

The

PHILATELIC EXHIBITOR

Volume IV, No. One

Oct., 1989



Few stamp shows have ever been promoted to the general public as well as PHILEXFRANCE in Paris during July. Shown next to a poster on a street miles from the show are *TPE* editor John Hotchner and Mr. and Mrs. Francis Kiddle of Great Britain.

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 Jan. 15, 1990, is Oct. 31, 1989. The following issue will close February 1, 1990.

Reprints from this journal are encouraged with appropriate credit.

NOTICE CONCERNING DELIVERY OF "THE PHILATELIC EXHIBITOR:" Your journal is placed into the mails at the end of the month next previous to the month of issue via third class mail. Depending on your place of residence, it should take from four days to three weeks to reach you. Journals are sent air mail to foreign members.

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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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- 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.
- Requests for back issues (see p. 37) to Van Koppersmith, Box 81119, Mobile, AL 36689.

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

One of my non-philatelic collections consists of quotations — those that reflect the great lessons of life. I have 55, on four typed pages, that I reread periodically. I took out those sheets the other day, and came upon three that bear directly on exhibiting:

"Every adult needs a child to teach; it's the way the adults learn." — Frank A. Clark

"If you stay in the game, which you are not compelled to do, take your losses in good temper and do not whine about them. They are hard to bear, but that is no reason why you should be." — Ambrose Bierce

"... Fight one more round." — Jim Corbett, upon being asked what is the most important thing a man must do to become a champion.

Definitely food for thought! Readers are invited to send in to me more wisdom of the ages that relates to exhibiting and exhibitors.



Your 2¢ Worth

by Conrad Bush, Bob Kinsley, Barbara Mueller, Dempsey Prappas,
Charles Luks, Steve Washburne

Supplies

To The Editor:

I'd like to pass on these two pieces of information to our fellow collectors/exhibitors.

1. The Dorskocil Manufacturing Company (P.O. Box 1246, Arlington, TX 76010) manufactures gun cases from a high impact plastic. They seal tight and offer a great amount of protection to a collection/exhibit when travelling (especially when the material will not fit into a standard brief case.

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2. I have used silica gel to absorb dampness and help protect my philatelic material for a number of years and it can't be beaten. When the indicator turns blue,

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Conrad Bush
Fort Walton Beach, FL

Dr. Scott

To The Editor:

I don't doubt you will be receiving a few letters on the temperamental action of Dr. Scott in failing to submit his announced exhibit to ROMPEX.

A little sequel to the eloquent interview in the April issue is, I believe, justified to loudly condemn such antics.

I would go further and recommend that show committees refrain from accepting his applications to exhibit, for some logical period of time.

Regards, Bob Kinsley
Garfield-Perry Exhibitor

To Exhibit Or. . .

To The Editor:

I would like to second every word of Larry Weiss' essay "Why NOT to Exhibit" in the April and July 1989 TPE and add my experiences as a philatelic editor to his arguments. As collectors come to regard competitive philatelic exhibiting as the highest form of philatelic art, they tend to neglect basic and important writing about their underlying studies. More and more I encounter this response to an invitation to write about their work: "I'd love to but I don't have time; I must prepare my exhibit (for this or that 'pex' or world exhibition)."

The rationalization that photocopies of their exhibits will substitute for scholarly articles and monographs fails to hold up in view of the judges' ever louder exhortations to keep the write-up to the absolute minimum. The resulting sterile pages lacking any sort of collateral material and/or references to existing authoritative works on the field are a poor substitute for a well-written periodical or book contribution.

True, Welburn's book picturing his British Columbia collection is an exception because he flouted the conventional FIP-induced wisdom and, using an unconventional format, included all the detailed maps, tracings and collateral needed to fully describe every cover. The sheer magnitude of his material and weight of his reputation fortunately overrode the minimum write-up strictures, but the less exalted exhibitor who tries to follow his example likely will not fare well.

Numismatists have a saying, "Buy the book before you buy the coin." That's equally good advice, with the words stamp or cover substituted, for philatelists. But the production of literature that records the findings of dedicated specialists should not be denigrated as a lower form of philatelic art than exhibiting. . . for it is what makes exhibiting possible in the first place.

Barbara R. Mueller
Jefferson, WI

Editor's Note: The work put into doing an exhibit may not be turned into literature often enough, but I believe much of it wouldn't have been done at all unless the

"author" had gotten interested in exhibiting. The tragedy is that more exhibitors don't write; not that they exhibit.

To The Editor:

I believe a philatelist who elects to exhibit, does so for more than just ribbons, certificates, etc. A collector, who collects for the sake of collecting, never realizes the personal satisfaction of sharing his collection with other collectors the way an exhibitor does. I was a collector for nearly 40 years before I decided to try my hand at "exhibiting." First of all it forced me to take stock of what I have collected during most of my life — and what kind of story could I tell. My reward for becoming an exhibitor has been that my enthusiasm for collecting and exhibiting has increased ten fold. I have made many new friends among fellow exhibitors, shared my efforts with other collectors and exhibitors and broaden my appreciation for other areas of philately.

Dempsey J. Prappas
Houston, TX

Importance

To The Editor:

Every issue of TPE is filled with wonderful instructional articles and advice and comments. The latest issue, July 1989, touches on a sore spot: the matter of what is "important." The answer to that is very simple to any collector or exhibitor, "MY EXHIBIT IS IMPORTANT."

A plating study of the hand etched dragon stamps of Japan may not be important to a collector of U.S. coil strips and the exhibit of U.S. coil strips may not be important to a specialized collector of match and medicine stamps but each is very important to that exhibitor, else why would he be showing it?

To me the question is not "is it important?" (what is important anyway?) but "is it interesting?"

I have been to many exhibitions where frame after frame of invaluable postal history has gone begging for viewers who are crowded around a topical exhibit. Which is important? Which draws the crowds? Pay attention at your next show.

Charles K. Luks
Parsippany N.J.



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Record Keeping?

To The Editor:

Is someone in AAPE an official coordinator/collator of exhibit performance records? With the technology available, someone should be doing it.

Editor's Note: No one has that as an Association assignment. Is there a need for it? What purpose will such lists serve? Comments from members are invited.

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ACTIVITY BEAT

IVAN SAWYER, DIRECTOR OF THE NEW BOYS TOWN PHILATELIC MUSEUM near Omaha, Nebraska, has graciously offered their support for the AAPE's new American Youth Stamp Exhibiting Championships which were inaugurated with the junior grand award winner at STaMpsHOW in August. Boys Town is not only donating funds to help pay for the tangible awards given to the youth exhibits invited to the AYSEC, they will provide display space at their facility for the winning exhibits.

THE AYSEC — developed and sponsored by the AAPE — will bring together all the junior grand award winners from each APS "World Series of Philately" show . . . each of which will compete for the new national championships of junior exhibiting. The first AYSEC will take place at our November, 1990 convention at FLOREX in Orlando, Florida.

OFFICERS AND BOARD MEMBERS will join with hundreds of AAPE members attending World Stamp Expo in Washington, D.C. in November. Several AAPE exhibiting seminars will be held over the three-week course of the show.

CONGRATULATIONS TO ALL OF THE WINNING CANDIDATES in the recent APS election. Nine of the ten newly-elected APS officials are members of the AAPE.

HAVE YOU EVER SIGNED UP A NEW MEMBER FOR THE AAPE? Our # 1 source of new members is, quite frankly, YOU. Every one of us knows a novice or potential exhibitor who may not be a member. Take a few minutes now and use the membership application in this issue . . . and do your part. New members mean we can keep the "Dues Increase Monster" from ever darkening our door!

DON'T FORGET OUR 4TH ANNUAL CONVENTION . . . coming up on November 10-12 at VAPEX in Virginia Beach, Virginia. If you're coming and haven't reserved your ticket for the annual AAPE cocktail reception . . . be sure to get it in NOW. This event has never been anything but a sell-out!

CLASSIFIED ADS WELCOME

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

- **WANTED — Canada 1094** — 75th Anniv. Canadian Forces Postal Service on cover with postal markings showing "returned for postage." Write first, description and price. Charles K. Luks, 409 Halsey Road, Parsippany, N.J. 07054.
- **URGENTLY NEEDED:** Interesting and unusual usages of plate number coils, particularly foreign destinations, APOs, etc. I also need ordinary usages of PNC precancels on cover. Buy or trade. Ken Lawrence, P.O. Box 3568, Jackson, MS 39207.
- **MINT CANADA** at one third 1990 Scott. Excellent for door prizes, gifts, junior clubs or for your own collection. Send \$5.00 for generous sample. Ken Wooster, 81 Hunt Village Cres., London, Ont., Canada N6H 4A2
- **Collector of turtles, dinosaurs** needs commercial covers, cancels and meters. No unaddressed FDC's. Send detailed description, photocopies, or actual material (insured). I promise to respond immediately. Contact: Barbara A. Wirta, 3317 W. Cuyler, Chicago, IL 60618
- **Unusual 20th Century US Auxiliary markings** wanted for developing exhibit. Will trade for others or for philatelic wants, or buy. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

CONCERNS by Randy L. Neil

PHILEXFRANCE, it may well be said, is now in the philatelic history books as, perhaps, the most spectacular stamp show ever staged. Although I didn't attend the event, myself, I have many friends who did and, as an exhibitor there, I received all of the extremely classy literature published by this French Post Office-sponsored extravaganza.

From massive Europe-wide publicity to the lay public and its attendance of 250,000 . . . to the use of television and computer technology and its meticulous management, PhilexFrance set the highest standard.

This is not, of course, to denigrate our own fabulous, historic AMERIPEX especially since our show was managed and funded almost entirely by our own philatelists and did not have the 100% funding from our country's postal service — as did the French event. But PhilexFrance, aside from its glitter, tells us a different story, if only we are willing to listen.

It is this: while philately in America is in a "holding pattern," at best, the hobby in Europe is not only healthy, but profoundly robust! Sure, "internationals" in Europe draw good crowds, but the recent "national" show held in Holland attracted over 60,000 people. When was the last time we had a national show that had that kind of gate? The answer is never.

Exhibitors, show organizers, the USPS, and our philatelic press all constantly bemoan the state of philately in the U.S. Linn's hasn't grown much above 77,000 subscribers in recent years and the APS membership, though growing, only adds about 1,000 new members per year.

It's like the weather: we talk, talk, talk . . . but what can we do about it? Well, unlike the weather, philately CAN move out of the doldrums. And I think we can start by getting to work on two key factors:

1. Start an "idea factory" for improving the "attractiveness" of our stamp shows . . . making them enticing for lay and philatelic public alike. Gaudy, longwinded banquets and general lack of pizzazz mean that our shows haven't changed one iota in 20 years.

2. Find out EXACTLY what keeps Europeans attracted to philately.

Stamp collecting cries out for more imaginative leadership. I'm not talking about spending bucks. What we need now is some good old brainstorming.



"LAYING OUT THE PHILATELIC EXHIBIT PAGE"

This new brochure by Randy Neil has been made available free to prospective members thinking of joining the AAPE. Present members may receive it by sending \$1.00 to: Steven J. Rod, P.O. Box 432, South Orange, NJ 07079.

AAPE "AWARDS OF HONOR" AVAILABLE

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

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Local Shows — Fewer than 500 pages — One Silver Pin

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

SHOW LISTINGS

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

*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.

Feb. 2-3, YORCOPEX '90. White Rose Philatelic Society of York. Held at the York Fairgrounds, 334 Carlisle Ave., York, PA. Frames hold 16 (8½ x 11) pages. \$5.00 per frame for adults. \$2.50 per frame for juniors. Deadline December 22, 1989. Prospectus from: John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327-0085.

