

The

PHILATELIC EXHIBITOR

Volume IV, No. Two

Jan., 1990



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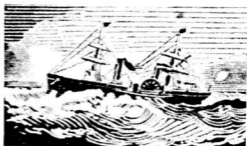
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THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. IV, No. 2 (13) ISSN 0892-032X January, 1990

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

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

THE PHILATELIC EXHIBITOR (ISSN 0892-032X) is published four times a year in January, April, July and October for \$10.00 per year (AAPE dues of \$12.50 per year includes \$10.00 for subscription to the THE PHILATELIC EXHIBITOR) by the American Association of Philatelic Exhibitors, 10660 Barkley, Shawnee-Mission, KS 66212-1861. Second Class Postage Rates is pending at Shawnee-Mission, KS and at additional mailing office.

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

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

Membership Dues—(includes all 1989 issues of TPE.) Dues are \$12.50. Life Membership: \$300. Youth Membership: \$7.50. Spouse Membership: \$6.25.

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 April 15, 1990, is Jan. 31, 1990. The following issue will close May 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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P.O. Box 7088
Shawnee-Mission, KS 66207

VICE PRESIDENT

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

SECRETARY

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

TREASURER

Paul Rosenberg
5 Mill River Lane
Hingham, MA 02043

EDITOR

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

DIRECTORS (To 1990)

Cheryl Ganz
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Send:

- Proposals for association activities — to the President
- Membership forms, brochures requests, and correspondence to members when you don't know their address — to the Secretary
- Manuscripts, news, letters to the editor and to "the Fly," exhibit listings and member adlets — to the Editor.
- Requests for back issues (see p. 8) to Van Koppersmith, Box 81119, Mobile, AL 36689.

MEMBERSHIP APPLICATION TO: Steven Rod, Secretary
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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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* Youth Membership (Age 18 and under) \$7.50 includes a subscription to TPE. Spouse Membership is \$6.25 — TPE Not Included

My 2¢ Worth

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



This issue of TPE is likely to be a bit late because I've decided to let some of World Stamp Expo roll out before putting TPE to bed, and that means missing my normal deadline for having it to the printer. It is now half way through the show, and it is clear that those of you who decided to come and participate have been well rewarded by pure philatelic enjoyment. I'm not happy about the precedent of no competitive philatelic exhibits, but I believe the USPS when they say that there was no space available in the Washington, D.C. Convention Center to put them, and USPS would have had them if there were. In my view, the lack of competitive exhibits is more than made up by the other attractions. Congratulations to those of our membership who had the foresight to come to WSE. I'd be interested to have your reaction to the show in 100 words or less for a future issue of TPE.

Your 2¢ Worth

by Cheryl Ganz, Dorothy Blaney, J. Vorreyer,
Janet Klug, Henry Madden, Dempsey Prappas, Henry Laessig

A Stitch In Time . . .

To The Editor:

If you have made the move to mounting your treasures on acid free paper for exhibiting or storing, no doubt you have occasionally made a mistake and needed to start with a fresh sheet of paper. Instead of discarding these undesirable pages, I cut them to fit into covers as an acid free stuffer. This prevents the glue on the flap from migrating to the front, reduces foxing and stabilizes the acid deterioration. Perhaps this tip will save a few items for the next generation of collectors!

Cheryl Ganz
Chicago, IL

Jolly Good, But . . .

To The Editor:

I found Michael Jolly's "Youth . . . A Next Step" extremely provocative. It delineates what I have long been proclaiming, that every child needs a role model, even in stamp collecting. As I recently stated in a letter sent to the members of the JPA Council, "Every teacher, parent, or mentor of a youth organization can tell you that children do better with guidance."

Pat Walker is to be commended for the direction she has given to Jolly's daughter. However, this is written as though "the child must become a collector of the mentor's specific interest; that the mentor should not become discouraged if his particular field does not pique the fancy of the child. He should just find another child!" I do not agree with this. If a child has expressed an interest in stamps but does not find the mentor's specialty one that he would like to follow, dropping the child may mean he will never learn the fun of collecting and exhibiting.

Most collectors, like Pat, have knowledge in many areas of philately. I believe a child should be exposed to several avenues of collecting. For example, viewing the exhibits at stamp shows often will reveal a child's particular interest. Then, let the mentor foster THAT interest. Do all the things that Pat did, but with the keener participation of the child in a field that HE chose.

Jolly's article well states what a mentor can do for a youth. It is hoped that many will follow some of the fine suggestions that he has outlined.

Dorothy B. Blaney
Perryopolis, PA

Adult Support

To The Editor:

In response to the youth exhibiting problem discussed by "THE FLY"; As one who enjoys working with youth and junior exhibitors, I would like to add a story to this discussion. A junior exhibitor of my acquaintance has:

1) Gone through critiques that would make many adults wary, only to strengthen his resolve (and his exhibit).

2) Handled a TRIPLE medal demotion with a level of tact that impresses me still.

3) Only to remove his exhibit from further showing because of blatant example of adult "intervention" being rewarded with honors. This from a show which granted him a medal of his previous (and presumably "correct") level.

Since this occurrence, he has been coaxed back into exhibiting because of the only thing that **SHOULD** matter — he enjoys it. In a honest society adults would not use their pocketbooks to influence their children's award levels. Youth philately does need help, but not the kind of "help" these people provide.

J. Vorreyer
Lyons, IL

Where's The Fun?

To The Editor:

It troubles me all this talk about "importance" in exhibits. I think this will serve to discourage future exhibitors. Maybe we could occasionally stress the **FUN** of exhibiting. Some of this commentary is getting pretty stodgy. Incidentally, I don't agree with "THE FLY's" Fly Bite to Vince Lucas Coffee exhibit. I thought the candy was a good way to get show goers to actually **LOOK** at the exhibit. So many folks just don't bother. What a pity! I'm not adverse to bells, whistles and dancing girls! (Or men!) This is supposed to be fun.

Janet Klug
Pleasant Plain, OH

Disappointedly . . .

To The Editor:

I read Henry Hahn's somewhat amusing article in the October 1989 "The

Philatelic Exhibitor" justifying "point system" judging at NAPEX '89 (Washington D.C.). The FIP has been having it's own problems with this system (example PHILEX FRANCE '89) without Henry introducing the system into APS judging. Henry even injected His personal touch by changing the FIP point allocation system.

This meddling with the APS judging was sure to result in the distortion of medal levels. My collection "The Papel Selado of Colonial Quito" is a good example. The collection was awarded an international vermeil in Finlandia, a national silver in NAPEX '89 and a national gold at AIRPEX '89 plus the ARA special gold. Let's not "monkey" any further with the system.

Henry Madden
Baltimore, MD

One Framers

To The Editor:

I gather there is a difference of opinion over the value of promoting "one-frame exhibits." Mr. Sanford favors such exhibits and Mr. Washburne opposes one-framers because of economics.

I support Mr. Sanford's view because I believe that one-frame exhibits will encourage more collectors to exhibit. Secondly, it is easier to hold the attention of viewers with one frame compared with viewing exhibits of 6 to 8 frames.

I do not believe that increasing the fees for one-frame exhibits will discourage potential exhibitors from entering such exhibits.

I respect the views of Mr. Washburne, but I vote "yes" for encouraging "one-frame exhibits."

Dempsey J. Prappas
Houston, TX

Wisdom

To The Editor:

Just read your 2c worth, and wish to submit my piece of original wisdom. "Exhibiting is an ego kick. If you want your ego kicked, exhibit."


Henry Laessig
Westfield, N.J.



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. . . to serve as an elected officer or member of the AAPE Board of Directors. The election this year will bring "new blood" into all officer positions and all, but two Board positions. You need not be a "famous philatelist" — we simply are seeking people who wish to serve the world's largest exhibitor organization. Write a letter today to Leo John Harris, chairman of the AAPE nominating committee, at: Four Cardinal Lane, St. Paul, MN 55127.

DEADLINE FOR VOLUNTEERING: FEBRUARY 20, 1990

Election Timetable:

- April TPE will include report of nominating committee
- July TPE will contain ballot due not later than September 1
- October TPE will contain election results
- New officers will be installed at the FLOREX AAPE Convention, November 24

Election Committee: Leo John Harris, Chairman
Dane Claussen, Member
Cheryl Ganz, Member

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:

November, 1989 Ralph & Bette Herdenberg who manned the AAPE table non-stop during our Annual Convention at VAPEX '89.

December, 1989 Mary Ann Owens who presided as Acting President at the many AAPE meetings and seminars at VAPEX '89 and World Stamp Expo.

January, 1990 The U.S. Postal Service, especially Gordon Morison and Dickey B. Rustin, for taking a gamble on and making an unprecedented success of World Stamp Expo '89; and Les Winick who conceived much of what others midwived that made WSE unique.

ACTIVITY BEAT

THIS IS THE AAPE'S SECOND BIENNIAL ELECTION YEAR. All officer positions and all, but two, Director slots will be filled with new people by the time new office-holders are installed at our 1990 fall convention at FLOREX in Orlando, Florida. YOU are needed and you may volunteer to run for office simply by writing Leo John Harris, Chairman, Nominations Committee, Four Cardinal Lane, St. Paul, MN 55127.

OUR FOURTH ANNUAL CONVENTION AT VAPEX IN VIRGINIA BEACH, VA. was a delightful success with over 65 members in attendance. nearly all exhibitors there are AAPE members and two of them, Patricia Walker and Gary Griffith, won the Grand and Reserve Grand awards. The Annual Members Meeting had a large turnout where Vice President Mary Ann Owens announced that our 1992 convention will be staged in conjunction with Chicago's World Columbian Stamp Expo in the spring.

Seen at the usually-festive Friday night cocktail party were, among over 30 others, Paul Rosenberg, John Hotchner, Don Jones, Darrell Ertzberger, Jo Bleakley, Rich Drews, Bill Waggoner, Tuck Taylor, Steve Luster, John Cali, John Hufnagel, George Guzzio, Mary Ann Owens, Mike Falls, Clyde Jennings, Harry and Eileen Meier, Rudy Roy, John Harris, Dane Claussen, Howard Gates, Cheryl Ganz, Pat and Dan Walker, Ralph and Bettee Herdenberg, Earl Galitz, Bunny Kaplan, and Melvin Coznowski.

PROCEEDS FROM SALES OF RANDY NEIL'S "PHILATELIC EXHIBITORS HANDBOOK" are now being donated to the AAPE treasury, it was recently announced by the author and the Traditions Press, the publisher. "Much of the success of the book," Neil remarked, "is due to AAPE members and it's safe to say that nearly all members own one inasmuch as over 2,000 copies have been sold here and in over 30 foreign countries."

ONE OF AAPE'S BIG "SUCCESSES" IN 1989 has been the work of Ralph and Bette Herdenberg who have set up AAPE "Town Meetings" at more than 25 national and local stamp shows. We all owe them a vote of thanks for making AAPE the ONLY organization in America that has a presence at nearly every major exhibition.

FOOD FOR THOUGHT

"I find that very few speculators exhibit. The personal satisfaction an exhibitor gets from presenting his or her display is the end of a long process of searching out a complex of information and sorting out material which demonstrates it, of searching for specific items, of the excitement of discovery, in the effort of problem solving, and the unrelenting determination to weed out poor copies of stamps and replace them with those of fine condition. The speculator who is merely looking for a return on his dollar does not belong to this fraternity of young and old, of male and female, of city people and farmers, who love the depth of the hobby, who find absorbing interest in it to relieve the pressures of business, school, age, physical handicap or whatever. Most of the exhibitors are ordinary people, and in spite of the value of the exhibits (although some have been put together by folk with very ample funds), most have been assembled the hard way by patient and diligent years of research.

"The excitement of the hobby is chase, searching out and discovery; the time consuming effort is the mounting and annotation — the presentation; the fulfillment is the sharing of display, at home, in a club meeting or at an exhibition."

— Malcolm Groom, President of PHILATAS '89
(Tasmanian Stamp Exhibition Council, Inc.), June 10-12, 1989.
Forwarded to TPE by W. Eugene Tinsley

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.

CONCERNS by Randy L. Neil

Practically every exhibitor has an investment sitting on the shelf . . . and it is not his stamp collection. If you ever do what I have done and take a little "personal survey" of your exhibitor friends, you will rarely, if ever, find any of us who does not own at least a basic philatelic library.

Such a bibliographic collection is a virtual **MUST** among our ranks for, if there is one "given" about the philatelic exhibitor, it is that he or she is a well-read, knowledgeable specialist.

But philatelic literature is expensive. After all, because of low-quantity printings of most books, they quickly become valuable and are, as I said, an investment that does go up in value. Thus, many of us do not own every book published that deals with our interests.

We, thus, turn to major philatelic libraries for help . . . and, invariably, we get it. Without these institutions we would be hamstrung to complete our research on countless topics.

Two such institutions who have been steadfastly there whenever we've needed them deserve, I believe, more than just our casual support as "users" of their treasures.

