

The

# PHILATELIC EXHIBITOR

Volume III, No. Three

April, 1989



Dr. Gene Scott at SESCAL '88

THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS  
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# THE PHILATELIC EXHIBITOR

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Membership Dues—(includes all 1989 issues of TPE.) Dues are \$12.50. Life Membership: \$300.

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 July 15, 1989, is May 1, 1989. The following issue will close August 1, 1989.

Reprints from this journal are encouraged with appropriate credit.

**Our Cover:** Read about our cover subject, Dr. Gene Scott, on page 13 of this issue. Many of your questions about this famous and enthusiastic exhibitor are answered for the first time.

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# 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.

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### BACK ISSUES:

#### Send:

- 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 \$12.50 in application for my membership in the AAPE, which includes \$10 annual subscription to the *Philatelic Exhibitor*, or \$300 for Life Membership).

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## My 2¢ Worth

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

First, my thanks to Pat Walker, Otto Schaffling, James Adams, Gene Bowman, Mrs. Don Haller, and Louis Fiset who responded to the call for help in doing photography for TPE. This will allow sharing of the work so no one person has to bear the full burden.

I'd like to highlight a short statement from page 3: "Reprints from this Journal are encouraged with appropriate credit." Those of you who are or who know hardworking club newsletter editors can help fill the pages and spread the good word about the fun of exhibiting to those who have never tried it. We've got a good thing going here. Let's share it!



---

## Your 2¢ Worth

James Adams — Russell Skavaril — Bob Kinsley — Edward Knoll, Jr. — Dempsey Prappas — Stanley Luft — Cheryl Ganz.

### OTHER CO-DIRECTORS

To The Editor:

Jeanette and I were very surprised to be on the cover of the last issue of TPE. I would like to correct something in the write-up of the cover photo. Jeanette is show co-director of "Indypex," but not with me. The other "Indypex" show co-directors are Deb Nicoll and Jim Hazlett. I am one of several people that are exhibit co-directors.

One thing the Indiana Stamp Club has are plenty of people willing to work for the club and the show.

James R. Adams  
Indianapolis, Ind.

### STOLEN CACHET? HARDLY

To The Editor:

Mrs. Fogt's apparent righteous indignation (TPE 10/88 p5) over someone having stolen her cachet is misplaced; however, the episode does point out the need for the illustrations in *The Philatelic Exhibitor* to be vastly improved.

If the AAPE is serious in its dedication to exhibiting both now and for posterity, then the journal must have a commitment to the production and inclusion within the journal of the best possible illustrations (for all to see clearly). It is very good of Harry Meier to provide the service of making available xerox copies of exhibition pages from various articles of the journal. However, an important part of achieving

the attribute of lasting philatelic value and significance for TPE is for it to be complete and stand on its own. How wonderful it would be for example, if 50 or 100 years from now one could consult the April 1987 edition of TPE and be able to see clearly all of the details of the album pages illustrating the article by Mary Ann Owens.

When I sent in the article about cachets, the article which appeared in the July 1988 edition of TPE, I sent with it the actual covers. Somehow, the illustrations in the article never got numbered; but no matter about that since I think it is quite clear from the text as to which illustration the reader should examine.

Nevertheless, if the covers had been adequately illustrated, Mrs. Fogt would have observed her own name and address are printed along the lower edge of that final cover in the article. Perhaps then Mrs. Fogt would have recalled that she herself prepared the cover to send me her application to exhibit at COLOPEX '87 — get out a lens and look at the address on the cover in question. Small wonder that Mrs. Fogt noticed the franking.

So, please rest easy, Mrs. Fogt. No one has stolen your cachet. It is simply a matter that the illustrations in TPE desperately need to be improved.

Russell V. Skavaril  
Columbus, Ohio

## Looking For Criticism

To The Editor:

I applaud your editorial in the October TPE (page 20) on critiques for mailed-in exhibits and hope that it provides the impetus to put in place a service earnestly sought by at least those of us in the hinterlands who cannot often attend the bigger shows, who do not have a surrogate to attend the show critique, but who nevertheless enjoy the pleasures of preparing and showing an exhibit. I second your point that the exhibitor must very specifically ask the Exhibits Chairman to arrange for some written comments, however brief, IF his/her exhibit is judged below gold. (And this benefit should come AFTER the exhibitor has digested the very thorough critique available through the AAPE, as you recommend). Undoubtedly, both the Judges and the Exhibit Chairman have plenty to do without this extra service, so the effort should involve the least burden, and with that objective I would recommend the following:

1. The Exhibits Chairman makes the jury Chairman aware of which exhibits want written critique-type comments.

2. The Jury Chairman follows the practice where, at the public critique, comments from the assigned judges are provided on ALL exhibits before taking questions from the attendees.

3. The exhibits Chairman (or designated representative) writes down the judge's comments on the applicable exhibits and sends them back with the exhibit.

4. As an alternative the Jury Chairman omits from the public critique any reference to the applicable exhibits and has the assigned judge provide written comments to the Exhibits Chairman. This is a decision for the Jury Chairman.

Oversimplified? Probably, but over time as the judge makes the effort to provide helpful comments on those particular exhibits (and, really, the judges are doing this for all exhibits) and the Exhibits Chairman makes the effort to be legible, and to get clarification if needed during the questioning period, almost as if he was the representative of the exhibitor, this could work, and earn the special gratitude of we many fledgling exhibitors.

Bob Kinsley  
West Richland, WA

To The Editor:

My thoughts on critiques are very similar to yours. Utilizing the Critique Service of AAPE is probably the most thorough. But for those who wish, why not a tape recorded critique?

That would eliminate all the trouble of having to write one. Also if the judges had the tape recorder with them when viewing the exhibit, and knew the exhibitor could not be there, they could simply critique it while they judged it.

Of course, when appropriate, it could be turned off (during deliberations between judges, etc.). If that isn't feasible perhaps someone from the show committee could use it on a walk-through with individual judges. Sure would save a lot of time, I think.

Edward Kroll, Jr.  
Wyandotte, MI

## Let's Hear It For . . .

To The Editor:

I don't care who the "Fly" is, but let's have more "Fly Bites" and "Gold Flyswaters." They are great — educational — and should lead to better shows. Whoever it is should know they are doing a fine job.

Joe Nichols  
Bucksport, ME

## Unrecorded, Unreported . . .

To The Editor:

I certainly enjoyed Robert D. Samuel's article "Unrecorded, Unreported, Unique and Very Rare" in the October, 1988 issue.

At the present time in my exhibits I have indicated "One of two known copies." Is it now proper and acceptable to show the source of your statement?

I personally believe that it is a good idea to show the source of a statement as to the rarity of an item. It will require the exhibitor to do his homework and not just give his own opinion.

What about an item which is no longer listed in a catalogue? For example Stanley Gibbons Catalogue used to list a shade — the 6d orange (SG #111) as formerly SG #112. I have both shades in my collection. As to the formerly listed shade, what should I say: "Formerly listed as SG #112 in Stanley Gibbons Catalogue?" or simply "Unlisted shade?"

Since Samuel believes it is important to



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show the source of a statement concerning a philatelic item — what about indicating that an item has a certificate such as RPS,L or BPA? I have observed that some judges do not like to see reference to a certificate. On the other hand, other judges do not object to such a reference. What is the most acceptable exhibiting view of this issue?

Dempsey J. Prappas  
Houston, TX

### Clear Title . . .

To The Editor:

Gary B. Weiss ("Ownership of Stamp Exhibits," TPE, Jan. 1989) has raised a most interesting point, and his suggestions merit thorough discussion.

When it comes to competitive exhibiting, borrowing, renting, and nominal sell-back purchasing of material must continue to be considered as being completely un-

acceptable. An exhibitor should exhibit with pride of ownership.

I do feel, however, that what Mr. Weiss suggests is worth consideration for non-competitive (i.e., Court of Honor) exhibiting, wherein the stated purpose of the exhibitor(s) is to show "completeness," and not to go for major awards. Multiple-ownership exhibits of major philatelic importance can thereby find a niche in exhibitions. They could perhaps be shown as "assembled and annotated by So-and-So, from the properties of various collectors;" or more simply as "a contribution of the Widgets on Stamps Study Group." I do think that some such modifications on Mr. Weiss' theme should receive favorable hearings in these pages and with show committees.

Stanley J. Luft  
Lakewood, CO

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## Left, Right, Left, Right . . .

To The Editor:

The January article "Stamp Shows & Exhibiting in Germany" offers a good explanation why all respondents to our local/regional show query on 'whether there should be more regulation in U.S. shows' answered "NO"!

Certainly an advantage of more regulation would be that mug hunters could be put in check after winning a certain number of golds and international large gold winners would not still be showing the same material at our national shows.

But on the other hand, many exhibitors at the local and regional level are showing material for fun with no desire to move up or be evaluated by authoritative judges. And exhibitors wanting to make the transition to the national level have only to ask in order to be flooded with ideas of how to improve an exhibit.

Over-regimentation can lead to many problems if it is not handled properly. In Europe, one member wrote that it is used to limit the number of exhibits that reach the international level and has resulted in negative local politics and envy. And yet, we must be very aware of how the "pass" is used in Europe as we may find that the FIP promotes use of a "pass" after the point system is fully operational.

Cheryl Ganz  
Chicago, Illinois

## Don't Wait For Category

To The Editor:

At the very considerable risk of offending such an eminent philatelist as John O. Griffiths, (A new category proposed, Jan. 1989 TPE, p. 12), I would suggest a close analogy exists between an exhibit of "corner cards" (advertising cachets by whatever name) and postcards, picture side out. Neither have anything to do with the stamps affixed thereto. That such cachets were "transformed into postal meters" seems farfetched. I have no disagreement that an exhibit of such envelopes showing drawings of firearms, civil war patriotic cartoons, yes even railroads, would be wondrous to behold and I have to agree that they would require their own special category, and that they would provide interesting insights into our "domestic history." And having said that, I find myself anxious to see such exhibits, and if it takes a special category I'm for it. In fact I wish the owners wouldn't wait. Please prepare those exhibits and put them on display as soon as practicable. A category would inevitably follow.

Bob Kinsley  
W. Richland, WA

### AAPE "AWARDS OF HONOR" AVAILABLE

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### ATTENTION EAST COAST AAPE MEMBERS

Be sure to plan now to attend our first Regional Meeting and AAPE Seminars program at PHILATELIC SHOW, May 5-7. Randy Neil and other AAPE officers will present a special day-long series of AAPE activities. At Sheraton-Boxborough Inn and Convention Center, Routes 495 and 111, Boxborough, Mass. (Near Boston)

## CONCERNS by Randy L. Neil

Quickly glancing through the membership lists of the AAPE it becomes apparent to me how few of us are involved in exhibiting our collections at international (F.I.P.) exhibitions. There's nothing wrong with this, of course, since only a small percentage of American exhibitors will ever participate in such shows given the cost and some of the hurdles one has to overcome to get there.

But each of us should be personally and deeply concerned about the activities of the Federation Internationale de Philatelie since much of what happens on their level seems to filter down — sometimes with amazing speed — to every exhibitor no matter the experience level.

One has only to examine the progress made in the thematic exhibiting category to see what I mean. Now that basic F.I.P. rules on this category have been adopted by American thematic exhibitors — with much thanks due to people like Mary Ann Owens and George Guzzio — we have seen a dramatic improvement in achievements by these exhibits here on the local, regional and national levels. This is an example of the good F.I.P. stipulations can do for even the least-ambitious exhibitor.

Elsewhere in this issue is an ad which offers you a chance to send for a personal report from Henry Hahn on the various changes in the F.I.P. exhibiting regulations coinciding with the advent of their new "point system" in judging. Each of us should send for it! For although Henry offers some opinions that some of us may differ on, the report gives us an inside look at some newly-arrived-at judging standards that, soon, we may be required to live with even if we never exhibit internationally.

This journal is a major national forum for discussing such far-reaching decisions. Will you read Henry Hahn's report and write and tell me what you think? In fact, if you're more privy to F.I.P. decisions than most people . . . I strongly urge you to write. A vigorous discussion of these new regulations needs to be aired and TPE is the place.

The category among these new rules decisions that most worries me is the one they call, "Treatment and Importance." And if I'm not mistaken, the way the F.I.P. is handling their evaluation process of this category is going to cause quite a stir among the exhibiting ranks. Some exhibits, for instance, may find themselves downgraded where such downgrading never occurred before. So write in! We need input on this subject!



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## ACTIVITY BEAT

**BUD HENNIG AND RANDY NEIL WILL BE AMONG** many exhibiting authorities gathering at **BOSTON's PHILATELIC SHOW** at the Sheraton Hotel, in Boxborough, Mass. on May 5-7, for the **AAPE's** first regional meeting in the great New England area. Make plans now to attend this affair and become acquainted with other **AAPEs** in your region. There will be an **Open Members Meeting** at 1:00 pm on Saturday, May 6.