Feb. 10-11, LINPEX '90. Lincoln Stamp Club. At the University of Nebraska East Campus Union, 35th and Holdrege Streets, Lincoln, Nebraska. Frames hold 16 (8½ x 11) pages, \$5 per frame (adults), \$2.50 (juniors). Minimum 2, maximum 10 (adults), 5 (juniors). Deadline: Jan. 20, 1990. Prospectus from: Lawrence Kinyon, P.O. Box 2412, Lincoln, NE 68502.

*Feb. 10-11, Filatelic Fiesta '90. San Jose STamp Club at San Jose Convention Center, Market St. and San Carlos, San Jose, CA. 200 frames holding 15 (8½ x 11) or 12 (10½ x 11). \$3.50 per frame (juniors \$1.00). Minimum 2 frames. Entries close January 15, 1990 or when frames are filled. Free admission. Prospectus from Paul Blake, 1466 Hamilton Way, San Jose, CA 95125.

March 9-11, 1990 FLORIDA WEST COAST STAMP EXPO. At the St. Petersburg National Guard Armory, 3601 38th Ave., South, St.

Petersburg, Fla. Frames: 16, 8½ x 11 pages = \$6.00 per frame adult; \$3.00 per frame juniors. 200+ Frames. Information from Florida West Coast Stamp Expo, P.O. Box 532, Crystal Beach, FL 34681.

March 17, OXPEX '90 and OTEX '90. Oxford Philatelic Society, College Ave. Secondary School, 700 College Avenue, Woodstock, Ontario. 200 frames, hold 6 8½ x 11 pages — 50¢ per frame. RPSC medals awarded — Free admission and parking — critique. Entry deadline March 1 — 12 frame limit. Prospectus and info: Show Chairman, OXPEX '90, P.O. Box 1131, Woodstock, Ontario, Canada N4S 8P6.

March 17-18, CENEPEX '90. Central Nebraska Stamp Club. The Riverside Inn, 3333 Rama-da Rd, Grand Island, Nebraska. Six 8½ x 11 pages per frame. Adults \$2.00 per frame, juniors \$1.00 per frame with first frame free. Entries close March 5. Prospectus from Mike Ley, Box 984, Grand Island, NE 68802.

*May 6-8, OKPEX '90. Oklahoma City Stamp Club, Central Plaza Hotel, I-40 at Eastern Ave., Oklahoma City, OK 9 (up to 9" x 12") page frames. \$4.00 per frame (adults) maximum of 18 frames per exhibit, \$2.00 per frame (juniors). Minimum 3 frames both classes. Entries close March 2, 1990. Annual Convention of the Oklahoma Philatelic Society. Special "Air Space Museum" Award. Prospectus and information from: OKPEX 90, P.O. Box 26542, Oklahoma City, OK 73126.

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

FUTURE ISSUES

The deadline for the January, 1990 issue of *The Philatelic Exhibitor* is November 1, 1989. The theme for that issue is "Lessons I've learned in becoming an accredited APS judge."

For the April, 1990 issue, deadline February 1, 1990. The theme will be "Choosing a subject to exhibit: problems and solutions."

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

From Concept To Execution: How I Got Started In Thematic Exhibiting

by Paul Schumacher

INTRODUCTION. Anyone sufficiently interested in exhibiting to be reading this magazine will surely have heard discussions on the questions of whether judges look down on topical exhibits and give them lesser awards than they deserve. Except for outright prejudice on the part of some judges, which can be remedied only by the passage of time, the key to this question is the philatelic material in the exhibit.

Topicals, by their very nature, deal largely in relatively modern, and usually common and inexpensive, material. Probably the only exception to this rule would be the "topic" of certain people who managed to have their portraits extensively represented on nineteenth century stamps.

Fortunately, my curiosity led me into a field which has so far afforded me the fun and interest which are prevalent in topical exhibiting, but which also affords me the opportunity to include philatelic material dating back to the American Revolution. This may sound like an expensive undertaking, but it isn't, because the topic is one which excludes a large majority of the expensive classics.

The rest of this article will deal with the development of my idea and the resulting exhibit. Keep in mind as you read that the driving force in this project has been my interest in the subject matter. The choice of subject matter was not made with an eye toward developing an exhibit which would include older items which the judges might find more appealing, though that seems to have been one of the pleasing side effects.

BACKGROUND. Reading, stamp collecting, and American history, especially the Presidency, have appealed to me since my grammar school years.

When my thoughts first turned to the possibility of assembling a "serious" exhibit, around 1983, it was natural that the first topic to come to mind should be U.S. Presidents on stamps.

Many hours spent reading encyclopedias yielded a set of biographies, and many more hours with the *Scott U.S. Specialized Catalogue* yielded an inventory of stamps picturing each President and various people and events related to each President.

Two things struck me immediately. There was a tremendous imbalance of material, from over 300 appearances by George Washington to just two each for a few of the less popular Presidents. Also, the cost of acquiring a nice showing of stamps for an exhibit would be even more unbalanced. Washington, Jefferson, Jackson, Lincoln, and Harding could each run up a bill of many thousands of dollars, while Tyler and Pierce would cost 50¢ each. The expensive rarities could have been omitted, but the exhibit would not have won top prizes.

The exhibit was dropped without having passed the planning state.



Figure 1

A NEW IDEA. In the fall of 1987 a variation of the same theme struck me. There were a number of people on stamps who had run for President, but lost. How about an exhibit of losers? My knowledge of American history led me to believe that there were perhaps two dozen people on our stamps who qualified. This would not be the grand and expensive undertaking that a Presidential exhibit would be, but it would be fun and would result in a cute one-frame exhibit with lots of white space.

Being a very systematic person, I listed every identifiable person on our stamps, including even such group pictures as the signing of the Declaration of Independence, the signing of the Constitution, and Washington's inauguration.

Next came a review of the encyclopedias in my house, followed by a look at lists of those who signed the Declaration and the Constitution. It had always seemed to me that we owed more respect to the men who headed our government prior to the adoption of the Constitution than we had ever given them, so I decided to include them as *de facto* Presidents.

My association with the American Topical Association and its affiliate, the Americana Unit, turned up not only a "map" of John Trumbull's famous painting of the signing of the Declaration, which had served as a model for the 24c stamp of 1869 and its successors, but also a listing of all 14 Presidents of the Continental Congress prior to the adoption of the Constitution.

Only three of these 14 men have ever been featured on our stamps. They are John Hancock, John Jay, and John Hanson.

Because the philatelic items honoring these three men, as well as the other seven I've been able to identify as "heads in the crowd," are nearly all very modern, common, and inexpensive, my exhibit begins on a weak note. A traditional judge looking at the first half dozen pages might be tempted to skim the rest of the exhibit. There are, fortunately, a small number of "good" items which can enhance this section and hold the attention of traditionalists until they arrive at the "better" items later on. An essay block of four and a proof single from the 1869 issue helped considerably.

At the library I was able to locate biographical encyclopedias and a Congressional Quarterly publication which claims to list all popular votes for President since 1824, everyone who ever received an electoral vote, third party candidates, and historically significant ballots at political conventions since 1831. These references yielded hundreds of names of people who would qualify for inclusion in my exhibit if only they existed in a philatelic sense.

Another exciting source of information came my way as the result of the diligence of a non-philatelic friend at work who knew of my interest in history. He spotted the note at the end of a newspaper article which identified the writer as the author of a book on unsuccessful candidates for the nation's two top jobs. I was able to obtain the 700-page volume through an inter-library lending program, and gleaned many useful names from it.

PRESENTATION. For topical exhibits, it is generally advised that a page should present topical information first, followed by the material, and then philatelic information, if any is appropriate. (See figure 1.) Unfortunately, my present exhibit does not always follow this rule, but the next rewrite will.

The process of evolving from a topical exhibit to a thematic exhibit can also be included under the heading of presentation. A topical exhibit includes only material which pictures the subject matter, while a thematic exhibit will range a bit farther afield and show related material. For example, as a topical, my exhibit includes Admiral George Dewey, Eleanor Roosevelt, and General Douglas MacArthur. As a thematic, it would also include the battle of Manila Bay, the U.N., and the Corregidor issue. (See figure 2.)

The next rewrite of the exhibit will include even more peripheral material, mostly that which deals with Presidents who were associated with, or who defeated, my sub-

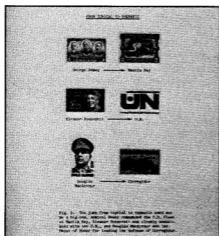


Figure 2

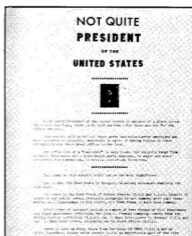


Figure 3

jects. This will afford me an opportunity to bring in more good philatelic material, as well as more philatelic elements. The guideline in bringing in such peripheral material, as explained to me by one of the leading topical authorities, is to show what is mentioned and to mention what is shown!

PHILATELIC DEVELOPMENT. Years of collecting, reading, and even exhibiting of several "printed pages" collections gave me a general idea of how to go about preparing an exhibit. Consultation with a couple of friends who had experience as exhibitors proved to be a most helpful short cut, as they were able to steer me clear of a number of mistakes before I made them.

When the exhibit reached the point at which it could be mailed to shows, it was accompanied on each trip by a written request for the judges' comments. To put it mildly, the results have been mixed. About half of my requests drew no response at all, and one set of judges limited their commentary to the brilliant observation that the exhibit was "not complete." On the other hand, my requests have also led to long, detailed, and extremely helpful input from people like Mary Ann Owens. Despite the frustrations, it certainly pays to ask.

One of the best ways to obtain help is to attend the show where your exhibit is on display. Attend the critique and ask questions or, better yet, try to find a judge who will talk to you personally at your frames. A friend of mine asked questions at a critique when I was unable to attend, and brought back some good tips for me.

As a result of my enthusiasm for my subject, my first attempt at a title page included a statement of the purpose of the exhibit, which took up about a third of the page, and a discourse on the changes in the process by which we select our Presidents, which took up the rest of the page. Thanks to the advice of the friends referred to earlier, this presentation of history 101, as one of them described it, was never used. The present title page (figure 3) includes a description of the intent of the exhibit, but no history lesson. The latter has been replaced by an enlarged title, a listing of some of the more unusual items to be seen, and one collateral item, a John C. Fremont campaign sticker from 1856. It still needs work, but it has no doubt contributed more to the success of my exhibit than the original version would have.

It's an excellent general rule to look carefully at your exhibit when a judge makes a specific comment or recommendation. After just a year in this business, I've learned to think over advice coming from judges because it is so often contradicted by other judges' ideas. If an idea doesn't sound right, get another opinion or two.

The page on William Crawford (figure 4) is an example. The page has been described by one judge as being "too cute" because of the staggered arrangement of the three revenue stamps. To a non-expert like me, the criticism seems questionable, since this is the only occurrence in a three-frame exhibit of this technique. Admittedly, I'm a bit prejudiced, as this is one of my favorite pages. Not only does it include the revenue in all three colors, but also a revenue "on cover," and a free frank.

ORGANIZATION. One question which arose immediately was how to arrange the people in the exhibit. My first inclination was to present them chronologically. This seemed to me to be the most logical way, and it would also facilitate the explanation of the development of the system by which we choose a President. My experienced friends both advised strongly against this approach in favor of something which would be more "outlineable."

An outline, as presented on the plan page, is a virtual necessity for a topical exhibit. The approach finally taken was to group people according to how close they had come to attaining the office. Thus, the exhibit begins with "de facto Presidents," those who effectively held the highest office, but have not generally been recognized for having done so. Next come major party nominees, major contenders for nomination, third-party nominees, minor political figures such as favorite sons; and, bringing up the rear, those who are classified as historical footnotes.

