priced at \$2 mint, \$3 used). We should reward only positive factual statements. A note that an item was “First reported in the ‘New Zealand Stamp Collector’ for April 1987” would indicate that it was considered to be of some significance to New Zealand collectors and, in a subtle way (by use of the word “First”) that it was of some rarity; “Smith’s Catalogue records the existence of six copies of this stamp” would be a factual way of indicating rarity — particularly if the exhibit went on to display six (but preferably not seven) copies of the stamp.

**Is Rarity that Important?** Rarity is not necessarily a great consideration. It must be balanced against the importance of the item. It is easy for a collector to show the only known example of some obscure New Zealand postmark; it is common for an exhibit to contain a unique inverted watermark variety; it would be unusual for an exhibit of New Zealand postal stationery not to contain something that was unique. But these factors would not weigh heavily with a judge unless the item had some special significance other than mere rarity.

If, for instance, the postmark was the only known marking from a particular office its importance would be increased, more so if the office was in itself of special significance (e.g. a World War II military camp, or a Marine Post Office). A unique inverted watermark would be quite “ho hum” — but the only known copy of a stamp from a particular printing (identified by watermark, perforation, or paper may be quite another matter. A unique double overprint variety of our 1932 provisional postal stationery counts for little, but the only known example of an item stamped with a particular postal stationery die is of very real significance indeed.

The judge must quickly balance the rarity of any one item with its philatelic significance. To score highly the item must be not only rare, but important as well. It is this factor which causes disappointment amongst some exhibitors. The exhibit may well contain 429 unique registration labels, but still only receive a bronze medal. In such a case “rarity” has been outweighed by “significance.” On the other hand, a very fine showing of 1898 Pictorials — although containing not a single unique item — may well be awarded a gold medal. Rarity is not everything, and may indeed be very little.

Editor’s Note: This article has been excerpted from the March-April, 1988 issue of Captain Coq, Newsletter of the Christchurch Philatelic Society.

## NEWS FROM CLUBS AND SOCIETIES

This Department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. Is your society looking for a show to meet at in 1989 or 90? Why not invite inquiries here?

Have you an award you'd like shows to give? Advertise it here.

Has your club drafted special guidance for judges who review your specialty for special awards? Use this space to pass them along to the judging corps.

**JUNIOR PHILATELISTS OF AMERICA** announces the appointment of a new Awards Chairman. The following listed awards may be obtained from Lynn Reiels, Carthage College Center, Kenosha, Wisconsin 53141.

### **JPA Blue Ribbon**

Available to: All Exhibitions

Award: Blue Ribbon

Given to the best junior exhibit (age 21 and under) at the exhibition (or, if used in conjunction with other JPA Awards to a runner-up exhibit).

May be used in conjunction with the JPA H.E. Harris Medal or the JPA Research Award.

### **JPA H.E. Harris Medal**

Available to: Major national and regional exhibitions or all-junior exhibits in conjunction with a stamp show.

Award: Gold Medal (not engraved; the host club must engrave the show name) & ribbon to be placed on the exhibit.

A minimum of three junior exhibits must be entered to award the JPA H.E. Harris Medal. It is given to the best junior exhibit at the exhibition, and may be used in conjunction with the JPA Blue Ribbon or the JPA Research Award.

A donation of \$1.00 is asked to cover mailing costs.

The JPA H.E. Harris Medal is provided as a donation by H.E. Harris & Co., Portsmouth, NH.

### **JPA Research Award**

Available to: Major national exhibitions or all-junior exhibits held in conjunction with a stamp show.

Award: *The Papers & Gums of U.S. Postage Stamps*, by R.H. White (Value \$100.00) and a ribbon to be placed on the exhibit.

A minimum of three junior exhibits must be entered to award the JPA Research Award. It may be used in conjunction with the JPA Blue Ribbon or the JPA H.E. Harris Medal.

The award is given to a junior exhibit that shows excellence in the depth and study of its topic. If there is no exhibit meeting this qualification, the award is not to be given and returned to the JPA.