**MEMBERSHIP CARDS.** Once again, not enough interest in having the **AAPE** provide this service to members. We thank Judyth Cole, Arthur DuMont, John Cali, Ed Kroll, Mike Charles, Richard Schulman, Bob Picken, and D.P. Anthony who wrote in giving their support for them. But we needed interest from a minimum of 100.

**YOUR AAPE BOARD OF DIRECTORS IS PLEASED TO ANNOUNCE** the appointment of Carl Burnett of Melbourne, Florida, as our Director of the new **AAPE** "American Youth Stamp Exhibiting Championships." Junior grand award winners from all "WSP" shows beginning at **STAmPsHOW '89** in Anaheim, Calif., will be eligible to advance to the first **AYSEC** to be held at our 1990 **AAPE** convention at **FLOREX**. Carl is one of Florida's busiest philatelists and we thank him for offering to help!

**WE ALSO WELCOME VAN KOPPERSMITH**, Box 81119, Mobile, AL 36689, who joins our official family as Sales Director for back issues of **THE PHILATELIC EXHIBITOR**. From now on, send your orders for all back issues directly to Van.

**SEVERAL MEMBERS — WHEN DUES RENEWALS CAME UP —** resigned from the **AAPE** saying that we haven't been catering enough to "entry level" exhibitors (i.e., exhibits that haven't achieved much yet). If there is any area of exhibiting that you feel needs better coverage by **THE PHILATELIC EXHIBITOR . . .** or within our services structure, please make your voice be heard! Your **AAPE** and its services are still being created and everyone's input is crucial, to say the least.

### 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**  
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## As I See It . . . How About You?

by John M. Hotchner

Some national level exhibitors tell me that they want the public to enjoy and learn from their exhibits. They say that they must do things outside of conventional practice in order to make their exhibits more attractive. Inclusion of collateral material, use of modern multicolor material in place of less attractive and more difficult stamps, excessive write-up, unbalanced presentation . . . all of these and others are among the "sins" committed in the name of popularity.

The speakers often continue by saying that they are willing to accept the lower level medal they receive. But then, they are apt to launch into a monologue on how they would be treated more fairly if the rules were changed to allow their sins.

You may gather that my bias is to lose patience with that line of reasoning. I am in favor of change that will improve exhibiting and fairness, and it is my practice to give everyone who wants a forum the opportunity to try to influence AAPE's membership to work for change.

At the same time I'd like to see less self-interest in proposals and more thorough thinking-out of what the proposal would really mean if adopted.

I am speaking specifically of those who wish to make gold medals easier by reducing the currently expected level of philatelic merit required. I'm sure many are sincere in wanting to open up the process. But popularity and all that contributes to it are quite a separate issue from philatelic merit. Often, they can be intersecting and almost congruent circles. However, a high level of popularity and level of interest are not criteria for a gold any more than philatelic merit is a requirement for an exhibitor to enjoy popular acclaim.

Collateral and "easy" material simply does not contribute to philatelic merit even though the viewer may love it. The exhibitor must decide what is most important to him or her self: public or judicial acclaim. If an exhibitor decides to climb both peaks, and can earn that recognition, so much the better. But I'm tired of hearing that a few thousand feet should be cropped off the top of the Merit Mountains so that achieving that peak becomes significantly easier.

To do so would only serve to cheapen the accomplishment.

### 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: May 1, 1989, then \_\_\_\_\_.

• **SOUTH PACIFIC, BRITISH BORNEO EXCLUSIVELY.** Covers, Proofs, Postal stationery, Specimens. Sorry, no stamps or FDC's. If you are looking for the unusual items to enhance your collection, write to me. Howard Lee, PO Box 636PE, New York, NY 10163.

• **DANISH WEST INDIES WANTED.** Postal history (1874-1917). Ron Trosclair, 1713 Live Oak St., Metairie, LA 70005.

• **LOUISIANA WANTED.** Postal history (1790-1917). Ron Trosclair, 1713 Live Oak St., Metairie, LA 70005.

• **ADVERTISING LABELS** se-tenant (G.B., Belgium, France, Bavaria, Germany, Denmark, Italy, S. Africa) Collection for sale as unit. SASE for info. Vince Williams, POB 1197, San Antonio, TX 78294.

**Philatelic Judging In Australia**, an excellent four page paper plus two page appendix by Dr. Derek A. Pocock, has been received. Because its audience is likely specialized, it has been decided to make it available to those who would like a copy by mail rather than to publish it in full. If you would like a copy, send \$1 in cash or stamps to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

# "The Dr. Gene Scott Phenomenon" in Dr. Scott's Own Words

Introduction by John M. Hotchner

Dr. Gene Scott is not neutral on any subject, and among those who have watched the growth of the "Dr. Scott Phenomenon" in exhibiting, few feel neutral about him.

An exclamation point to his impact on exhibiting was recently provided by his "Iceland: Numeral Issues 1873-1903" being selected as the 1988 Champion of Champions at the annual APS STAmPsHOW '88 World Series of Philately. This latest success prompted your Editor to try to remove some of the veils surrounding Scott and to give him an opportunity to be heard directly on where he has come from, what he has done, and where he is heading.

First, some facts:

Dr. Scott, "Doc" to his friends and nationwide TV congregation, burst onto the philatelic exhibiting scene at ARIPEX '85 where he showed his "Denmark: The Skilling Issue." The exhibit came complete with an 1870 cover with Danish stamps used from Iceland, valued in the mid-six figure range. Armed guards accompanied the exhibit — as much to provide security for Doc (who regularly receives threats) as to protect the philatelic material.

The exhibit received a Gold and Doc received some feedback on exhibiting etiquette. He and his staff learned, and then entered other exhibits in other shows. Guards at the frames were gone. The material being shown spoke for itself. In late 1985, three different Scott exhibits took Grand Awards in a three week period; a feat unequalled before or since.

Scott has built on his early success by unveiling new exhibits and improving old ones, testing them at the national level and sending the best of them overseas. Every one of his international entries has brought home Gold or Large Gold, and some have also been awarded special prizes.

Questions abound: Why does he have staff prepare his exhibits? Does he know his material? Why doesn't he come to the shows where he exhibits? What is Rev. Scott planning to do in the future?

Scott has a PhD in philosophy from Stanford University. He thinks of himself as a teacher. And for those who have seen his nightly television programs originating from Los Angeles, it is clear enough that he talks about religion, politics, ethics, history, social issues and myriad other matters in a way unlike any of the class of religious personalities known as "evangelists."

He says, in effect, "take my philosophy or leave it." He doesn't beg and he doesn't offer the "only" true path to Heaven. He does offer a set of principles of living that is Bible-based and a vision of what the world could be like if people would follow the God-like impulses within themselves.

In short, he lectures and he entertains. And he asks for donations to support and expand the ministry. He bases his appeal on the value of his teaching. He says that he doesn't want viewers to give unless they have learned something of value; then, the viewer should give according to what the teaching is worth to him.

Doc also sells prints of his original art. And that brings us back to philately, because his art is what finances his collecting. He collects stamps, art and horses the way he does everything: passionately, with total focus on what he is doing at the moment.

I first met Doc in December of '85 and have talked with him several times since; most recently at SESCAL last November where he won the Grand and where this interview was conducted.

**JMH:** How did your interest in stamps begin and what got you from collecting to exhibiting?

**GS:** I began collecting at age 9 and grew to love it as a relaxing hobby with an amaz-

ing diversity. I specialize in the history of the Celts and so emphasize the Celtic nations in my collecting. But I've also been fascinated with other areas including much of the classic era Central and South America.

For years I've gone home at 2 or 3 A.M. after hours on TV and pulled out my stamps. As with many other things in my life, when I've fallen in love with something, the urge came to share it. The dealers I was buying from weren't in favor of my exhibiting. I've come to understand that they felt they would lose control over me as I widened my perspectives through exhibiting.

Only Karol Weyna of Wilshire Stamp Co. advised me to go ahead and try it. Neither of us had experience with exhibiting. We didn't know what we could expect as far as security or how the judges reached their conclusions. We just put up my favorite collection with the best material I had at ARIPEX '85. We learned from that experience, and I hope taught something too about Danish philately.

**JMH:** It is well known that you have professional assistance in preparing your exhibits. It is also well known to those who have talked with you that you know your stamps and exhibits in detail. Why don't you prepare your exhibits?

**GS:** Time. To do a good exhibit, one must spend more time than I have. I decide what from my collections I want to show, then I turn the task over to professionals who develop an outline based on what I have. From that point on I'm involved daily in deciding on page layouts, what to say about the material, acquiring new material to fill the gaps or to upgrade. At least one of my associates goes to the show where I exhibit and seeks and listens carefully to critical comments from judges and experienced collectors. I review the comments as part of my effort to upgrade the exhibits as well as to learn more about the direction of exhibiting.

**JMH:** Are you, as some have suggested, just another mug hunter?

**GS:** I enjoy seeing my exhibits earn recognition. But it isn't the principal reason I exhibit. First, I am sharing what I love. If I were in it for awards only, I'd forget philately and get involved in something that has big time/high value prizes.

I exhibit collections that I know won't win Grand or Reserve Grand in order to support a show — or a participating society. At last BALPEX which featured Latin America, I exhibited Columbian States — material which has never been shown before — with no expectation of a major prize. I've shown major exhibits in courts of honor to support society participation because I knew that people would be present who would enjoy and appreciate the collections.

As a matter of practice, I try to respond to requests to show the exhibits — and I get many such requests. But I don't show a collection a second time at a show where it's already been.

**JMH:** Then the thrill of competition isn't a primary motivation?

**GS:** If I didn't believe in God, I'd probably worship Vince Lombardi! I believe in the pursuit of excellence. No one had ever won a Gold with late 19th century Uruguay issues (cataloging less than \$5.00 each on an average) before I set out to do that and succeeded. For this exhibit, research and presentation are everything.

Gen. George Patton's Chaplain once said that if something is worth doing, do it as if the whole war depends upon you. That's my kind of competition: competition with myself to popularize new areas and to be the best I can be.

I hang my own paintings next to works by classic and better known modern artists in my home — not because I compare favorably with the great ones, but because I see my flaws and they encourage me to constantly strive for improvement.

This philosophy isn't to my philatelic advantage! When it becomes known that Uruguay is pulling down good medals and that I am seeking material to improve my exhibit, the price of Uruguay goes up.

**JMH:** At ROMPEX '88 your Marianas exhibit received a Vermeil after a string of Golds. You were quoted in the philatelic press as being unhappy. Why?

**GS:** In my view, up to a Gold one ought to be competing against an objective standard of excellence — and against one's own past effort. There is a large degree of sub-

jectivity in choosing Grands and Reserve Grands. I will never argue about those; Or about unproven exhibits between Vermeil and Gold.

But once an exhibit is obviously and firmly a Gold — and it isn't being changed except to improve it — there should be a point where it is no longer in competition for that medal level. If it is given a lower award, that shows a lack of respect by judges for the previous judgments of their peers and is an embarrassment to the judges who make the lower award, even though it may be only one self-proclaimed expert among the group of judges who sways enough votes to award the lower medal.

Someone said "Well, this was a tough show." That is no excuse. If an exhibit is a Gold, it is a Gold. You don't take that away because there are a lot of other high level exhibits.

So I told my associate not to accept the Vermeil. I felt that was a statement of principle. I admire the woman who refused the award of best exhibit by a woman. That also was a statement. It's important that we stand up for what we believe and accept the reality that some may be offended. It's the only way we'll ever see integrity in the system.

**JMH:** What do you see for your philatelic future and the future of the hobby?

**GS:** I will continue to develop new exhibits and improve old ones. My emphasis will be on showing areas that are within range of the ordinary pocket book, and worthy of study.

It is important to me that we bridge the gap between the grey and bald heads that dominate the organized part of the hobby and the young people who are the hope of the future. We need to recruit new people to the hobby and I use my TV program to do that. Many shows have had additional attendees because I've talked about them. I hope that my efforts will result in many people developing a love affair with philately.

For myself, I'll continue my quest to be the best I can be. At the same time, I have deliberately refused to bid on some material I'd love to have. I'd like to attain a Grand Prix, but to do that an exhibitor has to go out and gobble up all the best of a specific area. All that does is drive up the price and ruin the area for other collectors.

I don't want or need to own every bit of a country. I want to be sure there is room in the country for other collectors and for competition. Competition is healthy and keeps my collecting areas vibrant.

### **A SPECIAL INVITATION TO ALL DEDICATED AAPE MEMBERS**

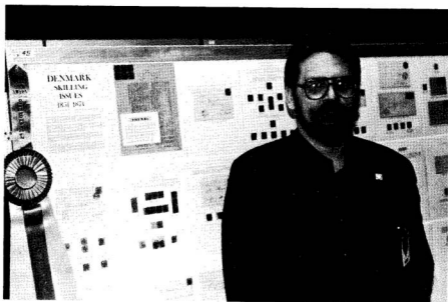
Many members of your present AAPE Board of Directors will retire from office in the fall of 1990 after having served us through our initial years. We, therefore, issue this important invitation to you to consider running for elective office in the AAPE.

