

The

# PHILATELIC EXHIBITOR

Volume IV, No. Three

April, 1990

## *Washington, D.C.* POSTAL MARKINGS

1800 - 1830

With the founding of Washington, DC in late 1799 (Congress first convened on Nov. 17th, 1799) there were 3 post offices serving the federal city - Georgetown, Alexandria and Washington City. All three began using the "new" circular date stamp devices rather than the straight line type used previously by Georgetown, MD and Alexandria, VA. But the size, spelling, content, and ink color varied with time.

This exhibit chronologically traces and types the markings used in the District of Columbia from the beginning. Type designations (combinations of letters and numbers) are assigned to each CDG variation and key features noted. Manuscript markings (offices, rates and supplementary) as well as supplementary stamped device markings are recorded.

### POST OFFICE LOCATIONS 1800-1830



The items in this exhibit, and the research involved, formed the basis for 1) an article of May 1966 in "The Chronicle of the U.S. Classic Postal Issues" pp 79-88 and 2) past and present listings in "The American Stampless Cover Catalog".

An Exhibit Introduction Evolves . . .  
"Tuck" Taylor explains beginning on p. 37

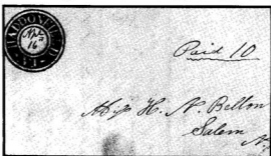
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MICHAEL LAURENCE, in Linn's Stamp News

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May 25-27
- ASDA-NEW YORK  
June 8-10

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# THE PHILATELIC EXHIBITOR

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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

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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 July 15, 1990, is April 30, 1990. The following issue will close August 1, 1990.

Reprints from this journal are encouraged with appropriate credit.

**All Members:** When you shop with our Advertisers, please mention that you saw their Ad in TPE. This helps AAPE by helping the Advertiser to know that their Ad dollars are spent productively in our Journal.

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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.

## AAPE: THE LEADERSHIP

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

### VICE PRESIDENT

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

### SECRETARY

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

### TREASURER

Paul Rosenberg  
5 Mill River Lane  
Hingham, MA 02043

### EDITOR

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

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Cheryl Ganz  
Stephen Schumann  
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### DIRECTORS (To 1992)

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(Box 369, Palmyra, VA 22963)

Association Attorney: Leo John Harris

Conventions and Meetings: Ralph & Bette Herdenberg  
(P.O. Box 30258, Chicago, IL 60630)

#### 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. 9) to Van Koppersmith, Box 81119, Mobile, AL 36689.

MEMBERSHIP APPLICATION TO: Steven Rod, Secretary  
American Assn. of Philatelic Exhibitors, P.O. Box 432,  
South Orange, NJ 07079

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

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

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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

*Just said 'bye to a friend who called to say he had gone back to some earlier issues of TPE during a recent cold spell. His message was that looking at old issues with new eyes was exciting and he wanted to suggest it to others.*

*TPE began in 1986. How many of you have moved along in your exhibiting? Moved your exhibit up in medal level? Taken steps toward becoming a judge? Gotten involved in putting on your nearby show?*

*If so, things that you read a year or more ago — or didn't bother to read at all — may have new use value to you because of the experience you have gained. Enjoy!*



## Your 2¢ Worth

by William Hatton, Joseph Nichols,  
Dempsey Prappas, Charles Luks, Charles Verge

**WISDOM** in response to **My 2¢ Worth** in the Oct., 1989 issue

• "If you cannot win, make the one ahead of you break the record."

— Found in a Fortune Cookie  
Sent by Cheryl Ganz

• "The road to excellence is purposely strewn with thorns to promote ardour in the pursuit, and to excite diligence the application of talents to the work."

— Anon.; Sent by Conrad Bush

• "Trifles make perfection, but perfection is no trifle."

— Michelangelo; Sent by Conrad Bush

• "The more you say, the less people remember. The fewer the words, the greater the impact."

— Fenlon; Sent by Ella Sauer

## A New Exhibitor . . .

To The Editor:

For the first time in my collecting life of 35 years, I am putting together a collection with an eye toward exhibiting — the U.S. 2¢ Alaska-Yukon issue of 1909 (Scott 370 and 371).

*The Philatelic Exhibitor* has proved very valuable in steering me toward — and

sometimes away from — certain items and general directions.

*TPE* has given me the idea for the categories the exhibit will comprise: the stamps (including production, varieties and the private vending and affixing machine perforations); and the covers and postal history of the issue.

*TPE* has also given me the impetus to write up various discoveries I've made for the appropriate journals, such as the *U.S. Specialist* and *The Essay-Proof Journal*.

William H. Hatton  
Piqua, OH 45356

## Secrets . . . Public Likes . . .

To The Editor:

The January '90 *TPE* was great! I especially liked "Secrets of Gold Winners". Particularly I liked Diana Manchester, Bud Sellers, George Guzzio, Janet Klug, Paul Rosenberg (with tongue in cheek) and Bob Effinger's comments.

I don't think you are quite right in your editorial on Page 24. I don't think strict judging criteria are mandatory. While the public should not pick winners of anything, the "gut preference" of the public should be apparent to the judges and have an effect.

Joseph F. Nichols  
Buckport, ME

## Public Votes? No.

To The Editor:

I agree with your "NO" to the question whether medal competition should be based upon public opinion.

If the public were to decide the awards, I could invite all my friends, associates, cousins, nephews, children, grandchildren, and even my mother-in-law to cast their vote for my exhibit.

Maybe our present judging system is not perfect, but public opinion polls would cause even more furor.

Dempsey J. Prappas  
Houston, TX

## To TPE Readers:

Elsewhere in this issue you will find an article concerning the mishandling of exhibits by show committees. This is as it should be, but since too many of us are quick to complain but slow to give praise, I believe the other side should be heard from, too. I suggest that shows that do a good job of handling mail-in exhibits should receive their share of praise, too. Everyone should know about them, so I am proposing a 40 point scale to judge exhibitions by. I am open to suggestions for a change in point values but I think this will work.

I would like all exhibitors to copy this scale and write to me with their point scores on the exhibitions they enter. This is meant for mail-in exhibitors only. If our editor agrees I will average replies and report to you twice a year. This way it could be a guide of whom to exhibit with and who to avoid until they change their ways.

Return of exhibit - mailed with one week	10
Exhibit returned safely - well packed	10
Ribbons and certificates enclosed	5
Award enclosed or notice of shipment enclosed	5
Used same or better shipping carton	4
Program enclosed	2
Show cancel on cover (if one) enclosed	2
List of award winners enclosed	1
Your stamps on package returned	1
Total	40 points

Let's hear from you and working together perhaps we can make life a little easier for mail-in exhibitors. For my first award, I award 39 points to LINPEX; only the award winners list was missing.  
Charles K. Luks  
409 Halsey Road  
Parsippany, N.J. 07054  
SASE please if reply wanted

*Ed. Note: The following letter was received by Secretary Rod in response to our second dues notice mailing:*

There is no way I wish to part with my membership in the A.A.P.E.

As a recent exhibitor, I have garnered a lot of information from the **Philatelic Exhibitor**. This has allowed me to improve my exhibit and raise it, in two years, from a bronze level exhibit to a vermeil medal winner.

As a regional judge, soon to be a Nationally accredited judge in Canada. I can reasonably say that without the **Philatelic Exhibitor**, the A.A.P.E. members I have met and the shared knowledge from American and Canadian judges I would not have progressed so quickly through the accreditation program.

Finally, as the Chairperson of a National level Show, ORAPEX, I learnt a great deal from the **Philatelic Exhibitor** and have improved our Show because of the knowledge gained. As well, though I am the first person to have identified the 'FLY', I do not wish to run afoul of the insect and therefore read the 'FLY's column first to see if there is a little trick I can pick up to remain on the good side of that miniature aeroplane. I can't fool myself. We are not immune from its bite in Canada.

Charles J.G. Verge  
Ontario, CANADA

## Letters?

We love hearing from you.  
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you wish.





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Editor's AAPE of the Month

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

February, 1990 Steven Rod, our Secretary, and Treasurer Paul Rosenberg who have put in extra long hours handling the membership renewals for 900 members.

March, 1990 Leo John Harris, Dane Claussen and Cheryl Ganz, our Nominating Committee, whose work is reflected in the announcement on this page.

April, 1990 Virginia-based judges: Jo Bleakley, Darrell Ertzberger, A. D. Jones, Steve Luster, Harry & Eileen Meier, and Floridian Clyde Jennings, all of whom responded to my request to judge over 50 exhibits in Randy Neil's POSTPEX that ran through his column in The American Philatelist.

AAPE ELECTION STATUS REPORT

The Nominating Committee composed of Chairman Leo John Harris, Dane Claussen and Cheryl Ganz has nominated the following candidates for AAPE officer positions for the 1990-1992 term; and Directors for the 1990-1994 term:

- President: Stephen Schumann
Vice President: Peter McCann
Secretary: Ralph Herdenberg
Treasurer: Mary Ann Owens
Directors: Joan Bleakley, Darrell Ertzberger, Harry Meier, Michael Schrampf

There is an additional way to guarantee a position on the ballot (which will be distributed with the July 1990 TPE). Such number of members from the general membership as constitutes 50% plus one of a quorum for the transaction of business may nominate a candidate for any office by submission of a duly executed petition to the Secretary.

In plain English, if nominated by 25 other members, a member will be listed on the ballot for the position he or she seeks; bypassing the Nominating Committee.

Nominating petitions to the Secretary should be mailed so as to be received no later than May 10, 1990. A candidate's statement, not to exceed 150 words, should be sent to the Editor for inclusion in TPE.