Although this approach sometimes leads to questionable classifications, it does yield a nice outline for the plan page. People who do not fit clearly into a particular category can be moved between categories, with appropriate changes in the text, in order to achieve better balance among the various classifications. Once again, advice from more experienced people had saved me at least one entire rewrite of the exhibit.

ACQUISITION OF MATERIAL. Knowledge about what you are looking for is always the key to acquiring philatelic material. In traditional areas of the hobby, though, a dealer may be as much of an expert as the buyer. Such is almost never the case with a topical collection.

A couple of examples should suffice.

An auction catalog which came my way recently had just one cover lot, described as the free frank of "L.P. Morton M.C., N.Y. Rep. 1879-81." True enough, Levi P. Morton was a one-term Congressman from New York, but he was also Vice President for four years under Benjamin Harrison.

A bourse dealer offered the free frank of John C. Calhoun, who was described only as a "famous American." Did the dealer know that Calhoun was Vice President for eight years, and a Presidential aspirant for an even longer period?

These two covers were under-described by the sellers. In each case I was able to add an item to my collection for less than what it might have cost if the seller had been more alert.

PUBLICITY. Advertising your exhibit may sound like a strange idea, or may seem inappropriate or even unfair. A bit of explanation might help the average collector recognize the beneficial aspects of publicity on two levels.

First, publicity can help an exhibitor achieve a higher medal level. They may not admit it readily, but judges will feel more comfortable with something that is familiar. Publicity, along with exposure of the exhibit itself, will help in this area. Remember also that judges need to be educated, just like the rest of us. It isn't that they don't know their job; it's just that no human can hope to keep up with 10,000 new issues per year and the growing popularity of topical subjects. Sending copies of your title and plan pages in with your show application is a help, but articles written for publication can be even more helpful.

Second, publicity can prove to be a financial plus when the time comes to dispose of your collection or exhibit. If you have made a name for yourself, your collection, or your topic in the philatelic community, the material will receive more attention at sale time and should bring higher prices.

PLANS. My exhibit presently includes about 60 people, and material is on hand for another 50 or so. That leaves only about 600 names on my list for which there is no philatelic material. So, my plans now include doing more of the same and, I hope, winning a national level gold medal some day down the road.

How about your plans? If this article pushes you a bit further down the exhibiting path, it will have served its purpose.



Figure 4

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.

AMERICAN TOPICAL ASSOCIATION George T. Guzzio, Chairman of ATAs Judges Accreditation Committee, has announced that the requirement of a gold medal at a TOPEX prior to being accredited as an ATA judge has been reduced to a Vermeil, retroactive to medals awarded at TOPEX '89 in Spokane.

SARAPEX, Sarasota, Florida, invites inquiries from societies seeking a meeting place for 1991 (Feb. 1-3) or 1992 (Feb. 7-9). Take a break from winter and convene on the beautiful Florida Gulf Coast. Enjoy a first class WSP show surrounded by beautiful beaches and a variety of activities for the entire family. Contact Show Chairman Dick Danielson, 6916 Country Lakes Circle, Sarasota, FL 34243.

The Owney Award To encourage young philatelists, the National Philatelic Collection will begin making "The Owney Award" available to selected national philatelic exhibitions. The award is for the best presentation of U.S. philatelic material by a young stamp collector.

Recipients are to be selected by the exhibition's designated judges. The only requirement for making this award available is that the selected national philatelic exhibition must dedicate five or more frames to exhibits by collectors under 15 years of age.

Exhibition organizers interested in this award should contact and consult with the National Philatelic Collection, National Museum of American History, Smithsonian Institution, Washington, D.C. 20560.

AS I SEE IT . . . HOW ABOUT YOU?

by John M. Hotchner

The term "importance" as applied in the context of philatelic exhibits is achieving the status of emotional trip wire. When mentioned, stomachs churn, faces flush, temperatures rise

The last several issues of *TPE* have contained at least half a dozen attempts to explain "importance" in the philatelic context. All have been helpful. None has been satisfying.

This is not another attempt. Rather, it is a set of observations of one who has struggled with the matter as an apprentice international judge, and is concerned about its possible effect on national level exhibiting in this country.

1. I went to PHILEXFRANCE last July with considerable misgivings about the point system — Does it work? Could I adapt to it? I am pleased to report that it does, and I did.

The use of points is no less fair than the less structured evaluation criteria used in this country, and it has the virtue of making the judges focus on those specific areas for which points are given: a) "treatment" associated with "importance"; b) "knowledge" associated with "research"; c) "condition" associated with "rarity" and d) "presentation".

2) "Treatment and Importance" are well enough understood in practice that the judging was consistent within the judging groups and across the entire jury of 61 judges and 10 apprentices. Where I have a philosophical question is why "Importance" should be more important to judging traditional exhibits (25 points maximum) than postal history (15 possible points). I would be happier to see "Importance" treated equally at whatever point level the FIP Board believes is proper.

3) The quality level — exceptionally high — of international exhibits does justify consideration of the **difficulty** of the subject chosen, the balance of **range and depth** contained in the exhibit, and the **importance** of what is shown as a part of the totality of philately.

4) I would suggest that the word "importance" lends itself to misunderstanding because it emphasizes only that latter third — perhaps the easiest third to understand — of those three concepts.

5) Those concepts are considered nationally when a judge evaluates the scope of an exhibit and asks whether it has enough "meat" to justify a gold.

6) Perhaps the difference is that judges working at the national level are more generous in evaluating the level of endeavor and are not bound by a point system to penalize marginally "important" exhibits.

7) I will not object to the use of a point system nationally, but I will object if we were required to adopt whole the FIP point system. Why? It is important to keep U.S. exhibiting as open as possible; that is to say not restricted to those with big money and important collections. The moment we impose a category of evaluation based upon "importance" is the moment we begin to lose the wonderful diversity of exhibits we now enjoy.

8) People need to feel they can reach the gold level at national shows with nearly any subject. Otherwise, they'll give up before they start, and the cost will go well beyond loss of potential exhibitors, because exhibiting motivates people to do research. Do we want to write-off the wide range of research in "unimportant" areas that won't reach the highest levels internationally, but now can get a gold when exhibited at U.S. nationals? I don't!

9) To those who claim that we need to adopt the FIP system nationally so as to better prepare U.S. exhibitors for international competition, I say that the costs noted above are not worth the benefit. Besides, a U.S. exhibitor who wants to test the international waters has many U.S. judges and exhibitors with whom he can consult in order to find out how his or her exhibit might do, and what changes could likely produce a better medal level.

10) I would support the concept of a super-national to be judged by internationally accredited judges, using FIP standards, to help prepare U.S. exhibitors who are contemplating going international with an exhibit not previously shown abroad.

11) Finally, a proposal: I'd like to see adoption of "challenge factor" to cover the three concepts noted in section 3 above. It is a less inflammatory phrase than "importance" and more broadly descriptive. Furthermore, it is a phrase that could be applied both nationally and internationally.

Comments from interested readers will be welcomed by the writer.

ON PHILATELIC IMPORT

by Earl H. Galitz

Randy Neil mentions, in his April "Concerns" column, the problem of the F.I.P.'s handling of the "Treatment and Importance" consideration in the judging of exhibits. "Importance" has always been with us in the evaluation of exhibits, if only to distinguish the ambitious or difficult topic from those less so. However, importance, like art, is in the eye of the beholder, or judge. Like art, we know what it is, but we just can't describe what it is. Let's take a gamble and try.

First, importance may hinge on the constructiveness of the exhibit — the ability shown by the exhibitor to make something bigger out of smaller parts. Thus, an exhibit of any extended series of stamps, with essays, proofs, varieties, and usages, may be greater in the sum than in its parts, and such an arrangement of material can be deemed more important.

An exhibit of unused stamps, unspecialized, even if "complete" by some catalog definition, may not be greater than the sum of its parts, and may be less important. "Specialized 1st Issues of X-Land" will no doubt be more important than "X-Land 1856-1978," if the latter consists of album-type pages of stamps, year upon year. Whether the issue is the 1st of X-Land or the 23rd should have little to do with the importance of the exhibit. Import via antiquity or monetary value may be import via prejudice. On the other hand, too much specialization may reduce the import of an exhibit. Is plating important, in and of itself? Is it important if done for the first time by this exhibitor?

Second, things less commercial in origin are generally more important than things more commercial. A study of an issue not clouded by philatelic manipulation will have more import than a study of an issue so manipulated. True, as time passes we forget the philatelic origin of material, but much of what we see today has been and is being manipulated for the philatelic market. An exhibit of non-manipulated varieties and errors will be more important than one of intentionally-produced varieties and errors.

Thirdly, things more closely connected with the passage of mail and related services are more important than things more distant from that process. "The Fly," on page 42, discusses the importance of telegraph stamps vs. Christmas seals. He ought to believe he said what he said. Telegraph stamps are more important than Christmas seals. Why? Because they provide an indicum of payment for a service analogous to the post, and traditionally provided in many places by the same government agency that provided the post. Even if privately issued, they are analogous to the stamps of private postal systems. Christmas seals are not related to the post in the same manner.

Fourth, an exhibit will be the more "important" for its topic being more logical, in the philatelic sense. "Purple Stamps of the World" as an exhibit topic does not seem as important as "Registry Stamps of the World." Registry is of more philatelic import than is purple. In this light, we may reconsider Kendall Sanford's Pan American Airways crash covers exhibit. Perhaps the only limiting factor with the exhibit is not in the material at all, but in the fact that the subject sounds limited and parochial, i.e., Pan American Airways may not be a philatelically logical limiting factor.

Please forgive the author for having only scratched the surface of an overwhelmingly great problem.

EXPERIMENTING WITH FIP-ORIENTED JUDGING AT NAPEX '89

by Henry Han

Those readers who have read my recent coverage of the FIP judging seminar at PRAGA '88* are aware of my recognition of a need to institute at least a modest degree of change in our present judging system so as to bring it closer to the standards practiced in the philatelically sophisticated countries of Europe. These standards are primarily based on criteria evolved with FIP and are now in general use at FIP international and many European national shows. Since, to at least some degree, the manner in which we collect is derived from the criteria by which we value exhibits, our adaptation of these standards must begin at US national or regional shows if our collecting is not to take an isolated path. In addition, we must become familiar with the FIP regulations for the valuation of exhibits if we are to do even better at FIP international shows.

I was therefore pleased when M. Milton Mitchell, NAPEX '89 Chairman asked me to chair the panel of judges. Without violating any APS judging rules in a strict sense, I decided to try — on a non-obligatory basis — a modified FIP judging system with its accompanying point count. Thus, NAPEX served as a test bed for the experiment as well as a forum for open discussion of the subject, both at the judges' critique and at the AAPE meeting which followed. It is characteristic of John Hotchner and the AAPE to give voice to this controversial subject by permitting me to volunteer this article.

One of my objectives was to expose my fellow judges and apprentices, as well as the exhibitors to a modified system, based on the FIP criteria, attributes and scoring method. Similarly to the introduction of the present system at the international FIP show in Rome, in 1985, the scoring by the point system was not obligatory on the part of the judges, and in the few instances in which the majority of judges felt that the point system yielded the improper award, the point system was overridden. It was pointed out to the judges that while the current** APS Judging Manual does not recommend use of any point count system, it does not forbid it. By using the point system but overriding it in any particular instance, the judging at NAPEX '89 would remain in full compliance with the letter and spirit of the current APS regulations.