Our wonderful world of exhibiting has given us many pleasures and we owe it much. The finest, most laudable way to return this favor is to serve our hobby in an active manner.

Don't be bashful! If you're interested in running, please write to: AAPE 1190 Nominations, c/o The Editor, P.O. Box 1125, Falls Church, VA 22041-1125.



Christine Shaw and Dr. Gene Scott, good friends who exhibit together and are shown here with their awards from SESCAL '88.



Karl Weyna, Dr. Scott's congenial philatelic secretary, shown next to the exhibitor's Grand Award-winning "Danish Skilling Issues" exhibit at SESCAL '88.

# EXHIBITS COMMITTEE CLEARINGHOUSE

by Stanley J. Luft

c/o ROMPEX, P.O. Box 2352, Denver, CO 80201

No, this column's space was not preempted in the last issue by indices to Vols. I and II or by anything else. Among other things, retirement means no longer worrying overly about having to meet deadlines or accomplishing lasting achievements. Consequently for these past few months I have been quite neglectful about the concerns and duties of exhibits committees. It also happens that I've also received very little response to earlier questions. My thanks, therefore, to those who helped out during this interval: Walter Brooks, Joseph Nichols, Sherwin Podolsky, and Alan Warren.

A. 2-2. (On return of exhibits). Gripes continue to arrive here regarding delays in returning exhibits by mail. And about sometimes considerable delays in sending medals, other awards, palmares, certificates, and in getting post-show publicity into the philatelic press. Your show should anticipate the delays caused by general post-show collapse of your overworked committee, by vacation plans or the need for immediate return to work following a weekend show, very definitely if medals and awards are to be engraved (and names get misspelled). Therefore, please send individual postal cards or form letters to anxious exhibitors, explaining the delay(s) and advising them of anticipated mailing dates.

A. 2-3. (On smoking at shows). Mr. Podolsky, in a rebuttal to Mr. Lynch (v. III, N<sup>o</sup>1), feels there is no place at an exhibition for smoke and practicing smokers. He gives the examples of Los Angeles and Anaheim, whose municipal ordinances now ban smoking within retail stores (which presumably would include dealer booths at stamp shows), and which require posting conspicuous "No Smoking" signs in such places. Sherwin feels strongly that (1) show committees should familiarize themselves with smoking ordinances applicable to the locale of their show and closely follow any legal restrictions — if only to avoid legal penalties — and (2) that TPE (as one possible vehicle) should attempt (say in "Show Listings") to state what smoking restrictions apply, if any, for the convenience of visitors who might prefer to stay away from shows that do not ban smoking on the premises.

I hope this controversy generates additional, constructive comments, and that Sherwin's points be considered by individual show committees for follow-up discussions and actions.

A. 2-5. (On stamps used for mailing and returning exhibits). Mr. Warren feels that packages bearing large blocks of commemoratives or of dollar values might attract attention from the wrong people, and that using meters instead makes for more innocuous and safer mailings of exhibits. The APS Insurance Advisor apparently favors meters; the APS Sales Director says stamp out meters . . . Personally, with the exhibitor paying for two-way mailing, he or she should have benefit of a choice. Unless the exhibitor supplies his/her own return-postage stamps, or specifies a low-key (or metered) return, I believe that "interesting" stamps should be purchased with the exhibitor's money. They can often times be purchased in advance at the show's postal station. I like large used blocks or booklet panes, and I believe in the integrity of our Postal People!

Sentiment continues to grow in favor of enclosing judges' comments — particularly suggestions for improvements — with returned exhibits. What is your show doing about this?

I again have no new questions at this time. However, we definitely could use some answers to Q. 3-1 and -2, as well as to several earlier-posed ones, and/or to anything you might have in mind. Please convey directly to me, or through our Editors, whichever you prefer.

Finally, please go back to Stephen Washburne's article in the January 1989 number, read it once again, and take it to heart if you recognize a bit of yourself in there. I couldn't have said it better than Steve did — and of course I didn't!

## EXHIBITING AND YOUTH THE IMPORTANCE OF TIME

by Cheryl B. Edgcomb  
P.O. Box 166  
Knoxville, PA 16928-0166



As I loaded my vehicle with items for this month's school stamp club visit, I wondered what surprises would be in store today. The more I work with young collectors, the more I am amazed at their ability.

Picking up the intermediate-level collector's listing from the school secretary, I was pleased to see thirty-nine students had pre-registered to attend this year's sessions, more than ever before.

**Hands-On-Activities:** Breaking into small groups of four, I began distribution of the stamp and cover assortments I had brought along to encourage interest among the club members. Each child was asked to select several items of interest, and from those, decide whether or not they wished to prepare an exhibit.

The room became a flurry of activity and discussion. The assortments were divided into subjects of interest among the children. Stamps were exchanged, covers were selected, and individual attention focused on students with specific questions. By the time I had circled the groups, I had a listing of thirty-nine names with thirty-nine subjects ranging from transportation and sports, to presidents and flowers.

Each child was advised to look for additional items featuring their chosen subject matter, and locate books on their subject that would be used to annotate the exhibit. This was scheduled for next club meeting. In all the excitement, I almost had thirty-nine students late for dismissal!

**Standard Or Exception:** As the children departed, I wondered if this club was the standard or the exception. In my experience, I find it IS the standard of most youth clubs . . . as long as there is an interested adult collector willing to devote a bit of time (and patience) to the members. This means taking time to conduct meetings, special activities, workshops, and lending a supporting ear when questions arise and frustration sets in.

**Involve Others:** I left the school with uplifted spirits — but not before I had scheduled the library to begin the research and page drafting phase for next month's meeting. Do you know what? When the librarian learned of our efforts, she kindly volunteered her TIME and assistance. I provided her with a copy of the subjects the children had selected so that she could withdraw appropriate support books for researching. She also offered to assist at next month's meeting as questions developed. Somehow I feel 1989 is going to be a very good philatelic year!

## FUTURE ISSUES

The deadline for the July, 1989 issue of *The Philatelic Exhibitor* is May 10, 1989. The theme for that issue is "Should the United States adopt the German (European) 'Passport' system requiring accomplishment at local, regional and national levels before progressing to the next level?"

For the October, 1989 issue, deadline August 1, 1989, the theme will be "What should we IN exhibiting be doing to encourage newcomers to try it?"

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



## 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 "W". Because of space limitations, only those shows that are still accepting exhibit entries will be listed.

**May 20-21. HUNTSEX '89.** Huntsville Philatelic Club, Huntsville Hilton, 401 Williams Avenue, Huntsville, Alabama. Six 8½ x 11 pages per frame. Adults \$2.50 per frame. Juniors \$1 per frame. Entries close May 10. Prospectus from HUNTSEX Exhibit Chairman, P.O. Box 4395, Huntsville, AL 35815.

**\*June 2-4. NAPEX '89.** National Philatelic Exhibitions of Washington, D.C., Inc. At Shear-ton National Hotel, Columbia Pike & Washington Blvd., Arlington, Va. 16 pages up to 9 x 12". Frames — \$7. Free admission. Further information from: Milton Mitchell, P.O. Box 6726, Silver Spring, Maryland 20906.

**\*June 23-25. PIPEX '89.** Northwest Federation of Stamp Clubs, Coast Terrace Inn, Edmonton, Alberta, Canada; hosted by the Edmonton Stamp Club. 16 (8½ x 11") pages per frame. \$7.50 (CAN) per frame (Adults), min. 2, max. 10 frames; \$2 (CAN) per frame (Juniors), 1 to 4 frames and Youth (18-21), 2 to 6 frames. Entries close May 1, 1989. Includes selective literature exhibition. Show theme: Aerophilately. Prospectus from Exhibits Chairman, P.O. Box 399, Edmonton, Alberta, Canada T5J 2J6.

**\*September 2-4. BALPEX '89.** Baltimore Philatelic Society at Marriott's Hunt Valley Inn, 245 Shawan Road, Hunt Valley, MD. 364 frames holding 16 (8½ x 11 or 9 x 12") pages. \$8.00 per frame. Entries close August 1, subject to prior sell-out. National Convention of Society of Israel Philatelists, Society of Hungarian Philatelists and the Maryland Postal History Society. Prospectus/hotel information from BALPEX '89, 8207 Daren Court, Pikesville, MD 21208.

**\*October 6-8. SEPAD '89.** Associated Stamp Clubs of Southeastern Pennsylvania and Delaware, Valley Forge Convention & Exhibit Center, 1200 First Ave., King of Prussia, PA. 350 16-page (9 x 12) frames, 18 adults, 12 juniors. Annual conventions of China Stamp Society and Society for Czechoslovak Philately. Information from SEPAD, Box 731, Horsham, PA 19044.

**\*Oct. 13-15. SESCOAL '89.** Federated Philatelic Clubs of Southern California. The Hyatt at LAX Hotel, 6225 W. Century Blvd., Los Angeles, CA. Frames hold 16 8.5 x 11 inch pages, or 12 oversize (up to 11 x 12 inch) pages; \$7 per frame for adults (4 to 10 frames); \$3 per frame for juniors (1 to 4 frames). Entries close June 1, 1989. National conventions of MEPSI and RPSS. Prospectus and hotel information from Bob Thompson, SESCOAL Chairman, P.O. Box 42148, Point Mugu, CA 93042. SASEs appreciated. LITERATURE EXHIBITION: Entry deadline July 1, 1989. Prospectus from Bob de Violini, SESCOAL Literature, P.O. Box 5025, Oxnard, CA 93031.

**\*November 9-11. VAPEX '89.** Virginia Philatelic Federation. Pavilion Convention Center, Virginia Beach, VA. Adults \$7.00 per 16 page frame (minimum 2 frames); Juniors \$3.50 per frame. Convention of the AAPE. Free Admission. Further information from Leroy Collins, P.O. Box 2183, Norfolk, VA 23501.

Attention Show Committees: Send complete information IN THE ABOVE FORMAT for future listings to the Editor.



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## Medals at FIP Shows — Another Way?

by Ernst M. Cohn

One of the more serious criticisms of some international shows of the recent past is that too many gold and large gold medals have been given. That is a point of view that is at least debatable, even if one does not agree with it.

For example, one argument to the contrary is that we now have pre-selection of exhibits on the national level: No exhibit is supposed to be even considered for international shows unless it has won at least a vermeil medal on the national level. Also, national shows should have at least five levels of medals. So, in principle every exhibit in an international show has won at least a national award of the second highest level. That is in contrast to, e.g., the 1947 international at New York, where I entered a 1-frame exhibit of the then brand new "Gebuhr bezahlt" adhesiveless German covers (I was doing modern philately and didn't know it) that received a well-earned certificate of participation.

Imagine, therefore, that an exhibitor has entered a vermeil-winning exhibit in an FIP-patronized show and gets a large silver. "Not bad," most everyone will say, "only one step below the national level." Suppose now it were a silver. Still not bad, because one might say that the large silver is merely a strong silver, so the ordinary silver is still but one step below the national award. If the exhibit gets a silver-bronze (another name for large bronze) or bronze medal, one should look for a reason.

Recent international lists of winners indicate the relative scarcity of the two lowest medals from FIP shows, sometimes given in areas generally considered to be marginal to philately. In fact, an analysis of the exhibits in the large bronze, bronze, and the certificate categories might be instructive for juries and exhibitors as well as for organizers who have to decide what to accept. It may simply be that national judges awarded too high a medal, or the international ones went too low. Normally, large bronze and bronze should not be needed at FIP shows; the youth and literature classes excepted.

Let us assume that these rare low-level exhibits can be avoided altogether in the future, thus leaving international shows with six levels of medals, not counting special and grand prizes — small and large silver, small and large vermeil, small and large gold. Assuming furthermore that no error was made on the national level — a tall order! — then the internationally shown exhibit that received a national gold may get anywhere from a small vermeil to a large gold; and the one that received a national vermeil may get anywhere from a small silver to a large vermeil. (It is assumed that the jury has a list of previous awards as a rough guide, at least.)

Still leaving the youth and literature classes out of consideration, we now have essentially three steps, each with a half-step on top (or below, depending on your interpretation). Now let us simplify the scheme and omit the "large," so we have silver, vermeil, and gold. If we want to acknowledge the strong nature of a medal, we can revert to the old practice of a special prize, particularly since special prizes have not been banned from shows in any case. They might as well mean something as far as the merit of an exhibit is concerned.

Note that we have not only greatly simplified the prize range and hence the judging, we have also avoided insulting exhibits by sticking only to the topmost medal names — no bronzes and silver-bronzes for FIP exhibits! Of course, those that really can't hack it for good and sufficient reason can still get one of those certificates of participation, an acknowledgment and "thank you" for the exhibitor's willingness to show.