The American Philatelic Research Library (P.O. Box 8000, State College, PA 16803) is preparing to better serve our needs by adding a new wing to their wonderful facility. The "Building Fund" is not on its schedule to raise the money needed for this project . . . and I would, therefore, like to urge our members to think now about sending a donation — whatever can be afforded — to this worthiest of philatelic causes. They are always there when we need them. WE should be there now that they need US.

The Western Postal History Museum (P.O. Box 40725, Tucson, AZ 85717) is another vital facility that richly deserves our support. Not only do they maintain a wondrous storehouse of literature, but their "outreach" programs have, for years, maintained an ongoing project that has introduced thousands of kids to our hobby. And the WPHM exists solely on donations from people like us.

Both institutions offer memberships to all philatelists and I strongly urge you to write them for full information. And mention your AAPE membership . . . for truly, we are partners with these libraries in the work that they do.

We exhibitors are a formidable fraternity within philately. I fervently hope that we will put some of our strength behind such institutions who are, after all, always there to serve us.



AAPE "AWARDS OF HONOR" AVAILABLE

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Local Shows — Fewer than 500 pages — One Silver Pin

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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.

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 adults; \$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 medal 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 Ramada 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.

March 17-18, 1990, SPRINGPEX '90. 20th Anniv. show sponsored by the Springfield (VA) Stamp Club, Lee High School cafeteria, 6540 Franconia Road, Springfield, Va. AMERIPEX type frames hold 16 (8½ x 11 or 9 x 12) pages. Maximum ten frames. Special One-Frame category with separate Grand and Reserve Grand awards. \$5.00 per frame; \$7.00 for One-Frames. Junior Exhibits (Under 18) free. Free admission and free parking. Judges critique. Entry deadline: February 20, 1990. Prospectus from the SPRINGPEX '90 Exhibits Chairman Stephen Luster, 303 Hanford Court, Sterling, Va. 22170.

March 31 - April 1, DELPEX, Delaware & Delaware County, Pa. Stamp Clubs at the Brandywine High School, Foulk Rd., Wilmington. 100 frames holding 16 8½ x 11 pages, \$4 per frame (adults), \$17 single frame, \$2 for Preview Class (non-competitive) and juniors exhibits are free. Free admission, parking and a written critique of each exhibit. New "Best Scandinavian Exhibit" award. Prospectus from Fred Dickson, 640 Woodview Drive, Hockessin, DE 19707.

***April 4-6, 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.

April 7-8, NOVAPEX '90. Nova Scotia Stamp Club. Lord Nelson Hotel, South Park and Spring Garden Rd. Halifax, Nova Scotia. 120 frames, hold 6 8½ x 11 pages \$15 club membership required. RPSC medals awarded. Free admission. Prospectus from George Lafontaine, 71 Ridgeview Dr., Lr. Sackville N.S. Canada B4C 1L8.

April 20-22, NASHPEX '90. Nashville Philatelic Society, and Confederate Stamp Alliance. Doubletree Hotel, Fourth & Union, Nashville, TN. Frames hold nine 8½ x 11 pages @ \$3 per frame. Entries accepted until March 15 or until frames filled. Prospectus from Bob Picirilli, 301 Greenway Ave., Nashville, TN 37205.

***April 27-29, PHILATELIC SHOW '90.** Northeastern Federation of Stamp Clubs. Sheraton Boxborough Inn and Convention Center, Boxborough, MA. Adults \$7.50 per 16 page frame (minimum 2 frames); Juniors \$3 per frame. Scandinavian Collectors Club Annual Convention. Prospectus and information from Guy Dillaway, Box 181, Weston, MA 02193.

***April 28-29, 1990, the PLYMOUTH SHOW,** West Suburban Stamp Club. Plymouth Central Middle School, Church and Main Sts., Plymouth, Michigan. Standard 16-page frames. \$6.00 per frame + \$5 per exhibit entry fee (Juniors, \$1.50 per 8-page frame, no additional fee). Maximum, 10 frames (160 pages). Entries close April 2, 1990. Prospectus from Exhibit Chairman, The Plymouth Show, P.O. Box 643, Plymouth, MI 48170.

***May 25-27, PIPEX 90.** Northwest Federation of Stamp Clubs, to be held at Monarch Motor Inn, 12566 SE 92nd Ave., Clackamas, OR. Exhibits to include philatelic literature. APS WSP. Prospectus from Chairman, 1939 NE Broadway, Portland, OR 97232.

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

MEDITATIONS ON EXHIBITING

by Karol Weyna

"Ignorance, like Youth, can be cured by the passage of Time."

I have spent a large part of the last five years representing one or two exhibitors at National and International shows, and have helped prepare exhibits which have received numerous Grand and Reserve Grand awards, and countless Gold medals. In doing so, I have attended over fifty national shows, evaluated competing exhibits, attended critiques and seminars and gotten to know a wide spectrum of exhibitors, and judges. Furthermore, I have nearly 15 years experience as a dealer and auctioneer of specialized U.S. and foreign material, from Classics to modern; postal history to plate varieties.

I feel my growing concerns about the standards and practices of the evaluation of competitive exhibits in this country may be of some value. I have, by virtue of my role, been in a position to "see the forest" as well as the individual trees. What I have to say is presented in the hope that thoughtful perception of problems may lead to practical solutions.

There is no doubt that we are experiencing problems in many areas of exhibiting — a lack of "great" collections being shown, erratic judging, instances of personal bias towards exhibits or exhibitors, and a general lack of uniform standards by which competitive exhibits are measured. Others cite "inflation" of medal levels, an overabundance of supposedly equal "National" shows, and the intrusion of an "F.I.P. mentality" and "unfair competition" as other problems. In my opinion, all these things are necessarily inter-related, and the solution to one problem, with a little luck, may portend solutions to others.

Will Rogers once suggested a solution to the problem of German submarines to Allied shipping: "Boil the oceans." Asked how this could be done, he replied, "I just come up with the ideas — you guys have to work out the details." I merely ask the "powers that be" on the national scene to acknowledge the depth of the problems, and to start to work towards the solutions.

I. JUDGING

"I know a Gold Medal when I see one."

This statement, made over and over again by a large segment of our judging community, may have been true for a Herbie Bloch, but is in many cases a reflection of presumptuous arrogance today. Never have the benchmarks of philatelic excellence been so flexible or so poorly defined, at a time when the sheer diversity of exhibits makes standards critical. All the talk of "importance" and "presentation" is tangential to the central problem. In an ideal world, exhibits receiving a "solid" medal at one show should expect to receive the same at another; an international medal should at minimum be worth the same at the national level.

Today, it is only a loose consensus among the majority of judges that provides any sense of order, because there are no objective criteria by which exhibits are evaluated. Some national Grand Award winners go on to Gold and higher awards internationally; others languish among the Large Silvers and Vermeils. Some exhibitors "shop" for juries, trying to avoid certain judges, or to find one with knowledge of their subject. I have witnessed (for exhibits in which I was **not** involved) instances of personal bias, sloppy preparation, and blatant ignorance on the part of national judges and juries. As I see it, there are three aspects of judicial performance that need to be addressed: **Standards, Performance, and Accountability.**

I consider the matter of **standards** (a method of evaluation which is both practical and as objective as possible) to be of paramount concern. We must work to develop

standards flexible enough to apply throughout the spectrum of exhibiting, defining precisely the elements that constitute each medal level. I explore my own suggestions in this regard more fully below, but I feel strongly that the lack of standards, coupled with the vagaries of particular juries, is a fundamental problem, leaving many exhibitors (particularly at the Silver - Vermeil levels) adrift on a sea of conflicting opinion and erratic evaluation.

The **performance** of national judges and juries varies widely. As fewer "generalist" collectors either exhibit or judge, the problem of specialists passing judgment on areas completely beyond their limited general knowledge becomes more critical. I have seen several shows where the appointed "expert" on a panel states his opinion to his/her fellow jurors, and they, sheep-like, concur without further discussion. If the "expert" is right, justice prevails; otherwise, the exhibitor suffers.

Cavalier attitudes on the part of jurors are part of a larger problem — the tendency of some judges to not take their roles as seriously as the exhibitors have the right to expect. At one recent show, the Chief Judge admitted that he had not even looked up in a standard catalog the subject matter of a great, albeit obscure, exhibit, though his opinion swayed three other judges who respected him, while an apprentice, who had done his homework, was essentially told that his opinion (based on his research) didn't count. The exhibitor, who had expended considerable effort to exhibit and show this material, was of course outraged at this outcome.

The fact that judging often imposes a financial burden is no excuse for half-hearted preparation or perfunctory performance. Momentary embarrassment of a judge (when facts come to light) is no satisfaction to an exhibitor whose material has been slighted by ignorance, bias, or inadequate preparation by judges. One bright spot in this picture is that it seems to me that most of today's apprentices and young judges do far more homework than ever before; they help balance other jurors who have a perfunctory attitude toward their responsibilities.

Judging critiques, a useful source of information on the jury's collective perception of an exhibit, range from the outstanding to the ridiculous. Bud Hennig has often said that when the critique focuses primarily on matters of presentation, it's a sure sign of ignorance of the material being shown. The best critiques make one a participant in a learning process; the worst, to darken one's attitude toward the matter of judicial performance.

The jury often has an opportunity to learn from an exhibitor; courageous judges have sometimes re-opened their minds, and changed awards after a critique. Few juries seem to be honest enough to admit their collective ignorance and ask for outside help, though this is quite acceptable and desirable.

Judicial **accountability** is probably the thorniest subject to address. In essence, there is little that can be done about a judge who is derelict in his duties, short of avoiding him or her. Personal bias against exhibitors can be masked; inadequate preparation can be sloughed off, sloppy examination of exhibits can be concealed by deference to other panelists. There is no public procedure for weeding out truly incompetent or malfeasant judges, nor is there a method for exhibitors to appeal a particularly outrageous award (just as there is no sure way to open a closed mind).

A lot of small disasters are routinely swept under our collective rug in the hopes of improvement in the "fullness of time." I maintain that the time is now. We have to get our collective house in order.

If an exhibit has achieved a particular medal level at several national shows, or garnered a higher award, its right to that level should be a "given" — unless a key item is removed or proves to be forgery. An appeal of a lesser award could be lodged, at the exhibitor's expense, before the show ends. A photocopy of the exhibit, together with the panel's written comments would be sent to the Chairperson of the Judges Accreditation Committee for review by a panel of three judges of the Chairperson's choice. Their findings would be communicated, in writing, to the show chairman and to the exhibitor; wrongs could be set right at a minimum of fuss to everyone.

II. MEDAL LEVELS

"One exhibits subject to the ignorance of the judges" — Bud Hennig

You would think that with 30+ "National" shows yearly that both judges and exhibitors would have become thoroughly familiar with the best possible exhibits in a wide range of collecting areas — the great classic issues of the world, the top postal history, definitive thematics. It just isn't so. Many of the top collections are exhibited sparingly or only to qualify them for international competition. Some owners bemoan the lack of expertise in our "National" shows; others are reticent to show for fear of "swamping" the competition. The result is that we are all deprived of seeing true "Gold Medal" material and exhibits. One prominent East Coast collector prophesies that this will eventually lead to a decline in the market for the "great" classic material — if one can get a Gold with just about anything, no matter how trivial, why bother attaining the truly rare or difficult?

At the international level, it is a truism that there is an inherent limitation on the award that can be attained by any given subject or country. All other things being equal, an exhibit of the early 20th Century issues of a country noted for its great classics will rarely achieve the same as an exhibit of the classics. This is not "unfair" — it is natural.

Why are we as exhibitors such crybabies that we can't accept that the natural "Aristocrats of Philately" are more "important" than the "johnny-come-latelies"? Perhaps, we have acquired an unrealistic expectation that, if we fulfill the tasks we set out on the title page, we are entitled to a Gold — and if we don't get one no matter how limited our subject or "unimportant" (on a global scale) our material, then we have somehow failed.

In essence, this nonsensical paradigm has largely devalued the national medals. I'm told that there was a time when an exhibitor could be proud of a Silver medal — now it's seen as a sign of faulty presentation or a poor title page. What bunk!

Medal levels should recognize a philatelic excellence in three areas: **Importance**, **Difficulty of Acquisition**, and **Treatment**, (as opposed to presentation). Internationally, each of these has been defined, and aspects of each have been given a point value. We should understand the implications of each category, and insist that our national judges keep them in mind whenever they are evaluating exhibits. We have all been charmed by exhibits that we knew were excellent work but were of no great importance — a Silver would be sufficient recompense; why give them a Gold?

We have seen exhibits of staggering "difficulty of acquisition" and "importance" get Vermeil medals — because of the ignorance or bias of the juries. It's time to get on with the job of getting judges to evaluate every exhibit in terms of the above criteria.

Importance: is this the most important issue of a country? the second most important? relatively unimportant? Are the concerns shown in this exhibit central to philately? (e.g. plating, routes, cancels, usages) or a "side-bar"? Is the exhibit of a scope to be expected, or has the exhibitor drawn too tight a noose around his subject? Are the items one would expect to see present? some? or damn few?