## ACTIVITY BEAT

**RANDY NEIL IS PREPARING** a special list of all manufacturers and/or sources for archivally-safe mounting, storing and protective supplies for exhibitors. If you know of such sources — from your own experiences — you are urged to write to Randy at P.O. Box 7088, Shawnee-Mission, Kansas 66207. Where do you get your exhibit pages, protective mounts, sheet protectors, etc.? It is hoped that this list will be regularly published in these pages.

**JOHN CALI**, one of our New York members, firmly believes that some members would like an AAPE membership card . . . and even though we received little response to our original question about whether you want such a card, John's been gracious enough to provide some for our use. If you'd like a membership card, send a stamped, self-addressed envelope, together with your name and membership number, to: Randy L. Neil, P.O. Box 7088, Shawnee-Mission, Kansas 66207.

**WHAT WOULD YOU NAME YOUR FAVORITE STAMP SHOW** if they agreed to drop the outdated, "PEX" mystery suffix? A campaign is underway to convince America's shows to give a **RECOGNIZABLE** name to their events so that they are easily identifiable to everyone, most especially the general public. See Janet Klug's article in TPE. Then send your ideas for "better names" to our editor, John Hotchner, P.O. Box 1125, Falls Church, Virginia 22041.

**ELECTION TIME IS NEARLY HERE.** Brand new candidates have surfaced for nearly all positions open among our officers and directors. Nominations Committee Chairman Leo John Harris and his co-workers — Dane Claussen and Cheryl Ganz — will offer you a ballot in our July issue of TPE which will contain a list of some of philately's hardest-working individuals. The "changing of the guard" will take place this November at our annual convention at FLO-REX in Orlando, Florida.

**WE ARE TEMPORARILY OUT OF OUR AAPE LAPEL PINS . . .** and budget permitting, we shall order a batch of new ones early this fall. Considering that our first stock of pins sold out, we now have over 450 members sporting our ribbon logo . . . proudly, we trust.

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

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

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

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

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

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



## CONCERNS by Randy L. Neil

It is my intention to place a new proposal before the AAPE Board of Directors during its first of two annual meetings (one at STaMpsHOW, the next at FLOREX '90) . . . and your valuable input is sought now.

Someday perhaps this organization will publish a viable "handbook" to help stamp show committees organize and operate their shows. That project remains to be seen, but there IS something we can do now to aid you, as exhibitors, in getting fair, efficient treatment from the shows in which you enter your material.

My proposal will be for the AAPE to publish a set of "Guidelines For the Stamp Show Exhibits Committee." I would intend for it to cover every aspect of an exhibits chairman's handling of the exhibitors and their exhibitors . . . from the moment the prospectus is drafted to the time that actual exhibits are returned to the entrants.

It should include such things as careful design of the prospectus, awards offered, exhibit mounting, exhibitor-show communications, avoiding mishaps and public relations blunders, what/how/when exhibits are selected for inclusion in a show, exhibit shipping and so on. If the proposal passes, I would hope that we could produce a thorough, yet concise "Guidelines" that will be annually distributed to show committees.

We all know that most show committees are, invariably, populated with volunteers who have very little experience in handling show affairs and/or individuals who've never exhibited before . . . and thus, know little about our needs, our complaints, and our requirements. Perhaps, if a show chairman hands our "Guidelines," each year, to his exhibits chairman, we can see a viable improvement in exhibit handling right from day one.

So write to me! I want to learn your exhibiting experiences, good and bad. And I want to know exactly what you'd like included in these guidelines. In other words, I want to go to our Board with some "food for thought" up front.

Send your ideas, suggestions and thoughts to me at: P.O. Box 7088, Shawnee-Mission, Kansas 66207. YOU could have a viable affect on the way your exhibit is handled in the future.



**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, Vol. III, #1-4 — \$3.00 each. Vol. I, #1 is sold out.

### AAPE "AWARDS OF HONOR" AVAILABLE

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

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Local Shows — 500 or more pages — Two Silver Pins

Local Shows — Fewer than 500 pages — One Silver Pin

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

## SHOW LISTINGS

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

**\*May 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.

**\*June 1,2,3, 1990 TOPEX 90 AT RIPEX XXV** at the Omni-Biltmore Hotel, Kennedy Plaza, Providence, Rhode Island. Frames: 200 16 page — \$8.00 per (adults); Juniors free. American Topical Association Convention, \$2.00 admission per day, \$5.00 for all three. First day for the final stamp in the Ratification of the U.S. Constitution series, June 1, 1990. Information and prospectus from Kenneth Woodbury, P.O. Box 449, West Warwick, R.I. 02893.

**July 28-29, 1990, CHARPEX '90.** The Charlotte Philatelic Society and The Fortnightly Club. Howard Johnson Plaza Hotel, 4th at McDowell, Charlotte, NC. Fifty to sixty frames, fifteen 8½" x 11" pages per frame. \$5 per frame. US Postal Service booth, auction, meetings of North Carolina Postal History Society, Germany Philatelic Society. For dealer info, contact Jim Scott, Discount Stamp & Coin Co., 500 South Tryon Street, Charlotte, NC 28202. Prospectus from Gene Zhiss, 6808 Cameron Glen Drive, Charlotte, NC 28210. Admission and parking free.

**\*September 7-9 INDYPEX '90,** Indiana Stamp Club, Convention Center, 100 South Capitol Avenue, Indianapolis, Indiana. 280 16 page

Ameripex frames (8½ x 11). \$6 per frame adults, \$3 youth. Minimum of 3 adults, 1 youth; maximum 10. Hosting the Marmalades (England, Ireland, Scotland, Wales, Islands). Prospectus from J. Adams, P.O. Box 40792, Indianapolis, IN 46240.

**October 20-21, CUY-LORPEX 90,** Cuy-Lor Stamp Club, Lutheran West High School, 3850 Linden Road, Rocky River, Ohio. Frames: 9 (8½ x 11) pages, \$3.00 (adults) 10 frame maximum free (juniors). Deadline September 15. Write for information and prospectus to Andrew Spitznas, 5252 Hampton Drive, North Olmsted, OH 44070.

**October 26 to 28, 1990. CALTAPEX 90,** at the Glenmore Inn, Calgary, Alberta. RPSC medals. Sixteen 8½ x 11 pages per frame, NO ENTRY FEES charged. Data from: CALTAPEX Exhibits Chairman, Calgary Philatelic Society, Box 1478, Stn M, Calgary, Alberta, Canada T2P 2L6.

**\*Nov. 9,10,11 VAPEX 90.** Sponsored by Virginia Philatelic Federation, Inc. Held at PAVILION Convention Center, 1000 19th St., Virginia Beach, VA. 300 16 page frames, per frame \$7 (adults) \$3.50 (juniors). Min. 2 frames. Hosting American Philatelic Congress. Info and prospectus contact VAPEX 90, P.O. Box 2183, Norfolk, VA 23501.

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

## JUNIOR EXHIBITORS TAKE NOTE

AAPE would like to put together a list of junior exhibitors who would like to be invited to participate in national level (World Series of Philately) shows. Being on the list does not guarantee invitations, but we will make the list available to shows which are seeking youth exhibits.

If you would like to be included, complete the form below and mail it — or a copy of it — to the address shown, as soon as possible.

NAME: \_\_\_\_\_ BIRTH DATE: \_\_\_\_\_

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

Year exhibit first shown: \_\_\_\_\_ Highest Award Won: \_\_\_\_\_

Subject of your exhibit: \_\_\_\_\_

Will you exhibit anywhere? \_\_\_\_\_ Or only near where you live? \_\_\_\_\_

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

# CHOOSING A SUBJECT TO EXHIBIT — BROAD VERSUS NARROW SCOPE

by Patricia Stilwell Walker

I'd like to approach the topic of choosing a subject to exhibit from the point of view of scope. As such, I am not addressing the problems with selecting a thematic subject; my remarks are illustrated with examples from the fields of postal history or traditional exhibiting. I have also assumed that you have decided to *collect* prior to trying to decide what subject to exhibit.

**Definitions:** For purposes of discussion I am going to define two extremes: the Broad scope exhibit subject and the Narrow scope exhibit. Obviously there are many degrees in between, and as you will see these become part of the solutions.

**Broad Scope:** The Broad subject is an overview, it might include several hundred years of the postal history of a country or a major city; the first 50 years of stamp issues of a country, or a single design that was issued from many countries (British "Keyplate" issues come to mind). Given the restrictions of frame space, the Broad exhibit has limited potential for depth of discussion.

**Narrow Scope:** The Narrow subject is an in depth study of a limited aspect of the postal history of a country. Limits might be geographic (state, county, city), historical (a war or occupation), or postal (a carrier service, penny post, registration system). For the traditional exhibit the limits are usually a single stamp or stamp issue. The narrower the scope the greater the depth of study and philatelic knowledge that a judge will expect to see.

**Advantages/Disadvantages:** Each extreme of scope brings with it a set of problems and virtues; some directly pertain to the medal potential, while others do not.

**Advantages/Broad Scope:** You don't need as much material to get started. You can practice techniques for presentation (physical layout) and for treatment (organization) as the broad subject usually requires less re-work of the actual text. There's nothing wrong with going to the judges critique and saying: "I know that I need better/more material, but can you tell me if the organization of my exhibit helped or hurt? and how might the treatment be changed?" The Broad subject exhibit is a great way to "advertise" to the dealers, co-researchers, and judges that you are serious about a subject. When you are starting out, this is one of the best ways to learn your subject in a way that merely "collecting" it never forces you to do. You certainly learn fast enough what you are missing! Many times, the Broad subject is appealing to the general viewer and can be a great teaching tool. If that's the objective of your exhibit, then you might not care about the disadvantages.