One must then set the "points" appropriately and let exhibitors know about them. For example, silver 76-85, vermeil 86-95, gold 96 and up. Gold has now been narrowed to the top 5%, so that even vermeil denotes an almost perfect exhibit, with silver not terribly far behind. In any case, just plain gold will again be tops, will be

difficult to achieve, and will be the base from which the grands prix are chosen.

There is, in my opinion, a more difficult problem, rarely mentioned let alone discussed, but it surely exists for all types of participants at shows everywhere, whether national or international: What standard of comparison can we use so that an exhibit in one class is worth the same medal as one in another class?

It might be enlightening to have written expressions from experts in the various classes, and perhaps even some of the subclasses, concerning their judgments as to what is average, below and above average for exhibits in areas in which they specialize. There may well be areas in which a general consensus can never be reached, but one can still reach agreement by mutual respect and with the knowledge that non-acceptance, disagreement and consequent potential fracturing of philately, as has happened in the past, only weakens the hobby.

An even more radical approach would be to rename the awards at the international level — bronze, silver, and gold, applying this nomenclature perhaps with the above points.

Now, because only national vermeil or above qualifies an exhibit to be shown internationally, the international bronze has the same standing as a national vermeil, the international vermeil as the national gold, and the international gold would be given only as an exceptional award, with perhaps one or two per class as a maximum. There should, moreover, be no need or pressure to distribute gold medals if, in the eyes of the jury, no exhibit deserves one.

If this type of approach were ever to be discussed frankly among organizers, exhibitors, and judges, the consensus — or at least the majority opinion — might indicate that the medal inflation we have been experiencing is something we can live with after all!



## THE AAPE AT STAMP WORLD LONDON 90

AAPE members from all walks of life seem to be busy putting away extra dimes and dollars in preparation for one of philately's greatest decennial international shows scheduled for May 3-13, 1990, at Alexandra Palace exposition center in London, England. Some of us are even submitting entry forms in the hope of being part of the competition.

It is hoped that we will have enough members at this important show so that we can adequately spread the word about AAPE to collectors from all parts of the world. Randy Neil and other officers will be on hand . . . armed with TPE samples and membership blanks and a hearty handshake from America's exhibiting community.

As STAMP WORLD LONDON 90 approaches, we hope to arrange with a London West End hotel to be the venue for a casual reception for our visiting members. So if you're planning to attend, you can expect that many of your fellow AAPEs will be on hand to share London's great philatelic experience with you.

And although the exhibits entry deadline (April 10) will have passed by the time you read this, you may still receive general information on STAMP WORLD LONDON 90 from: Mrs. Lynne Warm-Griffiths, P.O. Box, 1077, Vista, CA 92083. But don't write her if you need more data on what's up with the AAPE in London . . . you'll be reading more about that here.

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MICHAEL LAURENCE, in Linn's Stamp News



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## **"Judging at F.I.P. International Shows Undergoing Significant Changes"**

by Henry Hahn    Available to AAPE Members

Mr. Hahn has written a fascinating 14 page monograph in which he:

- a. Discusses the genesis and content of new judging rules governing points awarded in various categories when one exhibits at F.I.P. shows.
- b. Gives summaries of the interpretations of the 'treatment' and 'importance' criteria by prominent F.I.P. judges in the areas of traditional philately (JATIA), Postal History (Jensen), Entires (Stribbe), Aerophilately (du Silveira), Astrophilately (Dohinden), Maximaphily (Wolff), Youth Philately (Manhart) and Philateic Literature (Peterson).
- c. Offers an explanation of why Vermeil graduates of U.S. World Series of Philately shows may not do well at F.I.P. internationals, and suggests remedies.

Given the fact that this timely and important monograph is too large to print in one issue, Mr. Hahn and the Editor have agreed to make it available in copied form immediately. Send \$2.25 in check or postage stamps to cover copying cost and postage to John Hotchner, AAPE-Hahn Monograph, P.O. Box 1125, Falls Church, VA 22041-0125.

**"Laying Out The Philatelic Exhibit Page,"** a new instructional brochure by Randy L. Neil, has been released by the AAPE.

As part of its ongoing program to encourage the beginning philatelic exhibitor, the AAPE is making the publication available free to persons who have not as yet joined. Current members have received much of the brochure's information in the pages of the AAPE journal.

If a member wishes one, please send \$1.00 to Steven J. Rod, P.O. Box 432, So. Orange, N.J. 07079.

## **ATTN: APS MEMBERS BALLOTS FOR THE ELECTION OF THE OFFICERS OF THE AMERICAN PHILATELIC SOCIETY FOR 1989-1991**

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# DO TITLE PAGES INFLUENCE AWARDS?

by William H. Bauer

"How important to the success of my exhibit is a title page?" That question is often asked by exhibitors.

The inclusion of a title/introduction page in a philatelic exhibit is a relatively new concept (twenty years ago, most exhibits had none) and thus its importance is still not understood by many. And, the exhibitor and the judge often have a divergent opinion of what the title page should accomplish.

The title page is not just the title of the exhibit accompanied by a map or pretty picture relative to the subject. It should contribute to the understanding and the success of the exhibit; otherwise valuable space has been wasted.

Once the title or subject is stated then the difference of opinion arises. The exhibitor often sees it as an opportunity to review the history behind his subject or to explain why he chose that particular topic to explore. However, such a dissertation does little or nothing to define the exhibit that follows, or to provide the guidance through the exhibit that the judge is expecting.

The judge has been asked to evaluate the exhibit. To accomplish that task, it is necessary for him to understand what the exhibitor intended to do in his display and how that goal was to be reached. Therefore, since the judge can not read your mind, you must tell him as briefly and as explicitly as possible what the purpose of your exhibit is and how you are going to accomplish that purpose.

Most articles in technical journals are prefaced by a brief one or two paragraph abstract that summarizes the article's contents. A philatelic exhibit is a form of technical dissertation and the title page — introduction serves a portion of the function of the technical abstract. The judge will closely read your introduction and when he has finished the reading he should have in his mind a clear framework within which to consider your exhibit. It is his task to apply his expertise to the evaluation of the exhibit and to determine how well you have succeeded in reaching your stated goal. Without that guidance, the judge must guess at your intention, with no guarantee that he will guess correctly.

Recently, there have been a number of exhibits that have used the title page and introduction to point out the 'important' items in the exhibit. This may or may not be successful. Importance is subject to interpretation by the viewer, and space that could be used to better purpose in defining the scope of the exhibit may be wasted.

For a thematic exhibit there is a second facet of the title or introduction to be considered: the plan of the exhibit. The plan of the exhibit is a reasonably detailed outline of the exhibit. The elements of the plan then serve as the sub-titles for the major and minor subdivisions of the exhibit: the chapter headings.

The plan of the exhibit is a requirement for a thematic exhibit in international competition and is very highly recommended for all thematic exhibits at all competitive levels.

Since the plan defines the scope and subject of the exhibit, it is being used by an increasing number of non-thematic exhibitors, particularly for postal history exhibits. Again, the outline also matches the section and chapter headings found within the exhibit.

In summary, the title, introduction, and plan of exhibit must accomplish several things: set the scene for the exhibit, define the subject to be covered, define the scope of the exhibit, and outline the logical arrangement that will be followed.

Will a 'title page' by itself change the level of the award received? Maybe yes, maybe no. The good introduction removes doubt as to the exhibitor's purpose and the material to be shown. The judge will read that text and be guided by it, but the medal will still be largely determined by the material shown and the manner in which that material is used to explore the chosen subject.

The warning is that if the exhibit does not match the introduction, then the exhibitor will be faulted and penalized for failing to do what he claimed he was going to do. Thus, the good title page helps, the lack of a title page may hinder, and a bad title page can destroy the product of months of hard work.

# LESS AND LESS ABOUT MORE AND MORE

by Robert E. Lana

I was talking to a philatelic colleague of mine the other day about preparing exhibits for display and we found ourselves agreeing on an important point of presentation. The more you improve your exhibit by substituting a better piece for a lesser one in a constant number of frames, the less write-up about it you should present. I'll say more about this in a moment, but let's make an important distinction right away. If you have shown an exhibit to say, five frames and have accumulated another 16 relevant sheets so that you can now extend your exhibit to six frames, there is no particular reason on that account, to change the amount of description you are using. This assumes that the added pieces are of roughly the same value as the existing material in your display.

However, returning to the first situation, should you decide that a six frame exhibit is sufficient to potentially display all you need to in order to garner a gold, then you will continually substitute better for lesser pieces so long as they are available. In the latter case, it's time to take a look at your write-up and make sure that it is not too extensive, however accurate and informative it may be. There is a certain elegance, a confidence, displayed with a sparse write-up of a good or great piece in your exhibit.

The colleague I mentioned above, who agrees with me on this, shows an exhibit of a classic period of a European country and, deservedly, gets national golds whenever it is displayed. I have to struggle to get mine. I get a gold, I get a vermeil, another gold, another vermeil, etc. I show cards and covers of one country from a 20th century war. It's not the most popular topic on the circuit.

Initially, I thought more extensive write-up of the material would help judges understand both what I was doing and the rarity of some of the material. It didn't do any good. It only irritated judges who knew the material and gave it a gold anyway. So I opted for writing up the exhibit the way it should be written up if it is a gold-level exhibit headed for an international (It is, PRAGA '88). Let me give you an example.

One of the pieces in the collection is a postcard sent back home by a soldier. It is free-franked and has a common military post mark, one of three types used at the beginning of the war. It was presented at the beginning of the exhibition along with three other different types in order to illustrate the basic postmarks used by the Italians in World War I. See Figure 1.

In short, this cover was used for didactic purposes only since its markings are common. In order to raise the level of the exhibit, the above piece was removed and the following, much scarcer cover took its place.

The judge will have to know that this numbered postmark was used with letter suffixes

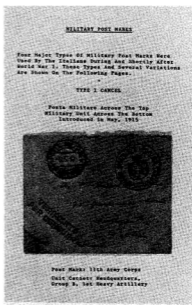


Figure 1. This first version of a military post marks page contains much write-up and a relatively common cover.



One Of The Most Elusive "A" Post Marks  
From An Office Open For Only 15 Days.

Post Mark: 78A, 2nd Division  
Opened Jan. 17, 1919  
Closed Feb. 1, 1919

Figure 2. The page has been revised to show a more powerful cover with less write-up.

## LAST NIGHT I INVENTED THE WHEEL ... AGAIN

by Henry Wenk

Last night I was busy gloating over the new acquisitions for my exhibition, (the implications to my checkbook had not yet made themselves comprehensible to my mind) and rewriting my pages as I tried to fit them into the whole picture, when I became aware that something was just not going right. As I laid out a frame on the floor, my lovable and loving pup came over to see what "Dad" was doing. A flying tackle and much rubbing of ears saved one of the new purchases and assured the pup that "Dad" still loved her. Locking her into the bedroom would not be an acceptable solution in our household.

It was then that the "light bulb" brightened over my graying pate. Why not view the pages as they would appear at an exhibition, *i.e.* in (on) a frame? Throwing Toby, the pup in the car, I went to my nearest lumberyard and within the hour I had my frame for the cost of less than twenty dollars.

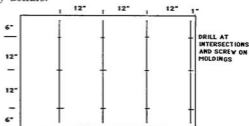
I had them cut a sheet of 3/8 inch plywood into two, three foot by four foot panels and also cut me four three foot pieces of 1-1/8 inch corner cover molding. Arriving at home I marked one of the panels as per the drawing, drilled twelve holes, screwed the four pieces of molding in place and I was in business.

This simple and obvious tool has become indispensable in setting up my

in post offices separated from the main unit to serve a special function usually for a short period of time. Thus they are scarcer than postmarks without letter suffixes. My use of the term "elusive" presumably signals the judges that "78-A" is even more scarce than usual for these types of mark. Contrast this second write-up of a scarce-to-rare piece with my more extensive write-up of a common set of markings.

Although there is controversy as to how much any given piece should be written-up, I believe that the page with less write-up will please more judges. This is particularly true at the international level.

So, although others may disagree, I believe you should show your knowledge elegantly and confidently with minimal write-up that suggests much more than it actually says.



THE "WHEEL"



exhibit. Any misalignment becomes immediately obvious and the overall aesthetic appearance (presentation) of each frame can be seen much more clearly than in any other manner. I found that I have been able to proceed with the remounting in half the time that it would have taken me in any other manner. I can also get the opinion of others as to "how it looks," even if they have no idea as to what I am trying to do philatelically.

My only problem is what to do with the left over plywood? I've already built four doll-houses for my four granddaughters!

## FURTHER THOUGHTS ON THEMATIC

by Dr. James F. Cornell

In response to the interview with Stephen Luster (TPE Apr/88, p. 27) and continuing dialogue, I will essay a few general comments related to his view of judging and to my own perceptions.