It seems clear to me that a judge using a mental checklist of the aspects of importance should, with homework, be able to determine the "true" relative importance (or lack of it) for nearly all traditional or postal history exhibits, without necessarily resorting to score sheets. If this means that some of our current national "Golds" revert to lesser medal levels — so much the better, in the long run.

Ernst Cohn once said, "When I judge what you have, I see what you don't have; when I look for what you don't have, I see what you do have." I think it's time we stopped pretending that every exhibit is eligible for a gold medal and face the reality that some areas, by their very nature, are not eligible for top awards — but should be encouraged nonetheless, as they can be superb exhibits.

Conversely, a terrible exhibit of a very "important" area should be "rewarded" with the appropriate medal level, as an incentive for improvement. Someone with a modest

budget should be awarded and recognized for his or her efforts — but in philately, as in life, a Chevy ain't a Rolls, and it only hurts our future to pretend it is.

Difficulty of Acquisition: our egalitarian impulses as a nation, despite the realities of everyday life, are reflected in the tendency of some exhibitors to demand a "level playing field" so the "small beer" collector can effectively compete with the "big boys." I share the sentiment, but I deplore the application to philatelic exhibiting.

Internationally, degrees of "difficulty" are considered: is this an exhibit that would ordinarily be a 20-year challenge? a 10-year project? five years? by phone in an hour? If a major auction of an area comes along, it does not penalize a successful bidder; "difficulty" is measured in "as if" terms. Thus, difficulty of acquisition is somewhat separated from price; given all the money in the world, one cannot duplicate some exhibits that have received Vermeils. Given a few phone calls, one could easily construct exhibits comparable to some of our recent "Golds." Difficulty of acquisition can be either a counterweight or a partner to importance — leaving sufficient flexibility for intermediate-to-high awards for relatively modern material.

Treatment: I'm furious at National judges who waste their time and our time at critiques criticizing spelling mistakes, or the colors of mounts, when the exhibit at issue suffers more fundamental flaws. Since the art of story-telling entered the exhibiting world, **treatment** (as opposed to presentation) is of considerable importance. Treatment is the basic organization of an exhibit. Successfully done, one knows where one is, every step of the way and where one is going. Judging (and viewing!) is made painless. Clear transitions, consistent organization of elements, apt writeup — all these contribute, as does the concept of balance (i.e. not too much of a good thing and too little of another).

Some people can't type, or cut mounts straight, or spell, but these things (which do detract, at least subliminally) should not have equal weight with superb organization and important material.

I perceive that national juries have the "freedom" to set their own standards from show to show, year to year, without any clear-cut criteria that should be factored into every decision. I think a "return to standards" is not "reactionary" or "revisionist" — it would provide a sound rational basis on which to predicate thoughtful judgments.

III. THE "BIG PICTURE"

"Don't confuse me with the facts . . ."

It's little comfort to an exhibitor "badly treated" by a particular jury to know that, by and large, the judging at the national level is better than it's ever been. With erratic judging, and a lack of firm standards, all of us who collect stand to lose.

It's an open secret that most foreign stamps and covers now bring far more on the European market or the Asian market than they do here. We have failed to uphold the demand for "important" (there's that word again) material, partly in our haste to overturn our traditional standards of philatelic excellence in place of some sort of (misguided) egalitarianism that lets every exhibit have, in theory, an equal shot at a "Gold", and makes receiving a lesser award not recognition of an achievement but indication of "failure."

We should consider the possibility of upgrading some of our "national" shows to "supra-national" status each year, where the "big boys" can compete without trampling (or being perceived to trample) collectors of more modest means — and judges and collectors could see really top-flight collections, dripping with importance. We should encourage more 'court of honor' or "champion class" sections at our larger shows — same motives and results. And the annual "Champion of Champions" competition would be a lot more interesting if the competitors were awarded varying medal levels (a la international competition) — with a really top-notch jury, this would in effect "rank" the shows which contributed the entries.

The process of judging should be "tuned up" in the short range; I sense a general

consensus among judges I've gotten to know that 5% - 15% of exhibits, under our "consensus" standards, get the wrong medal level for various reasons. First, I feel it is the duty of every Chief Judge to ask any juror who has not adequately prepared to evaluate any given exhibit (for whatever reason) to excuse him or herself from the voting (rather than defer to the opinion of another juror). If this is done consistently, and without rancor or opprobrium, it would probably lead to more knowledgeable decisions.

Second, I feel it's important that all exhibitors have a chance to know the exact votes on their medal level (but not necessarily by name of the jury members), including those of the apprentices. A simple sheet posted in the critique room would suffice.

Third, a "Judge the Judges" review board could collect the real horror stories from all the shows each year, and publish a list of "best" and "worst" to "reward" the appropriate jurors — this kind of thing is done informally now.

Finally, I think more juries should freely (and without embarrassment) ask for outside help — from knowledgeable dealers or outside judges or exhibitors.

Many of you may not agree with my comments. But if I cause any of you to stop and think, to examine your assumptions in the light of my concerns, I've succeeded in my intentions — for the good of us all.

How Many Frames

by Paul Blake

QUESTION: Does the number of frames in an exhibit have a positive influence on the award level? During the critique at a WSP show about two years ago, the chief judge remarked "it is difficult" to earn a Gold award with six frames or less. This response motivated a study of awards at four recent WSP exhibitions, using number of frames as the only criterion.

The four shows studied were CHICAGOPEX '88, BALPEX '88, SESCOAL '88 and WESTPEX '89. They include 177 exhibits shown in 1,175 frames. The following awards were made:

Frames	Gold	Vermeil	Silver	Sil-Br	Bronze	No. Exh.
11	0	1	0	0	0	1
10	12	7	0	1	0	20
9	4	5	1	0	0	10
8	16	8	4	2	0	30
7	4	6	9	7	1	27
6	9	19	8	4	0	40
5	4	13	7	2	1	27
4	1	1	3	4	0	9
3	0	1	1	3	4	9
2	0	0	1	2	1	4
Total	50	61	34	25	7	177

Included in the above table were the topical/thematic exhibits at the four shows. When they were placed in a separate group — here are the results:

Frames	Gold	Vermeil	Silver	Sil-Br	Bronze	No. Exh.
10	0	1	0	0	0	1
9	0	0	0	0	0	0
8	1	0	0	0	0	1
7	2	1	0	2	0	5
6	0	5	1	2	0	8
5	0	1	1	0	1	3
4	0	0	0	3	0	3
3	0	0	0	1	2	3
2	0	0	0	0	1	1
Total	3	8	2	8	4	25

SPECIAL COMMENTARY

by Randy L. Neil
President, AAPE

At about the time this issue of **THE PHILATELIC EXHIBITOR** reaches you, the new edition of the APS' "Manual of Philatelic Judging" will be off the presses and available for sale. This important publication is **always** a sellout and, whether you own the previous edition(s) or not, we strongly urge you to write to the APS and find out the price (not announced as this is being written) and obtain one.

For years, numerous writers have admonished **all** exhibitors to have this important reference book as a key guide to what judges look for in evaluating competitive exhibits. That's important, of course, but in my view, it's even **more** important that **all** APS accredited judges not only own a copy, but have its contents thoroughly in their minds. Show committees, too, should own the manual.

Why? Well, there are two basic reasons . . . although there are others.

1. In recent times, several judges have decided, on their own, to initiate their own "system" (for lack of a better word) of evaluating exhibits. One judge has even tried to impose F.I.P. guidelines and, yes, even their evaluation sheets into the American judging process. In addition, some show committees have given their judges "their own" evaluation sheets which they urge their juries to use.

Under the guise of saying they want to "change American judging standards so they are more in line with international standards . . . thus, making it so American exhibitors are better-prepared to exhibit internationally," some judges are attempting to impose standards that are simply **not** permitted under guidelines outlined in the APS Manual.

The APS Manual clearly spells out the judging system in use in all APS-accredited shows. It is patently **unfair** for **any** judge to ignore or go against this manual when, in fact, the majority of exhibitors refer to it as a fundamental guide.

2. As an exhibitor and apprentice judge it has become glaringly apparent to me that numerous judges not only do not know the material set down in this manual, but they, apparently, do not even own a copy. Personally, I find the fact that any judge would ignore this manual a clear indication that some judges have no desire to keep faith with an exhibiting evaluation system that every exhibitor is asked to adhere to.

Is it time for the APS to test all judges on the contents of this manual? The time may come when this will be necessary.

They Said It Couldn't Be Done

by Michael G. Strother

The reason behind why I exhibit has changed twice and to understand we must unravel my story.

As a boy I had been a collector of just about anything that had U.S.A. on it; an "accumulator" would be closer to the truth. In 1967, as a college student, I went to the twelfth World Boy Scout Jamboree held in Idaho, and worked on the central staff. There I picked up a copy of the Jamboree's postcard (UXC7) First Day program. I wasn't even thinking of stamp collecting; it was a Jamboree souvenir.

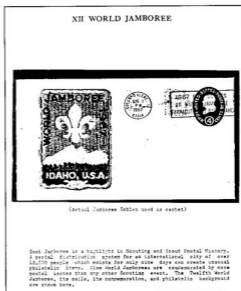
Several years later my older brother was visiting my home. We were going through some old Scout stuff when we came across the First Day program. He explained stamp shows and exhibiting to me and it really sounded like fun. Since I had been to the Jamboree and I had a "winning item," I felt I could round up a few more things and make an exhibit; even though I hadn't been a collector for years.

It didn't take long to buy the stamps, find a few more things I had and make an exhibit. The first showing was just because I had been to the Jamboree. Of course I had in the meantime joined the local stamp club and Scouts On Stamps Society International (SOSSI).

In the first show I entered, my exhibit "The Twelfth World Jamboree" won the novice award. Boy, did I think I was hot stuff. The next show I entered, I didn't even get a thank you. So I asked the judges and was told that I had no real organization nor theme that tied the exhibit together. Also, the exhibit was mainly stamps and first day covers which didn't add anything to the exhibit.

Rework time! I got rid of the first day covers and added die proofs, trial colors, covers cancelled at the Jamboree, pictorial cancels, incoming mail and metered mail with the Jamboree slogan. For the next series of shows, I worked this material in and reworked the layout to follow a theme. I finally got a bronze, but barely, based on the points. So, again, back to the judges asking how I could improve my exhibit. I was told "That's about all you can do with a topical."

They said nothing else could be done. That made me mad! I decided I'd show them! So my second reason to exhibit was because a judge said my exhibit couldn't be improved, inferring that top medals couldn't be won with a modern topical like the Twelfth World Jamboree.



Next came two years of research and no exhibiting. I read everything I could find on exhibiting and on topicals that had won; much of it coming from additional societies I joined such as A. T. A. and A. P. S.

I wrote letters to everyone I could think of asking for advice and seeking material. Many of these letter writers have become real friends. In this two-year period, the biggest thing I learned was how to develop a theme; that there is more to exhibiting than putting stamps on pages. I enjoyed it too.

Then came the big day when I showed the third major revision of the exhibit. It now had the Cape of Good Hope Baden-Power stamp in it, commercially used covers, and other topics like Indians, Fireworks, and Rotary which supported the theme.

Bingo! A silver medal. I had showed the judge who was too quick to say that a good medal couldn't be won with a modern topical.

The next lesson I learned — a hard one — was that in striving for a gold medal, exhibit techniques are as important as the material shown, and often influence the material used.

I exhibit now because I enjoy hunting the material to make the exhibit even better. And the thrill is seeing the exhibit continue to improve even if the medal doesn't. Personal pride and the joy of sharing the experience is next.

I know I'll continue to enjoy exhibiting whether with this exhibit or another, because of the pleasure philately has given me through exhibiting. Today, most of my collecting efforts are not in stamp collecting per se, but in acquiring material to build an exhibit or to improve one. I wouldn't have it any other way!



Expansion of the Critique Service

In view of the increased use of synopsis pages by judges at shows the Critique Service has been expanded to include the synopsis pages and title pages.

Both the synopsis page and the title page should be sent as well as the plan page if a thematic. Both pages should be sent so that the synopsis page and title page may be reviewed together. There are things that can be said on the synopsis page, such as a bibliography, that cannot and should not be said on the title page.

Send a stamped addressed envelope for the forms to send the synopsis page and title page for review.

Send to Harry Meier, Box 369, Palmyra, Virginia 22963.

Ask Odenweller by Robert P. Odenweller



Well, it finally happened. After nine years of "retirement," I had to do more mounting of exhibits — five to be exact. No, they're not for competition. One is my New Zealand first issues which I had considered "retired" after it won the F.I.P. Grand Prix d'Honneur in Buenos Aires in 1980. But then came World Stamp Expo '89 and the invitation to show ten frames in the Court of Honor. Unfortunately, I had divided the exhibit into two collections which would put the various parts to good use. Reassembling them into a ten frame exhibit was not easy, and gave me an eerie feeling.