The format of the judging sheet was similar to that used in judging PRAGA '88, except that the attribute "CONDITION and rarity," representing 30 of the 100 points in traditional FIP exhibits was rated 25 points at NAPEX '89, and the point count for "PRESENTATION," representing only 5 points at FIP shows was increased to 10 points. This was done to reflect the general custom in the US to emphasize presentation and assign somewhat lesser weight to rarity. The remaining two attributes were rated as 30 points for "IMPORTANCE AND TREATMENT" and 35 points for "KNOWLEDGE AND RESEARCH," for a total of 100 points. Due to the absence of two sizes of medals resulting in a difference in the number of award levels, the form was revised to show 90 and over required for gold, 80 and over for vermeil, 70 and over for silver, 60 and over for silver-bronze, 50 and over for bronze and below 50 for diploma or certificate of participation.

* "FIP JUDGING UNDERGOING CHANGES" by H. Hahn, available for sale for \$2 from AAPE, c/o John Hotchner, POB 1125, Falls Church, VA 22041.

** Revision of APS Judging Manual now in progress.

The results were mixed, though encouraging in many ways. The experiment was seriously flawed because the judges received no prior notice and in many instances were unfamiliar with the FIP rules and procedures. The exhibitors were also unaware, though this was of little consequence since in no instance did the point count prevail when in conflict with the majority of the judges exercising the "gut feeling" approach.

While a few exhibitors expressed objection to being judged by the modified FIP point count system, all those asking for critique asked for a reading of their scores in the four attribute categories that form the basis for evaluation. Thus, at the very least, the experiment fulfilled an educational function in emphasizing the existence and relative valuation of the four basic attributes of a philatelic exhibit.

The judges themselves, including two competent and knowledgeable apprentices were about evenly divided in their attitude toward use of the system. As expressed by the judges in response to a question at the critique, the division appeared to be mainly by age. It appeared that some of the more senior judges on the panel were not familiar with the basic four attributes as defined by FIP and some had difficulty in conceptualizing or relating subjective impressions to numbers. One judge believed that a zero rating of an attribute constituted abstention from voting which of course it does not.

Clearly, familiarization by the judges with the FIP General and Special Regulations for the Judging of Exhibits and being able to relate subjective matter to numbers are a pre-requisite to such judging. It is therefore fortunate that an opportunity to achieve such familiarization will take place at the forthcoming APS convention at STAMPSHOW '89.* There, through the efforts of Mr. Burton Sellers, APS President and distinguished philatelic judge, APS accredited judges with interest in the FIP judging regulations and their interpretation will have an opportunity to acquaint themselves with the process.

As is frequently the case, outrages were expressed by exhibitors outside the critique. I have personally heard none relative to the use of the point system as such, except that the exhibitors were not informed in advance. Many exhibitors felt that the point system, while still subjective, provides a weighted basis of the relative importance of the major and generally accepted attributes of exhibits. It is therefore a valuable guide on what and how to exhibit. But just as importantly, knowing the numerical score (jury average) on each attribute, is far more informative than some comments made by individual jurors during critiques, which often are more concerned with tact and diplomacy than frank, specific and constructive criticism. But since the point count was not determining at NAPEX '89 and no exhibits were down-rated because of it, the outrages were due to other and often valid factors.

At the very least these included knowledge gaps in the composition of the jury. It was argued that the jury selection process, as is often the case, did not consider areas of judges' accreditation corresponding to the classes of the exhibits listed in the show prospectus. Composition of the jury (by area of knowledge and/or name of the juror) was not known to the exhibitors in advance of entry. While areas of accreditation of all APS accredited judges are established, these are not well publicized. Judges accredited as "General" must indeed have knowledge in all exhibiting classes — aside from their venerability and "long experience."

Demands on juries have become more critical, and US exhibitors — with and without international exhibiting ambitions — are signaling for change. Whether or not a form of the FIP system will come about is uncertain — but it certainly must be one of the viable options.

* STAMPSHOW '89, Anaheim, CA, Disneyland Hotel, Sunday, August 27th, noon to 2 p.m.

EXHIBITING AND YOUTH: SOMEWHERE IN-BETWEEN

by Cheryl B. Edgcomb
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Knoxville, PA 16928-0166



A couple of months ago I attended a meeting of AAPE members while at ROPEX. I was confronted by a highly successful exhibitor who raised a point of concern I found to be disturbingly valid. He stressed the importance of a good mentor relationship — one of the key elements in his becoming a successful exhibitor. More importantly though, he remarked on the lack of consistency and guidance in the intermediate exhibiting range.

Middle Muddle: Many philatelic promotions have been targeted on the young novice collector. Once past the entry level though, there is often a lapse in available support. If the youngster or beginning exhibitor doesn't have an experienced adult mentor to rely upon the exhibit may get shelved and page development becomes stagnant. Those with enough stamina to continue try to muddle through the best way they can. By the time the exhibit pages reach public viewing, irreparable damage may have occurred.

Mentor's Network: AAPE in itself has served as a resource to combat some of this in-between anxiety. Locally, much more can be done to decrease the feelings of frustration and inadequacy that can trouble intermediate-level exhibitors. Local clubs can conduct exhibit workshops, where questions can be voiced and answers found. Stamp shows can sponsor exhibiting seminars to assist in problem areas of exhibit development. Members can initiate a mentor's network, lining up seasoned exhibitors with intermediate ones having the same or similar collecting interests.

Individual Judging Critiques: Though time consuming, individual judging critiques at the frames would be another method of assisting those exhibitors found in-between. (AAPE's Exhibit Critique Service is also delighted to accept youth exhibits). Hesitations to voice personal questions during open critiques would be replaced with learning experiences that would raise the quality level of the exhibit — based on its strengths and weaknesses.

One of the most helpful learning experiences I have had since reaching this level was at a critique where a judge took the time to review my exhibit pages at the frame with me! Rather than feeling inadequate when the weaknesses were called to light, the session was handled in such a positive manner that I knew precisely what materials I needed to begin looking for, what areas of development the exhibit had to undergo, and areas in which the exhibit was strong — so they could be highlighted to better advantage.

There are no easy answers to the questions confronting exhibitors today. Just as no two exhibits will ever be identical, neither will the viewers or the judges. One thing is for certain: it will take many dedicated exhibitors to serve as mentors to those collectors who have finally taken their first steps toward achieving personal exhibiting fulfillment.

A TECHNIQUE FOR OVERLAPPING

by J.F. Cornell

In rearranging my exhibit for an international show I needed to condense the material onto fewer pages. Covers and package fronts were the chief problems and although some were amenable to windowing or slitting, a couple of the large package fronts created a problem. These items were too large for use of standard techniques, but they did not deserve an entire page in the exhibit. I needed to overlap additional covers over the package fronts without damaging either item.

Since I couldn't affix the additional smaller covers over the front without harming it I solved the problem in this way: First I mounted the larger package front onto the exhibit page. Next I took a page protector and, using a guillotine paper cutter, trimmed it along the marginal fold. This gave me a transparent sheet that would fit inside my page protector. Then I mounted the covers I needed in their proper positions onto the transparent sheet. (I used photo mounting corners held on with a minimum of invisible tape on the back, but doubtless other adhesive techniques would also work.)

After the covers were arranged and affixed, I inserted the transparent sheet with the mounted covers inside my page protector. For safety, since the transparent sheet was not very sturdy, I put two small staples in the top for additional support. I am sure others have faced similar problems and solved them in more elegant ways, but this one worked for me!



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- Allen Donald Jones 5113 Greenbrook Dr., Portsmouth, Va. 23703. US, US Air Mail
- Jerold M. Massler P.O. Box 298, North Salem, N.Y. 10560. France and Colonies, Mexico, Most Western Europe.
- Dr. Roger G. Schnell 2850 N.E. 29th St., Ft. Lauderdale, Fl. 33306. Germany and related, D.W.I., Scandinavia.
- Henry H. Sweets III 5005 Wyaconda, Hannibal, Mo. 63401. China, Shanghai, U.S. Naval covers.

A free copy of the current list of APS Judges is available from Frank Sente, APS, P.O. Box 8000, State College, Pa 16803. Enclose \$1.65 in mint postage to cover cost of mailing. Please identify yourself and the show you work with.

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EXHIBITING A THEMATIC COLLECTION

by Mary Ann Owens, P.O. Box 021164, Brooklyn, NY 11202-0026

In the last column, a number of the philatelic elements that are looked for in a thematic exhibit were discussed. These included meters, cancellations, postal stationery, maximum cards, first day covers, and stamps in their own varieties — multiples, coil pairs, booklet panes, etc.

This column will be devoted to some of the more esoteric items that help to enhance a thematic exhibit. Sometimes it is these items that can tell a thematic point not told by other more easily obtained material. However, esoteric items are usually sought for philatelic variety in an exhibit.

What are esoteric items? For a thematic exhibit, most of them are elusive and the difficulty of acquisition makes them just that much more desirable. They are not necessarily expensive although many of them are. They frequently are not mentioned in standard catalogues or if they are, they will be as foot notes or in italics. Many of them will be mentioned in the various specialized catalogues which is why we often mention at seminars to look beyond the basic or standard catalogues for items. At other times, an ordinary item will be in the right place at the right time to be transformed into an extraordinary item.

The most important thing that the thematic exhibitor must remember when exhibiting esoteric items is to properly identify them both from the thematic standpoint as well as the philatelic. Judges are always telling exhibitors that there is too much writing on the exhibit pages. That is normally true with the ordinary material. It is wise to save the writeups to explain the better items so that not only will the judges understand and appreciate the items but so will the viewers unfamiliar with your topic or the items shown.

There was a time when the artists' drawings, essays, proofs, trial colors, specimens and similar material were much more difficult to obtain. However, since Waterlow and Sons, Ltd. and De La Rue, Ltd., have put much of their archival material on the market, more people can now own this type of material. There are very few top thematic exhibits that do not have a couple items from the major printing firms' supply of material from the stages prior to the printing of the actual stamps or stationery.

While the profusion of material being issued by the Paris State Printing firm today has not helped toward the appreciation of the earlier material available for French and French sphere-of-influenced areas, the same types of material from all other countries and firms have remained very much appreciated because of the low numbers of any one type and the difficulty of acquisition.

A case in point is the Stage Proof in George T. Guzzio's exhibit on Penguins. It is one of the key pieces in the exhibit. The text is 4 short lines but it tells all that is necessary to appreciate the item. The text reads: "Stage Proof: Prior to including

The first penguin theme occurred with a Falklands issue of 10 stamps in 1929. Design wise they are thematically important. Until then, no Falklands issues were of a pictorial nature, they being simply standard rendition of the monarch's head.



Color as issued for comparison.

Stage Proof: Prior to including mineral clichés and before hardening. Dated Nov. 8th (1928). Ex-Perkins Collection, Perkins & Bacon Limited. Two Copies shown. Other is in Royal Collection.



With this issue "punched" specimens were introduced on Falklands stamps by Bradbury, Wilkinson and Co., Ltd.

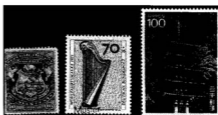
Stage Proof for Falkland Islands by Perkins & Bacon Limited. Shown with issued stamp and Specimen of 1929 issue.

numeral clichés and before hardening. Docketed Nov. 8th (1928). Ex-Perkins Collection, Perkins & Bacon, Limited. Two copies known. Other is in Royal Collection." Even the novice exhibitor or judge is going to fully understand that the item is one to look at and admire.

One of the exhibitor's major problems with esoteric material is what else to put on the page that will help to enhance the item or items and not detract. In this case, George has chosen to show a pair alongside of the finished stamp in the similar blue for comparison. At the bottom of the page, he has shown a Specimen of the same issue in a different color. As his text states that this is the first issue with "punched" Specimen, he has further shown it with its own illustration. The lighting at some exhibitions would make it difficult to see it from looking at the stamp itself.

Specimens have their varieties. Besides the "punched" type, they come overprinted with the word "Specimen" in large or small type, or in native languages like "Muster" in German, "Saggio" in Italian, "Muestra" in Spanish, and "Mihon" in native characters in Japan. If you are showing several Specimens in your exhibit, try to even vary them, if possible.