**Disadvantages/Broad Scope:** To gain high awards you need many very good and probably several gem items to show difficulty of acquisition. The breadth of the subject makes it difficult for you to show depth of philatelic knowledge in your writeups. Eventually, it will become frustrating because the subject can't be developed in the detail that you now want.

**Solutions/Broad Scope:** Acquire the needed high quality material. Easier said than done; a labor of years and a possibly substantial number of dollars. Eventually you will be able to illustrate the easy to acquire with a limited showing and use the difficult to acquire with an in depth showing. Once you do this, the Broad scope exhibit has an advantage over the Narrow scope in the area of "challenge factor" or "importance."

1. I see nothing wrong with using the word "important" in judging a philatelic exhibit if it means "philatelic importance". Borrowing from the phrase Karol Weyna used in his article in January's TPE, are the issues addressed in this exhibit "central to philately". If you are discussing stamps: do you cover all the aspects of production as they pertain to your issue(s) (design, proofs, trial colors, shades, plate flaws, paper types, etc.)? If you are showing postal history: is your exhibit about rates, routes, postal services, etc., as they change and develop in your chosen area? Importance can then be assessed based on "to what extent or depth" you can do this with your chosen subject.

Judges assume you have the easy stuff, if you show the tough stuff. As the foregoing solution takes time (lots of it) and money (maybe lots of it), there is an alternate solution: **Choose to narrow the scope.**

*Advantages/Narrow Scope:* To gain high awards you will probably need fewer gem items and the very good ones needed to show difficulty of acquisition will probably cost a lot less. Showing depth of philatelic knowledge is more important and can be fairly easy. There is potential for good research and some uniqueness and creativity.

*Disadvantages/Narrow Scope:* You will usually need more material to get started. There exists a very real possibility of narrowing the focus of the subject so much that the "importance" of the exhibit is diminished. At the same time, although depth of knowledge is shown in a small area, philatelic knowledge in wider areas is not displayed at all. Narrow subjects tend to be esoteric; judges will have limited or no knowledge of your area, and importance and difficulty of acquisition will be hard to assess accurately unless your write-up is artfully done.

*Solutions/Narrow Scope:* Publish articles on your subject area, whether they are general introductions or detailed research. Make sure that what reference material is available, is noted on the "synopsis page" that you send (you do send one, don't you???) to the show committee ahead of time. **Choose to broaden the scope.**

As you can see, I've come full circle. In many cases the most beneficial solution to the problems of achieved medal level with desired medal level (a higher one!) is changing the scope of the chosen subject from an extreme to some degree in between.

Let me close with a practical example based on my own experience of 12 years in the exhibiting game. Since I collect the postal history of Ireland from as far back as I can get it (1582) until 1922, we'll use a postal history example. You collect the postal history of Country X and own material that ranges in date from the early 1700s to 1950. What subject do you choose for your exhibit?

How much material do you own? That is, how many frames will it fill? The answer to this question might choose your subject for you. When I started (local show, 1978). I showed 48 pages which was practically everything I owned; I'd been collecting 2 years. Suppose, however, you have been collecting for 15 years and have enough to fill 20 or 50 frames?

Choose a date range; start with the earliest philatelically significant "era" for which you have good, reasonably plentiful material. **Resist the temptation to date your exhibit scope by your earliest piece if there are significant gaps.** You can always put this on the title page or show it as a "forerunner." When I started I made the mistake of titling my exhibit "Overview of Irish Postal History from 1656 to 1922." 1656 was when the Irish Post Office was established; my earliest piece was 1770 (ouch!). Now I know better; I have one piece that predates the beginning of the rest by 80 years — it is labelled "Forerunner." For an end date, choose one that allows you to include challenging material in the last "chapter." You need to avoid a "tail off effect." I now end my exhibit at 1900 (a good round number) because there is a major change in postal markings in the late 19th century and because there is little of philatelic significance from 1900 until 1916 and the "Easter Rising." (and I don't choose to compete with the exhibitors who collect the "transition" material; it's a specialty in and of itself).

Having chosen a date range, choose a treatment or organization that allows you to best display your philatelic knowledge and demonstrate the importance of your material. Some options are: rate periods, delivery systems, postal services (general post, rural routes, registration, etc.) or chronology. Least useful is some type of alphabetical or geographic organization unless you are exhibiting markings exclusively (marcophily). Which approach you take will probably be dictated by the material that exists

for Country X or simply by the material that you happen to own. For example, if the period selected includes only two rate periods, then this would be a poor choice for organization if there was little change between the two. If however, the second period represents a major revision in how Country X's post office was organized and provided services, then this might be the best organization.

I was fortunate in choosing the organization that I now use. Having expanded from 48 pages to 80, I started showing at the national level (best a vermeil, worst a silver-bronze at STaMpsHOW '79, average silver and right on target!). At my low point (silver bronze), I had a discussion with a very helpful judge "at the frames." I was showing the postal history of Ireland organized by type of marking and because of that partially by postal service (date stamps, rate stamps, special services, obliterators, etc.). He had figured this out (My presentation did NOT make this easy), and told me to keep that same idea, "sign post" the sections better, and acquire (lots and lots) of better material (Sound familiar??).

I was in superficial overview stage at that time. This advice encouraged me to keep a structure that I was comfortable with, while telling me the problems that I would face with a Broad scope exhibit. That exhibit has been through so many revisions I've lost track and been upgraded continually over the last 10 years, which is, after all what the game is all about. I did reach the stage of being frustrated at not being able to show what I thought was necessary in a "mere" 10 frames and I have recently (SANDICAL/VAPEX '89) taken my own advice and split a 10 frame exhibit whose scope was 1661 to 1900 into two pieces (7 to 8 frames each).

### PLEASE ACCEPT OUR WARMEST THANKS . . .

The officers of the AAPE offer our appreciation to the hundreds of AAPE members who were so prompt in sending in their annual dues this year. Our "attrition rate" — those members who, for some reason, do not choose to continue membership — is among the lowest in all of philately. We are proud of our active, often vocal membership and your continued, serious support for your Association.

#### 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.

# A Proposed Exhibitor's Code of Ethics And Exhibiting Guide

(Submitted to the Membership for Comment)

1. Exhibitors will carefully read the prospectus of shows at which they intend to exhibit, and make every effort to scrupulously follow the rules laid down.
2. When an exhibitor signs an application, he or she agrees to accept the medal awarded (the decision of the judges).
3. An exhibitor entering competition at any show — local, regional, national — in the U.S.A. should have done all of the work to put the exhibit together; from locating the material through designing the exhibit pages. Only the final preparation of the pages may be done by others.
4. An exhibitor must substantially improve an exhibit before placing it in a show where it has already been seen, regardless of the medal level it received.
5. Once an exhibit has been accepted, an exhibitor should not withdraw it, for any reason, within 45 days of the date of the show.
6. All material in the exhibit must be owned by the exhibitor free and clear.
7. An exhibitor should make every effort to protect his or her material: from mounting the material on the exhibit page, to protecting the individual pages, to using secure wrapping and a protected method of mailing the exhibit.
8. Exhibitors will strive to keep the discussion at critiques focused on the exhibit's merits and problem areas, rather than the exhibit's record or the exhibitor's displeasure with an award level or the jury.
9. Already existing exhibits which are purchased may not be exhibited for competition in any local, regional or national show in the U.S. until it has been redone and improved such that it is substantially the work of the new owner.
10. An exhibit which has won a small or large international gold should be entered no more than twice in national WSP shows in any calendar year.
11. An exhibit which has won gold at a national WSP show should not be entered for competition in a local or regional show.
12. An exhibit which has won a vermeil or better at a national WSP show should not be entered for competition in a local show.
13. An exhibit which has competed in the World Series of Philately in a total of five years should be ineligible for further national WSP competition.

The above tenets were compiled from material submitted by several members. Additions or comments are welcome. Please address them to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

**AAPE Members** — Write today for a nomination form for the new *Who's Who . . .*

*Who's Who in North American Philately* is scheduled for publication in the summer of 1990. This volume will present a definitive study of philatelic excellence: the finest in philatelic collectors, exhibitors, administrators, organizations and resources. *Who's Who in North American Philately* will provide a "Snapshot in Time" of the philatelic hobby and will be as important a resource for every collector and enthusiast as it will be an honor to be listed amongst its pages.

As publisher, I invite you to become a part of this historic time. *Who's Who in North American Philately* will list philatelists in seven major categories, including exhibitors and judges, and will present postal organizations, philatelic clubs and societies, museums and libraries, periodicals, shows and auction houses. The publication will be a quality hardbound volume on acid free paper that philatelists and libraries will be sure to keep on their shelves as a valuable reference and historical work. If you would like to be among the select group included in *Who's Who . . .*, write for a nomination form and further information. Peter Martin, Publisher, 7657 Southern Oak Drive, P.O. Box 505, Springfield, VA 22153



# Title Pages/Plan Pages versus Synopses

By Clyde Jennings

Couple of years ago, APS began recommending to WSP accredited shows that they invite each exhibitor to include with his/her prospectus a title page to be furnished in advance to the jury members for their study and enlightenment. On its surface this first appeared to be a great idea, but then some holes developed which now need addressing for refining the idea.

Those shows which initially adopted this novel idea (FLOREX included) requested eight (8) copies (one for each judge, apprentices, and Chairman of Judges) of one 8 1/2 x 11" page each. Right away there were those who sent only one copy — expecting the show to duplicate the rest. All right for one exhibitor, but how about a show with, say, 40 exhibitors? Then there were those who ignored the one page limit requested and sent many more (the record for FLOREX, so far, is 19 pages from one exhibitor, and he sent only one set!). We were managing to live with some of these abuses, then came the proverbial straw which made mish-mosh of the camel's back. We received a title page from an exhibitor who wanted to show "The U.S. Columbians," and his page consisted of that title and an enlargement of the 50 cent value! That was it — nothing else.