A Contrast of Styles — Old vs. New Rules. Those of you who attended World Stamp Expo may have seen the exhibit. If you did perhaps you wondered why I violated so many of the concepts I have been commenting on in this column. The answer is easy — the exhibit was created and "did its thing" long before the current F.I.P. rules were written. It was a 15 frame exhibit — the ten square meter rule did not exist. Knowledge could be demonstrated by the way you selected and organized what you showed. The written information that is even more necessary now was not as needed a requirement and many of the top exhibits had less than mine. The title page was an afterthought — I used it at some shows and omitted it at others. It was not there when I won the Grand Prix.

My exhibit and a number of others at World Stamp Expo offered an opportunity to see how exhibits looked in what some call "the good old days."

As a contrast, and earlier than the reconstruction of my New Zealand exhibit, the other four exhibits I prepared were very much up-to-date. In a project designed to explain the new F.I.P. rules with specific examples of right and wrong, I created four one-frame exhibits; each using color photocopies of the same material — a Grand Prix exhibit of Egypt. These four exhibits were used as illustrations for a joint seminar of the F.I.P. Traditional Philately Commission and the F.I.P. Postal History Commission. Two of the exhibits followed F.I.P. rules; one each of traditional and postal history. They allowed me and my "opposite number" Mr. Paul Jensen, president of the Postal History Commission, to show the differences between postal history and traditional exhibits; and how the same items could be used in each, but with differences in treatment.

The other two exhibits were traditional and postal history versions that violate specific features desired in good exhibits. These exhibits stood in fine contrast with their counterparts, and allowed us to comment on the all too common mistakes that continue to be made.

These 64 pages of exhibits are planned ultimately to comprise a book of illustrations which will be accompanied by a text explaining the features in the exhibits. The "first draft" of the project has been distributed to some 250 F.I.P. delegates for comment and improvement of the examples. I would expect the final version to be available for general distribution next year.

The Lessons Learned. So what is the object of all this? Preparing the new exhibits was an interesting exercise that also gave me a chance to use my computer to generate the pages. In a way, that distracted me from the realization of how much exhibiting has been changed in the last ten years. As one who

has been intimately involved with all of the changes, I was at the same time evolving in my expectations of what the new rules require.

It wasn't until I took the time-warp back to my old exhibit that I realized how much things had changed. Those changes in the F.I.P. rules were made to help the lower and middle level exhibits to achieve higher awards by careful use of the new rules, in creating a balanced "total" exhibit. For some strange reason, there are some who believe it to be the opposite. That is a big mistake. The exhibits which stand to make the biggest gains are those of less world-shaking material, while the former "big guns" can stand to lose a lot — and a lot have.

There is no question in my mind that my New Zealand exhibit would be hard pressed for Grand Prix consideration today — a complete rewrite would be necessary. On the other hand, it was my practice to remount large portions of the exhibit for every competition, and World Stamp Expo was no exception.

Some pages had more material at World Stamp Expo, in keeping with the intent to show all the many shades and varieites of these interesting issues. When you cut from 15 to 10 frames, you have to leave something out, so some covers and expanded coverage went.

But, I'm content to stay "retired." A rewrite of the exhibit using the computer desktop publishing program (Xerox Ventura Publisher) would create a different creature — probably better balanced in total concept, better able to be understood by viewers who might not know the area — but perhaps less lovely to appreciate for its sheer beauty. Some of the "old school" exhibitors refuse to change. That's their prerogative, but they can't expect to receive the same awards as before without some change-over to the new standards — that's a fact of life that intrudes itself as the hobby evolves.

We may not agree completely with some of the changes that have been made, but more exhibitors — who formerly were out in the cold — stand a chance at some of the higher award levels. No, your collection of the 1976 Bicentennials won't win a F.I.P. Grand Prix no matter how perfectly you apply the rules. Nobody would expect that to be possible. You still need material that is difficult to repeat. Notice, I didn't say expensive, but that often goes with the territory.

In any case, the exercise of the five exhibits was an eye-opener. As soon as the final form of the F.I.P. project is ready for distribution, I'll let you know. Judging from comments I heard from some who attended the seminar, it should go a long way toward helping all exhibitors to understand how to improve their exhibits.

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- 1934 Christmas Seals on cover or off, and 20th century U.S. auxiliary markings showing delays in the mail for developing exhibits. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.
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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 1990 or 91? 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.

PITTPLEX '90, tentatively scheduled for Nov. 3-4 is seeking societies and study units to meet at the show. Information can be obtained from Chairman Paul Lienhardt, 1527 High Knolls Dr., Pittsburgh, PA 15241.

EGYPT STUDY CIRCLE (London) co-ordinator in U.S. is seeking a national level show being held during last half of 1990 to host annual meeting. Many exhibits available from members to help fill frames. Inquiries to Richard R. Norman, 322 Jucunda St., Pittsburgh, PA 15210.

American First Day Cover Society, Gary Denis, P.O. Box 11447, Norfolk, VA 23517, is the new AFDCS Awards Chairman. Contact him regarding AFDCS awards for your show.

American Topical Association Write for details about ATA's youth awards for local, regional and national (WSP) shows to ATA Awards Director Arlene Crosby, 1348 Union NE, Grand Rapids, MI 49505.

The **MARMALADES** is a philatelic group that was founded at AIRPEX in Dayton, Ohio in the fall of 1988 by a few jury members, exhibitors, and other philatelists who were attending. They discovered that each of them has a collecting interest in the philately of the British Isles — either Wales, Scotland, England, Ireland, or the smaller islands. One remarked that collectors of British Isles material never have a chance to gather at a show in the U.S.A. because of the lack of a U.S. based society for collectors of the British Isles.

The "founders" agreed that a group should be formed. Then engaged over breakfast intense discussion about what to name the new group. Fortunately, there was a pot of marmalade on the table. The name of the group was unanimously agreed upon! It would be known as **THE MARMALADES!**

The only function of the **MARMALADES** is to "gather" at philatelic events. The very first **MARMALADE** Gathering and Convention will be held at **INDYPEX '90** on September 7 to 9, 1990 in Indianapolis. **MARMALADES** will enter a number of exhibits, have speakers and special programs, and, of course, conduct social functions.

The only requisite to become a **MARMALADE** is to have an appreciation for the philately of the British Isles. There are no dues, officers, membership records, or publications. There will be no mailing of information. What the group does offer is a specially crafted lapel pin, which may be ordered by mail for \$3.50 from J. Adams, P.O. Box 40792, Indianapolis, IN 46240.

Organized specialty groups for British Europe, bourse dealers with heavy Ireland and Commonwealth stock, exhibitors who specialize in Marmalade areas of the world, and collectors who would like to participate should write to **INDYPEX '90**, P.O. Box 40792, Indianapolis, IN 46240.

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

How Do You Get In the Last Word?

by Dennis Ryan, 120 St. Lawrence Ave., #213, Janesville, Wisconsin 53545

Everyone agrees that a good exhibit has a conclusion. But no two exhibitors seem to agree on what a proper conclusion is, how it should function, or what kind of material should be shown there.

The AAPE is interested in your theories.

The three most interesting entries will be printed in *The Philatelic Exhibitor*. The one chosen to be the best will receive a special AAPE award.

Please submit articles of 750 to 1000 words to me prior to March 15, 1990. Copies of your title page, your outline page, and your concluding page should accompany your entry. A three-judge panel will announce its decision in the July issue of TPE.

FUTURE ISSUES

The deadline for the April, 1990 issue of *The Philatelic Exhibitor* is February 15, 1990. The theme will be "Choosing a subject to exhibit: problems and solutions."

For the July, 1990 issue, deadline May 1, 1990, the theme will be "Hints for the beginning exhibitor."

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.

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MICHAEL LAURENCE, in Linn's Stamp News

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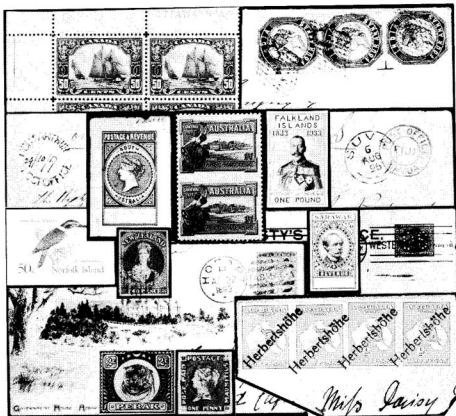
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As I See It . . . How About You?

by John M. Hotchner

Is there something wrong with a system that rewards with high medals competitors who can not win public opinion votes? This was asserted with regard to stamp exhibitions by a speaker at an AAPE meeting held at World Stamp Expo. I believe that the speaker was giving voice to a feeling that we in philately will not see exhibitions serve well as recruiting tools for the hobby so long as their frames are full of material that is monotonous, esoteric, or any of the other descriptive words that are amplifications of "uninteresting."

Despite the fact that "One person's turkey is another person's eagle," the speaker is correct on his feeling. But I do not agree that recruitment is the preeminent function of stamp shows, and I disagree with the premise that merit and popularity should be synonymous.

I think that the overarching reason for having stamp shows at the national level where strict judging criteria are mandatory is to provide a series of services to those who are already stamp collectors. The showcasing of the hobby to noncollectors is among the secondary aims. It is one that deserves attention from show committees, and from the APS and AAPE as national organizations with an interest in regulating and supporting national level exhibitions, but I would hate to see this tail wagging the whole dog.

Let me be specific about the services to established stamp collectors. The show setting provides an opportunity to buy and sell philatelic material both for the collector and the dealers who have tables on the bourse and those who are "vestpocketing." The show provides an opportunity for collectors and dealers to learn from each other, from lectures and seminars, and from (admittedly, often limited appeal) exhibits. The show gives encouragement, and often tangible rewards, to those who have reached plateaus of accomplishment in the collection, study and display of unusual philatelic material. and, of no small importance, the show provides a social setting where old friendships are strengthened and new ones are forged between people with matching interests. The net result is that the hobby benefits from commerce, from better informed participants, from the knowledge developed by exhibitors, and from the projects that inevitably flow from any gathering of philatelists.

The system is far from perfect; and there are good ideas being advanced all the time for improvements. But I would like to suggest to dealers, visitors, exhibitors, seminar givers, and probably others who would like to change the system to advance their specific hopes and dreams, that the results of grand alterations should be thought out before proposal. In the case at hand, the public certainly knows what it likes when it comes to viewing exhibits, but it is not especially well informed on what has earned recognition based upon merit. That is why judges — hopefully the best that the accreditation program can produce — are needed to apply uniform guidelines in a way that gives fair recognition in the context of why shows exist.

The public does not pick the winners in dog shows, photography contests, ski jumping, or any other competition in which the display of skill, training, creativity, selectivity, etc., require informed evaluation rather than gut preference. So, my answer to the question that leads off this column is: "No!"

EXHIBITING AND YOUTH: JUDGING BY ENCOURAGEMENT

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



This month I had the pleasure of attending a couple of nearby stamp shows. Even though I had not entered the exhibit competition, several youths had, and it was out of curiosity I attended the Judge's Critiques. Realizing how important a part the Judge's attitude can play in encouraging a youngster to proceed, I was pleased to note how well some youth judges conduct their responsibilities.

Constructive Criticism vs Negative Criticism: As the youth exhibitor stood when his discussion time arrived, the Judge responsible for this particular frame commended the boy on entering the competition. I felt this positive opener allowed the boy to open up a bit, and to my pleasure, he did. He questioned the judge as to how he could improve the medal level, and the Judge kindly pointed out several issues relevant to the exhibit that could be included. Going one step further, the Judge questioned the lad as to whether he owned one particularly important issue. Upon learning the boy did not have the stamp, the Judge kindly offered the boy one of HIS duplicates . . . making the boy very happy indeed. This was the first time I had seen a judge do this, and when I viewed the boy's smiling face, I knew he would begin to improve, and more importantly, continue his exhibit development.

Personal Attention: As additional questions were raised and answered, the Judge kindly extended an invitation to the young exhibitor to take a few moments following the critique for a personal critique at the frame. This was another "positive," and though I did not personally witness it, I am certain this personal attention went a long way toward encouraging the youth. I did witness a second personal critique by an apprentice, and was pleased at how this was conducted. Beginning with the title page, the apprentice pointed out elements he enjoyed about the subject. He selected bits of information he knew the lad had researched, and commended him for his efforts. He discussed how including a certain issue, or element would enhance what was already present on the pages, keeping the positive motivation factor high, as the boy realized his pages were already "good," and did not have to undergo a total change. A second young exhibitor left the event with a feeling of accomplishment, and the necessary encouragement to continue.

Widespread Effect: Having been to Judge's Critiques which were not conducted in such a promising manner, I couldn't help but reflect at how important such a positive critique actually was toward retaining young exhibitors. Imagine the impact such positive reinforcement could have on youth exhibiting were EVERY Judge to exhibit such reinforcement. Rather than be fearful of their sometimes "unapproachable" manner, young exhibitors would be encouraged to gain the appropriate knowledge that can lead them on their way to becoming successful exhibitors. At the same time, Judges can enjoy a real sense of accomplishment as their efforts begin to bring rewards to those youngsters they have taken the time to guide.