One of the esoteric fields that I especially like are the local or private posts. In the "Beautiful Blue Danube" exhibit in the section devoted to Ulm, Germany, I show the only German late 19th century private post for a community on the Danube. As there were over 170 of them operating at that time, it is amazing that only one was a Donau community post. With esoteric material, I try to show all that there is if the total number is small. In this case, there were four values and I was able to acquire them as a lot in an auction. While we discourage showing non-thematic margins with 20th century material, no philatelist in his right mind removes margins from 19th century material of any value.



Specimens from Liberia, West Germany and Japan



1897 German private post stamps for Ulm, only Danube community with a private post.

In the Umbrella exhibit, I show several local posts. Two of them are Chinese 1893 local posts from Kewkiang and Chungking. My favorites are the Leipzig locals of 1946 in the Soviet Zone of Germany. The design is in four colors and denominations and the stamps came in both sheet and sheetlet format. Deciding what to show as representative of the material was not easy. One of the choices is shown. The stamps are shown both perf. and imperf plus the imperf. sheetlet. There is a plate flaw on the 12 pfennig blue which includes part of an umbrella missing in the design, and it is also shown.

Perfins themselves are not normally considered esoteric material. The one illustrated is because it is an anagram of the I G. Farben Co of Germany. A 'dotted i' is in the upper part of the flask, a 'G' in the bottom part, and the 'F' of Farben is represented by the 'F' as in 'flask'. Most perfins are either initials or pictorial. This one is an interesting mixture.



1946 Leipzig (Soviet Zone) locals issued both perf. and imperf. Upper left stamp has plate flaw, missing design streak includes left side of far right umbrella.



1893 Chinese locals



I.G. Farben perfin on 1928 Germany stamp.

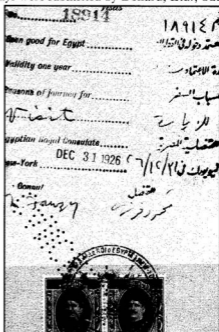


1921-22 Ireland essays of Dollard, Limited.

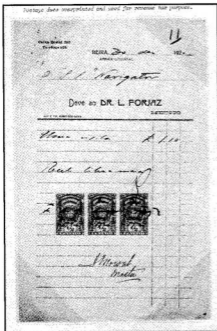
When Ireland became independent, several printing firms submitted designs for the new stamps to come out in 1922. These essays were submitted by Dollard, Ltd., but were not accepted as the design was considered too Romanesque and Ireland wanted designs more Celtic which was what she got. The essays which are highly prized in a music exhibit, come in either one or two color combinations.

Revenues are not normally considered esoteric material. However, when they can be found with interesting usage, then they can be considered esoteric. The visa from a 1920s passport is a good example. A pair of King Faud one pound stamps issued in 1924 were used as revenues. The party actually visited Egypt because the stamps are punched-cancelled. An interesting item for a Royalty exhibit because it also has a different look than most of the material being shown.

I like to show revenues with discretion in all my exhibits. One of my favorites in the Elephant exhibit is the use of postage due stamps of Mazambique Company for revenue tax purposes. As businesses frequently kept accounting papers for long periods of time, this is an area where many thematic exhibitors can find potential items for their exhibits.



1926 Egypt visa with pair of 1924 King Faud stamps.



1919 Mozambique Company postage dues overprinted for revenue use shown on document to prove tax was paid.

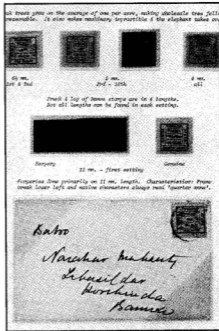
An out-of-the-ordinary item for both a map or a bird thematic would be an international reply coupon. One issued by the United States would not be esoteric but a nicely canceled one from an out-of-the-way country would be. In the 1920s, Iceland would certainly be one. On the face of the coupon, instructions are given in French and the native language with other leading languages on the back.

Forgeries come under the heading of esoteric items. While forgeries not properly identified can be cause for lowering a medal level, those properly identified including why they are forgeries are welcomed as showing philatelic knowledge. In the Elephant exhibit I show one from Bamra with the genuine copy alongside. The text below the items explains the forged characteristics.

Normally, postal stationery would not be considered esoteric but there are items that belong in that category. One would be the Victoria, Australia, 1890s envelope with advertising booklet inside with the value part of the stamp indicia on the various pages of advertising. While the combination was produced with cooperation between the postal authorities and private enterprise, the government had other ideas and they were withdrawn. A lot more could be said about the envelopes and those similarly produced by other countries. This one was the subject of a whole article that I wrote for Linn's. Suffice it to say, the various ads belong in a myriad of thematics. Displaying them with enough write up to tell the story is the goal of the exhibitor. In this case, I was fortunate in that I could show the envelope and the advertising booklet opened to an Umbrella and only had to photocopy the turned-down pages of the booklet to show the value part of the indicia.

One of the inexpensive but elusive items for a bird thematic are the special delivery stamps of China issued in 1913 and 1914 showing a wild goose flying in the central vignette. Issued in five parts to be separated as used, clean used copies are highly sought.

Royal ciphers which allow mail to travel without postage can find their way into



1990 Bamra design shown in strip of 3 as a forgery with the genuine stamp next to it. Forgery characteristics in text.



1926 Iceland international reply coupon.



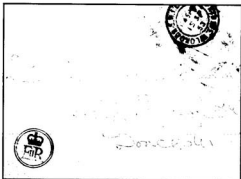
1914 China special delivery stamp.

several thematics. Shown is an Elizabeth II cipher on a mourning cover dated 15 September 1953 while she was still in mourning for her father, George VI. The cipher is 20 mm in diameter. The same style cipher used in 1978 is 22 mm in diameter, so there are varieties when one least expects to find them.

Many EFOs can be put into the esoteric category, especially when the normal stamp is a good one to begin with. Included in this grouping would be inverts, missing colors, color shifts, missing perfs, perforation shifts, and similar types shown in EFO exhibits. A philatelic friend, now deceased, liked to collect the 1869 3c Locomotive. When looking at his supply, it seemed that the more the design was off center, the more he wanted it. His copies also show the shades of blue and the clarity of the impressions.

Three copies that are 1 mm taller than the majority of the holdings are illustrated. The single copy has the perfs cutting into the design at the bottom which is more than compensated for by the design of the next stamp at the top. On the pair, the shift is the other way and a part of the National Bank Note imprint can be seen at the bottom of the right half of the pair. Fortunately, the cancellations do not hinder in appreciating the shifts. While we normally do not mix mint and used stamps on the same page in an exhibit, these are being shown for the variety and are acceptable. Most exhibitors would have any other stamps on the same page in used condition also. I would be more likely to opt for a nice cover with the same stamp as normal as possible.

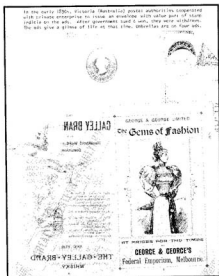
Esoteric items come in many sizes and shapes and looks. They are out there if you take the time to look for them. They can spruce up an exhibit helping to give some pages another look. It is necessary to remember to give them some prominence without



1953 British mourning cover with Queen Elizabeth II royal cipher in lower left.



1869 3c Locomotives with shifts — EFOs.



1890s Victoria, Australia postal stationery envelope with advertising booklet insert. Insert valid in thematic because small part of stamp indicia is printed on each page of the booklet (see upper corners.)

disturbing the overall look of the exhibit. It is also prudent to give them a proper writeup. Most exhibitors also try to spread their esoteric items the same as they do any other element throughout the exhibit.

At the various seminars, we often remind exhibitors that an exhibit shouldn't start out strong and then go down hill from there on. The good items should be spread out so that there are some in every frame. That is not apt to happen the first few times that an exhibit is shown but once an exhibit is established and material is bought primarily to upgrade both thematic points as well as philatelic elements, successful exhibitors analyze their exhibits for the weak spots.

There are two ways to analyze. One is looking at each chapter individually and listing what elements are present and which ones are absent and ascertaining the availability of the missing elements for that chapter. When I cannot find basic elements for a chapter, I look for esoteric material to take their places. The other way is looking at each frame one at a time

and again listing the elements present and those absent. Not only do you learn of what to look for, but you also learn if a chapter or a frame has an over concentration of any elements. Unfortunately, that is more easily said than done. Every thematic exhibitor knows that some chapters are going to contain material from only a couple countries which can limit the number of elements at times. Then we recommend that the same look not be four pages across or four pages vertically. Here again, an esoteric item with that different look can greatly help break up a monotonous look.

There are many other esoteric items as every thematic has them. These are just some examples and your imagination can help you locate some for your chosen theme. Enjoy!

"THE TREATMENT/IMPORTANCE EXHIBIT JUDGING CRITERION" the meeting held at STaMpsHOW '89

Over 100 AAPE members packed the room for this special session presented by AAPE president Randy Neil . . . with grateful assistance from F. Burton Sellers, vice president of the F.I.P., and Bernard Hennig, APS representative to the F.I.P.

It was the considered opinion of those present that the use of evaluation sheets and the "treatment/importance" criterion that are used in international judging will not come into play in U.S.-based stamp shows.

It was also pointed out that there are numerous F.I.P. judges who wish to see the "Treatment/Importance" criterion guidelines changed before it can have a devastating affect on exhibits that are not, by the opinion of any jury, "unimportant." For further discussion of this issue, see Neil's September column in the AMERICAN PHILATELIST.

"THE FLY" . . . LANDS ON JUDGING GUIDELINES . . .



Several articles which appeared recently in the philatelic press are the basis for this column. The first article dealt with the use of a new version of a Federation Internationale de Philatelie (FIP) point system to judge the exhibits at NAPEX '89. The second article dealt with the results of the judging at TOPEX '89, the winner of which for the first time, is eligible to compete for the APS Champion-of-Champions.

In this first article it was reported that the NAPEX '89 jury chairman, announced to the jury that a new version of the FIP point system would be used (or could be used depending on whose version of the story you believe) to judge the exhibits. This situation was not known previously by either the judges or the exhibitors. Needless to say there was a mini "mutiny" among the judges and a great deal of confusion and consternation among the exhibitors. The NAPEX '89 organizing committee stayed out of the fray claiming it had nothing to do with the techniques used by APS judges.

So what's the problem? If the American Philatelic Society follows FIP rules of exhibiting and if the jury was composed of APS accredited judges honor bound to follow the rules, shouldn't everything have been in order? The answer to that question my friends is not so simple.

While it is true that the APS represents United States philately when dealing with the FIP, the rules of judging as set down by the APS do not coincide in all respects with the rules of judging as prescribed by the FIP. There are many reasons for the disparity including the fact that the APS deals with national standards of philatelic judging while the FIP governs certain international standards; FIP rule changes are being made at a fast and furious pace and thus they are not covered in the current APS *Manual of Philatelic Judging*; the APS tries hard to cover many more philatelic areas of exhibiting than are covered in the FIP guidelines; and some judges, no matter how well intentioned (or misguided) they may be, are simply not in tune with what we mainstream exhibitors expect when we enter APS sanctioned national level shows in the United States.

"THE FLY" believes that the APS must take responsibility in part for the situation just described. To my way of thinking, the APS has simply not exercised its responsibility to us exhibitors. Here is an example of what I mean. For years we have been told to acquire a copy of the APS *Manual of Philatelic Judging*. Why? Because we were told that it is an important resource if we are to understand the "rules" of the game we are about to enter.

Well my friends, let me quote to you from page 3 of the current manual. ". . . this pamphlet (is) to assist those persons who may aspire to become APS Accredited Philatelic Judges." ". . . we are hopeful that . . . Accredited judges will avail themselves of its contents. . ."