I agree with Luster that there is essentially no conscious favoritism on the part of judges. That is, there is no in group or out group that is being selected for or against. Yet, as he says, those exhibitors who are there to see the show, hear the critique, walk with the judges through the exhibit, and who contribute to the hobby by their general industriousness are going to generate a positive feeling with the judges, and if they sincerely and obviously try to follow the rules and suggestions given them, they stand a better than even chance of outperforming the "faceless" exhibitor who cannot or will not do all those things.

I see nothing wrong with that state of affairs since it is, in fact, rewarding diligence. To further help the absentee exhibitor (and stifle mutterings from those others) some form of suggestion sheet from the judges should be available to them IF THE EXHIBITOR REQUESTS IT and IF it is at all feasible for one or more judges to prepare such a commentary. I feel the judges are really great people to do as much as they already do, and would not put any unrestricted additional requirements on them.

I also tend to agree with Luster's contention that there should be rules to follow and they should be followed if one expects to do well. But there are not rules. Yes, the emperor has no clothes.

The **A.P.S. Manual of Philatelic Judging** is a very valuable treatment of how exhibits are to be judged, but, so far as I can see, there is no codified set of rules to follow; only helpful, if at times rambling, discussions of how to interpret and apply rules that are never unequivocally stated as rules. So much of the A.P.S. discussion is based on International Federation of Philately (F.I.P.) regulations that one should be required to read both texts together in order to understand exactly what is being explained.

Although there are many areas in the F.I.P. regulations that could stand further clarification, compared to the A.P.S. manual they are a model of clarity. For example, the F.I.P. General Rules Section 3.1 states that only philatelic materials can be used in exhibits. Then in section 3.2 et. seq. appropriate materials are defined.

I do not agree with two aspects of the contention as he makes them. First, in regards to criticizing the rules he says "I do not believe that the efforts of a handful of people should be criticized." to me that is bunk and elitism both. We cannot grow if the "elite" few are above criticism and unwilling to listen to their critics. I hate criticism myself and am "never" wrong, but I have to listen to the judges and usually upon reflection find that much that they say is well worth consideration, if not definite action.

Luster would like critics to be specific, so I will mention three points that seem reasonable and could be modified in the judging manuals.

(1) Presentation ONLY counts a few points. As stated this is ludicrous. The A.P.S. Manual devotes chapter 3 to this aspect, and F.I.P. has considerable to say in elucidating how the presentation shall affect the exhibit in judging. The A.T.A. may address the problem also, but I have only seen their regulations in print for each annual A.T.A. "TOPEX" in the material sent to the applicants for entry, so cannot usefully include them here.

The rule should read something to the effect that although presentation traditionally is only given a few points in the total score, presentation is one of the key elements in any exhibit. Although it can only gain one a few of the total points in the possible total, if presentation is poor, the entire exhibit will suffer a disproportionate loss of points in all areas simply because this single element underpins much of the subjective evaluation that enters into deciding how the entire exhibit will fare in comparison with other exhibits in the show and others with which the judges are familiar.

(2) Keeping the written part of the exhibit to as few words as possible is clearly stated. Yet, in many cases this is a parameter that only seems straightforward. If we are going to say keep it short, then there should be an effective scale to use in judging the number of words on each page, or total in the exhibit, and the exhibitor must be required to state how many are on each page, or in the exhibit. This, I would be the first to say, may sound odd, but I have seen exhibits that are rather prolix, but dull that are cited as models of terseness, while a comparably wordy exhibit that is well composed and entertaining invites careful reading and seems to be more wordy simply because the judge is reading more of the interesting material than of the dull. Thus, would it be that the better written and more interesting your writeup is, the better the chance you will be docked points for wordiness?

(3) Similarly, the admonition to use as few drawings or maps as possible leaves a great deal of subjective evaluation to the judge. To me this seems open to a wide range of interpretations. State clearly, instead, "use no more than x percentage of the exhibit space for drawings and use only black and white drawings or line figures" if that is what is meant. Here there can be no confusion on the part of the judge or exhibitor.

Now as to the contention by some that the judges are making up the rules as they go, I sincerely doubt that this is the case.

Yet it is true that in topical exhibits unwritten codicils to the law are present. For example, in the last two years it has become the fashion to evaluate covers bearing stamps relating to more than one topic as being either weak or unsuitable. This is not a rule, but I hear judges critiquing exhibits and saying don't have these in your exhibit. (See A.P.S. Manual p. 48).

I personally am overjoyed to find any use of some of the stamps in my topic on commercial letters and consider the ultimate test of validity the very fact that they are nestled in with other stamps to make up the proper rate. I am very suspicious to covers bearing nothing but eagle definitives canceled at Eagle Butte.

A more reasonable rule, and one that could be codified is that any cover bearing nothing but stamps specifically relating to a topic should be treated as possibly philatelic in nature unless the exhibitor clearly indicates that it is meeting a proper rate and was not mailed to or from a philatelist.

A similar unwritten rule is now appearing at the international level where the appearance of an unaddressed or addressed first day cover is apparently being treated as if there is nothing there. That is, a first day cover doesn't count off, but it is ignored. In topical exhibits there is another unclearly stated "rule" that one should show as many types of philatelic material as possible, and not overemphasize any one aspect, e.g. covers, meters, cancels, proofs, imperforates, errors, etc. (A.P.S. Manual p. 46).

This again is entirely reasonable, but needs to be stated more clearly.

For example, exhibits with more than 20 percent of the total devoted to items of a specialized nature should clearly state why these are being used in such profusion or risk possibly degrading the entire exhibit. Exhibitors, I think, are willing to follow the rules, but when the rules are vague or unstated, they cannot fairly be considered to be ignoring "the rules."

Turning now to a more fundamental problem and one that I doubt will soon, if ever, be addressed at any judging level: Topical collectors collect topics based on some idea or thing. They collect and exhibit based on their interest in their topic. They are often only mildly interested in philatelic minutiae and sometimes not even interested in major philatelic elements within their chosen field. Yet, in competition, they are judged almost ENTIRELY on the philatelic merit of their exhibit, with almost no evaluation of the topic itself. I say this is true in spite of the fact that the Plan and following the Plan is supposed to be critically important.

I think that if the Plan is a fairly coherent outline of what follows, it meets all the criteria the philatelic judges look for, and indeed, all they can be expected to evaluate. The only truly fair way to evaluate a topical exhibit is to evaluate it twice, once as a philatelic exhibit, and once by a reasonably knowledgeable person in the specific field as a presentation of a topic. Topical exhibitors today are placed in a position comparable to having a postal history exhibit that is judged on the basis of material with no one paying any attention to the history.

I don't have an easy answer to the problem. Yet to evaluate an exhibit that is clearly two dimensional based on perception of quality of what to the exhibitor is the secondary dimension is clearly a source of much of the unhappiness of many topical exhibitors. We cannot solve the problem, but to ignore it or play it down is not fair to the exhibitor. Let's be more up front and vocal in stating that topical philatelic exhibits are being judged in terms almost entirely of their philatelic worth and only secondarily on any merit the topic or its presentation may have. I know that this is stated clearly in judging seminars and often in print in journals, but let's put it in bold face print in the APS and ATA and FIP rules. Then there can be no legitimate squawk from the exhibitor if he fails to follow the rules.

Finally, I think it needs to be emphasized in the seminars, articles in journals, and even in the rulebooks, that some topics are inherently not capable of going beyond a certain level. There is no shame in this, in my specialty, given \$100,000.00 to spend, I couldn't make an international gold medal exhibit, or, I suspect even a national grand prize winner. There simply is not enough philatelic material to make a topnotch obviously difficult to create exhibit.

I do have, and am proud of it, the best exhibit of my topic that is possible to make, and one that is as interesting to many viewers as it was fun for me to conceive and produce. This doesn't mean it is finished or perfect, just that I don't entertain unreasonable dreams of attaining the highest levels in competition at the international level. It wouldn't hurt the judges or the judged to state that Exhibit X is clearly a superior effort that has reached a pinnacle for that particular topic as far as known philatelic materials can take it.

I'd also like judges to be able to tell me exactly what material is needed to raise the medal level of a given exhibit, but realistically, I have to say that I am the expert on the topic and unless I am new to exhibiting it is unlikely that a non-specialist in the area could point out anything specific. The judges should, of course, offer such advice to the novice, or experienced exhibitor if they have the knowledge.

## A SEQUEL TO "GETTING YOUR FEET WET"

By Bunny Kaplan

I wrote an article about getting started in exhibiting for the first issue of TPE. I hope it encouraged some to "get their feet wet."

And now, several years later, I've waded in so deeply that I need hip boots; but they've sprung a leak!

I'm still following my basic method of laying out and preparing an exhibit. (Right now, my house is a disaster area, with 3 exhibits in the process of being torn apart and redone!) However, I've reached a state of confusion. I read everything I can about exhibiting. I go to critiques, and have been fortunate enough to have had one-on-one critiques.

At a recent exhibit two accredited judges, plus an apprentice judge, all loved one particular page in my exhibit . . . and then came the judge who was on the panel, and he said "that page has to go!!!"

So, what is the poor exhibitor to do? I appreciate all the advice which many judges have given me (personal friends, who aren't pulling any punches), which has helped me immensely to improve my exhibits.

BUT — whom do I listen to — the judge who was on the panel which gave me a certain award — OR — my equally accredited friends?

Does anyone have a good waterproof patch for my leaking hip boot?

## WERE YOU AROUND THEN . . . an exhibition-goer's quiz

Quick! Before looking at the answers, test your knowledge of philatelic exhibiting history:

1. Whose collection was the main feature of the Court of Honor at CIPEX in New York in 1947?
2. Where and when was the first APS World Series of Philately held?
3. Who organized the youth exhibits for FIPEX in 1956?
4. Under whose editorship was the first APS Manual of Philatelic Judging published?
5. How long did it take for the AAPE to sign up its first 1,000 members?

ANSWERS: 1. Alfred F. Lichtenstein; 2. ROPEX, Rochester, NY, in 1970; 3. Jacques Minkus; 4. Bernard A. Hennig; 5. Exactly one year after being founded (1986-87).

### PLAN NOW

Your 1989 AAPE Convention is Nov. 10-12  
at VAPEX in Virginia Beach, VA.

## Ask Odenweller by Robert P. Odenweller



For those of you who might have missed my last column (Oct, 1988 p. 25), the Editor has offered to "take the hit" — I had intended that he run the Regulations and Guidelines for Evaluation so you'd be aware of the international rules for exhibit judging. But he exercised his editorial discretion in that he felt that the space could be better used for other things. He instead decided to offer to send the regulations *and* Guidelines to anyone who wrote for them.

He still will.

I urge you to write to **John Hotchner**, Editor, P.O. Box 1125, Falls Church, VA 22041-0125 and ask for your copy of these documents if you have any interest in international exhibiting, be it present or future. It can make a big difference. (Enclose a legal size envelope with 45¢ postage prepaid and 50¢ in stamps to cover the cost of copying.)

**Differing Opinions — How to Cope.** What should an exhibitor do when he hears different and conflicting advice about his exhibit? It happens frequently. Most exhibitors are open to suggestions from those whose opinions they respect, such as judges and other successful exhibitors — and they may be bombarded with ideas that clash.

Usually those ideas are well intentioned. Often they reflect the personal preferences or prejudices of the commentator. All too frequently they may betray a lack of knowledge of the exhibitor's subject. Fortunately, there are likely to be those who will offer sound advice for immediate improvement.

But how does the exhibitor sift through them to tell which is which?

First, the exhibitor must be intimately familiar with the rules under which he will be judged. (See the opening paragraphs of this article.) It is obviously silly to participate in any kind of competition if you don't know the rules, and yet some do. They may feel that they know enough from what they have heard from others not to have to bother. That's self-delusion.

Then there may be those who feel that reading rules may be pointless because they know better than the rulemakers what should or should not be. No further comment on that.

Second, knowing the rules, the exhibitor should analyze the advice he has been given for its conformity to the rules. If that advice shows that the exhibitor has failed to pay attention to a rule and offers thoughts as to how to follow the rules more closely, then it's probably worth heeding. If the advice should contradict the rules, it must be viewed with suspicion.

Third, the advice and the advisor should be evaluated. How well do you know the person? What is his reputation? How well has he done as an exhibitor? Does the advice make sense, or does it seem to be a personal preference? Are the recommendations too specific or do they leave some latitude where it is possible to do so? Are the recommendations in tune with the latest developments in exhibiting or do they seem to be ones living in the past?

If, after all these steps have been taken, there still remains a difference of opinion, you may have an interesting choice facing you. It could be that both opinions are valid.

There are many ways to make a good exhibit. (Thank goodness!) Each exhibit should have its own "personality." The suggestions could be different perceptions by those who offer them as to ways to give the exhibit more life, but from their viewpoints.