On Becoming An Accredited Judge — Insights and Confusions

by Robert E. Lana

During the summer of 1989 I was informed that I had achieved certification as an APS accredited national judge. At about the same time TPE called for experiences for this issue with a theme reflected in the title of this article. Here then was an opportunity to look back on my apprenticeship and to sort out what I had learned. Some things were not so much newly learned as reaffirmed by that experience. A list of things which most of us know, but which need periodic reinforcement follows:

a) All judges are not alike in [a] their application of the rules of judging, [b] the philatelic areas about which they are knowledgeable, [c] their treatment of exhibitors. This, of course, is as it should be or we would all be the same person.

b) Ditto for exhibitors and their treatment of judges.

c) Very good and very bad exhibits leap from the frames looking like roses and broken noses. Judging them is easy. It's the exhibits that fall between these two extremes which cause problems for judges.

d) Exhibits on display at national shows get better and better each year.

e) The vast majority of exhibitors listen very carefully to the advice of judges and implement suggestions continuously.

These are some of the things most of us know who have been going to stamp shows for a number of years. Some of the things I learned which are not obvious include:

f) Judges who are experts in a given area are more likely to give an exhibit in that area a **higher** award than other judges. This surprised me. I expected experts to give lower awards because of their detailed knowledge, but it didn't happen. In short, as an exhibitor, you are better off in an exhibition where there is an expert in your field on the jury; if you've done your homework.

g) I found myself giving advice to exhibitors at the frames that fell into two categories: [a] my opinion about, e.g. their presentation, the defined exhibit area, or the condition of their material and [b] what I believed the consensus of judges was on the same topics. My opinion and what I understood the consensus to be sometimes differed and the exhibitor should know this. For example, most judges I've worked with are not thrilled with black borders around stamps and covers. It doesn't bother me, but I advise exhibitors to convert to clear mounts with, if they wish, light grey and buff backings.

h) Of late, we have heard a great deal about the "importance" of an exhibit being crucial in the level of award it may receive. I have tried to sort out my beliefs on this subject so that they are coherent and thus will allow me to apply them with some consistency to exhibits I judge. I do believe that although virtually any exhibiting subject can reach a national gold medal award, some exhibiting subjects will always be considered more important than others.

For example, an excellent exhibit of U.S. classics showing proofs, issues and usages will be considered more important than an excellent exhibit of the military post of World War I or World War II. Therefore, in head-to-head competition for a special award, the classical exhibit will win every time. I agree with this assessment, even though I collect the latter and not the former.

The cost of material certainly separates the two. The military area pieces will not be as expensive, on the average, as the classical pieces. However, I'd rather think the assessment of importance is an aesthetic choice based upon many stamp collectors' sense of history.

Given this assessment, I will never let it interfere with my judgment of relatively new material regarding the medal level I assign it. However, the importance factor could operate where two or more exhibits are considered for a single award. I don't think that's bad as long as I own up to my prejudice.

i) Finally, it is abundantly clear that I am still at the beginning of the learning process of judging exhibits. That process is fascinating and I hope it continues for a long time.

Lessons I've Learned In Becoming An Accredited APS Judge

by Joan R. Bleakley

Looking back over 3 years as an APS apprentice judge I've learned a lot more about human nature and exhibitors. All exhibitors want high awards; some want them instantly, others are willing to work for them. Most of the former blame the judges when they fail; the latter listen, learn and improve.

I entered the apprenticeship program with reluctance and trepidation. The idea of "judging" the creative work of another was totally against my nature. However, as an exhibitor, I have had my share of "ups and downs," so I decided to find out just how the system worked.

My first experience as an apprentice almost convinced me to forget the whole thing. During the deliberations, one of the judges spoke so knowledgeably in his area of expertise that I thought he was reading from a book. He wasn't! Panicked, I was numb for the rest of the show. It wasn't until a few weeks later that I mentally ran through the rest of the deliberations and reached some interesting conclusions.

Those judges were trying as hard as they could to give every exhibit the highest award possible. That most knowledgeable judge was calling attention to every good point in the exhibit, even those that were a bit obscure to the rest of us who were not as familiar with the area. The attitude of all on the panel was one of appreciation for the fine work done by the exhibitors and their determination to give every exhibit the highest possible award.

Judging is not "fun." The job begins weeks prior to the show when you receive the list of exhibits and begin your homework. The hardest areas to study are those in which you specialize, because you will be the jury resource. Add to that researching countries "you used to collect" or never collected and you have a lot of reading ahead of you.

Most judges arrive at the show, loaded down with xeroxes and research materials, the day before it opens. From that moment, until you return home, you are "on duty." (Sometimes there is a little time for shopping on the afternoon of the last day, but not always.) Your prime responsibility is to the exhibitors: evaluating their exhibits, the critique and talking with them one-on-one at the frames.

The most important point (to me) is that judges try harder because they are also exhibitors and can relate to the needs of exhibitors. They want your exhibit to reach the gold and they work very hard to help.

EXHIBITING OLYMPICS

by Mark C. Maestroni
A Review and Commentary by Sherwin Podolsky

It was over a year ago when I sat down with my new copy of *TPE* (October 1988), turned to the Table of Contents, and, as usual, immediately flipped to page 15 — Mary Ann Owens' column on Thematic Exhibiting. Uh-oh, I thought to myself, new guidelines for thematic!

Well, my worst fears were realized when I found out that thematic exhibiting would no longer allow a chronological presentation of material. Outline plans based on philatelic material would also be disallowed under the new rules. While Mary Ann assured the reader that few exhibitors would be affected, she noted that those with Olympic and other topical collections would have to adapt to the new rules. No longer could I plan on exhibiting under the title "The U.S. Winter Olympic Games: 1932, 1960, & 1980." Short of concocting some rather farfetched categories for exhibiting my material in a thematic manner, this avenue seemed closed.

I relate this story as a preface to this review of Sherwin Podolsky's article "Exhibiting Olympics" which appeared in the September 1989 issue of the *Journal of Sports Philately*, published by Sports Philatelists International. A long-time Olympic collector and exhibitor, Mr. Podolsky argues in his article that the new rules are shutting out the exhibition of much Olympic material by discouraging past and potential Olympic exhibitors.

His premise is that Olympic collections, by their very nature, are chronological in their approach. Further, they often depend, especially for the early Olympiads, on a variety of material frequently redundant in subject matter and difficult to present thematically. This includes philatelic sub-studies such as color and paper varieties of proofs, rare postal usages, and errors, as well as First Day Covers, cachets and addressed (e.g. covers to or from Olympic organizing committees, sponsors, IOC presidents, etc.).

A chronologically and philatelically classified Olympic exhibit does not fit into the recognized exhibit categories. The Traditional Category bans multi-country exhibits. The Thematic Category emphasizes themes and restricts philatelic studies. The Maximaphily Category is too narrow for most Olympic exhibits. Finally, all three of these internationally-recognized categories for exhibiting look disdainfully on cachets, First Day Covers, and address-based items.

The author concludes his analysis by proposing that two new exhibiting categories be created at the national and international levels:

1) The Documentary Category would allow chronologically-organized exhibits plans, with a philatelic presentation of material. Subordinated thematic sections could also be included. Cachet and address-based items should be recognized or, at worst, not penalized.

2) The Olympic FDC Category would allow a much higher number of FDCs, cachets, postmarks and addresses; a "limited" amount of non-FDC material would be required as well. This FDC Category, already used by the APS, should be used at all future OLYMPHILEX shows.

Olympic exhibitors would benefit greatly from a documentary exhibiting category. The author points out that exhibitors of Red Cross, Scouting and Esperanto topics, to name a few, would also appreciate such an approach.

As an aspiring exhibitor of Olympic material, this reviewer sees a lot of good sense in Mr. Podolsky's proposals. After all, shouldn't we be investigating the means by which more collectors can be brought into the exhibiting arena rather than restricting their participation through a tightening of rules?

The editor of *TPE* has kindly agreed to make reprints of Mr. Podolsky's JSP article available. Whether you agree or not with his point of view, I would encourage all thematic collectors and judges to obtain a copy. And who knows, if enough people find merit in Mr. Podolsky's ideas, I may yet mount that Winter Olympic exhibit!

Editor's Note: A copy of Podolsky's article is yours for 25¢ in stamps to cover cost of photocopying and a stamped addressed envelope to me at P.O. Box 1125, Falls Church, VA 22041.

"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.

EXHIBITING A THEMATIC COLLECTION

"ALL'S WELL THAT ENDS WELL"

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

In the previous articles, the beginning and the middle of the thematic exhibit have been discussed at length. This time, the conclusion of the exhibit will be the main emphasis.

The conclusion or final pages of the thematic exhibit are important and how they are handled depends upon the thrust of the entire exhibit.

If the exhibit is about the life of a person, the exhibit will begin with the birth and ancestry if philatelic material is available. The normal plan will follow the life of the person through as many of the 'seven stages' Shakespeare wrote about as philatelically possible. Unless, the exhibit is about someone still living, Royalty for example, the final chapter will usually be devoted to the death of that person.

Many thematic exhibitors then fall into the trap of tacking on a chapter for birth or death anniversaries. Instead the material issued for anniversaries should be placed within the story according to the storyline depicted in the stamp design or the cancellations. Anniversaries, as such, are not part of the life of a person.

The legacy of a person could be the final chapter and could include items like postmarks of places named for the person, plant species named in honor of the person, statues erected to honor the person, and similar things.

Any judge reading about the death and/or the legacy of a person in an exhibit, will not be expecting another frame of material. That is as it should be.

Exhibits on people are among the easier to prepare the final part of the exhibit.

What about wildlife? Like people, most wildlife exhibits start with ancestors. Most of them will follow with geographical distribution and types of species and the peculiarities of the wildlife chosen.

Deciding what should be last has never been easy. For his PENGUINALIA exhibit, George T. Guzzio decided to go from penguins discovered in the wilds to those in captivity. The last chapter ends with zoos, marine parks and museums with stuffed penguins.

For my "THE ELEPHANT" exhibit, zoos were introduced earlier because it was in the zoos that the differences between Asian and African species were discovered. That was a fact that couldn't wait until the last chapter. Instead, my last chapter is devoted to 'legacy' via town and ship names, honorary orders and other symbolic gestures. The chapter is not devoted to the animal as such and gives a signal to the judges that the exhibit is finishing.

If your wildlife is on the endangered species list, you might think about using the last chapter to talk about the efforts being made to save it.

If your theme is in the plantlife area, it will be necessary to analyze your various chapters and think through how your story line will flow from one chapter to the next. There should be some kind of connection, no matter how minute, between each of the chapters. If one of the chapters doesn't have any other chapter that can readily follow it, then it is wise to at least consider it for the final chapter. As that could change the thrust of the exhibit, it might also be necessary to change the title of the exhibit to reflect the placement of the last chapter.

As an exhibitor, it is vital to remember that the title, the plan, the flow of the exhibit, and the conclusion are all interconnected and the change in any one of them can have an impact on all of the others.

Sports, like people, have a readily suggested flow starting with the original idea, its development as a sport, and its popularity around the world. If the sport were not popular, there would not be any philatelic material out there to collect. Therefore,

the exhibit will most likely be on a positive thrust throughout. Modern era changes could be considered for the final chapter.

If your sport has recently been added to the list of Olympic competitive sports, that certainly would be an 'upbeat' finish to the exhibit.

With the Olympic Games, the easy way is to show the material in successive game order. How much better it would be if the material shown were selected to show the changes and developments from one Games to the next. The final chapter could show the most recent changes and the conclusion could be the synopsis of the chapter.

Not only does the exhibitor have to decide what chapter is to be last, the last page should also reflect the end of the exhibit whenever possible.

In seminars, we have always stated that non-philatelic material is allowed and tolerated on the title or plan pages. We have also stated that there should be no non-philatelic material once philatelic material has been introduced in the exhibit. There is one place that non-philatelic material can be tolerated by some judges. That is as the final item on the last page of the exhibit. Maybe your concluding statement can not be shown with philatelic material but there is a very nice and attractive item that will show it but judges would not like to see in the body of the exhibit. If the exhibit has been 'free' of items that judges prefer not to see, no judge should downgrade you for showing it on the last page. Because the non-philatelic item has been introduced on the last page, there will be some judges who will see it as a final page in the exhibit.

In the Fine Arts field, exhibits are normally shown in chronological order, either by artists' lives or time when the painting, sculpture, or music was completed. In that case, the final pages would reflect the end time period indicated by the title of the exhibit.

The exhibitor who is also a judge can better understand the necessity of a good concluding chapter and final page of the exhibit. There are many times when judges will go on to the next frame and comment that the exhibit was finished in the prior frame. There have also been times when the judges have felt that the exhibit finished earlier and are surprised to find more frames around the corner or across the aisle. When that happens, the flow of the story line has not been well thought out and the final pages in the first instances have not done their jobs.