Several points need to be made here. First, the APS must do everything it can to get its revised manual published as soon as possible. Second, the APS must make it clear to all of its accredited judges and apprentices and enforce the policy that the rules as laid down in the manual will be followed meticulously . . . not subjected to interpretation and whim of the jury. Also, "THE FLY" would like to see the APS publish regular supplements to its judging manual. Supplements would enable the Society to reach those of us who care, with

current information regarding changes to the "rules" of philatelic judging, without having to wait for a major revision to the manual. In fact, the manual could be printed in a "loose-leaf" format to facilitate page changes between editions of the manual.

We exhibitors shouldn't have to read in the philatelic press that a jury chairman dropped a perceived "bomb" on both his fellow jurors and the exhibitors . . . all without any warning. We shouldn't have to read that the jury chairman had to "stress" on several occasions that he felt no exhibit suffered as a result. We shouldn't have to read that one juror refused to go along with the chairman. We shouldn't have to sit through a judges critique and listen to the jurors argue among themselves regarding the relative merits or lack thereof, of any judging system.

It seems to "THE FLY" that the chairman missed the contentious issue entirely. It matters little at this point what the results of the judging were. What was important was that the *process* of introducing the "new" system was wrong and thus added more "fuel" to the fire of controversy surrounding the inconsistency in judging . . . no matter how well intentioned.

We exhibitors do not want to be told that judging techniques were used to expand the horizons of those exhibitors who may wish to go on to international competition. There are other ways to accomplish that end. First, the exhibitor can do as "THE FLY" did. I entered an international and got my tiny fly brain clobbered . . . but I learned. Another way is to be tutored by exhibitors who have travelled the international circuit . . . they are a wealth of knowledge. I agree, it would be nice to have one set of standards with which to judge at the national level, exhibits heading for internationls. However, since we do not have those standards, and since most exhibitors don't go on to the international level, we (and the APS) should not allow judges to "help" us as reportedly happened at NAPEX '89. Henry, tell me it ain't so.

In the second article it was reported that a little less than 40% of the exhibits did not achieve an award at TOPEX '89. If accurate it means that with 36 exhibits in the show, there were about 14 exhibitors that came away without a medal. In all fairness to the jury, it is possible that those exhibits did not deserve a medal . . . especially when measured against a national standard. I hope the article I read was wrong . . . but I fear it was not.

It was also reported that one of the judges in defending the toughness of the jury's decisions, stated that ". . . TOPEX standards are moving more . . . towards getting topical exhibits ready (for) . . . international shows." There is that word "INTERNATIONAL" again. "THE FLY" hopes that someone corrected the juror on the spot. If not, let me oblige. If there is a change (toughening) in the way topical exhibits are being judged at TOPEX shows now, it is (in my opinion) because they are being judged at the national level using rules for national level judging as prescribed (albeit requiring improvement) by the APS and which are close to the rules prescribed by the FIP for judging topical exhibits. In other words, the exhibits should be judged in accordance with the rules . . . whatever they may be . . . and not to get them ready for international exhibition.

To "THE FLY's" mind, there is a difference. The method of judging may have the international standard as a byproduct, but the decision to compete internationally is one taken by a miniscule portion of the exhibiting public. Enough of those "caped crusaders." All "THE FLY" asks is to have judges follow the rules and leave the international decision to the exhibitor. "THE FLY" is hard pressed to think of a national level show at which so many exhibits

"bombed." I for one am going to compare the results of the judging at TOPEX '89 (if I ever see a list of award recipients compared to a list of the people who exhibited), to the data base I keep on award recipients.

There is a relatively simple way to end the controversy. The APS has it within its power to put a stop to the apparent shenanigans that have been allowed to fester far too long. The APS has got to take it upon itself to assume responsibility for the actions of the judges it accredits (or the judges whose credentials the APS recognizes). We exhibitors deserve to have the best possible juries . . . and not be subjected to the crusaders who are imposing upon us standards that are not covered in the APS "rules." It's THE FLY's hope that the APS does everything it can to ensure that juries are composed of judges who have the respect of us exhibitors.

Lest some of you reach for the cans of Raid, I'll be the first to admit that I am not on a personal vendetta against those judges who may have been involved in the reported articles. To the contrary, they are for the most part as much victims of the "system" as we exhibitors. While it is true that there are some "caped crusaders" out there, most judges are conscientious in the discharge of their duties. This column should be read in the context of . . . if the shoe fits . . .

And now, on to the part of the column where "THE FLY" recognizes those people who for better or worse, made a difference.

FLY BITE — To the exhibitor at TOPEX '89 who strung pieces of coffee candy on the first frame of his exhibit and invited viewers to enjoy the candy while viewing the exhibit. By the way, it didn't hurt the medal level, as the exhibit garnered the grand award. Who knows, perhaps we'll have more candy at the APS Champion-of-Champions competition next year. To some, I'm sure the idea is "cute" or "clever" . . . but not to my mind. The idea conjures up some silly visions. Imagine the condition of the exhibition hall if the "Fleece to Fabric" exhibit had real sheep penned up at the first frame . . . thus encouraging viewers to get the feel of real wool. What will be next? Perhaps we'll see exhibitions of Olympic sports to get us in the proper viewing mood . . . or be asked to attend a religious service for the same purpose. "THE FLY" says let's keep the exhibits free of ephemera, be it in the frame, or attached thereto.

GOLD FLYSWATTERS — To all of the newly elected officers of the APS and ATA. Lord knows, I have tried in this column to provide any number of suggestions for improving the quality of exhibiting and exhibitions. Please use the opportunity of the start of your terms of office to make a commitment to us exhibitors that you will work hard to bring about the changes to the "system" that are long overdue.

FLY BITE — to the candidate for office of the APS who refused to go along with the idea supported by most of the other candidates to place an ad in the philatelic press urging APS members to vote for the candidate of their choice. To this insect's mind, the idea of urging the membership to vote was inspirational. Too bad it never came to fruition because of what I believe to be the "sour grapes" attitude of one of the candidates. Oh well. Perhaps the APS electorate will take care of the "problem" before I have to take more drastic action.

GOLD FLYSWATTER — to the APS candidate for office who had the idea of placing the ad urging APS members to vote. If history repeats itself, about 4,000-5,000 members will exercise the right which is only a small fraction of the 55,000+ APS membership. Perhaps the APS should look at the method of voting to see why there is consistently such a poor turnout.

MAYBE WE'RE NOT DOING THIS RIGHT — BUT I KNOW WE'LL NEVER CHANGE

by Alfred A. Gruber

I was just finishing the second rewrite of the fifth draft (or maybe the sixth rewrite of the third draft) of my newest exhibit, when my live-in (for better or for worse 'til death etc.) remarked if I wanted to go look at that local show I'd better get over there before it closed. So off we went.

Turned out this was the local-est show I'd ever seen. The newspaper release hadn't mentioned exhibits; just a bourse. But here were about thirty enameled wooden frames holding six pages (size large) mounted on church tables. The bourse had two dealers. No customers at the dealers' tables but plenty of people milling about amongst the exhibits telling "war" stories. It was difficult just walking through. And this near closing time yet! And having a grand time!

The first exhibit was the funniest I'd ever seen. A Brooklynite's view of the world as seen through selected stamps of the world and written in pure Brooklynese. It was especially heartening for one from the Bronx as our mother tongues are similar. There's a category for exhibitors we could use more of — humor. The judge was apparently a dour Macedonian as no ribbon was awarded.

An amateur sociologist's tale of bringing stamps and a stamp program to the local school was also shown. I hope those kids did better than I; as I never figured out whether to read the exhibit of three frames from left to right or vice versa — and they went around the corner. The conclusion was lovely however, as several kids rode off into the sunset with albums tucked underneath their arms.

Next door was a 'pinko' exhibit of how the United States uses propaganda to sell its governmental programs. The exhibitor made his/her point with six pages of stamps and did a good job.

Another offering was a showing of Confederate States — unlike any before. A historical writeup of some length was followed by pages with as many as thirty copies, some war weary, of the same stamp. Just hung up there like Monday's wash with no inking or explanation except the inference, "Look, this is what I got." Just as good a reason as any to participate in a show.

The most interesting, receiving third place, was a single frame showing how different languages wrote numerals. The author took frames of India, Japan, China, Thailand and others with the Arabic numbers (as required by the U.P.U.) for the figure of value on one side and the local figure of value in the home language. The final page summarized the entire exhibit with a table done in broad felt point pen. A miniature adult about age eleven was studying this intently.

I asked how he would like to have to write the numeral 1 in Chinese instead of the way we did? His polite reply was if he didn't who would understand it? I slunk off as gracefully as any other two hundred pounder could.

I could go on and bore you like so many of our flyspeck exhibits bore most of us and the curious folks just dropping in off the street. What I saw here would be called 'primitive' in the art world. It wouldn't be accepted in most SHOWPEX's around the USA. The attendees, mostly oldsters from the Adult Center and kids looking in albums and munching hamburgers and donuts were having a wonderful time. Lot of smiles and laughter. That's what a hobby ought to be! Only pray you won't be asked to judge one.

Going out, the other half remarked, "I don't know why you spend all that time with layout and careful typing when you could do it freehand with a crayon." And you know, I think she's right.

THEMATICS: THE BLACK AND THE GRAY

by George T. Guzzio, 134 Berkeley Place, Brooklyn, NY 11217

Guidelines, rules and regulations.

Are these seen as "thou-shall-not" commandments? Is there a stifling of individual creativity and seeming contradictions caused by a perceived series of inflexible admonitions? Are we approaching the day when competitive exhibits will roll out of the computer like so many Prussian soldiers? I think not!

These concerns have been expressed in previous TPEs. For the most part, they emanate from the point of view of award levels. But for all their voluminous content, guidelines, rules, etc. are only a tiny reference point in a vast ocean.

Some ask "Spell it out in precise mathematical equation. Tell us exactly what the ratios of philatelic elements should be." A precise answer to suit every thematic exhibit cannot be given. Each theme is governed by what exists in that area.

The ratio of philatelic elements in thematic philately work best when they are as varied as possible and distributed throughout the exhibit. When at any time they are so grouped with one element en masse as to interfere with the flow of your thematic story line, there are too many. It doesn't matter how prestigious the items are.

Let us say a section of your exhibit is dealing with doctors, nurses and emergency services in the field of battle. You've found a desirable key item and now prepare three full pages of all the known 32 color trials and throw in some unique proofs for good measure. Mucho bucks, ex-so-and-so collection, but it is overkill and you lose out on the development of the theme — doctors, nurses, etc. A thematic exhibit is not a specialized study of proofs, color trials, registered covers, booklet panes, postal stationery, multiples, revenues, or any other of the elements. All of these can work for you and the key is selection. It is all right to have the kitchen sink in your specialized holding of the varieties of old Schmutzenheim locals. Take a few of the best for your thematic page or two and get on with the next matter at hand.

Exactly when is something too much? It can't be expressed in numerals or percentages. One gets a feel for it. It also comes from trial and error, going over your pages with a fine tooth comb even when you think it is O.K. Persistence pays along with constant revisions of seeking respected opinions. In time, as your exhibit matures, so does your perception of it.

Randy Neil tells us, "No rule is set in concrete." I like to say, "Never say never." Take, for example the controversial areas of so-called "no no's" such as FDCs and advertising covers. The appearance of such should not result in an immediate and negative downgrading reaction. That would infer an inexperienced judgment. The inclusion should be analyzed. Is the FDC at hand appropriate thematically? Does it have philatelic significance? Perhaps it is a U.S. 5c Pilgrim from a bank addressed to Madagascar. Chances are this FDC would be much appreciated.