That brought the old thinking cap out of the bottom drawer: there must be a better way. Some deep thinking, some soul searching, and an answer popped up: a synopsis. This would be a page for the judges only which would not appear in a frame. On it, one could use language not acceptable in an exhibit. No, not four-letter words! But, "unique," "difficult to locate, though not that expensive," attention could be called to condition, completeness, to just exactly what some of the problems are that the exhibitor faced. In essence, it would give the exhibitor a chance to sit down one-on-one, and eyeball-to-eyeball, with each judge and talk straight to him/her. After all, who knows any exhibit better than the one who puts it together? This is particularly applicable in the more esoteric areas, of which, by the way, we seem to be seeing more of late in place of some of the more classic area exhibits of yester year.

## COLOR CANCELLATIONS ON THE FIRST 70 YEARS, 1847-1925, OF U.S. STAMPS

Whatever U.S. Postal Regulations have specified, or did not specify, regarding colors of cancellations over the years, it is fact that black ink has been by far the preponderant color ink employed by postal clerks in cancelling operations — an witness comparable catalog values were included.

This exhibit is an effort to show a complete collection of the first 70 years of regularly issued normal postage stamps of the U.S., no coils or booklets, but including some of the major shades and listed varieties so far known to have been legitimately cancelled by ink other than black.

In addition Air Post, Special Delivery, Postage Due, Officials, Parcel Post, Postal Savings, Parcel Post Postage Due, some of the losses under U.S. administration, plus a number of freaks, errors, and unusual issues are included.

Efforts have been made to include multiples, and also a representation of the so-called "fancy" cancels, as well as regular or routine cancels, plus foreign, reverse, railroad, and unusual examples.

The known cancellations listed in Scott's are red, magenta, blue, orange, ultramarine, violet, green, brown, purple, olive and yellow which is the scarcest of all. Included herein is at least one example of each of these color cancels.

## Color Cancellations on the First 70 Years, 1847-1925, of US Stamps (What you're about to see)

Extensive study by the author indicates that less than 1% of all used regularly issued postage stamps of the US from subject period retained cancels in a color other than black. This is a complete collection of those stamps submitted for color cancels since only the ten cent "3" grill of which only five copies exist, one with a color cancel.

Particular attention is directed to the condition of the stamps in this exhibit as an effort has been made to obtain only the finest quality available. Included are many listed and unlisted shades, varieties, freaks, size variations, and some outstanding examples in color, none of which have been "restored". Many of the cancels are in the "fancy" category, as well as others such as reverse, railroad, foreign, and unusual examples. Scott's catalogue lists eleven major shades of cancels, and all are included.

In addition to regular postage issues, complete airmails, special delivery, postage due, parcel post, postal savings, and parcel post postage due of the period are shown, as well as some issued under the administration of the US in the dependencies.

### Some of the highlights are:

Item	From	To
1847 ten cent black on cover	1	2
1851 type I, one cent, position 3111, PFC, Enclavatory	1	2
1851 three cent, 2 upright, yellow cancel, PFC's	1	2
1857 one cent, type 1a, on piece, green cancel, PFC	1	2
1857 one cent, type 1a, vertical pair imperf between, possibly unlisted, PFC	1	2
1857 magnifying Indian red shade, type I, PFC	1	2
1860 five cent, type II, printed on both sides, 4-5 shown	1	10
1877 ten cent, type 10, perfect centering and color	1	10
1877 ten-cent pair, red lilac, well reported used copy, PFC	1	10
1884 fifteen cent, pink on white cover, PFC	1	10
1887 three cent, "4" grill on cover, PFC	1	10
1890 ten-cent pair, love	1	10
1870 ten-cent pair, double grill, PFC	1	10
1871 ten 4 three cent, double machine pair, PFC's	1	10
1879 ninety cent, color and unlisted perforation	1	10
1879 ten cent, color and unlisted perforation	1	10
1892 ten cent, ultramarine pair, on piece, PFC	1	10
1892 ten cent, ultramarine pair, on piece, PFC	1	10
1917 "Five Cent Error", white and red-tinted pair	1	10

Note: Final 16 pages are unusual and/or outstanding items, not mounted in chronological or any special order.

1813 & 1879, 2 unlisted ten-cent pair, PFC's	5	14
Special Postage, two cent of 1863	5	15
1857 one cent, type II, machine machine pair, PFC	6	11
1861 postage paid with white cover	6	1
1863 10c 1870, and color and unlisted grill, one split invert-4	6	3
as grill, collect on PFC double grill, one related	6	3
1851 three cent Pink Sky Cover	6	3

### References:

Scott's Specialized Catalogue  
The United States One Cent Stamp of 1845 to 1861 (Weinman)  
The 10 Cents of the United States 1845-1877 Issue (Harwell)  
The United States Postage Stamps of the 19th Century, Vol. I-III (Weinman)  
U.S. Cancellations 1847-1925 (Kilgore-Davis)

**One important caution:** be sure to leave a **one inch** space to the left of the writing on synopsis page to allow for punch holes needed for insertion in judges' work pads.

I sent my first ones, for two exhibits, to Detroit in 1988 for STAMPSHOW, and have been doing so ever since. Direct questioning of those judges to whom sent indicates a definite preference for this type information by most of them. One dissenting voice was heard from one judge only who felt the panel should not be privy to information not available to the exhibit viewer who might not understand the decision rendered by the jury which had access to information beyond his ken.

Despite that one splash of cold water, I intend to continue this practice since I hear tell a number of other exhibitors, meantime, have adopted my idea and judges, as a whole, seem favorable toward it.

## Training and Evaluating International Apprentice Jurors Under the Federacion International de Philatelie

by F. Burton Sellers - FIP Vice President

At the 58th FIP Congress in Sofia, Bulgaria, the broad outline of a program for more comprehensive training of apprentice jurors at FIP exhibitions was presented to the Congress. These broad concepts have now been developed in more detail and were partially implemented with apprentice juror training at the PHILEXFRANCE exhibition in July, 1989.

The following apprentice training program will be fully implemented at STAMP WORLD LONDON '90 and at subsequent FIP Exhibitions:

1. Apprentices will continue to be nominated and appointed in accordance with Articles 31 and 33 of the General Regulations of the FIP for Exhibitions (GREX). Request for nominations for apprentices for the 1991 and 1992 FIP Exhibitions was sent to all Federations in August 1989. Nominations had been received from more than 15 Federations by the deadline of 5 January 1990.
2. During their judging duties at an FIP Exhibition, apprentices will be closely monitored by the Team Leader and other accredited judges on the team.
3. At the conclusion of the initial judging phase:
  - a) The Team Leader and the Jury President, or his designee, will conduct an oral examination of the apprentice as to his general knowledge of the FIP, GREVs, SREVs and Guidelines.
  - b) In collaboration with the Jury President, the Team Leader will select 2 or 3 exhibits not previously judged by the apprentice and have him judge them independently.
  - c) The results of the independent judging by the apprentice will be compared with the final results reported by the regular team that actually judged these same exhibits.
  - d) The Team Leader will complete Parts 1 and 2 of the FIP Apprentice Evaluation Report, sign them and have the Jury President sign Part 2. The report will be submitted by the Team Leader to the FIP Board member responsible for apprentice training, before the conclusion of the jury activities, for further handling.
  - e) The FIP Board will have final approval of those apprentices to be included in the FIP Accredited Jury List.

# Looking At Presentation

by Gary A. VanCott

At a recent national exhibit, the bourse was a bit thin in my specialty so I took the time to look at the exhibits very carefully. This is always a bit humbling for someone like myself, whose adult collecting has been rather narrowly focused. However, learning about the interests of others is a good way to broaden your base of knowledge.

As I looked at the exhibits I was struck by the small things and occasionally not so small things which detracted from the presentation of the philatelic story. Perhaps I am especially critical since I have spent the last year studying page design and typographic principals in preparation for editing *Thai Philately* again. The judges did not mention these small distracters at the critique, and rightly so, concentrating on the philatelic content of the exhibits. *The Philatelic Exhibitor*, on the other hand, is an ideal forum to explore presentation.

**Page Protectors.** Usually when the subject of page protectors comes up, it is a discussion of the merits of punched versus unpunched pages. I prefer unpunched myself, not wanting to surrender any precious space to nonphilatelic purposes or risk pages wearing at the holes in a binder. However at this exhibit there were some new twists. One of the exhibits was in protectors that were somewhat less than crystal clear. I found that as I moved my head to view the pages in the rather poor lighting, the text on the pages seemed to go slightly in and out of focus. I found this distracting but the judges obviously have better eyesight (or more patience) since this exhibit won a gold medal. Even stranger were the exhibits (two) in plastic bags — at least that is what they looked like. They had a rough seam at the top and a light weight, wavy appearance. I have never seen anything like them before.

**Justification and Hyphenation.** Justified (square) right margins look nice if they are done properly. However, unless you are using a computer which can smoothly add the extra space needed to justify the lines you are probably better off with ragged right. Never justify type with arbitrary hyphenation such as se-arce of de-aler unless you want to hear your viewers scream.

**Centered Text.** Title and captions are the place for centered text. An entire title page of centered text, on the other hand, is very difficult to read. The reader's eye has to spend extra time looking for the beginning of each succeeding line. The effect is compounded if a list is presented:

Here are some points:

1. This is the first point.
2. This is second.
3. This is another point.
4. This is yet another point which is equal to those before it.