If you have not found that magic formula for the final pages, another idea is to reread your thematic books on your theme and compare the table of contents of the books with each other. Do they generally have the same ideas for the concluding chapters? If they do, see if you can logically use those ideas to close your exhibit. If they do not, see which ones you do have material for and analyze if any of them would be something you could live with in your exhibit.

Be flexible and willing to rearrange your exhibit until you have reached the one that seems best. Maybe some material will be issued in the next couple of years that shouts "Finish with me" and your problem will be solved. I changed the sequence of chapters for *THE ELEPHANT* about every two years as material was issued until I got the one that satisfied me.

If nothing else works, ask a friend to look over your material. He or she will not have the biased or sympathetic feelings toward the material like all of us exhibitors have. They could come up with some interesting ideas.

Too many thematic exhibitors end their exhibits with time, space, and material running out but not necessarily in that order. The exhibits usually reflect it also. The good thematic exhibitor has thought out every page in the exhibit and the end of the exhibit is exactly where he or she wants it and stating just what needs to be said and shown. It doesn't come easily for most exhibitors.

The best attitude when working on an exhibit is a positive one. If that feeling is kept throughout the preparation of the exhibit, many times the ending or conclusion will come naturally without a great deal of effort.

When the bulk of the material has been put into its thematic sequence order, either on pages or in the stockbook ahead of time, the balance of the material needs a close

scrutiny as to whether it will be used or not. There is always material bought for a collection that is never going to be put into a competitive exhibit. Looking at the balance of the viable material, analyze it closely and see if some of it will make a good conclusion to your exhibit. What you have may also suggest items that you hadn't thought about getting that could help make a good ending.

As you can see, there are several ways to arrive at good conclusion pages in a thematic exhibit. There are probably even more ways depending upon the thematic chosen. Hopefully, these ideas will stimulate those who are having problems into thinking of good alternatives for solving their problems.

As Shakespeare also said "All's Well That Ends Well".

EXHIBITS COMMITTEE CLEARINGHOUSE

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

This past Labor Day weekend, Jo Bleakley and I chaired an informal, highly laid-back AAPE seminar at the Omaha Stamp Show. We were gratified by the good turnout, largely, it appears, of AAPE members. Though no monumental ideas were discussed during the too-short allotted hour, we feel that such meetings of the minds are useful and necessary and should be encouraged by show committees and the AAPE leadership. These seminars are great opportunities for new and inexperienced exhibitors, particularly those not residing close to major philatelic centers, to receive useful pertinent information from more experienced exhibitors (and judges) and from one another.

The format allows for more informal instruction and give-and-take than would be possible at judging seminars and judges' critiques. Incidentally, the Omaha Stamp Show is as informal, hospitable, and friendly National-level exhibition as you can ever be fortunate to attend (OK, I like Indianapolis too!). Congratulations to Bob Loeck and his entire committee for making it look so relaxed and easy!

Input for this column has been received from Ernst Cohn, Cheryl Ganz, Janet Klug, Randy Neil, Joe Nichols, and Sherwin Podolsky. Thanks again to these regular and faithful correspondents.

Cheryl reported on consensus suggestions made during an AAPE seminar she had conducted. In order to increase the variety of exhibits and to encourage newer exhibitors, exhibits committees should consider (1) limiting entrants to a single competitive exhibit, and (2) perhaps turning down some established powerhouses to make room for more lower-key exhibits. What are your feelings on these two points? My personal view regarding the second point (I very much favor the first) is that powerful exhibits intent upon making a grab for your show's Grand Award should not be denied the opportunity, if qualified by reason of not having obtained a WSP-show Grand during the exhibition year.

Joe and Sherwin feel that judging critiques should enter the 1980's (and beyond), at least for the absentee exhibitor. They recommend (as reworded by me) that exhibitors who mail in their title pages in advance should also be encouraged to send a blank audiocassette tape to the exhibits chairman who, in turn, would have a tape recorder available to the jury chairman. Tapes would be labelled only with frame numbers and/or exhibit titles. One or more

judges would critique the exhibit at some spare moment during the show, perhaps the interval between close of judging and the critique, when judges go back on the floor (and should!) to recast their thoughts in advance of the critique.

This technique could be easier on the judges than having to prepare a formal written statement. The exhibits chairman would be responsible for getting the tape back to its owner, within the exhibit's carton, or in a separate, owner-prepaid mailer bag. Any suggestions towards adopting — and certainly refining — this technique? Has something like this worked for you?

The subject of "Importance" is increasingly being popularized and discussed in this journal and elsewhere, by Ernst, Randy, and others. Whatever may eventually develop, some of us feel that "importance" — if it is to become a major exhibiting/judging fixture in this country — should be very carefully defined and redefined so that we all can understand what it should mean in the context of an exhibit's content. Any consensus definition will also have to be retooled at regular intervals, as collecting tastes and fads change with the times. As Ernst and Janet correctly indicate, it is up to the exhibitor (if he or she wishes) to make the exhibit an important one — to the point of convincing judge, viewer, and peer alike — by whatever means it might take.

These would include (among others):

- (1) Be a pioneer by showing something new or hitherto largely ignored (the recent exhibiting successes of 1932-on United States definitives comes readily to mind).
- (2) Publish, prior to exhibiting, well-illustrated, in-depth articles and even some short notes on your subject's highlights. Your judges will (hopefully) recognize them when the time comes, and will be assured that they are viewing the authoritative exhibit on the subject.
- (3) Also and long before exhibiting, assemble a large hoard of high-calibre material. Only then should you begin to select down to the more unusual and non-obvious, cleanest, and best of it for your frames.
- (4) Get others to help you with pertinent data, particularly from sources out of reach to you, and credit them generously in your articles, possibly also on your exhibit pages. This courtesy will eventually be rewarded; at the very least it will place you in contact with additional data sources.
- (5) Be clear and concise in your presentation and writeups (a criterion I usually have trouble with).
- (6) Keep redoing and improving your pages and your material, over and over again, and constantly be on the lookout for different and better ways to present it. What else might we need to do or bear in mind, in attempting to raise the importance level of one's material?

Moving on, Sherwin has another question and requests of traditional philately judges their opinion. To wit, on showing, in chronological order, Olympiad material as traditional philately — rather than as a topical (which would have to be subject to the newly minted thematic rules). Please make use of this column, or contact Mr. Podolsky directly.

Surely, some of you have comments on and/or answers to the many topics and queries previously and herewith brought up in this column. Please speak up. This is your show too!

THE IMPORTANCE OF "IMPORTANCE"

by H. Hahn

Few words in the English language have caused such furor among U.S. exhibitors and judges as the word "Importance," which together with "Treatment," "Knowledge," "Research," "Condition," "Rarity" and "Presentation" appear in the criteria by which traditional and some other FIP exhibition classes are judged.

I have tried to examine the reason why otherwise rational colleagues, such as Randy Neil in his furious attack on "Importance" as it relates to philatelic exhibits could only describe his feelings as "&\$!!&***". Though my dictionary does not list this word, I think I know how he feels. However, I'm not sure Randy has given the subject the thought it deserves.

Is it that we Americans have become oversensitive to that word because of the decline of our "Importance" as a "World Power"? Probably not, though we all would like to be important and feel the same way about our philatelic exhibits.

Words have subjective meanings. For example, in the same AP issue** Andy Holtz describes himself as a "Serious Buyer." Yet, having once met him, I found him to laugh quite normally. One of his customers, presumed to be a "Serious Collector," told outrageous jokes. We all know what "Serious" means; but do we really know what an "Important" area of philately or an "Important" exhibit is?

Randy is entirely correct in urging us to bear in mind the basic fact that ". . . Generally, what becomes accepted FIP evaluation practice at the international level also, sooner or later, filters down to U.S. national and local show judging." In fact, it has done so already and will undoubtedly continue to do so as the FIP criteria become better known and understood. The furor over the NAPEX '89 experiment, referred to by Randy, has done much to accelerate the process. (Editor's Note: See Hahn, "Experimenting With FIP Oriented Judging at NAPEX '89" TPE of Oct., 1989, p. 18.)

What then is meant by "Importance" as used in the FIP rules? The attempt to define the term in Article 4.4 of the FIP "Guidelines" for Traditional Philately and the illustrative example appear to be causing much of the problem. I too — as Randy has — have "graduated" from FIP International Gold to Large Vermeil. My exhibit was of a non-classical period (country), and I probably lost most points in the "Treatment and Importance" attributes. Nevertheless, as a recently accredited FIP judge I know — as I am sure most if not all FIP judges know — that the above mentioned Article 4.4 represents an oversimplification. Just as it would be difficult to briefly describe our APS judging criteria, it takes seminars and extensive experience and knowledge to place a number (rating) on "Importance." At a recent seminar, Mr. D. N. Jatia, prominent FIP judge, addressing himself to Traditional Philately and the Importance criterion, clearly elevated the importance of 20th century exhibits to the level of 19th century exhibits. He illustrated "Importance" by comparing the relatively unimportant entity of the Maldive Islands to the philatelically important entity of Hong Kong.

Nothing in the FIP guidelines states that ANY exhibit (even a single stamp exhibit) can not represent an "area of accepted difficulty and desirability."

I suppose that other, possibly better words than "Importance" might supplement or replace this troublesome word. Words like "Scope," "Degree of Challenge," "Grandeur of the Idea," "Exhibitor's Ambition and Daring," "Genius of Concept" and many others come to mind. There is no reason to believe that the words used in the oversimplified illustration, as cited in Article 4.4, i.e. "area of accepted difficulty and desirability" can not be established, in the judge's mind, instantaneously or that "desirability" can't be based on non-traditional values.

* *The American Philatelist*, Sept. 1989, p. 867

**Ibid. p. 823

"Importance" as an attribute of an exhibit is derived from the title page and from what the exhibitor aims at or promises. If he promises little and sets his target low, he will lose points even though he may excel in other attributes. Some of the same judges who in the US now "sit on high" and decide the award level almost unaccountably, are surely capable of judging "accepted difficulty and desirability." All know that "difficulty" is far more than rarity or price, particularly since in the title page we speak of a goal or objective. Desirability, I assume, has a lot to do with the purely subjective matter of taste. In theory, the jury's "taste" is as good or better than the hobby population consensus, for otherwise exhibits would have to be judged by popular vote.

The FIP regulations as presently conceived, allow for the time dependent nature of the attributes, and most assuredly, do not deny that what may be considered unimportant one year may well be important at another time.

It is indeed unfortunate that many US judges fail to understand the complex meaning of "Importance" in the context of exhibits. By maintaining that anything an exhibitor shows is equally important or that an exhibit IS important because the exhibitor thinks so, will not only hurt the potential FIP US exhibitor, but isolate and mislead US collectors in general.

The FIP judging criteria and judging procedures will undoubtedly undergo changes in the future, and our FIP representatives will have the task of seeing that the rules are improved and clarified. Nevertheless, they have generally been accepted by many countries of the world. A better understanding of them will make us part of the worldwide collecting community and thus benefit the hobby in the US.



JUDGING AT NAPEX '89 — THE OTHER SIDE

by Jim Adams

As a jury member at NAPEX '89, I feel that I need to present the other side of what took place on June 2, 3, and 4, 1989, at the Sheraton National Hotel in Arlington, Virginia. The American Air Mail Society was having its annual convention in conjunction with this show. The Society had asked the NAPEX Committee if I might be invited as the Air Mail judge on the panel. At the time that I was asked to be on the jury, Henry Hahn was not going to be the Chief Judge. It is my understanding that very close to the time of the show there arose a need for a substitute Chief Judge. At that time Mr. Hahn was asked to assume the role of Chief Judge. Prior to NAPEX, I had no contact or correspondence with Mr. Hahn.

After arriving at NAPEX, I walked through the exhibits on Thursday evening. I started looking at the exhibits and making my notes around 8:30 am on Friday morning. A jury meeting was scheduled for 10:30 am. This was the first time that the jury was assembled and my initial contact with Mr. Hahn. This meeting was the first time that the judges became aware of the intent of Mr. Hahn to inflict the point sheets on the jury. Three of the four other judges immediately protested against the use of the point sheets. We stated that the current APS Judging Manual does not recommend the use of a point system. Mr. Hahn implied that the "new manual" that is now being written would include a point system.

We also pointed out to Mr. Hahn that his NAPEX modified point sheet did not contain "silver bronze" as an award level. Mr. Hahn then stated that he evidently had forgotten to include "silver bronze" and that it would need to be added. At that time,

the point totals were adjusted downward on the "bronze" and "diploma" levels to accommodate the insertion of "silver bronze."

Mr. Hahn did not offer any definitions to the jury for the rating factors on the point sheet, so the use of the system by individual jurors could not be consistent. At one point in the process, there was heated discussion between Mr. Hahn and one judge on the difference between treatment and presentation. However, on the criterion of "importance," he did remind the jury that "No air mail flight was as important as, for example, classic Russia." This statement did not please me as this "definition" would not work toward the fair treatment of the many aerophilatelic exhibits in the show, despite the fact that myself and one apprentice specialize in air mails.