An unaddressed U.S. \$5 Hamilton FDC comes into view (another exhibit). What is the difficulty of acquisition? It is not postally used; certainly overfranked. Is there a better choice? How about several Hamiltons on a parcel tag or multiple postage due receipt.

Further on one encounters another dozen or so modern, unaddressed FDCs. They begin to dominate the exhibit as a whole to the point where other varied material of philatelic significance and thematic pertinence might have taken their place. Some point loss is likely to accrue. It may or may not be enough to cause an award level drop. After the aforementioned observations, there is still the remainder of the exhibit to evaluate.

Therefore, it is not the inclusion of this or that item per se that loses points, but the abuse or misuse of such. This applies to just about all controversial items. Some exhibits garnering high awards have contained them — the very occasional "sand dune" item, old sailing schedule, even a newspaper clipping or picture postcard. So, why the high award? Chances are the "items" were used with great discretion and did not

overtake the exhibit. Even with 2 or 3 points deducted by one judge or another, the exhibit made it to the upper levels because the remainder of the exhibit carried it.

The advertising cover or corner card has come in for its share of controversy. Do they have a place in a thematic exhibit? Here we go with shades of gray. True, there is nothing postal about a private illustration, and cachets cannot carry the mail. Strictly speaking they are frowned upon in the body of a thematic exhibit but can be used to illustrate a title page, if desired. A well chosen one can be very effective. Personally, if I had a gorgeous 19th century multicolor corner card depicting penguins, I would use it on the title page, guaranteeing no problem.

Now, Randy, here comes the crack in the concrete! With my exhibit "Penguinalia," I have a problem when it comes to supporting material on the subject of Taxidermy. As far as I know only one stamp design allows me to introduce the subject. Keep in mind, we are not supposed to discuss in our text, that which is not supported by material(s) on the page, however tempting. Now, if I had the extreme good fortune to stumble on the advertising cover of a taxidermist *mit* suitable penguin, I'd use it. Properly evaluated, no harm should occur because there is nothing else that could better replace it. At worst, it is ignored and the exhibit is judged on remainder. On the other hand, a profusion of such items throughout would be detrimental.

To me then, it is possible to use this kind of item in a thematic exhibit, even if the rules frown upon it. Caution: I would do this at home; if you're planning to play in the overseas ballpark, do not include corner cards within the body of exhibit. These reflections are within the context of thematic presentations. As for an exhibit of advertising covers as such, I believe they are an excellent area of historic and nostalgic interest. There is an active demand by collectors for such and many a prestigious auction catalogue to attest to their merit. It is time to secure a rightful niche and suitable regulations for them at exhibitions. Experimentation along these lines is already in progress at some shows.

As far as the stifling of individual creativity and the fear of robotic monotony of exhibit presentation is concerned, this is nonsense. Exhibits are as varied as the personalities of the exhibitors themselves. What is that about pet owners taking on the aspects of their pets? The colorful gentleman from the South mirrors the cancellations in his exhibit. Another can be found waddling like the subject of his thematic. A third group of exhibits can be spotted in a split second by the exquisite professional mounting.

Exhibits can be seen handwritten, typed, printed and computer produced. The papers used come in a myriad of shades and tones. There are no mounts, clear mounts, tinted mounts, raised and even recessed mounting. Flagging has come into its own. We have colored dots, the occasional different color backing or lining, italic heading, the well-placed arrow, and the key items in exhibit listing, to name a few. With all this and no end of combinations to choose from, or yet to invent, predictions of robotic monotony or the stifling of creativity just don't hold water!

Want to stand out from the maddening crowd? Lope a lei of candy samples over your first frame. Minus one point for originality, the gall, a chuckle. It got the Grand! Ever dream about setting the mood for viewing your creation? How about a tape of croaking frogs timed at about 6 seconds per page? Automatic rewind and play, of course. Never say, "Never!"

NOTICE: I will make full size Xerox copies of exhibit pages shown in this and prior issues of The Philatelic Exhibitor. Cost will be 15¢ per page payment in stamps or by check acceptable.

Request copies by identifying article and page number from:

Harry Meier
Box 369
Palmyra, VA 22963

Ask Odenweller by Robert P. Odenweller



Continuing the format that people seemed to like in the July issue, I'm devoting this column to several subjects on which there is current discussion: **Judge Critiques — A Solution for the Personal Touch?** Frequently recurring, and apparently on the increase, are cries to have written critiques supplied by the judges to those who do not or cannot attend the exhibitions at which they compete.

Almost every commentator acknowledges that written critiques are very time consuming. A possible alternative suggests itself, however, for those who are prevented from attending, for whatever reason.

Show committees could offer, with agreement of the judges, to hire a stenographer to transcribe and send a written critique to those exhibitors who request it (and who would be willing to pay for the extra service.)

In such cases that there are too few who desire the service to warrant hiring a stenographer, the jury may decide whether or not it will voluntarily take on the extra task.

The Special Prize — Where Did It Go, and Why? At FIP shows there once was a "special prize" at the lower level of exhibits (silver and above), which bridged the gap between medal levels. Some observers of the scene felt that the special prizes were becoming the tail wagging the dog; that an exhibitor might have preferred a vermeil with a special prize rather than a gold medal, since the special prize may have contained more intrinsic worth than the gold medal itself. They even argued that the exhibitor may have accordingly asked one of his country's judges to allow it to be downgraded so as to receive this valuable prize!

My own observation is that the argument, with very few exceptions, is hogwash! The special prizes at the lower levels (below gold — I know because I received a few over the years) are relatively trivial. Those given at the very top, as a "consolation prize" for the ones which did not achieve the Grands Prix, are the few which are of any real value.

Indeed, I have further knowledge of all this as I have served on the committee to award the special prizes for at least 8 international shows. (The position is often a "reward" to the younger jury members to dole these out — usually with a small number of requests from various judges for specific special prizes for specific exhibits. These latter are very carefully weighed as to the appropriateness of the award and level at which those "special requests" are requested to be given.)

There is a large temptation in FIP to react to cure an ill perceived of one or two people who are thought to be "getting away" with something. The response is often one which has wide ranging effect on a great number of exhibitors, and curiously has little effect on the ones at whom it was aimed — they always seem to be able to find other loopholes.

The large silver and large vermeil came into being in some interesting ways. The former was the result of a lack of ability of one international exhibition's supplier of medals to be able to make a silver-bronze medal (or perhaps the problem was just that it was prohibitively expensive to make since they weren't tooled for it — I am not sure). Whatever the case, a "silver" medal in a smaller size was made, the same as the "small" (a distasteful word — it should be omitted) gold, but it was used to take the place of the FIP silver-bronze medal. At the same time, the large module (for the "large gold") was used for a "large silver" medal, which took the place of the FIP silver medal. Naturally, some confusion resulted.

Exhibitors who had won Silver Bronze medals suddenly were able to report that they had catapulted up to the silver level, where in fact nothing of the sort had happened. To compound the problem, another exhibition trusted the lead of that one and adopted the same system. Ultimately, FIP changed to a large and regular size of medals from the silver level on up. The large sizes serve to be intermediate steps between

the regular sizes, and the special prizes were done away with below the large vermeil level (except for youth).

Personally, I regret the loss of the special prize at the lower levels, since it served a good purpose there. Even at the higher levels, it is not supposed to be a step between the medal levels, but if it is not (as so many judges are fond of believing), what is it there for at all? I would submit that whether or not it has any bearing as an intermediate level between medals, the special prize still means that to a very substantial majority of exhibitors and judges alike.

One final point should be made regarding Mr. Cohn's remarks about judging. The previous awards, particularly the previous awards at the *national* level, are rarely ever consulted. Since the first time I was a team leader (in 1976), I have steadfastly refused to allow my team members to consult the previous results until *after* we have arrived at our conclusions. After all, a collection could either have been *stripped* of its best material or *improved* to a major extent since its last showing.

Allowing any influence of previous awards might greatly jeopardize the fair evaluation of the exhibit. My observation of other teams is that consultation of application forms for national results is very rarely done, and would be considered of minimal importance in any case, since the national award could be based on totally different criteria.

Maximum Awards — The Perceptions of Different Countries. In the United States, we have no problem giving gold medals to the high award winners in our major national shows. Those who have not had much to do with the organized philately of other countries may assume that the same is true elsewhere. But that is not so. Many countries cannot give larger than a vermeil medal at national exhibitions.

When FIP was deliberating on the entry level qualification of exhibits from national shows, a major problem was found: one country's gold is another country's silver. Sad as it may seem, the standards in the United States are often looser than the rest of the world.

FIP's compromise was that until (if ever) a standard national level of grading becomes accepted, the *second highest* level of award is the minimum needed for FIP participation.

To compound the problem, a significant number of countries refuse to give "gold" medals at the national level. In order to avoid having to change their entire grading scheme or to create a gold medal they held long, unproductive meetings. It happened that I was approached at the Collectors Club one evening by an overseas member who put the problem to me — "How do we solve it?"

Simple, I responded. Create a "large vermeil" medal so that the former vermeil, which they considered the proper level for an international entry would remain the second level without a gold having to come into being. They were happy, I avoided the kiss on both cheeks, and they put it into operation.

This is but one instance of how tinkering around with trying to say "what's good enough for us is good enough for you" may not be so.

Why NOT to Exhibit — and How to Keep Records of Collections/Exhibits. The article by Mr. Weiss was very thought provoking. He missed one reason why not to exhibit — mine. I chose to "retire" from exhibiting after I won the FIP Grand Prix d'Honneur, since I had proved something, at least to myself, and I did not want anyone to think that chasing mugs was one of my driving ambitions.

His comments regarding photocopies was quite interesting. One of the hats I wear is as secretary/treasurer of the Grand Prix Club International. A proposal was put to the GPCI to have photocopies of all Grand Prix collections on file. It is still in the early stages, but there is a possibility that it could be tied with the color photocopy service available at the Philatelic Foundation.

The only part of my collection which is "at home" is color prints of the pages as they were in the Grand Prix exhibit. It makes a nice (and secure) way to show off those treasures while the real ones (sigh) sit in the bank vaults.

There is a lot of merit to having a major program to preserve such collections for posterity, but overcoming the disease of "philatelic inertia" is the most difficult problem of all.

One way to make it work would be for the exhibitor's insurer to offer a reduction in the premium of the policy if the exhibitor would furnish a full set of photocopies to him *prior* to the show. (Any last minute pages could be sent as an addendum.) The insurer would gain a better record of his insured exhibits which would help in claims, and a release from the exhibitor to allow it to be archived would aid the program.

Or another alternative could be explored, and has been done on some occasions. The organizers at the show could photograph or copy each exhibit for the record — presumably with the acknowledgement and approval of the owner, although in some cases that has not been forthcoming. Enough publicity and the right approach, and it may work, but it would be a lot of work to accomplish.

Either one is worth a try.

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:

August, 1989 Gianluigi Soldati who has assumed the duties of permanent indexer of the TPE. His index for Volume III begins on page 42.

September, 1989 A. Don Jones and the VAPEX '89 Committee who are making the arrangements for what promises to be our best national convention yet.

October, 1989 The Collectors Club of Chicago, the Leon Myers Stamp Center of Boys Town, Nebraska and Dr. Gene Scott, all of whom are providing concrete and continuing support of the American Youth Stamp Exhibiting Competition which will go a long way to assure its success.

REPRISE: An Exhibitor's Code of Ethics?

by John M. Hotchner

The resounding "thud" you heard was the lack of reaction to Randy Neil's suggestions for an Exhibitor's Code of Ethics in the April, 1988 TPE (p. 32).

I was content to let it rest, but recent correspondence complaining about certain goings-on has pushed the matter up to the front burner once more, and I've concluded that it is time to try again. So, let me hear from you on:

1. Your feelings about the need for such a code.
2. Suggestions on items to include.
3. Expressions of interest in coordinating the project.