Instead use:

Here are some points:

1. This is the first point.
2. This is second.
3. This is another point.
4. This is yet another point which is equal to those before it.

**Typography.** It is surprising to me, but in this age of computers and inexpensive electric typewriters there are still those using old and apparently battered equipment. There was an exhibit where every "s" both upper and lower case was fractionally, but noticeably below the baseline of the other letters.

On the other hand, a computer enabled an exhibitor to put a slash through every last zero (0). Was this necessary? Hardly, since there was no danger of confusing letters with the numbers in this exhibit.

Is there a place for underlining in an exhibit? Sure, underline titles of books in a bibliography, if italics are not available. Otherwise, underlining should be used with care or it loses its impact. Combining underlining with capital letters is like SHOUTING AT THE JUDGES AND VIEWERS. Is that what you want to do?

A few parting thoughts. Don't use unusual typefaces. Your audience should be reading what you have to say not looking at the shape of the letters. Don't change typefaces from page to page. Those few new pages you did with your new typewriter or computer are going to stand out, particularly if you switched from a serif to a sans-serif font.

Why is presentation important? It is important because you do not want anything to obscure your philatelic message. Good presentation serves as an ally, explaining and illuminating your story. Finally, if you have as much difficulty finding material to add to your exhibit as I do, you can work on presentation while searching for those rare Upper Livonia proofs which will get you your gold medal.

### PLAN NOW FOR AAPE FUTURE CONVENTIONS

Annual conventions for both 1991 and 1992 are now confirmed. The AAPE will meet in general convention at the Omaha Stamp Show over Labor Day weekend in 1991 . . . and at Chicago's World Columbian Stamp Expo in May, 1992. Invitations for future AAPE conventions are being solicited. Write to: Mr. Randy L. Neil, P.O. Box 7088, Shawnee-Mission, KS 66207.

### On Competition . . .

from an Editorial by Stephen M. Wolf  
United Airlines Chairman,  
President and CEO  
in "Vis-a-Vis," January 1990

". . . Sometimes, competition is viewed with dread. We tell ourselves that the challenge is too great, our opposition too strong. And yet, I would suggest that most of the time we are our own worst enemy — seeing our visions of failure as prophecies instead of as the self-made limitations they are.

"Competition, especially in the business world, should be seen as a welcome companion. Dennis Connor, the America's Cup winner and author of *The Art of Winning*, stated, "Keep an eye on the competition. Be glad they're tough to beat. Your toughest competitors are your biggest allies in the art of winning. They're the ones who make you work harder, move faster and think smarter."

"Without competition, it is easy to become secure in our position in the winner's circle; easy to be complacent; easy to leave well enough alone. But if there is another running at our heels, pushing just as hard to win, we know that the moment we let up will be the moment in which we are overtaken.

"Competition is one of the fibers that make up American society. From the time immigrants first settled in this new land, they had to compete to survive — struggling for freedom, for food, for shelter. Like the pioneers trudging westward, they struggled not only against outward forces, but against their inner voices, saying the road was too long or the journey too harsh. . . ."

## "THE FLY" ASKS IS EXHIBITING REALLY SUPPOSED TO BE FUN?



My wife brushed my antennas (antenna, antennas, antennat, antennae, antennii?), as she and the kids flew off with a representative of the show where I was exhibiting, for an all-expense-paid tour of the city (including lunch), provided by the committee. "Don't forget the free luncheon for all the exhibitors, hosted by the sponsoring club" she reminded me as she departed. "Don't forget to be back in time for the banquet" I called after her, thinking we really should attend. After all, the tickets were compliments of the committee.

As I left the three-room hotel suite to do a little shopping at the dealers' booths, I couldn't help thinking how nice it was that the show organizing committee was able to get all exhibitors staying at the hotel, a free limousine ride to the hotel from the airport, and a special rate of only \$25.00 per day, at the best luxury hotel in the city.

Because I collect a very specialized area (21st century postal history), I rarely find at the dealers' booths, much exhibit quality material to add to my collection. You can imagine my surprise when I found the most extraordinary material (some of which I had been hunting for for years), in the "junk" boxes of three dealers in a row. What a lucky day! Great rarities . . . all in pristine condition . . . and all at ridiculously low prices.

The free luncheon was a gastronomical delight. To add frosting to the cake (no pun intended), the committee had arranged a large number of free philatelic souvenirs to be handed out to each exhibitor attending the luncheon. It was a nice touch I thought, as I returned to my room with my gift of a complete 1990 edition of the Scott Catalog . . . I'd been meaning to update mine and was glad that I had procrastinated . . . what a great committee. What will they think of next?

Like most exhibitors, I waited around anxiously for the awards to be posted. It was with some trepidation that I entered my exhibit in the show in the first place. After all, I had no way of knowing what level of award my exhibit might achieve, it being an "off-the-wall" subject, and its first time being shown. (I have my pride, you know). Finally, the moment arrived. The awards had been posted. As I slipped around the corner of the row of frames containing my exhibit, my heart began to beat faster. I couldn't keep from quickly glancing up . . . and there it was. That beautiful, elusive, sought-after, shiny blue (tacky, small, cheap, with pitiful logo) ribbon with the word "GOLD" emblazoned on it, affixed to my first frame. Ecstasy! Joy of joys!

At the critique later in the day, I found out that the judges thought that the quality of the exhibits entered in competition was the finest ever seen or ever before assembled. In fact, the chairperson of the jury announced that all of the exhibits at the show had been awarded gold medals . . . a feat never before, or since, accomplished. The assembled exhibitors were wild with delight.

Every exhibitor's question to the jury was met with the most succinct responses ever heard at a critique. The judges were well prepared and provided answers in the most complimentary of tones, direct and to the point. Nary a word was heard about plan, wordiness, typos, presentation, scoring by point systems, or the dreaded word . . . IMPORTANCE.

Later that evening, the awards banquet outdid any I ever attended. There was so much delicious food that I couldn't decide which dish to alight on first. Since all of the exhibitors had won gold medals, there was more than the normal anxiety at the banquet, there being so many contenders for the grand award.

There were no speeches or boring introductions of everyone and his brother (sister,

fly?). As they proceeded to the podium, the show and awards chairpersons were bent over under the weight of the countless awards and special prizes that were soon to be handed out.

To everyone's amazement, the show chairperson announced that the jury had deadlocked, being unable to decide amongst exhibits of equal merit. (I wonder if a point-count system would have helped? . . . only fooling!). As a result of the deadlock, the show committee had decided to award equal grand awards and special prizes to all of the exhibits. Pandemonium! Everyone was going around congratulating everyone else. I must have made 100 or more take-offs and landings.

The next day, as my family and I flew home, I reflected on yet another accomplishment of the show committee. All members of the club sponsoring the show had donated their frequent flier tickets to the exhibitors. Hard as it may seem, my return fare was courtesy of the show . . . another way of saying thanks for exhibiting with us.

As I closed my eyes shortly after takeoff, thinking how much FUN it is to exhibit, I heard what I thought was the stewardess' call button going off in my ear. As I opened one of my multiple eyes, I realized that the sound was coming from my alarm clock. It was Monday morning. Egads! Another week of slaving at the office. I had dreamed the whole thing.

If you accept the foregoing for what it is . . . a far-fetched, outrageous, tongue-in-cheek portrayal of circumstances that never have, and never will, occur, then you are well along toward understanding the "message" of this column.

Who says that exhibiting is supposed to be FUN? I think there might be some confusion on the point and I would like to share my opinion with you.

"THE FLY" was always taught that COLLECTING was supposed to be fun. Later, I learned that EXHIBITING was a COMPETITION, played with rules that looked like moving targets, with results imprecisely determined, and, in which the underdog almost never emerged victorious. In other words, a competition where the faint of heart, or thin skinned should not tread. A place where the "BIG BOYS (including women!) and big dollars most often come out on top. Maybe exhibiting shouldn't be that way . . . but it is.

Have we lost sight of the difference between collecting and exhibiting? I think so. I'm sure that Messers Ishikawa and Bustamante have FUN when they win Grand Prix at internationals. I'm equally convinced that the losers at competitions do not have as much fun as the winners.

Let me offer some food for thought. ("THE FLY" uses food for other purposes as well). First, I'd like to see more exhibitions staged just for FUN. In other words, no competition, no judges, no awards, no nothing, just entered for the FUN of it. Entries could be accepted as received and put on display for nothing more than the pleasure of sharing with other collectors. Perhaps as a way of getting this idea started, some shows will set aside a few frames solely for FUN exhibits. I know that VAPEX does. Now we need others.

Second, we exhibitors must not lose sight of the difference between CONTENT and PROCESS. On balance, I find that all of the ingredients for having fun can be made available at a competition, and when they are, I do have FUN. When they are not, the result is inevitable. So its not the CONTENT that is at fault.

I do NOT have fun when I have set my expectations too high, or when I suffer at badly lit, crammed, etc. venues, or when the committee isn't ready to mount or take down exhibits on time, or at inane social gatherings and banquets, or when judges comments are dumb, or when the judges are ill prepared . . . and all of those other bad things that you've read about here before. But all of that is PROCESS.

It's PROCESS that show organizing committees need to spend time on. Get the best jurors (you know who they are by reputation . . . and the ones who are not), take care of all the details. If you do, the rest tends to fall into place. Then, we exhibitors will start to have more FUN.

Finally, we exhibitors should come to the realization that it is and always should be the COLLECTING aspect of the hobby that is the most fun, including the work to prepare exhibits. Hard as it might be to accept, with limited exceptions, competitions will never measure up to that level of enjoyment; especially for the exhibitors that do not wind up at the top of the heap.