It could be that none of these is quite what you would feel comfortable with, but that elements of one or both may be used in the next incarnation of your exhibit. Suggestions should normally be given in a way that allow the exhibitor to put his own interpretation into the exhibit. Caution is advised for those who are new to exhibiting since they may not know how far they may be able to deviate from the advice.

If the advice is given at an exhibition, as often it will be, take the opportunity to look at other exhibits, particularly those that did well, to see how it may be evident there. If there is a strong correlation between the advice and the way others have made use of it, it's probably quite sound and worth adding to your next attempt.

Remember that each exhibiting area is different from the others. What may be good for one may not necessarily hold true for yours. You will usually know far more than the critic about your own specialty — that is to be expected. That is where you must look carefully at what has been recommended and try to see if there may be some way it could be adapted to your specialty that the critic hadn't considered. If you could bounce this idea off the critic in a one-on-one session, he might be able to confirm your insight, or might be able to point out problems as to why it might not work. Still, it might be enough to suggest a compromise that would work.

So what it all boils down to is this: It's far better to have a lot of opinions, even if they differ, than go home without any clues as to how to improve your exhibit. Ask for help, attend the critique, keep an open mind, take notes, and remember that advice is seldom offered out of anything but a desire to help.

Go home armed with as much advice as you can get, and then analyze it along the lines set out above. Some of it may be just what you need.

## WHEN YOU HAVE TO SPEAK FOR YOUR MATERIAL

by Frederick S. Dickson

Although some exhibit material may speak for itself if its story is simple, more often the exhibitor has to tell something about its significance and importance. Just for fun, see what this cover tells you without peeking at the text below.

A 1¢ blue Columbian issue stamped envelope has an additional 1¢ blue Columbian stamp to make the 2¢ first class postage rate, and a Springfield, Mass. duplex cancel with an illegible year date. But there are also two strikes of a straight-line "Special Delivery" handstamp.

Well, the postal clerk must have mistaken the 1¢ blue stamp for a 10¢ blue Special Delivery, and then he made a second mistake in not noticing that the total postage was 1¢ short by that calculation. The correct rate would have been 10¢ plus 2¢ for first class.

But so what? Postal clerks make plenty of mistakes every day. What makes this one significant?

Well, before the Columbian issue appeared on January 1, 1893, the only double-width horizontal U.S. postage stamps were the blue 10¢ Special deliveries. As soon as the blue Columbians entered the mail stream, clerks began mistaking them for Special Delivery. Therefore, the Post Office Department quickly ordered the American Bank Note Co. to change the Special Delivery color to orange. Then if anyone mistook the 30¢ orange-brown Columbian for Special Delivery, the Post Office would gain money rather than lose. The orange Special Delivery stamps were issued January 24, 1893, and were in use until blue stamps were re-issued May 19, 1894 after the Columbians had become less common.

Now, what about the importance of this cover? A legible backstamp shows that the year was 1920, long after the initial use of the Columbians but while huge excesses of the stamps were still being used for postage by dealers and other philatelists. There are no surviving examples reported of a blue Columbian being mistaken for Special Delivery in early 1893. This is one of the few examples known from any time period of the mistake which led to the "Columbian" orange Special Delivery.

The writer will present a small award to anyone who figured out the whole story without cheating. (RD 2 Box 409, Hockessin, DE 19707)



## In Support Of One To Four Frame Exhibits

by Kendall S. Sanford

I have an exhibit of Crash Covers of Pan American World Airways & Associated Airlines. The first time I exhibited it (in a local exhibition in Ottawa), it was three frames because that was all the material I could find after many years of searching. I received a bronze medal. At the judges' critique, I was told: "You have a very limited subject, only three frames."

The next time I exhibited it at VAPEX, I also had three frames, and I got a silver-bronze. Again I was told by the judges that I have a very limited subject, and because I only had three frames . . . the same old story.

After some years, I have been able to find more scarce to rare covers and have expanded the exhibit to four frames of twelve pages per frame, for a total of 48 pages. (I use the Lindner album pages which are wider than normal, on which you can put a legal size cover without turning it.) I have won two silver medals during the last two years at European national level aerophilatelic exhibitions with international participation.

After adding a few rare one of a kind covers and taking out a few not so rare covers, and keeping the exhibit to four frames, I exhibited it at Philatelic Show 88 in Boxborough, Mass. (an APS Champion of Champions exhibition) and again won a silver. At the judges critique, I was again told that I have a very limited subject, and with only four frames, I could never expect to get higher than silver. One judge also said my covers are not damaged enough and they are in too good a condition. I think this is rather hilarious, but that is another story.

We must dispel the thinking on the part of the average judge, that an exhibit of one to four frames should not get higher than a silver. Who says so? Certainly not any of the exhibiting rules I have ever seen. And yet, this seems to be the standard thinking of most judges.

Why shouldn't I be able to get a vermeil or even a gold if I remount the exhibit to improve the presentation? I have a number of covers which are the only ones known from a particular crash, or with a previously unrecorded cachet. I have searched for over ten years for covers from some crashes. Many of my covers are a darn sight rarer than many Zeppelin covers in exhibits that have won gold medals covers that are available for a price from dealers.

Even though this exhibit is nearly complete, what the judges are doing is preventing me from exhibiting it in FIP internationals. In order to get a national vermeil, it seems I would have to have five or six frames minimum.

I suggest that the judges stop thinking in terms of . . . less than five frames . . . silver or lower, and start looking at the material in those one to four frames, its importance, the way it is presented, the amount of research that has gone into it, and the interest it has, and start awarding vermeils and golds where they are deserved. Perhaps there should be a basic rule added to exhibiting regulations that says the number of frames is irrelevant.

I would be interested to hear what other AAPE members think about this.

Editor's Note: Responses to the questions posed would be most welcome. All will be passed to Mr. Sanford. Some may be used in a follow-up.

# A Proposal — Rules for Judging One Frame Exhibits

*Editor's Note: Frank Bachenheimer has kindly sent the Rules presented below which were developed by Chicago's Tower Stamp Club for use at COMPEX. He noted that: "One frame exhibiting has brought many reluctant members of Tower out into the 'limelight of exhibiting' — and put no small amount of pressure on those of us in the club who are 'big time' exhibitors as well!"*

*No effort like this is ever final, so comments are welcome toward improvement. Please send care of the Editor. I hope that we (AAPE) might eventually adopt these Rules as an informal guideline so that both exhibitors and judges would have a defined standard.*

## TOWER STAMP CLUB RULES FOR JUDGING ONE FRAME EXHIBITS

### PURPOSE:

It is the purpose of these rules to enable the judges to evaluate one-frame exhibits by eliminating, as much as possible, the usual difficulties associated with such restricted presentations and to provide them with a single set of criteria which makes no distinction between the normal divisions of philately; ie: Thematic, Traditional, Airmail, Postal History, etc.

### CRITERIA:

**I. ADAPTION:** The exhibitor's adaption of material (generally from a much larger collection) to be "COMPLETE" within the 16 pages allotted and to tell the story indicated by the title.

**II. EXECUTION:** The application of the restrictions on one-frame exhibits, considering:

- A. Consistency of title and material presented
- B. Use of pages to present logical progression of theme
- C. Proper sequence of material
- D. Sufficient material presented without over-crowding and without extraneous (filler) material
- E. A flow of subject:
  - A Beginning
  - Segmentation
  - An End

**III. PHILATELIC KNOWLEDGE:** A demonstration of the exhibitor's understanding of the material from a Philatelic Point of View. Inclusion of proper Philatelic descriptions, terms, postal characteristics, printing and other production sequences (where applicable).

**IV. CONDITION:** Is material presented at or above the norm for such material? Where possible, has material been cleaned or repaired to demonstrate an understanding of the norm for such material (primarily covers)? NOTE: Traditional judging evaluation based on mint or used where one is desirable over the other **SHALL NOT APPLY**. The **CONDITION** of the material — not its **STATE OF USE** is the principal factor.

**V. DIFFICULTY vs RARITY:** The overall **DIFFICULTY** of acquiring material shall be given full consideration; i.e., Presenting Pioneer Airmail Covers of 1921 versus Bulk Mail Permits on 1985 covers. **INDIVIDUAL RARITIES:** Showing U.S. Airmail material without showing the C3A shall not penalize the exhibitor by more than **THREE (3)** of the total **NINE (9)** points assigned to this criterion (See scoring rules at the end of this paper).

**VI. PRESENTATION:** This includes general appearance, neatness, clarity, flow, proper use and balance of "COLLATERAL" or non-philatelic material (photos, maps, articles, memorabilia, etc.).



**SCORING:** Scoring of the six criteria for one-frame exhibits shall be done by rating each criterion on a four-level scale from "ZERO (0) TO NINE (9)", as follows:

- 0 = Little or no evidence at all of criteria
- 3 = Some evidence, but poor application
- 6 = Good general application with some shortfall
- 9 = Excellent application with little or no shortfall

After assigning one of the "FOUR (4)" point levels to each criterion, the points shall be added together to decide the rank order of all exhibits judged. (The maximum points possible per exhibit are "FIFTY FOUR (54)" — Nine (9) points times Six (6) Criteria)

**AWARDS:** Prizes shall be awarded based on point count assigned to the exhibit.

- 1 - 15 Points = 4th Place
- 16 - 30 Points = 3rd Place
- 31 - 45 Points = 2nd Place
- 46 - 54 Points = 1st Place

There is no restriction on the number of prizes per level. The exhibit garnering the "HIGHEST TOTAL POINTS" shall be awarded the "GRAND PRIZE." (It is possible that no exhibit will earn enough points to receive a "1st Place" rating. In such a case there would be no "1st Place" awards and the "GRAND PRIZE" winner would still be the exhibit with the "HIGHEST TOTAL POINTS" even though it came from a category below the "1st Place" level). In this way, the exhibitor would earn "BEST OF SHOW" AND realize there was room for improvement.

## Shows Having One-Frame Exhibits

My request in the Fourth Quarter issue for the names of shows which encourage one-frame exhibits brought news of just three. Curiously, all are in the Mid-Atlantic region and within three hours' drive of each other. It is unfortunate that two are scheduled for the same weekend this year. They are:

**DELPEX**, Brandywine High School, Wilmington, DE, April 1-2, 1989. Award for best one-frame exhibit. Sponsored by a federation of five Delaware and Pennsylvania stamp clubs. Information from F.S. Dickson, 640 Woodview Drive, Hockessin, DE 19707.

**SPRINGPEX**, Lee High School, Springfield, VA, April 1-2, 1989. Special awards to one-frame winners. Information from Peter Martin, 7657 Southern Oak Drive, Springfield, VA 22153.

**MERPEX**, Budget Motel, Rte 73 & NJ Turnpike Exit 4, Mount Laurel, N.J. Sponsored by the Merchantville (N.J.) Stamp Club. September/October, 1989. (Date not firm when this report was prepared.) Award for best one-frame exhibit. Information from Paul Schumacher, P.O. Box 2411, Cherry Hill, N.J. 08034.

Surely these are not the only open shows in the entire U.S. which encourage one-frame exhibiting! Let's hear from others, and the editor will publish your data in a future issue. F.S. Dickson, 640 Woodview Drive, Hockessin, DE 19707.

**Q&A.** Have you a question about exhibiting, judging, exhibition administration or? If so, send it to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

**Q89-1.** In my topical exhibit I now have stamps with perfins. Perfins of one country are on stamps and covers. For another country I have stamps only. Seeing the design/letters/numbers is best done by viewing the reverse side. Is there any best or preferred way to display them? — Jack Ketcham, Concrete, WA

Please send answers to the Editor for publication.

# Single-Frame Exhibiting In Calgary

by Dale Speirs, Caltapex, Box 1478, Calgary, Alberta T2P 2L6

Is single-frame exhibiting the wave of the future? Well, yes and no, at least in Calgary. The Calgary Philatelic Society has two annual shows. The autumn show is CALTAPEX, and is a 200-frame exhibition, with an average of 25 dealers in the bourse. There are club activity tables, a Canada Post booth, seminars, an awards banquet, and anything else you might expect from a regional show of this nature. CALTAPEX is held on an ordinary weekend (in other words, not a holiday weekend), starts on Friday afternoon, and wraps up Sunday afternoon.

CALTAPEX exhibits are varied but run two or three frames at a minimum, up to about five or six. One-frame exhibits often win a bronze, but I have never seen them take anything better. It seems that no matter how well condensed and structured a 16-page, one-frame exhibit is, the judges will not take it seriously. The general consensus amongst juries at CALTAPEX appears to be that any exhibit worth silver or better should be a minimum of three frames.

I find that it is actually harder to prepare a one-frame exhibit than a longer one. Such an exhibit has to be a very limited and precisely-defined topic. If it is being distilled down from a large collection, then there are some very severe choices that have to be made regarding what material goes into the exhibit. Judges apparently do not have much experience in this matter, and feel that the subject of a one-frame exhibit is either trivial or too incomplete. Trivial because if a collection can be completed in one frame, then it cannot be very significant or difficult to assemble the material. Incomplete because not all the related philatelic material is included, even if not relevant.