Please write to me at P.O. Box 1125, Falls Church, VA 22041-0125.

BACK ISSUES OF *The Philatelic Exhibitor* are available while supplies last from Van Koppersmith, Box 81119, Mobile, AL 36689. Vol. I, #2 and 3 — \$5.00 each, Vol. II, #1-4 and Vol. III, #1-4 — \$3.00 each. Vol. I, #1 is sold out.

The Future . . . Number of Frames

by James W. Grave

Exhibitors at all levels should be attentive to the winds of change blowing down from the international arena. They promise to bring changes which will affect all of us.

At the national level we are accustomed to a maximum limit of ten 16 page frames. The frame limit is important because it sets the bounds within which we can develop our philatelic subject.

While the ten frame exhibit has been in place for a long time, more and more philatelists have entered the exhibit arena. Encouraged by ever increasing assistance, including "how to exhibit" books and seminars, guides to judging, and even a national association for exhibitors and judges (AAPE), and with more exhibitions at all levels exhibiting is more popular than ever.

Many of our major national level exhibitions get far more entries than they can accommodate. They screen them to take only the best.

At the international level, the problem of excess entries is met by accepting more exhibits but giving them fewer frames. Cuts to seven or five frames are common. The more "major" the international exhibition, the tighter the entry parameters.

We are rapidly coming up to London 1990, a major international in every sense. Let's look at their frame limits:

Championship Class (invitation only)	8 frames
Prior international award of large vermeil or higher	7 frames
Other exhibits	5 frames

Wow! Without an established, highly successful *international* exhibit record, the maximum frame allotment is five (5) frames!

Exhibitors must use the space available to have a comprehensive development and showing of their subject area. Balanced strength and representation is essential. If this is undertaken in ten frames, what happens when the exhibit advances and is cut in half? Problems! No wonder the international level is noted for crowded pages and minimal writeup!

Recognition of the international limitations prompts the inevitable question: Why have a national frame limit which (1) creates exhibits developed for a larger size and (2) curtails the number of entries which can be accepted (thereby confining the exhibition as a whole), when there is *no way* that ten frames can ever be used at a higher (i.e. international) level? The answer is obvious: *Lower* the frame limit for the national level exhibition.

A lower maximum of eight frames might also promote greater participation by more exhibitors. That sounds like a two-way win to me! The national shows that are not on board with this program should get into line soon.

If frame limits are lowered, other necessary "adjustments" become apparent. Page space becomes more precious because there is less of it. More material will find its way onto the pages that remain. Writeup, always picked on as "excessive" will be forced to become more succinct to make room for some of the material displaced from the now excluded ninth and tenth frames. Pages with single covers or few stamps will be fewer; reserved for items of substantial significance. The crowding now associated with international level exhibits will be accepted where before it was criticized. And if all of this tightening does not yield the required space, the scope of the exhibit subject itself must be revised.

It is incumbent on the judges to recognize the impact of the trends of change, to accept them and even encourage them. Exhibitors look to the judges for guidance in how to develop and present their material. Judges must take lead roles in coaching exhibitors in how to tighten and strengthen their work to maximize its potential and impact.

Change for the sake of change is without merit. That is not the case here. The changes we see will strengthen exhibits, make room for more exhibitors and provide greater variety and diversification in exhibitions — all positive results.

YOUTH . . . A NEXT STEP

by Michael D. Jolly

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There is no doubt that recent efforts to interest young people in stamp collecting have already born fruit. The youth tables are busy and the dealers tables are not without young buyers. While at NOJEX, I found the exhibit area inhabited by youngsters combing the exhibits on a "scavenger hunt." All these are signs that the work done by exhibit committees, societies, and dedicated individuals is succeeding in introducing young people to our hobby. I am afraid to mention individual names because so many more will be ignored. They all deserve our gratitude.

Their work in introducing young people to the hobby has been so successful that we must now consider the next steps. We have to build on what has been accomplished. Not all children are alike. This means that no single approach to further developing a young collector's interest will fit all situations. Let me offer one idea that I believe will work with some youthful collectors.

Children learn by seeing and doing. I have seen this in coaching youth soccer. They learn best from example not work. Since my playing days are long since gone, I use older and highly skilled players to play with the youngsters. The result is the younger players copy every subtle motion of the older players and learn at a rapid pace. It is also more fun for them. I see the same principles being applicable to nurturing young collectors. For want of a better term I will call this "mentoring."

Mentoring is a "senior" collector adopting a younger collector and teaching by example. In my experience with my own daughters, who have become collectors and exhibitors, I have found them to be clean slates ready for a collector to fill with knowledge. I have found that when older collectors are willing to sit and show their collections, my daughters will become interested in any specialty. While a parent can be a mentor, I feel that other collectors often seem better able to influence the young collector.

In discussions with collectors interested in the youth activities I have observed a tendency on the part of the senior collector to approach the young by asking "What interests you?" I believe this question tends to put the youth at a disadvantage. They are expected to have chosen some design, country, or topic. I suggest that a better way is for the senior to offer "Would you enjoy seeing my exhibit or collection? I will be happy to help you form a collection like mine." This is a specific offer to teach and help. If the youngster is ready to progress in philately, they can just say "yes." They are ready to receive knowledge and they will work to get more if the task seems possible and not too painful.

I can cite an example in my daughter. She collected pretty stamps until she met an award winning collector in what would, at first, seem a very dry field for the young; the postal markings of Ireland going back to the pre-philatelic period. The collector that helped and inspired Christine was Pat Walker. She became a preceptor mentor. First she showed Chris covers and discussed each, even touched a few.

Then Pat built what I like to call a "Skeleton:" less than a frame of exhibit space. Pat selected the covers very carefully from her stock of duplicates. Without going into detail, it contained examples of various types of marks which were typical of the whole area and showed key concepts like evening and morning duty, prepaid and non-prepaid, free and charged, etc. By selecting carefully, Pat was able to

keep the cost low, but the knowledge high. She followed by giving the titles of the key reference books and where they could be bought or borrowed. She made photo-copies of her own exhibit for Chris. Since then at every exhibit, collectors have given Chris photo copies of articles, their check-lists, covers, or reference material. Pat continues to search for items at shows she visits and Chris tries to do the same.

This is what I mean by a mentor relationship. The keys are to recognize that young collectors are happy to find someone who will fill the role they know and understand from school; the role of helpful teacher. The teaching must be hands-on as opposed to a lecture. It must result in acquiring material that can be improved and increased by the efforts of the young collector.

Ideally, it can be built easily enough to generate a small exhibit in a few months. The exhibit becomes critical in offering recognition and rewards that will motivate the youth to continue. There is nothing like a small medal, a few kind words, name or picture in a paper to keep the interest high.

Let us address the individual steps. I would define them as follows:

1. Make the first contact
2. Build a small framework or skeleton
3. Assist in obtaining the literature needed
4. Advise and help in acquiring material and knowledge
5. Continue your interest in the young collector

The First Contact: Do not wait to be asked. Go ahead and offer. Children can be shy. The first contact must be a positive one. That is, the mentor offers to show and tell about a field of special interest to themselves. A mentor should never be discouraged if their particular field does not strike the fancy of a certain junior. I have to admit that the chemistry of the interaction of mentor, material, and youth can be very difficult to predict. If one junior shows no interest another may. The mentor should be willing to try often.

The Framework: If the junior is interested, the mentor should be willing to put together a small showing of material in the mentor's specialty. It should fit the budget of the young collector. It should NOT be complete, but rather like an outline that will help the junior focus and define the subject. It is critical that actual stamps or covers be given to the junior as the young person needs to hold and work with something real immediately.

Provide reference material: This may be the easiest step but it is extremely important. Select reading materials that are suitable for the age of the junior and be willing to give copies or give a source for every book or article selected. Young collectors are trained to use references and libraries in school, but the esoteric literature of philately can be hard to find. If the mentor has an exhibit in the field, then a copy of the exhibit is extremely valuable because it is an extremely condensed source of information and because it forms a structure that will guide the junior in preparing an exhibit later.

Assist in Gathering Material and Knowledge: Do not walk away from the junior. Whenever possible set aside some time at a stamp show to walk the tables with your apprentice. Be willing to offer advice about purchases, but never give orders. The junior MUST make the decision in the end. Let the junior make a mistake if necessary. Make the advice loose and flexible. A few words like "I think we can find a better one," or "This is not as important as" can work wonders. Keep your eye out for items that will help build the junior's collection. Be willing to intercede with a dealer by arranging to send material on approval to the junior.

Sponsor the junior for membership in groups that will help keep the interest alive. Keep an eye out for articles and references that will help.

Continued Interest: If the junior lives nearby, visit to share your interests. If, as is often the case, you live far from the junior, then write from time to time or pick-up a phone. Tell the youth what you are doing and inquire about what they are doing. Be sure to congratulate the junior on awards or prizes. Encourage them when they fail and suggest new challenges.

I suggest that the concept of mentoring, a kind of master-apprentice relationship, may be a suitable way to increase the interest of young collectors in our hobby. It is not easy for a senior collector and may not suit all seniors or juniors. I have seen it work wonderfully with my own children, but, there is no doubt that the chemistry of mentor, junior and subject is complex.

Given the right mentor, it is amazing what esoteric fields a junior may find enjoyable. Children are open spaces waiting for teachers, coaches, parents, and philatelic mentors to fill. I see mentoring as one of many ways to build on the wonderful foundation that has been built recently in youth philately. I hope other collectors will address the question of how to build on the first contact of youth with our hobby and will add other ideas to the idea of mentoring.

One final and extremely important word: never, never underestimate the junior. They can surprise you with their knowledge and how quickly they can learn.

You Determine Your Own Medal Level

by Joan R. Bleakley

When I first started exhibiting, a friend who is also an APS judge told me that. I did not understand what he meant.

If you thoroughly research a subject, assemble the best material in existence, and carefully present it in an exhibit, you must be given a gold.

Not true! Not even logical. Although I am not yet a national gold winner, I have gotten vermeil with both of my exhibits plus numerous special awards for excellence of research and presentation. One could go on to gold; one never can.

My exhibit of "Frog & Toad Trivia" has reached the "solid vermeil" plateau. With just a bit more material, it can get a gold. My "Volleyball" has peaked at vermeil. There is nothing left to get.

Creativity and imagination play a large role in preparing an award winning exhibit. However, this is PHILATELY. The emphasis must be on philatelic elements for determination of a medal.

The Volleyball exhibit is limited to material issued since 1895. Since this was not an historical event, no classic material representing the development of stamps has been issued to commemorate the game. There is no earlier history of the game. It came to be in 1895 and the man who invented it has no other claim to fame. The story line is "locked in" — there is nothing more to tell or show.

Frogs have been with us since prehistoric times. Their lives and deaths have involved many people who are commemorated on stamps — Artists, Scientists and Writers. People, places and things have been named for them. They are in the Bible and today's newspaper.

So now I understand. I cannot expect Volleyball to receive the same award as an exhibit showing difficult to find classic material, essays, proofs, 19th century fancy cancellations, postal history and EFOs. When I selected Volleyball as a subject, I "awarded" myself a limited medal potential. With the Frogs, I have a shot at the top.

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FROM THE SECRETARY

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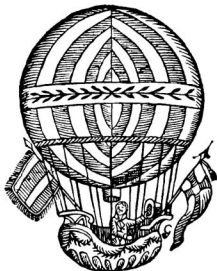
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1. Total Membership as of May 15, 1989	1264
2. Dropped due to death/unable to locate:	0
3. Resignations received:	0
4. Dropped non payment of dues:	0
5. Reinstatements	2
6. New Members Admitted:	37
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