The JPA Research Award may not be given more than once to the same exhibitor. The JPA Awards Chairman can provide a list of past winners. It is important that shows requesting this award apply at least four months in advance for consideration.

The JPA Research Award is provided as a donation by Mr. Roy H. White, Philatelic Research Ltd.

## NEW CATEGORY FOR PHILATELIC EXHIBITING? A SURVEY REPORT

The April 1988 issue of TPE carried a recommendation by Robert Metcalf: "Establish a new category for philatelic exhibits to permit emphasis on the addressor/originators and addressee/receivers of mail."

Despite the fact that a form was provided to make responses easy, only 23 out of a possible 1300+ members felt strongly enough to provide their opinion. Of the 23, 14 voted for the proposal; 9 did not support it.

Metcalf's suggestion was based on the need to solve a real problem for exhibitors and potential exhibitors.

Parts of several responses are reproduced below because they highlight some of the contentious aspects of the issue that will be discussed for many years into the future. There may be some nuggets of gold in them that can help to resolve the practical issues.

(JMH)

• "I do not support such a category. The reason is simple. The category 'addressor and/or addressee' is not philately. The primary subject matter would be people or things (other than philatelic items). The stamps/routes etc. would be a distant second."

— Mike Charles

• "Philatelic, in the end, is a term that can only be defined by the collector . . . and with the advent of new collectible areas all the time, the definition will evolve. So be it."

— Randy L. Neil

• "The identification of the addressee or addressor is not significant to the accomplishment of the transmissions' function. Either we restrict philately to philately or we bastardize the hobby. You can expand the rules to allow the study of methods used to cut the trees that produced the pulp to make the paper — does it improve the hobby or maintain the status quo even?"

— No name provided

• "Crucial astronomical data were communicated for further observations between astronomers in the 1750-1850 period. Such letters are recognizable only by the addressee. The Apollo 13 saga can be told by hundreds of letters with return address logos from observatories around the world. But I doubt that it is a real possibility to build an interesting enough exhibit **only** from such items."

— Tibi Yaniv

• "It would certainly be a big step forward if the addressee/addressor could be used judiciously without penalty in appropriate current categories such as Thematics."

— Fred Ziemann

• "I believe that various exhibit categories ought to include auxiliary aspects such as corner cards, advertising, cachets, and in some cases — even overfranked covers if such auxiliary aspects have importance or value or interest.

"I believe the auxiliary aspects should be includible in existing categories and in particular the thematic and topical categories. Thematic postal history should be legitimized as either separate or includible in the thematic and topical categories as they now exist.

"The emphasis on truly traveled covers should still be preferred." — Sherwin Podolsky

• "There are many aspects of the moving of mail which under the current rules can not be displayed because either the thing won't fit the frame or what makes the collection cohesive doesn't fit the rules.

"The idea hits a target — but way out on the outermost edge. All sorts of **Free Form Exhibits** of philately — with a very wide definition — should be permitted.

"Among other material to include are categories such as: exhibition souvenirs, stamp mounts, album pages, hand-painted covers, ad covers by subject, hand stamps and cancelling devices, printing plates, commissions to the postmaster, P.O. forms. . . ."

— Everett Engles

# FROM THE SECRETARY

Steven J. Rod, P.O. Box 432, South Orange, NJ 07079

The following list reflects all members joining the AAPE from June 30, 1988 through September 15, 1988. Members joining after the latter date will be listed in the next issue of TPE. Welcome to the AAPE!

**CHANGE OF ADDRESS:** You won't have to miss THE PHILATELIC EXHIBITOR if you send your change of address at least 30 days prior to your move. Please be sure to send your address change to the secretary at the above address, and include your old address as well.

## MEMBERSHIP RECONCILIATION as of September 15, 1988

1. Total Membership as of June 30, 1988:	1259
2. Dropped due to death:	1
3. Resignations received:	1
4. Dropped non payment of dues:	28
5. Reinstatements	1
6. New Members Admitted:	17
<b>TOTAL MEMBERSHIP: SEPTEMBER 15, 1988</b>	<b>1247</b>

Special Notice: Founding Member #918 Theo. A. Chylack has left no forwarding address. If you know of his current address please forward to secretary.