It became apparent as the weekend progressed (deliberation finished at 2:10 pm on Saturday), that Mr. Hahn was more interested in the "international track record" of the exhibits than in the merits of the exhibits under national rules of judging. This kind of thinking further alienated the majority of the jury, and Mr. Hahn was often reminded by his fellow jurors that NAPEX is a national show, not an international exhibition.

Most of the exhibitors first became aware that their exhibits were judged on a point system at the Awards Banquet on Saturday evening. Mr. Hahn chose that forum to speak to those assembled about the virtues of the point system. He also implied at that time that all of the judges liked using the point system. I noticed that a number of exhibitors appeared to be surprised and upset at the announcement of the method used to judge their exhibits.

At the critique (which lasted one hour and forty-five minutes), Mr. Hahn again implied that all the judges were in agreement about liking the use of the point system to reach the final award level. Later, when at the request of a member of the audience each juror was asked to express his or her thoughts on the use of the point system, it became apparent to the audience that a majority of the jury objected to the system. Various reasons were given for this dissatisfaction, among them the lack of notice to both jury and exhibitors, the missing definitions of the categories for which points were to be assigned, the difference in medal level results that come from the point system and the standard APS method, and the fact that judges are required to use the current APS Judging Manual methodology at national level shows.

During the critique when an exhibitor asked for comments on his or her exhibit, Mr. Hahn stated the point averages without asking the exhibitor if he or she wanted to hear the numbers. Yet at no time during the critique did Mr. Hahn state that the "jury averages" that he quoted were derived from the input of fewer than the five voting jurors. (At one point in the process when I balked at using the point system, Mr. Hahn had informed me that "Since you do not have point totals, we will treat your votes as an abstention." That conflict was resolved on the spot!)

As Mr. Hahn stated in the October 1989 "THE PHILATELIC EXHIBITOR," there were "knowledge gaps in the composition of the jury." As I have seen in the past, this is the case to some degree on most juries. Usually when a point system is not used, the votes of the less informed jurors on a certain subject are balanced with information provided by the more knowledgeable jurors on that subject. However, when a point system is used, there is not this opportunity to share knowledge and thus there is much more danger of a skewed average. The result is an unfair assessment of the exhibit. It is my opinion that quite a number of the NAPEX exhibits suffered in their medal level award.

I do not oppose the use of a well thought out point system experiment if conducted by the APS. The system should have well defined scoring criteria and its use should be announced several months in advance to both the exhibitors and the jury. However, the use of an unannounced and unauthorized point system with undefined scoring criteria can not be tolerated.

"THE FLY" ... LOOKS AT HOW DEALERS ARE SELECTED FOR SHOWS ...



No, those are not tropical stains on that philatelic material. Those are fly spots that I deposited there as a way of getting even (so I thought) with a dealer who had "done me wrong." A recent unpleasant incident which started when I sold some stamps at a stamp show, led me to examine how dealers are selected to fill bourses. What I learned, forms the basis of this column.

Unless we look at a new stamp show, most organizing committees inherit a list of dealers who participated the previous year in the show's bourse. Often, dealers who participate in a bourse are given an opportunity to renew their contracts for the following year. Well-organized show committees try to accomplish the following year's renewal during the current show. It makes life a lot easier and helps the committee to know that it has a pool of dealers already signed up for the following year. While such is an accepted practice, it often leads to the same dealers returning year after year . . . without any additional checks being done by the show organizing committee.

While the foregoing system has some advantages, it tends to keep the same dealers, often with much the same stock, coming back to the same shows, all without much thought on the part of the committee. In such situations, normal dealer attrition, show schedule conflicts, and a smart dealer's knowledge that too much repeating is often counter productive to dealer interests, results in a few vacancies each year.

Vacancies are often filled by selecting dealers from a list made up of those dealers who have signed up to be placed on a waiting list for the show. In other cases, new dealers are selected because they have made a personal appeal for consideration, to satisfy the requirements of a participating society, or to repay a favor to someone in a position of authority on the organizing committee. In yet other cases, some dealers are NOT selected because of their reputation, their disposition, the type of stock they carry, or because they might offer too much competition to another "IN" dealer who has supported the show for years.

My research indicates that all of the above conditions occur, although they may vary, show by show, and committee by committee.

There is another commonly observed practice for selecting bourse composition that I like best of all. It involves a reexamination of all of the past dealers, plus those dealers who have indicated a desire to participate at the show, when an opening occurs. In this case, the show organizing committee examines the full range of potential dealers and selects from among them, the ones felt to be best given past performance and the collecting interests of expected show visitors.

Now, what circumstances allow dealers to be put into the "best" category? My research indicates that in this scenario, show committees are very deliberate and thoughtful in their selection processes. Dealers are selected most often because they had the kind of stock that the committee wanted to make available at the show. After all, if the show was hosting the annual convention of the American First Day Cover Society, it makes sense to have several first day cover dealers in the bourse. If a specialist society or two is meeting at the show, it makes sense to have dealers at the bourse who carry that specialized material. Since many collectors collect stamps of their own country, it makes sense to have a few dealers who specialize in U.S. material in attendance. In other words, the bourse should be made up of a group of dealers who would, in the opinion of the organizing committee, be best able to serve the people expected to be at that particular show.

So, what of "past performance" mentioned above? Well, a recent unpleasant experience in getting paid for some material I had sold to a dealer made me wonder how such a fellow was allowed to get into the bourse in the first place, and what I and the show organizing committee might have done differently. The dealer was in the show bourse because he had become a "regular." In other words, so long as he renewed his contract, he came back to the show year after year.

I had no idea about the business character of the person who I was dealing with. Oh yes, I'd seen him at shows for years, but, I never had any business dealing with him . . . and it was only when I started to inquire after the fact, that I found out that he had had problems in the past. If I'd known that, I might have thought twice before doing business with him. I know, I had a responsibility to check him out . . . but I didn't. I deserve a "FLY BITE" for that.

I love most dealers. They are courteous, helpful, very knowledgeable and, above all, working stiffs like the rest of us. We should also not lose sight of the fact that without the support of the dealers, we would be hard-pressed to put on our exhibitions. After all, we count on the bourse fees to underwrite much of the costs of our shows. No, I'm not down on dealers at all. I'd just like to see the few bad apples taken care of . . . and the dealers I talked to, would like to see it happen too. Bad dealers give the hobby and industry a bad name.

Here is what "THE FLY" would like to see you do before you do business with a dealer, and all show organizing committees do before they decide who should be in their bourse: Write or call the American Philatelic Society, P.O. Box 8000, State College, PA 16803, (814) 237-3803 and ask for the status of any person, stamp dealer, or stamp company you have a question about . . . or better yet, ask for a copy of the APS' list of *expelled members*. I didn't know such a list existed, but it does. In fact, it lists every member that has been expelled from 1950-1988. The list also contains the philatelic code of ethics, procedures for verifying APS membership, tips on handling member disputes, and the procedure to follow when filing a complaint . . . and best of all, I believe the list is free to APS members.

You can also make inquiry to the American Stamp Dealers Association, Inc., to determine if a dealer is a member in good standing. Write to the ASDA at 3 School Street, Glen Cove, NY 11542, or call them at (516) 759-7000 or (800) 645-3826. The ASDA also has a code of ethics and a dealers pledge. "THE FLY" can tell you from personal experience, the ASDA staff is very competent, professional, and more than willing to help you out. If you are having a problem, or just want to check on folks before you do business with them, or select them for participating in your show's bourse, give the ASDA a try. You won't be sorry.

Dear friends, I know that this column and sometimes others have been on the periphery of the subject of exhibiting . . . and I know that some of you believe that the AAPE should devote itself to the exclusive subject of improving exhibits. Well, "THE FLY" truly believes that everything I write about has either a direct, or at least an indirect connection to the improvement of exhibits, exhibiting, or the quality of stamp shows. The latter being the predominant thrust of this column's message. If any of you feel that I am off-base, or writing too far from the mainstream, please let me know. In the meantime, I'll still "Bite-em" as I See-em.

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

FLY BITE — To BALPEX and other prestigious shows that have either dropped or failed to provide for youth activities. There has been a significant lack of attention to the youthful collector of late, and that dangerous trend has got to be turned around. The APS maintains that it does not get involved in the running of specific shows, leaving that to the organizing committees. I can no longer accept that "cop out" and I trust you don't either. If the APS can specify certain rules that must be followed for a show to be a Champion-of-Champions qualifying event (certain number of frames, jury approval, and minimum remuneration for judges to mention a few), why can't

it add requirements for youth activities? I call upon the APS to add to its rules a requirement that if not already doing so, a show must provide a youth booth and other youth activities in order to maintain its standing. Failing to comply should result in a show losing its standing as a C-of-C qualifying event.

FLY BITE — I hope that this has been overtaken by events when you read it, but . . . one of my spies (flies?), says that there was a total lack of communication from the CHARPEX (Charlotte, N.C.) committee before and after the show. There was no acknowledgment of receipt of exhibits that were mailed in; some exhibits were returned long after the show (and only after a phone call from the exhibitor); there was nothing returned with the exhibit, no award, no program, no palmares, no souvenir . . . no nuthin'. What went wrong? Please take note, exhibitors will not support shows that do not support exhibitors. Nuff said?

FLY BITE — To the judge or judges at this year's TOPEX whose comments I pass along to you. Exhibitors at TOPEX shows receive a score sheet and the written comments of the judges. This is designed to be helpful to the exhibitors, particularly the ones who cannot attend the show. It's a great idea, provided it's done right. I don't know if what follows is from one judge or a composite comment but here's what came back to the exhibitor (errors and all). "A challenging subject. Unfortunately, the plan is too simple and the exhibit does not flow logically. Unbalance and (at times) empty or over-crowded throughout the display. Very little serious material! Lots of philatelic stuff — including CTOs and Cinderellas." I was always taught that judges who know nothing about the material exhibited often have to comment on the mundane . . . I rest my case.

FLY BITE — Holy predators! That's four bites in a row. Why can't I find some nice things to say. Believe me I try . . . buy my sources keep feeding me with this stuff. Where was I? Oh yes, while I'm railing about TOPEX . . . I know this is true because It happened to me at another TOPEX. It seems that if you figure out where the ATA hospitality suite is, you can get munchies and drinks on the house. Nothing unusual in that as most organizations do the same. Well why does the ATA charge \$15.00 for what is called the President's reception at which you get the same munchies and where you have to pay extra for your drinks? No wine included. No one bothered to pick up the tickets either, making it easier for the freeloaders. TOPEX should not charge for a President's reception. Everything should be on the house. I'm watching and if you continue with the policy, I'll ask all of my relatives to lite on your overpriced food. See how many tickets you sell then.

FLY BITE — To the exhibitor of international reputation who has been crying "foul" to everyone who will listen. It seems that this person is upset because his international large gold medal award winning exhibit did not win the recent Champion-of-Champions competition. Dear friend, I'm here to tell you that the behavior is, in this feisty insect's opinion, in very bad taste. It is one thing for exhibitors to be disappointed when we don't win, and quite another to blast the jury and the jury selection process, through a series of widely distributed letters.

On balance, I believe that juries do a pretty good job. Oh yes, they make mistakes from time to time, but those are the exception rather than the rule. We should work toward educating jurors who need it and stop attacking judges as a class.

I'm getting jaded. Isn't there anything good going on out there? Please drop me a line, c/o the Editor. Let me have some good things to print, or the names of some good folks who deserve to be recognized. Until next time . . .

GOLD FLYSWATTER — To the Swedish authorities who had a hand in designing and producing the stamp at Figure 1. Who says that the quality of postage stamps has diminished over the past few years? What an honor . . . to be depicted on a stamp. In all fairness, the flies depicted are not the same class (genus? phylum?) as this pesky person. Those shown are I believe, fruit flies. On the other hand, I am a cross between a fly and a winged insect. Notwithstanding, don't you think that the likeness is remarkable? It's like looking into a mirror. A tip of the wing to Sweden.



SPREAD THE WORD

Have you signed up a new member yet. Exhibiting always needs new participants. Use the handy special membership application on Page Four. And Thanks!

This is the Second Place Winner in last year's "Why Do You Exhibit" Essay Contest

"BLAME IT ON A DINOSAUR"

by Barbara A. Wirta

I have collected stamps for about 5 years, and exhibited a few times at the local level. My husband is the philatelist in our house. He has collected since boyhood, and loves all aspects of the hobby. His love of philately deserves the credit for "Why" I now exhibit.

My husband tried for years to interest me in stamps. One day, after visiting a neighborhood stamp shop, he came through our front door with a gleam in his eye, a smile on his face, and said: "You have to see what I have for you!" I remember thinking that I better watch what I say because I thought he just had some more boring stamps. Much to my surprise, he pulled out a glassine envelope with a Polish stamp showing a Stegosaurus. I was hooked! Dinosaurs on stamps, how wonderful!