#### SWATTERS AND BITES . . .

**GOLF FLYSWATTER** — To Bill Bauer for getting tough (so I was told), on the subject of TOPEX juries. This is going to be a good year to exhibit at TOPEX, and I encourage you to do so. After last year's TOPEX judging "fiasco" which you read about in this column and elsewhere, Bill Bauer, Chairman of the APS Committee on Judges Accreditation, "laid the law down" to the ATA. After all, TOPEX is now a champion!-of-champions qualifying event . . . and thus it must be judged correctly. As a result of Bill's efforts, I was told that George Guzzio, Chairman of the Judges Accreditation Committee of the ATA, has assembled a stellar, knowledgeable, jury for TOPEX. One that will be a credit to topical/thematic exhibiting. This fact, coupled with the introduction of the ATA's new score sheet for t/t exhibits, will ensure that participating exhibitors are given the fairest possible assessment.

**FLY BITE** — To the commercial bourse operators who step all over the local stamp clubs and run their bourses in direct conflict with the dates of those local shows. "THE FLY" takes great comfort in the fact that these creeps, in their interest to make the fast buck, are so overloading the market that they are cutting each others throats in the process. Pretty soon they will have saturated the marketplace and as we have already begun to see, they'll start collapsing from their own weight. C'mon fellas . . . give us a break.

**GOLD FLYSWATTER** — to everyone who had anything to do with World Stamp Expo. What a terrific exhibition. Something there for everyone.

**GOLD FLYSWATTER, FLY BITE . . . OR PERHAPS BOTH** — To Karol Weyna for his most interesting article, *MEDIATIONS ON EXHIBITING*, which appeared in the January 1990 issue of *TPE*. Karol made many thought provoking points in his article and he is to be commended for getting the issues, as he sees them, on the table. On the other hand, this feisty critter would be remiss if I didn't point out that parts of Karol's argument smack of "Big boyism" and it's that mentality that has got to be turned around for the good of the hobby.

**FLY BITE** — to the buyer of autographs whose advertisements you may have seen in the press recently. I had a free frank which no longer fit into my exhibit so I called the company's toll-free number to see if they would be interested. After the usual amenities, I asked the lady I spoke to if the company would be interested in purchasing an authenticated autograph of XXXX. She replied that she was VERY interested in the autograph and stated that the company would like to acquire it. She then asked about the document on which the autograph was written. I told her that the autograph was used as a free-frank, and was on an envelope, denoting the privilege. She then asked how I came by the autograph. I replied that I was a stamp collector and had acquired the free-frank from a stamp dealer because I wanted to add an important piece, to my exhibit. The buyer then said something along the lines of, ". . . oh, you purchased it from a stamp dealer? . . . so you know the approximate value of the autograph?" I replied in the affirmative and she responded by saying that she was no longer interested in acquiring it. I replied by reminding her that she had not even inquired as to the price I might be asking for the item. She responded by saying something like . . . the asking price was no longer important, implying that the company was only interested in acquiring items well below current market value. Ah! The market place. Will wonders never cease? Let the SELLER BEWARE! ("THE FLY" sold the item to a local stamp dealer for full retail plus a little extra . . . thanks autograph lady).

## EXHIBITING AND YOUTH: Selecting A Stamp Show

by Cheryl B. Edcomb  
P.O. Box 166  
Knoxville, PA 16928-016



A decision we seldom discuss because it is generally made at home is that of selecting which stamp show our young pupils should enter. Several factors should be taken into consideration.

**Where To Begin:** The best place to find a stamp show to enter is by reviewing the weekly/periodic philatelic press releases. By contacting appropriate show personnel, you can learn all necessary information to enable you to reach a comfortable decision. Some factors to consider will be distance, economics, and also "attitude." Keep in mind local and regional show structures are generally less rigid than national events. International events are under specific regulation. By making your selection according to the experience and readiness of the young exhibitor, the decision of where to compete will be a wise and positive one.

**Reviewing the Prospectus:** A prospectus is the set of guidelines established by the Show Exhibition Committee. It advises the prospective exhibitor as to the "rules and regulations" set forth in order to enter the competition. It also assists the show committee in placing the exhibit in the proper category, as well as in briefing the judging panel prior to the event.

Prospectus forms are available through designated show committee personnel. Often, philatelic press releases will include appropriate contact information. Most entry forms are self-explanatory and each will advise the prospective exhibitor as to categories, awards, fees, safe-keeping, and handling.

**Show Selection:** How do you know which show will be a positive experience for your eager youngster? One way is by studying the list of awards being presented, and the breakdown of categories. Is there a good variety and ample supply of awards? Is the show catering to youth by offering reduced (or FREE) frame fees to young exhibitors? How quickly does the show committee establish contact upon request? These are all considerations that can help you determine whether or not the show is one that will be a positive experience for your young exhibitor.

**Positive Influence:** As an avid youth promoter, the shows I prefer include a variety of activities for youngsters. They will offer a youth booth, or at least free admission, low or no frame fees, and a well-planned variety of youth awards. This atmosphere gives the youngster added incentive to attend the event. And when the competition level is based upon an objective standard criteria and not on competition **between** participating youth exhibits, this too serves to strengthen the interest level as the youth challenges himself, rather than those around him.

Whatever shows you plan to enter, keep in mind the majority of them are very well structured, and supportive of youth promotion efforts. The most important element to remember is the "fun" aspect of exhibiting and the pleasure that can be derived from "sharing" your philatelic treasures with others.



# BEFORE YOU CAN RUN, YOU HAVE TO LEARN TO WALK

by Thomas Lera, P.O. Box 1496, Weatherford, TX 76086

I began collecting my "Bat Stamps" in the late 1970's. It wasn't until 1981 when the National Speleological Society and the International Union of Speleology held their four year international meeting at Bowling Green, KY, that I became interested in exhibiting. From this meeting a group of 20 international speleostamp collectors decided to publish, rather loosely, a quarterly journal dedicated to speleostamps (caves, bats, and related subjects). One of the initial mainstays of the journal for the first two years was Anna Potenza's international exhibit "Madre Terra." Seeing her exhibit, albeit xeroxed, was incentive enough to set a goal to develop my bat stamps into a unique collection.

For six years I collected all the bat stamps I could find and any related philatelic materials, mostly first day covers. In 1987 I exhibited at my first regional show, TEXPEX in Houston. I had two frames (thirty pages) with all my bat material neatly mounted. Everyone at the show was amazed — stamps with bats. Kudos and compliments were given along with a bronze award.

I utilized the AAPE's exhibitor's critique service and was pleased with the comments and suggestions. Their direction was the missing link from the show judges critique, Randy Neil's *The Philatelic Exhibitor's Handbook*, the APS's *Manual of Philatelic Judging* and my mis-applications.

Their comments on improving organization, presentation and content resulted in a major revision and a better balanced exhibit. The comments centered around:

- Presentation of material and learning about it.
- Follow a story-line from opening to closing.
- Share your enthusiasm throughout the exhibit.
- Appreciation of highlighting scarcer items.
- Use techniques of windowing and slitting.

Mary Ann Owens has stated "That the success of the thematic exhibit depends upon the amount of research done prior to putting the exhibit together. Using it properly in the thematic story-line, research helps the exhibitor to better appreciate the philatelic material accumulated." Research simply stated is going beyond what is in stamp catalogues or that which is general knowledge. With a little extra creative searching, obscure facts have added depth and interest to my exhibit.

Exhibiting is a personal thing. Ingenuity and creativity are unique to each exhibit. It is an act of creation, self-discovery and self-discipline. Two years after TEXPEX 87, with more material and sixty-four revised pages, I exhibited at OKPEX 89 and FLOREX 89. The results were silver medals.

I can't emphasize how important it is to attend the critiques and to take notes and ask questions. Since I have a habit of taking copious notes, here is some of what the judges have said about my exhibit, both at the critique and at my frames (one-on-one):

- "Exhibits are about philately, not about the minutiae of natural history, miscellaneous text and material not related to your theme. You need to be discriminating. Eliminate the weak areas."
- "Exhibiting need not be too difficult, expensive or frustrating. Look at the other exhibits and learn from them."
- "Add more philatelic material. Show commercial covers wherever possible not FDC's and CTO's. Show the scarcer material whenever possible."
- "Quality and quantity means patience. Sufficient good material needs to be collected to fill the frames to impress the judges. Bats on stamps is primarily modern material. Find some frosting for the cake."

I have always had an open mind to constructive criticism. The judges offer good advice — they have seen the successful and unsuccessful exhibits. The judges suggest ways to improve the exhibit and appreciate creative approaches. The majority of the judges that have seen my exhibit were non-thematic judges. Their advice was given not on a thematic background but on the classical judging approach. This may conflict with basic thematic guidelines, but take this advice seriously since the same judges will probably judge your exhibit again. One judge that saw it again complimented me at my frames — he noted an addition to the exhibit that he suggested from a previous critique. He remembered.

All of this is encouragement to develop the exhibit and go for the gold. Can it be achieved?? Perhaps. There are hard to find items already in the exhibit like the 1865 Hingham, MA fancy bat cancel (Figure 1); 1897 China Empress Dowager bat stamps (Figure 2); a 1907 Bat Cave, NC Type II - Doane cancellation and a 1939 Batu Caves cancellation from Selangor, Malaya (Figure 3). Not all plentiful but they are there.

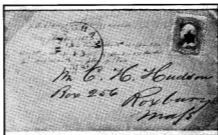


Figure 1

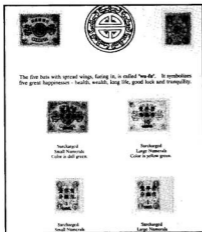


Figure 2



Figure 3

My exhibit is an avocation of independent activity and is very personal but it has evolved from an unorganized stockbook to its present form due to the contributions of many people.