The other annual show in Calgary is STAMP DAY, held on the last Sunday in April. Whereas CALTAPEX is intended for the advanced exhibitor, STAMP DAY was specifically designed for the novice. All exhibits are limited to no more than two frames, and juniors are actively encouraged to show their collections. The judges at STAMP DAY do give out silver and better for one or two frame exhibits, but since the ground rules tell them that they must do so, it is difficult to say that they feel any differently than the CALTAPEX juries.

STAMP DAY has proven very successful in bringing out novice exhibitors, who can get their feet wet with a one or two frame display before moving up to the big time. Indeed, last year one STAMP DAY novice exhibitor went on to compete in the following CALTAPEX and not only took gold but also the grand award. The exhibit, however, was expanded to several frames.

The one-frame exhibit is a good method to encourage new blood in the ranks of medal-hunters, but suffers from prejudice of judges at larger shows.

## The Exhibit Critique Service makes a difference.

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 SASE.

# Why NOT to Exhibit

Larry S. Weiss, P.O. Box 1174, Maplewood, NJ 07040

Yes — there are reasons **not** to exhibit. Exhibiting simply is not for everyone — at least not until some changes are made.

As a charter member of the AAPE, I am presently inactive as an exhibitor. I have in the past entered two exhibits in regional competition and submitted a piece of literature to a national competition, but have no current plans to continue. I have viewed exhibits at numerous shows, from internationals to the smallest local club shows. I maintain a specialized reference collection of U.S. Washington-Franklin heads and write frequently about the subject, also chairing the Bureau Issues Association committee to study those issues. While considering how best to direct my philatelic efforts, I reexamined exhibiting to determine if it was appropriate for expenditure of time and financial resources. Exhibiting lost in favor of other pursuits. Perhaps you would like to know why.

Here are the main reasons not to exhibit:

1. While winning may provide some personal satisfaction, recognition of one's work, if that is what is desired, can come in other ways. The prizes associated with exhibiting are useless ribbons, certificates, mugs, bowls, or objects of art.

2. Relatively few people view the exhibits at stamp shows. Most collectors prefer to spend their time at dealers' booths. By adding one more to the ranks of exhibitors, few additional people would be influenced to start collecting or collect my specialty.

3. Viewing conditions are usually barely satisfactory and often not at all "human engineered" in that poor lighting, glare, angled frames, back-breakingly low pages in some frames, narrow aisles, or other impediments to viewing are present. In addition, the handicapped may have a tough time with the angled exhibit frames and their protruding feet.

4. Other, more efficient means (such as writing), could be used to achieve the same advancement of the philatelic knowledge base.

5. Time restrictions often do not permit careful study of an exhibit and a photographic record cannot easily be made, so there is difficulty in accurate and complete transfer of philatelic knowledge.

6. It is infrequent that exhibits leave any permanent record in the literature of philately. They are an inefficient method of dissemination of philatelic knowledge.

7. Exhibiting can lead to physical loss or damage to material so rare it cannot be replaced e.g., as occurred with the air shipment from India to AMERIPEX (Beal, 1986) where five collections were lost and remain, according to APS Insurance Coordinator W. Danforth Walker, unrecovered. In addition, lengthy repeated exposure to certain lights can lead to fading of the dyes in some stamps, such as the violet Washington-Franklin head issues.

8. An exhibit takes significant time and effort to properly prepare, which includes many tasks extraneous to the study of the philatelic material and the recording of that information. Upgrades of pages to correct small deficiencies can take inordinate effort.

9. Exhibiting diverts financial resources which could be better spent on additional philatelic material and research effort.

The choice as to whether to exhibit is fully yours to make. While I currently find strong reasons not to exhibit, your freedom to do so is obvious. Exhibiting alone is certainly better than doing nothing with your philatelic material. My current opinion is that exhibiting is just not the best expenditure of everyone's efforts and resources, and I do not regard suggestions that more people be involved (e.g., Neil, 1988) as necessarily appropriate.

Instead of exhibiting, the energy and materials could better be utilized in philatelic

investigation and writing — the publication of works presenting research results, new findings, previously unknown source material, significant compilations of existing information, and representation of little known or forgotten information. Philatelic material can be “exhibited” in the process. Writing allows great flexibility in presentation and content, much more than current rules permit for exhibits. There is no page limit, no exclusion of collateral material, no sparing of words to present material, no frame fees, and . . . (I could go on and on).

Admittedly, there are those who exhibit and also write — these people I applaud. However, relatively few exhibitors write, and much of the original research, so valued in current exhibiting, goes unrecorded.

A few exhibits may be recorded permanently due to recent efforts (*The Philatelic Exhibitor*, Jan. 1988) at providing a photocopy receptacle in the American Philatelic Research Library (APRL). This program is commendable in concept, but is not working as intended.

It is a voluntary program requiring an exhibitor to fund the preparation of a photocopy and its mailing to the APRL. In addition, since a collection is never “complete,” collectors may tend to wait for “later” rather than act immediately to the program. The actual submittal of the photocopy too early in the collection formation process results in a partial record, which is also maintained on file endlessly. The exhibitor must therefore periodically update his file, requiring repeat effort and expenses. All of this exhibitor effort is expected with little more than a thank you or simple acknowledgement (I hope they do at least one of these) and a dose of self-satisfaction in return (sorry — no ribbons or medals here). Participation is limited as a result.

A telephone call to APRL head librarian Gini Horn on December 6, 1988 found that only about six people had sent collection photocopies as a result of that AAPE program which is almost a year old. This makes for a total of only about 12 photocopied collections in APRL when previous unsolicited submittals are included, several of those being from W. Danforth Walker and his wife (who submitted them both for record and security purposes). The total number of APRL's file is insignificant when compared to the number of exhibits potentially worthy of recording.

There is a solution to the lack of lasting records of exhibits, one that would significantly change my mind about the worthiness of exhibiting. The exhibiting world (that's most of you people) seems to find it distasteful and not worth the bother. It also reduces the need for the back-breaking and time-consuming viewing of frame-mounted exhibits and makes viewing exhibits easier for the handicapped. **The solution is to make available a photocopy of an exhibit after each show.**

The requestor of a photocopy should pay the costs when mail ordering the photocopy or during the show, such that exactly the required number of photocopies can be known before the show's closing. As a part of the dismantling of the exhibits, the orders can be filled and placed in self-addressed stamped envelopes submitted upon placement of the order. The APRL can be included in the distribution.

I suggested such an arrangement to AMERIPEX (Les Winick) over a year and a half before that show in response to a request for suggestions called “AMERIPEX should . . .” The following reply was received in April 1985:

The permission issue can be easily solved by making it a condition of submittal — and starting the practice at the national level, rather than directly at internationals. The security problem mentioned should be no more significant than those encountered at other busy moments such as the mounting of the exhibits, and should be conquerable with reasonable determination. In a conversation with frequent show chairman Steven Rod, he readily recognized methods to handle the security issue, indicating it can be solved if desired with innovative thinking.

Winick's suggestion regarding contacting the owners of various exhibits is often difficult to implement, since all you have is name in a program (if you have a program), and directories of collectors are generally unavailable in recent times. I have tried this with inconsistent results and it is getting more difficult.

If the problems with exhibiting are reduced and the recording of exhibits improved, the value of exhibiting will be enhanced and more collectors may become involved. Meanwhile, I am going back to writing about my philatelic material — “exhibiting” in that medium. (If you should decide to write and the subject is U.S. material, consider publishing in *The United States Specialist* — editor: Charles Yeager, P.O. Box 3467, Crofton, MD 21114.)

**References:**

(Announcement) “APRL/AAPE Exhibit Archive Project” *The Philatelic Exhibitor*, Jan. 1988, p. 19.  
Beal, James H. “Ameripet Security Review” in *The American Philatelist*, Nov. 1986, p. 1062.  
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3 — \$4.00 each, Vol. II, #1-4 and Vol. III, #1 and  
2 — \$3.00 each. Vol. I, #1 is sold out.

# A Response on Literature Competitions

by Larry McInnis, P.O. Box 40, Beauharnois, Quebec J6N 3C1

I was a bit miffed at Stanley Luft's putdown of philatelic writers in his "Exhibits Committee Clearinghouse" (TPE, October 1988) when he dismissed the paucity of literature competitions with "Literature simply does not attract visitors and generate revenue . . ." "It's a pity," he wrote.

It's a pity that people don't realize that even a mediocre writer of a stamp column in a major daily newspaper attracts more attention to stamp collecting and, by projection, more potential collectors than the most award-winning exhibitor of stamps.

Randy Neil and the Kansas City Collectors Club recognized this some years ago when the MIDAPHIL literature competition was introduced. In 1985, I entered and won a gold and two vermeils. I had vowed never to enter such a competition.

In 1986, I won a gold, two vermeils and a silver.

I skipped 1987, but was considering 1988 when I learned that the competition was cancelled: MIDAPHIL was looking for a redefinition of its literature competition.

Randy Neil's premise, and it's valid today, is that the tillers of the philatelic fields go unrecognized and unappreciated, even though they provide the food that whets the appetite of would-be collectors, as well as the gourmet philatelists.

There are few exhibitions that have literature competitions, and many that do exclude articles in the non-philatelic press — and even in the philatelic press. "Scholarly monographs" are interesting to other researchers, but have little broad appeal. Why are exhibitions such slaves to snobbery?

Why shouldn't authors seek recognition for their work? Isn't that what exhibitors in the other fields are doing?

Let me give you a graphic example.

Among the many columns, articles and features I write is a weekly column in *The Gazette*, the largest English-language daily in Quebec and a major Canadian newspaper. Early on, I had a frequent critic, not about accuracy or anything as mundane as that, but about my criticism of how poorly Canadian collectors were being served by Canada's only philatelic newspaper.

I did not pillory the critic in print but wrote to him. After a few exchanges, I suggested he try his hand at philatelic writing. I even suggested a paper in his area.

He took me up on it. He began writing a column every second week for a small English-language daily in his area.

The author is not a professional writer or a journalist. He is, simply, a dedicated philatelist.

In later correspondence, I convinced him to submit some of his material for competition. He did, and was pleased that he won some awards.

Today, my former critic is a friend. But, more importantly, he is becoming a philatelic writer of note, with columns and features in more than one philatelic publication. That's nice. Fortunately, he still writes for the lay press.

I challenge anyone to refute my statement that an overwhelming percentage of stamp collectors' contact with philatelic news is through daily and weekly newspapers.

Certainly the organized philatelic world should recognize this, and recognize the columnists, feature writers and so on.

I take it I have some support in this. The cover of the October 1988 edition of TPE notes the publication received gold medals at STaMpsHOW '87, MIDAPHIL '87 and CHICAGOPEX '87, all deservedly won — in literature competitions.

**Cachet Survey** Show cachets are important reflections of a show — and an important means of financing shows. For a future article on the subject, it would be appreciated if shows at all levels — or individual members of AAPE acting from them — would send an example of their cachet to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

## "THE FLY" . . . LOOKS AT THE "IMPORTANCE" OF BEING IMPORTANT . . .



Well my friends, at a recent judges' critique "THE FLY" learned just how *important* the choice of exhibit subject matter can be. An American Philatelic Society national and international judge (who did not happen to be on the jury giving the critique) took the opportunity to comment on an exhibit from the audience stating that . . . the reason the exhibit received a particularly low award . . . was because the subject of the exhibit was "unimportant."

The judge's comment was poorly received as evidenced by the moans and groans from the crowd . . . and the exhibitor, who was present, displayed a tremendous amount of self control by not going on the attack. There is an important (there's that word again) lesson to be learned here.

I've looked over the APS' "Manual of Philatelic Judging" and some other materials available in the flytown library and much to my surprise, there exists some explanation regarding what is meant by the term "importance."

Now, "THE FLY" is the first person to tell you that you ought to play by the rules. So what's my beef? Well my friends, if you peruse the literature the way I have, I believe you will come to the same conclusion . . . that words like "importance" in the hands of a few out-of-touch judges can be dangerous indeed.

Let's examine the instant case. The exhibit in question was, admittedly, done on an esoteric subject. So what? The exhibit was accepted by the organizing committee. As such, all APS accredited judges were obliged to judge it. Further, it was not an unknown exhibit. It had been seen around in the past. The general consensus was that for what was exhibited, it was probably the best exhibit ever put together in the genre. So what went wrong?

"THE FLY" believes that all judges come to the exhibit with their personal biases intact. In and of itself, that should not pose a particular problem. Where I get buzzed off is when the judge uses a personal bias to discount or discredit an exhibit.

The mere fact that the particular judge did not appreciate the subject of the exhibit was enough to treat it as "unimportant." Notwithstanding that the judge was not on the panel . . . none of the judges who was, saw fit to take on this gratuitous gremlin.