Right then and there, I began a hot pursuit of dinosaur stamps. I made every effort to find out how many stamps pictured dinosaurs. Within a year, I started thinking about exhibiting — but not dinosaurs. I exhibited turtles.

Let's back up a little. You see, about the same time that I began to accumulate dinosaur stamps, I realized what a limited topic it was. I almost simultaneously decided to collect turtle stamps. I am an avid fan of the dinosaur, and my second fondness is for the turtle. A box turtle "Harold" resides at our house. His favorite spot is behind the box of page protectors that I store under the desk in the dining room.

I discovered that turtles appear on much material that could be included in a good topical exhibit; starting with the stamps of over 200 countries. The turtles on my stamps have helped to educate me on every aspect of the turtle's

"Secrets" of Gold Winners

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

Earning a gold medal does not make us better people. Nevertheless, it does represent an affirmation that we who seek one have achieved a goal. I believe that a clear majority of AAPE's members are somewhere on that path and have been or will be taking aim at the gold plateau.

What better than to gain the benefit of the wisdom of a sampling of those who have struggled up the ladder. Here are the 100 words or less "secrets" of 25 gold medal winning exhibitors. If you like this feature, let me know. If response is good, I'll print another 25.

A gold exhibit is made up of gold pages. That doesn't mean that every page must contain rare and wonderful material; the task of telling a complete story means that a lot of the philatelic material may not be gold material. But, strive to go the extra mile with even that: include the best condition you can get; present the exhibit attractively, logically and authoritatively, with due regard to scholarship. As your exhibit pleases you more and more, it will please others too and the medals will come.

— John M. Hotchner

I usually exhibit esoteric material that is not well known to the average judge. The biggest hurdle for me has been to make my material understandable without being too wordy.

I have learned to make my title page a concise road map of information that even a novice can understand — the whats and whys of my subject. Give your title page to your Mom. If she understands the aim of your exhibit, you're on the right track! After the title page, if you have good material and it is organized intelligently, it will shine on its own.

— Diana Manchester, Columbus Ohio

This may come through as a "back door" approach, but what I feel has helped me most in achieving a Grand for an exhibit I prepared is the years I have spent judging others' exhibits. Seeing what I felt they did wrong, or poorly; having difficulty following the story; not staying within the defined parameters; poor esthetics; not covering all facets thoroughly; succumbing to "cutesey" techniques; failure to obtain the finest quality available; including non-germane material; selecting a subject too broad for the pocketbook; choosing too esoteric a subject; failure to heed judges' suggestions.

— Clyde Jennings, Jacksonville, Florida

Listen to the judges and look at the exhibits of the top winners are the tandem lessons that I learned early in my exhibiting career as I strove to improve my own exhibit. While you can **collect** to please yourself, you must **exhibit** to please the judges if you aspire to top awards. The top winners know that and are the perfect examples to emulate.

— Bud Sellers, Sun City, Arizona

I've learned three overriding lessons that seem to explain greater success, since I rarely have gotten comprehensive advice from judges.

1. Condense all write-up. I've been accused of writing handbooks.
2. Spend money for important items in good condition.
3. Knowledge through reading is most important because I know unusual items in my fields when I see them.

— Harlan F. Stone, Summit, New Jersey

I was schooled in the various aspects of exhibits which informed and conscientious judges, with varying emphases, considered to be essential in assigning exhibits to the various levels of awards. One of my own requirements was that there should be an initial page stating the objective of the exhibit, rather than the frequent page of historical material, useful but not always on the first page. In such jury sessions, essential improvements and changes of my own exhibit became evident. Indeed, in every visit to shows I always learned something new, even when I was not on the official jury.

— Philip Ireland, Bethesda, Maryland

That presentation can, in reality, play a major role (and not the mere one as so often suggested). Even if knowledge and the required material is shown, the exhibited collection still may not receive the proper level of award it deserves if some aspect of the presentation catches a judge's ire.

— Brian M. Green, Kernersville, North Carolina

"An exhibitor must carefully listen to all suggestions; advice that comes from friends, judges, experts, dealers, and others; look at hundreds of other exhibitors' solutions, and what you should disregard. But disregard it only if you tried it first, and you see that the suggestion does not fit into your exhibit well."

— Dr. William Solyom-Fekete, Oxon Hill, MD

Take advantage of every opportunity to observe the techniques of other successful exhibitors. And whether you are exhibiting or not, do attend the exhibiting seminars and the judging critiques, taking notes of their likes and dislikes. With the knowledge gained, go back to your own exhibit and eliminate the negatives and accentuate the positives. You may not always agree with the advice the judges give, but you must present your exhibit with the thought of pleasing the judges, not yourself, if your goal is to attain a higher level of award.

— Gene Bowman, Waukesha, Wisconsin

My first traditional exhibit benefitted from organization and the use of the thematic plan approach. Too many exhibits still suffer from apparent lack of organization.

Also, I got a "wow" piece. Such an item is often not included in an exhibit for one of a number of reasons; sometimes from difficulty of acquisition, but more often because of the cost of acquisition. This is especially dangerous if the key item is a well-known philatelic entity. The more often the exhibit is shown, the better the judges' knowledge of what should be there.

— Jay Stotts, Mentor, Ohio

I know of very few exhibits (that are not purchased in their entirety) that can possibly be ready for the gold medal level at a national show without at least five to ten years of ACTIVE purchases. Most gold and Grand Award exhibitors have been collecting their area of expertise for most of their lifetime and probably have at least 150 to 200 pages in their collections and only exhibit 100 to 120 pages. Make sure your exhibit has gold medal level maturity. Be patient! Rome was not built in a day.

— Bill Martin, Quinter, Kansas
(Closed Album Jan., 89)

To me, it is the idea that an exhibit is a creation, a structure that is built upon solid foundation known as the basics. These, as in a recipe for baking a cake are inert each unto themselves. When properly combined they react in tandem to provide a successful whole. You would not want to eat a teaspoon of salt or vanilla. Depending upon the balance and selection of the component parts of your exhibit you can have a bland creation (no spice), an imbalance (too much of one ingredient) or one that is just right (pleasing blend). The lesson: A major medal exhibit is the sum of all its well selected and balanced components.

— George T. Guzzio, Brooklyn, New York

I think the most important lesson I've learned in exhibiting is "Please yourself." Often judges will give conflicting advice at critiques. While it's essential to listen and learn from the judges, only the exhibitor can decide for himself what's best for his exhibit. At least if you "please yourself," somebody will always be happy with the exhibit.

— **Janet Klug**, Pleasant Plain, Ohio

The best hint I ever got came from Bud Hennig and Jeffrey Forster, after my first-ever exhibit (at MIDAPHIL in the late 1970s) of my 10c 1869 collection. Both suggested that I take a key item — in this case the largest known multiple of the stamp, an imprint block of 15 — and showcase it on the title page. Starting an exhibit with a world-class rarity is bound to catch the judges' eyes, making the statement that this is an exhibit worth looking at.

— **Michael Laurence**, Sidney, Ohio

Many traditional exhibits tire the viewer with the repetitious use of the exhibit title at the head of each page. More effective use of this space would call attention to the subject matter contained on the page using appropriate headings and subheadings.

Well planned use of headings and subheadings headlines the material and maintains interest. They enable the viewer to rapidly grasp the gist of the subject on the page. A change of heading is used to mark definite divisions of the subject. The viewer knows exactly where he is as he reads through the exhibit.

— **Louis E. Repeta**, Oakdale, New York

Back in 1962, I felt that I was ready to exhibit, and carefully put together a 96 pager. It was chock full of good, tough material. Before letting it fly, I showed it to my wife. She looked it over and said "I don't understand." I tried to explain. Her response: "Will you stand next to it for the whole show and explain to everyone who comes by?" I re-wrote the whole thing, answering Who, What, When, Where, Why and How. Every exhibit has to tell its own story!

— **Kalman V. Illyefalvi**, Baltimore, Maryland

Exhibiting is like taking an examination. If you prepare yourself well, know the subject matter AND the way the judges conduct their examination, you will do well.

If you take the attitude that you know everything better and do not obey the rules, you will flunk.

— **Karl H. Schimmer**, Sausalito, California

I have learned to be able to put myself in the role of the viewer rather than exhibitor. By doing this, I am able to eliminate from my exhibit items that have special meaning to me, but to someone else would be viewed as redundant or unnecessary. In adding items to my exhibit, I try to add only items that I feel are necessary to improve the exhibit. For each item in my exhibit, I try to anticipate what the reaction of the viewer will be toward that item.

— **Roland Rustad**, Durango, Colorado

Take \$150,000 and stir gently.

— **Paul Rosenberg**, Accord, Massachusetts

LESS IS MORE. Removal is sometimes more helpful than addition, so cut out unnecessary a) collateral material, b) philatelic creations and c) verbiage.

— **Earl Galitz**, Miami, Florida

The important lesson I learned in exhibiting is that quantity is not a viable substitute for quality. This applies not only to the philatelic material being shown but also to the write-up and organization of the exhibit. A large array of ordinary stamps and covers will not, in total, make the same impact as a few well chosen and important philatelic pieces. Use of many words to outline or describe an exhibit is not better either.

I found that a well organized, clean and uncluttered display can gain higher awards than exhibits on which the owners have lavished huge sums of money but have presented the material poorly.

— Dale Pulver, Mentor, Ohio

Philatelic exhibiting is an adventure, and as with other sorts of adventure, preparation is the key to the result being rewarding, ho-hum, or outright disastrous. My first attempt was an entry in the NY Collectors Club one frame competition. I entered a frame of 20th Century Haiti stamps in this very high powered competition. There was no award. On the advice of the judges, I rewrote the exhibit, adding material, and entered a local show. The result was a gold. More rewrites, more material, and further research resulted in progressively better awards and eventually a gold in a national show. Not bad for 20th Century Haiti!

— Wallace Dean, S. Glastonbury, Connecticut

Learn your material! For recognition, you must become an expert in your chosen field — preferably one that hasn't been exhibited before — and demonstrate that expertise and self-education on the pages. An exhibit isn't a collection of rare stamps and key pieces, it's a vehicle through which you educate an intelligent viewer — judge — about your subject. Get knowledge and medals will come naturally. With carefully chosen material, in the finest condition you can afford, show philatelic knowledge you've acquired. Whether thematic or traditional, remember you're telling a story which is unique to you and your philatelic development!

— Stephen S. Washburne, Philadelphia, Pennsylvania

The most important lesson I learned about exhibiting would have to fall into two categories: the first is presentation, the second, the material.

An exhibit is neither a collection nor a dissertation. An exhibit is in itself a work of art and, as such, it must be simple and direct, page by page and section by section. It must have logic and flow. Never be afraid to remount — and remount — and remount. One's personal style will evolve out of this process. I keep an example of the first time I mounted my collection as a lesson in humility! always insist on quality; the best possible for the type of material one is exhibiting. Quality of material along with quality of presentation will produce a quality exhibit.

— Jim Mazepa, Chicago, Illinois

"To get to vermeil: adjust the scope so that it is not too narrow or too wide to fill seven or eight 16 page frames. To get to gold: make careful observations of exhibits that have won golds. It's technique — not money!

"In the military one is taught to know the enemy. In my case, the jury was somewhat of an enemy. What better way to understand what the judges look for — become a judge."

— Bob Effinger, Jacksonville, AL

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FROM THE SECRETARY

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

The following list reflects all members joining the AAPE from May 16, 1989 through August 15, 1989. Members joining after the latter date will be listed in the next issue of TPE. * We welcome our new members to the AAPE!

1492 Mexico-Elmhurst Phil. Soc. Int'l	
1493 Richard D. Robinson	1505 Thomas G. Hennighan
1494 UT at Dallas - Library Serials	1506 John T. Nugent
1495 Mike Burrington	1507 Ronald E. Leshner, Sr.
1496 Howard Green	1508 Terry Chaney
1497 Bob Iovino	1509 Dr. Harlan Hamilton
1498 Robert E. Miller	1510 John N. Liles
1499 David S. Durbin	1511 Leon "Mick" Hadley
1500 Richard H. Kraemer	1512 Norma Watz
1501 Forrest M. Swisher	1513 Helen J. Bormann
1502 Richard E. McElroy	1514 Rev. Stephen Knapp
1503 Ralph A. Neepser	1515 Geoff McAuley
1504 William R. Cluck	

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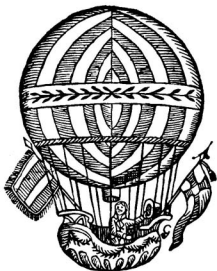
MEMBERSHIP RECONCILIATION as of August 15, 1989:

1. Total Membership as of August 15, 1989	1313
2. Dropped due to death/unable to locate:	4
3. Resignations received:	1
4. Dropped non payment of dues:	0
5. Reinstatements	0
6. New Members Admitted:	32
TOTAL MEMBERSHIP: DECEMBER 1, 1989	1340

* Transactions based on annual billing cycle will be reflected in the next report.

DETAILS OF MEMBERSHIP REPORT: 2. #45, #185, # 246, #391
3. #1

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