I will continue to seek other difficult material and to share the exhibit with everyone at the shows. The bottom line is that my exhibit comforts me and I enjoy it. So Joan Bleakley with your frogs, Mary Ann Owens and your elephants and George Guzzio with your penguins, look out — Batman is coming of age.

# Getting Down to Five Frames for International

by Steve Washburne

How to reduce exhibit size for International competition? It's a problem I've faced and solved in a way that works for me. I've also asked any number of international qualified judges and gotten differing suggestions. I conclude there are several valid approaches, and would like to share them with you here.

All right! The big time! After years at the local, regional and WSP level, you've gotten vermeil or gold. Urged on, you apply for, and get accepted to SLOBOVIA 90, a 5000 frame show to be held in five months. The acceptance letter directs you to pay frame fees of \$125, through the US Commissioner. That's a lot, especially when you note you've been allotted just five frames.

Five? As you were working your way up, they kept telling you to expand, and you did. Your two frames swelled to ten; now they say five. That is final, for until you reach large vermeil or gold internationally, you'll never get more than five frames. How do you cut back? Are you going to have to completely remount the exhibit? Is there time to do it?

Easy now. There are several approaches, short of total remount, but before starting consider a bit about the rules, written and unwritten, of International Philatelic competition. A good place to start is Henry Hahn's monograph "International Judging Undergoing Significant Changes" (available through *TPE*, PO Box 1125, Falls Church, VA 22041, for \$2.25 check or mint postage). You want to do well, naturally, so know what is expected of you. There really are just three things to remember.

1. **Material is paramount.** Despite talk about point systems, if you ain't got the significant pieces, you ain't gonna do well. National judging is based on what is there in the frames; international on what is lacking.

2. **There's no place to hide.** International shows have 25 or more judges working in teams, each team covering only their specialty. No matter how esoteric your area, at least one judge is going to know it well. The flaws which went unnoticed at national level — you knew about them, even if the five member judging team didn't — will be glaringly apparent in the international venue.

3. **It isn't fair.** The 'importance' factor (see Hahn) means some types of exhibits (single stamp studies, local and limited-period postal history) simply won't do as well internationally. Others (postal stationery, aerophilately) may do better than at WSP level. A single judge who doesn't like your exhibit can cut you down. Or boost you up. Since the U.S. is grievously under-represented on international judging panels, you likely will have no friends in the jury room who understand and appreciate your approach to the subject. Note also there's no formal critique; for feedback, you have to seek out, personally or by correspondence, your lead judge.

With these points in mind, let's get that exhibit down to five frames. There are several logical approaches. First consider those that involve no remounting:

1. **Reduce the scope of the exhibit**, by simply truncating. Instead of Slobovia 1845-1885, just the 1845-1860 issues; eliminate the frames of mail carried by dogsled and canoe. This simplest method is not recommended, because you'll lose points for 'importance' (scope) and 'treatment' (depth of study). Further, assuming you've got good pieces in those frames, you won't be able to show them, and thus won't get credit for them.

2. **Pick the best 80 pages** and hope. For minimum effort, this is preferable to #1, since your strongest material will be on display. The 'story line' will suffer, naturally, and some pages may seem like orphans. One way to salvage respectability is to rewrite your plan page — required in thematic and postal history, recommended in other classes

— to indicate “pages in collection/pages shown.” This may or may not be successful, depending on the judge, who might decide not to give credit for items now shown, particularly if he considers them significant.

A. Pick the most philatelically significant pages.

B. Pick the most expensive and valuable pages.

When in doubt, go for option B. Your costly, but available in every major auction, big blocks and four-color frankings will earn more points than the shabby only known example of the shortlived 4¼¢ provisional rate from Bedrock to Munchkinland it took you ten years to find. Nationally, Randy Neil’s ‘Challenge Factor’ is winning over more and more judges; internationally, it has yet to make much of an impact. Remember you are playing under a different set of rules!

Assume next you have time to do some remounting. Again, there are a couple of ways to proceed:

3. **Total remount**, cram everything into five frames. This isn’t recommended, because it’s certain to appear crowded and jammed. Even though International style runs to fuller pages than WSP shows, your gem pieces need room to ‘breathe.’ You’ve developed a style of exhibiting over the years which has given your exhibit personality; don’t throw that away overnight.

4. **Add items to extant pages**, taking from pages which can’t be shown. The major problem here is, unless you are very clever, they’ll look added on. If you’ve followed Randy’s ‘Laying out the Exhibit Page’ guidelines, you are totally sunk. While ‘presentation’ counts for few objective points, it’s a subjective factor at every level. Again, don’t cram your style.

5. **Keep your best 60 pages; combine the others into 20**, to get to the 80 pages allotted. This is the method I use, because of the ‘bottom-row factor.’ International judges are human and have as much trouble squatting down as the rest of us. I want my best pages in the top three rows, easily visible; 5 frames x 4 columns x 3 rows = 60.

Ideally, my 20 reworked pages will be in the bottom rows, less visible, and because they are together their freshness won’t sound the visual jarring note of a new, whiter page stuck in the middle of older, browning sheets.

I’ll make each new page by combining just the best single items from several other pages. They will be relatively full, of course, for less write-up is expected internationally. That they are fuller is an added bonus, since the bottom row ‘anchors’ an exhibit; a full page always seems to crush a sparser one underneath it.

Now don’t throw out the old pages you’ve taken material from; you may want to show again, full-size, on the national level. Then, you can just return the borrowed material to its former location. However, you might just find you like the more compact layout. My first international exhibit started (locally) at four sparse frames in 1980, went to ten nationally by 1985, down to six at AMERIPEX, then to five for Praga 88, and is now only eight nationally — although material is constantly being added. It may get smaller; sometimes less can be more.

What about the story-line. How do I select sixty good pages? First, ‘the story’ is relatively less important internationally, so quit worrying. If your exhibit was disorganized on the national level, it’s not going to matter anyway. Go with your 80 best pages. The problem comes with shrinking a tightly organized, finely balanced national exhibit.

The obvious, but less effective, approach is to remove pages one by one. “Well, this can go, but not that,” you say, and it becomes painful slow death long before you are anywhere near 60, let alone 80.

My way isn’t the only solution, but it has worked three times for me. Forget about completeness. Internationally, it’s a given you have the commoner stuff. You are now exhibiting for the specialist in your area, not the general public. The ‘explanatory’ and ‘overview’ pages you put in for the benefit of viewers unfamiliar with your material

should be the first to go. Mentally retitle your exhibit "Rarities from a collection of . . ."

Start by throwing out everything except your 'impact pages' — the two to six per frame which are absolute musts, say a maximum of 30, preferably fewer, pages. Distribute those in the 30 key spots (center of top row and entire second row) of the five frames. Then fill the remainder of the top row and the third row with the best remaining extant pages, trying for the best story line, pretending that's all the space you have. Of course you may find cases where two pages can readily be combined; if so, mentally combine them, and remount those first. You now have sixty pages laid out for the top three rows.

Now you may find several remaining pages which can go intact into the bottom rows of the new layout. If so, fine, do it; it means less remounting. Treat the remainder of your exhibit as a stockbook from which you'll lay out a maximum of twenty new pages for the bottom row. Once that is complete you can give a 'tuneup' by replacing items not individually described with perhaps better copies from the 'stockbook'.

The beauty of this approach is that with minimal effort, you get most of your major items 'into play,' scoring points. Further, when you inevitably get stuck for time, you have (old) pages ready to go in places where they won't be glaringly visible. Remember that internationals have an inventory requirement: you've got to specify how many stamps and covers will be on each page, and value them, well before the show. The complete exhibit, bagged and identified, has to be in the commissioner's hands weeks before. No way you're going to be making pages the night before set-up.

So get on with it, and go for the gold! It's real metal, by the way, not the colored tin we have here. One final word: don't be disappointed if your medal isn't what you'd hope. It's tough, but it's the ultimate competitive philatelic challenge. Just being one of a few dozen representing your country is a significant honor you'll never forget.

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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.
- SOUTH PACIFIC and British Borneo. A large stock of covers, proofs and postal history items from these areas exclusively. Sorry, no stamps or FDC's. How can I help you? Howard Lee, Box 1705PE, Plains, PA 18705.

**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:

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**Box 369**  
**Palmyra, VA 22963**

# EXHIBIT CHAIRMEN: MAKE THE EXHIBITOR'S DAY

by Charles K. Luks

In the January 1989 TPE, Stephen Washburne made a good case against the thoughtless exhibitor. I agree with him completely, but as the Roman god Janus would say: "Let's see the other side of the coin." Exhibitors can be a nuisance or a downright pain, but what a thoughtless show chairman or committee can do is far from just being a nuisance — it can be downright tragic.

During a discussion with TPE's Editor, the idea of checking out the mistreatment or abuse by show committees toward exhibitors was broached. I agreed to survey this phenomenon. Although the survey is not complete, enough data has come to light to present this summary.

I am presenting this report in two sections. The first is a list of suggestions for show committees to follow in the proper and courteous treatment of exhibitors — especially those who mail in their exhibits.

**Part I:** This report is not meant to embarrass any show committee or exhibitor, so no names will be used. If you are guilty, you are sure to recognize yourself here. The object is to get slipshod show committees to shape up and correct their errors. The suggestions follow:

1. When you publish notice of your upcoming show in stamp papers, please state whether it is an open or closed (members only) show. Please save non-members the time and expense of writing only to be refused admission.

2. Put in the prospectus, not only the deadline for submission of applications, but also the deadline **IF ACCEPTED** for exhibits to arrive. This makes it possible for exhibitors who have entered a show just prior to yours to determine if there is enough time to participate in your show.