## DETAILS OF MEMBERSHIP REPORT:

2. #218.  
3. #85.  
4. #40, 46, 48, 86, 98, 99, 112, 115, 130, 132, 172, 190, 196, 208, 234, 241, 248, 256, 280, 293, 319, 359, 362, 363, 378, 449, 475, 1039. 5. #459

These 17 new members were admitted between June 30 and Sept. 15. WELCOME TO THE AAPE.

1346 Melvin Feiner	1352 Bro. Walter Foken CSC	1358 Michael T. Smith
1347 A. Wayne Brooke	1353 Rev. Ruth Breitweiser	1359 Norman L. Hills
1348 Barbara T. Kean	1354 Bruce Baryla	1360 Takahiro Sasaki
1349 Kent J. Kobersteen	1355 C.J. Pearce	1361 Jerome Paskovitz
1350 Bill Bartlett	1356 Paul F. Kretschmer	1362 Edwin Lloyd McGee
1351 Howard J. Sparks	1357 Phil McCarty	

These 51 new members were omitted from the Secretary's report in the July issue due to insufficient space:

1295 Donald Fitch Johnson	1312 Andrew Steinmann	1329 Diana M. Bryant
1296 Wolfe Spille	1313 Oliver W. Clemons, Jr.	1330 Kenneth Dimoff
1297 Dempsey J. Prappas	1314 Lawrence B. Scott	1331 Kathryn E. Yadon
1298 C.R. Stephen	1315 Robert K. Weiss	1332 Bob Metcalf
1299 Robert E. Gerstacker	1316 Frank J. McGuire	1333 Mary T. Glenn
1300 A.R. Marshall	1317 Harriet Brown	1334 D. Edward Norman
1301 Stephen Chun	1318 Anton Hamon	1335 Dan Asmus
1302 Miguel Colon-Morales	1319 John Van Lund	1336 Scott McCaffrey
1303 Edward J. Nyberg	1320 A.R. Torrance	1337 Jon Rose
1304 Charles Rejto	1321 Eli S. Levy	1338 John R. Bereuter
1305 Stanley Moskowitz	1322 Gerald Bennett	1339 Tom & Helen Mayes
1306 Jeff Vorreyer	1323 Wayne W. Henderson	1340 Glenn A. Hoffman
1307 Alvaro Pacheco	1324 Joseph J. Canavan	1341 Dr. Alan Klein
1308 Marty Zelenietz	1325 Stepehn W. Eckstrom	1342 James N. Francis
1309 John D. Stanitz	1326 George P. Wagner	1343 Robert H. Hardin
1310 Gregory Frantz	1327 William E. Jones	1344 Jose Lobao Tello
1311 Jean C. Smith	1328 Stuart Morrissey	1345 W.H. Lu

# in•teg•ri•ty (in•teg'•rə•tē) *n.*

1. Uprightness of character; probity; honesty.
2. Unimpaired state; soundness.
3. Undivided or unbroken state; completeness.
4. **Products and services as provided by David Champagne, Inc..**

Send \$1.00 for your fully illustrated catalogue of excellent United States stamps.



- *Aggressive buyers of quality U.S. Stamps.*
- *Expert appraisals and collection consultation.*
- *Personalized want list service.*

## **DAVID CHAMPAGNE, INC.**

POST OFFICE BOX 361095

MELBOURNE, FLORIDA 32936-1095

407 773-9217



# RICHARD C. FRAJOLA, INC.



## UNITED STATES POSTAL HISTORY

PRIVATE TREATY SERVICES

PUBLIC AUCTIONS

*Our auction catalogs have received awards as literature, find out by subscribing today. A subscription for the next 5 catalogs, including prices realised after each sale, is \$15.*



**RICHARD C. FRAJOLA, INC.**

85 North Street

Danbury, CT 06810

Telephone (203) 790-4311