There is an important lesson here. There is yet one more unwritten rule of exhibiting that you need to be aware of. Your subject must be "important." By the use of that word, it is meant that there are some subjects that are "important" and there are other subjects that are not. For example, 19th century United States is "important;" some consider 20th century is not. Classic Germany is "important;" classic Latvia is not. Norfolk Island can be "important;" Rattlesnake Island will never be. Do you begin to get the picture?

So, to be a successful exhibitor it is necessary to choose your subject matter carefully. If you like sailing ships, you would do well to liberally illustrate your thematic exhibit with 19th century ship letters. If however, you choose to illustrate your exhibit with modern-day stamps depicting those 19th century sailing ships, you are at risk that your exhibit will be viewed by some judges as being (yes, you've guessed what word is coming next) "unimportant."

Now before all of the high and mighty reach for their cans of RAID and their flyswatters, I want to give the other side of the story. Exhibitions are competitions. As such, it is necessary to be able to make distinctions in order to give exhibits their proper level of award. If there were no standards, everyone could get a gold medal by simply choosing an easy task. There must be a method whereby philatelic merit (is that another way of saying "important?") is recognized.

"THE FLY" believes that the APS' "Manual of Philatelic Judging" is lacking in specific

guidance in this regard. I also know that the Manual is undergoing an extensive revision. There is now a great opportunity for the APS to clear up the point of "importance." If harder tasks should be rewarded why not provide us exhibitors with more specifics? If some subject matter, or countries, or time periods are truly unimportant, why not tell us what they are? What's the harm in giving us all of the rules we will need to be successful?

Enough on that subject. Now let's go on to that part of the column where for better or worse, "THE FLY" recognizes those people who have made a difference.

**GOLD FLYSWATTER** — The ARIPEX '89 Committee. The Committee had the courage and foresight to provide a significant number of frames for non-traditional exhibits. As expected these exhibits did poorly with judges in the open competition.

But, when they were judged by a special panel of judges, the exhibits did quite well. In fact, Jean Crozier who has her ups and downs with her lovely exhibit of lady's covers, was given the Grand Award in the special judging . . . a far cry from the level of award she has usually received in open judging. A dip of the wing to ARIPEX for the innovation. Now, are there any other takers?

**GOLD FLYSWATTER** — I don't mean to belabor the point of how nice it is to see the APS and the ATA getting together . . . after all, it's only the hobby as a whole that will benefit. But, it seems to me that it's time to recognize some of the folks who made it happen . . . oh no, not the ones you've read about. "THE FLY" wants to recognize the New York Chapter of the ATA and its president at the time, Rev. Charles Fitz. It was that Chapter which made the motion, read by Rev. Fitz at the ATA annual meeting, that was the true impetus behind the two major societies getting together.

**GOLD FLYSWATTER** — To the person who wrote me and asked . . . "How come telegraph stamps can get a Grand Award at a major national show like NOJEX, when they (the Telegraph stamps) have never seen an envelope (sic) or a mail truck (sick, sick), and Christmas seals, equally non-philatelic in that they carried no mail, are derided as worthless"? The answer my friend is because the Telegraph stamps are "important" while the Christmas seals are not." (I don't believe "THE FLY" said that).

**FLY BITE** — To the stamp exhibition committee of a national stamp show who stand accused of taking the frame fees and acknowledging an exhibit of eight frames and then providing only seven at the show. It's foul-ups like that we can all do without. Did it really happen? C.V., write to me . . . tell me it ain't so. "THE FLY" is fair and I'll be happy to relate your side of the story.

**FLY BITE** — To the major New York City auction firm that reimbursed a successful bidder upon being provided evidence that the lots at issue contained counterfeited cancellations, (so far so good), and then put the same material in a subsequent auction, without any mention of the fact that the lots were counterfeit. When confronted with the evidence that the material was "fake," an officer of the auction house responded by quoting Webster's Dictionary . . . "You will see that (the word fake) does not refer to the stamps in question. They are not a copy of something else or similar to another cancel; they are totally different from anything listed. Perhaps the word best describing them would be unofficial."

The reply goes on for a page and a half, trying to explain why in the face of receiving the adverse Philatelic Foundation Certificates, the firm felt justified in making no mention of that fact in the recent catalogue; stating in part that . . . "We felt their (Foundation Certificates) terminology was incorrect and too strong . . ."

Look, "THE FLY" is not semanticist. However, if the facts are as brought to my attention, it is my belief that the auction firm was less than candid in its subsequent writeup. But why take the word of "THE FLY." Send along an SASE case of the Editor and I'll provide you with the information I have. Then you can look it up for yourself and come to your own conclusion . . . And if you come to the same one I did, then you will come to know that in at least this one instance, an otherwise prestigious auction house was possibly caught with its proverbial "hand" in the cookie jar. You know how we flies like to buzz around cookie jars!



So that's it for another edition. Please keep those cards and letters coming in. You provide me with some of my best material. Still trying to guess who I am? I'm told there is someone who goes around the show circuit claiming to be me . . . he's not . . . I'm me. Do you want a clue? If you see someone wearing a lapel pin the shape of a fly . . . it could be me . . . or it could be a decoy.

Until next time . . .

## 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.

**COLLECTORS' CLUB OF CHICAGO** is pleased to announce that it will initiate an award for all exhibitions.

The award, to be presented at the discretion of the jury, will be for exceptional research shown in an exhibit for material issued after World War II.

They hope that this will encourage collectors to further their study of "modern" material and exhibit their findings for everyone to learn from and enjoy.

The award will be in the form of a postal history book that retails for \$35 or more.

The only requirement on the part of any Organizing Committee is to write to the President, Collectors Club of Chicago, 1029 N. Dearborn Street, Chicago, IL 60610 and request the award, stating the name and date of the exhibition. The Club will pay the postage and handling charges.

They also request that the award be listed in this show program and a copy of program be sent to the CCC.

**DUSSELDORF 90** From June 20-24, 1990, the provincial capital of Dusseldorf, Germany, will host the 10th international youth philatelic exhibition.

While many international shows allot space to young exhibitors, this show, as have nine others before it, will center its efforts only on youth exhibits.

On the international scene exhibitors in the youth class must be between the ages of 14 and 21, a different range than that of United States national level exhibitions. Age classifications are calculated with Jan. 1 of the show year as a base. Therefore DUSSELDORF 90 applicants' ages will be established with Jan. 1, 1990 as the effective date.

An exhibit must have been awarded a minimum of a national level silver bronze to qualify for inclusion in an international youth exhibition. An exhibit may be entered only one time per year at this level of competition.

For DUSSELDORF 90 there will also be a German national level competition, NUJuBRIA, with "The Rhine" as its theme. Young exhibitors wishing to participate in this event are not required to have previously won an award at the national level.

Youth exhibitors may compete in all standard FIP areas of philately, including that of philatelic literature. Inquiries may be sent to Nancy Zielinski-Clark, Commissioner, Box 451, Lexington, GA 30648-0451.

## THE "FORGIVENESS FACTOR"

William H. Bauer

Is there a 'forgiveness factor' in the judging of philatelic exhibits? That is to say, must the exhibitor always adhere strictly to the rules? The answer is a bit complicated — yes, no, not necessarily, and it depends on what rule is being stretched.

There are three areas to be considered: the material being shown, knowledge of the subject, and the manner of presentation (the aesthetics of the exhibit). For the first of these areas, the philatelic material, there is virtually no forgiveness. The exhibitor must have and show the significant items that are a part of the subject he has chosen. Without them there is little chance that the exhibit deserves and will receive a high award. However, the judges do not necessarily expect the exhibitor to have every key item or rarity, therefore there is some tolerance. But, the more of the key items present, the better the award is likely to be.

Another facet of the material where there is a slight amount of tolerance is that of condition. The best possible condition of stamps, marking and covers is desirable. However, some things just do not exist in very fine condition. The judge is expected to know the norms and to make a proper allowance when such material is shown. Thus, again a little tolerance and forgiveness exists.

The second area; knowledge of subject, also has practically no room for tolerance. The facts presented must be correct. This is particularly true when the subject has been well documented in published literature. Some tolerance does exist for new areas of study where the knowledge is still being collected. The judge will accept the exhibitor's statements as correct; correct within the exhibitor's knowledge. This is done, even when at times the judge himself is aware of contrary, unpublished information. Hopefully, in those circumstances the judge will politely share his knowledge with the exhibitor.

The third and final area is that of the mechanics of presentation. Before opening the door to forgiveness in this area it should be remembered that in judging an International exhibit, presentation is weighted at only 5 out of a possible 100 points. At the national level the weighting is a big stronger, and even more so at the regional and local levels. From this it would seem that presentation does not count for much so why worry about it. For most exhibitors this is true. They have a well prepared title page, a neatly mounted and logically presented exhibit, and they are not overly wordy in their writeup. For this group there is definitely a forgiveness factor. An occasional crowded page or lengthy writeup, or an occasional misspelling will be overlooked.

However, as the divergencies from the 'rules' increase in frequency the tolerance level decreases. If these aspects of poor presentation begin to interfere with the material being shown then there is a strong probability that the award given the exhibit will not be as high as the same material with only a few or no major faults would receive.

In some instances the exhibitor chooses an approach, which to him seems wonderful, but when offered as a philatelic exhibit falls flat. Often, in this situation, rare stamps and covers are buried in an avalanche of non-philatelic collateral material. In other exhibits the failure is in not offering any logical rhyme or reason to the manner in which the exhibit is organized. Under these circumstances something has to be done to get the exhibitor's attention; more than just awarding a vermeil instead of a gold medal will accomplish. It is then that judges will exhibit intolerance and may severely downgrade the exhibit, hoping that the message will be received and major improvements will result.

To conclude, we must all remember that this is supposed to be a pleasureable, leisure time activity. Inflexible adherence to rigid rules would seriously undermine that sense of pleasure. But, there are guidelines and rules that establish a common framework

for exhibiting and judging. If applied with reasonable understanding they can make philatelic exhibiting a pleasureable and rewarding experience.

**Editor's Note:** A pertinent reference is the editorial entitled "Presentation And 'The Forgiveness Factor'" on p. 16 of the July, 1988 TPE.

## FROM THE SECRETARY

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

The following list reflects all members joining the AAPE from November 16, 1988 through February 15, 1989. Members joining after the latter date will be listed in the next issue of TPE. Welcome to the AAPE!

1390 Rick Jackson	1397 Fred W. Baumgartner	1405 Jean F. McKenna
1391 Floyd B. Heiser	1398 Rex J. Capatonos	1406 Bert F. Mika
1392 Art Everett	1399 Jack A. Denys	1407 Ruth N. Gehman
1393 Roger S. Brody	1400 James A. Anderson	1408 William T. Bales
1394 Baltimore Philatelic Society	1401 John M. Young	1409 Edward J. Zauel
1395 Howard E. Hutton	1402 Bart Gebhart	1410 Gene Zhiss
1396 Marjorie Finneran	1403 John F. Lindstrom	1411 Andrew Liptak
	1404 Kenneth Wood	1412 Dr. Eugene Scott
		1413 Rex J. Bates

**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.

**PLEASE NOTE:** When writing to inquire about your membership status, please include your membership number and complete address including zip. Please be sure your membership number appears on all correspondence to facilitate handling.

**MEMBER RECONCILIATION** as of February 15, 1989:

1. Total Membership as of November 15, 1988	1288
2. Dropped due to death/unable to locate:	3
3. Resignations received:	0*
4. Dropped non payment of dues:	0*
5. Reinstatements	1
6. New Members Admitted:	24
<b>TOTAL MEMBERSHIP: FEBRUARY 15, 1989</b>	<b>1310*</b>

\*Does not reflect reporting of resignations and non-pays from among the 804 members who came due on 12/31/88. That complete report will appear in the July TPE. The officers are conducting a retention campaign through 2/28/89.

**DETAILS OF MEMBERSHIP REPORT:** 2. #691, #840, #883 5. #190.

## Editor's AAPE of the Month

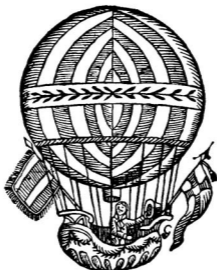
In recognition of their contributions to the success of the AAPE and *The Philatelic Exhibitor*, thanks and a round of applause to:

**February, 1989** Paul Rosenberg, our Treasurer, who puts in especially long hours at dues renewal time, and then recalculated the resulting figures against estimates, to let us know what we can hope to do during 1989.

**March, 1989** Carl Burnett, who is taking charge of the AAPE Youth Stamp Exhibiting Championships, and the Collectors' Clubs of Chicago which gave AAPE a \$500 grant to get the Championships going.

**April, 1989** Steven Rod, our Secretary, who does more day-in and day-out to keep AAPE's administration in order than any of us will ever realize.

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