3. And please, please, put in your prospectus the name, address and phone number of someone who can be reached in case of a problem. It is traumatic waiting for the return of your exhibit — three weeks after the show closes — having your letter come back marked "Box Closed." This happens more often than you might think. (Why the secrecy?)

4. The names of the judges would be appreciated. It would be of great interest to many exhibitors. (If a judge declines to have his/her name published, the area of expertise would suffice.)

5. When mounting exhibits, keep wrap-arounds to an absolute minimum. Better yet — eliminate them entirely. Sure, we've all heard the story of the exhibit that was wrapped around to the outside hallway but still won the Grand, but it really doesn't help the exhibitor. (More on this later.)

6. Don't remove pages from page protectors. Yes, this has happened resulting in bent pages and damaged items. Why ask for them if you, the show committee, will not use them?

7. If an exhibitor requests 8 frames and you give him 7, please return his fee for the unallocated frame.

8. Return the exhibit in the same box it was sent in (and exhibitor, it is up to you to use a sturdy box and pack it well. Don't use a shirt or laundry box. The Post Office \$1 mailing box is sturdy and will hold most exhibits.)

9. Return the package as directed. How would you like to come home to find your prized exhibit sitting on the front stoop in the rain, left there by United Parcel because

some show committee person refused to follow your instructions for its return?

10. One of the most important — return the exhibit within three days after the show — at the latest! Do not hold exhibits for medals or plaques to be engraved — send them later. If, for some reason this is not possible, please inform the exhibitor as to why and when the exhibit will be returned. Do not leave him hanging.

11. Don't be cheap! When you return the exhibit, include the show program (even if it's only a mimeo sheet), any ribbon(s) won, a list of the award winners (if time permits) and a show cachet if you have one. Don't make the exhibitor buy your show cachet!

If, as a show chairman, you can plead "not guilty" to all of the above, you are doing a wonderful job and should be congratulated. If not, you can qualify for good guy by observing all of the above, especially 10 and 11.

By the way, and perhaps the most important item; if you **don't have the support of your club, don't try to put on a show**. It takes more than one or two people to arrange a successful show. There is one club where the President has dragged the members screaming into putting on exhibitions and then vanished when the work time came. The exhibitions were flops in all respects, and the exhibitors at their last show (1½ years ago) are still waiting for their awards. If your club doesn't support a show, if you can get only a handful to do the work, forget the show. You'll only run into a lot of trouble.

**Part II:** The suggestions in Part I are just common sense and courtesy, but it is amazing how many times they are ignored. Often, it is due to the lack of staff to help — with one person trying to carry the show; or just plain inexperience (which doesn't qualify as an excuse).

Now, for some of the "horror stories":

- Damaged pages on return: "My pages are on heavy vellum bristol paper in plastic sheet protectors, and packed in a heavy cardboard box. Box is returned in good condition, but pages are dog-eared." Others have complained of the same situation — outer container good, but pages damaged. Who is at fault? The finger points at carelessness of the show committee.

- A similar complaint is pages mounted in dirty frames, and pages that come back covered with dust and dirt.

- As to wrap-arounds: a show will sometimes divide an exhibit putting the second half someplace else in the hall — a very poor practice.

Pity the poor exhibitor whose exhibit was divided in half. The second half showed up first — without the Title Page and no explanation of any sort. What must the judges think when they come upon the back half of this animal without identification? To add to his bad luck, a national service club had offered a \$100 award for the best showing of a collection that related to that club. The exhibitor won the best award in that category but the service club — and the stamp club — reneged on the award. The exhibitor concludes his letter with: "Naturally, this left a bad impression with me and has kept me from ever exhibiting out-of-state again."

- At another show, Gus introduced his lady friend to the gentleman who was putting up the exhibits. "This lady will pick up my exhibit after the show." The gentleman agrees. After the show, the lady is given some exhibit pages. When she turns them over to Gus there are only 16 pages out of his 5 frame exhibit. Gus goes "beserk." He can't reach anyone! Where are the rest of his pages? When the lady had insisted that there were more pages, she was rudely told there were only these.

Gus finally reached the person in charge. "Oh yes," he was told, "I knew you wouldn't be there so I took your exhibit down for you. You only had 'four' frames. I was going

to mail them to you." When Gus asked the identity of the man who put up the exhibit no one seemed to know. ("Who was that masked man?") Well, Gus finally got his five frames back, but who told Gus he would return them to the lady friend and then wasn't there?

- Paul sends his exhibit to show A and asks if it can be sent directly to show B. The answer is "Sure!" Paul includes mailing labels and wrapping paper. On show B's opening day, Paul got a phone call — "Your exhibit never arrived." Paul calls show A's chairman: "Yes, that was mailed insured to show B." Paul requests a copy of the insurance receipt. When it arrives, he sees that it is dated three weeks after show A closed — the opening day of show B.

- Exhibition "DISAPPOINTPEX" never acknowledged receipt of the exhibits and never returned them. There was no club member listed for the exhibitors to contact. Phone calls to the "drop" — a stamp dealer who had nothing to do with the show — elicited the response "It's on the way." As one exhibitor was preparing to drive the 700+ miles to the "drop," the exhibit was returned: no ribbons, no awards, no program, no list of winners. Most of the exhibitors were just glad to get their property back. Several months later the awards arrived with a letter of apology. Was this a case of not having the support of the club?

- How would you like to go to an exhibition where you mailed in your exhibit but got only half the number of frames that you paid for? Where were the rest of the pages? In a box on the floor of the exhibition hall — in plain sight of anyone who wandered by. No wonder the judges wrote on the critique page "Didn't show everything you said you would on the Title Page." The exhibitor's sin? By mistake, he shorted his check amount by \$3 when he mailed in his prospectus, but he had written on the top of the application "If there is any problem, please call me collect" and gave his phone number. No one called.

- There were two cases of adult exhibits being misplaced in the Junior section. Do you wonder what the judges must have thought when they saw experienced write-ups and good material in the Junior section? — "His mother or father must have done that."

- There was an example of attempted double billing for the return postage.

- A show chairman refused to refund the fee for a frame that was not allotted — even after being confronted with his signature on a note acknowledging the number of frames paid for.

- There were examples of promised awards never being awarded.

- Some exhibitors found that sponsoring clubs assumed they were mind readers. After sending in applications and fees, they never heard from the committee again. Upon writing, they were told that their exhibits were accepted. Why didn't the clubs have the courtesy to confirm acceptance? Why should they assume they were?

Probably most of these stories apply to the smaller clubs and exhibitions — but not all. Is it lack of experience? Or not enough help to run the shows? Or just a lack of common courtesy?

Perhaps, if you are considering entering a show with which you are unfamiliar, you should photocopy the rules for a well-run show and mail them along with your application. If enough exhibitors did that, perhaps they would get the message and improve their relationship with exhibitors.

The feelers are still out for more horror stories. If the Editor approves, I may have more for you to wonder about in the future.

With the way some shows are driving exhibitors away, I would like to conclude with a sentence from one of the many letters I received: "On the one side they are wringing their hands over the decline in stamp collecting, and on the other, they are



stubbornly resisting efforts by interested collectors to open up the one field which can attract new blood — exhibiting." Read that statement into the context of mistreatment by show committees and I say "Amen."

## Ask Odenweller by Robert P. Odenweller



Most of the readers of this magazine either are exhibitors or intend to become exhibitors. Experienced exhibitors often reach a point where they feel that they have done about as much as they can do with an exhibit and are looking for something new. Those who have not previously exhibited may finally have decided to take the plunge. Each has reached the point of choosing a subject to exhibit.

**What to Exhibit: Problems and Solutions** — Before deciding on such an important question as what you will exhibit next, there are a number of questions you must ask yourself. After all, once you have decided, you are likely to be committing a lot of your capital, time, study, and energy on that exhibit in the coming years.

**What Do You Know?** The first and most important question to ask is, *what do you know best?* It makes most sense to concentrate on an area you know well, or are prepared to get to know well — even to the point of becoming an expert — for your best results as an exhibitor. Even in an area you know well, you must be prepared to learn more. This involves buying or borrowing the literature on the area and studying it as closely as possible.

Also, bear in mind that very few books are completely correct. Revered texts may have been correct, at least as far as the author was concerned, at the time they were written. New findings have a way of changing old beliefs. It is not at all unusual for original authors to have been wrong in their original ideas due to lack of adequate information. The lesson to be learned is to question everything until you can prove it to yourself.

**Natural Expansions** — Can you use, or do you want to use, a spin-off of an area you already collect or exhibit?

Many previous exhibitors find it is natural to choose another area close to one they already know, since their exposure to the material they have been working with before will have given them some kind of knowledge of the new area.

Sometimes this will be a natural extension of the area you have been concentrating on, perhaps moving to an earlier issue, or expanding to cover a wider segment or related group of issues more deeply. Such a move can give you the use of some of the best material from the previous exhibit, depending on the overlap and direction of the new subject.

New exhibitors should look at the material they now have and decide to work on the area that has the best chance of being completed, usually with additional effort.

In either case, you must keep in mind the need to select an area with enough scope to fill the space you may need for a full exhibit (10 frames or 160 pages) without stretching.

**Look at the Competition** — At this point it may be best to examine the competition. Look at other exhibits which may cover the same area you are considering exhibiting. Can you compete with them? Do you have the material they do, or is yours

better? Can you improve on what you see in them? What assets do you have that are better than you see in the other exhibits? Do you have more and better covers, other specialty items like essays and proofs, or perhaps better quality and coverage than those others? In short, will your exhibit have something new to offer, or will it be a clone of the other ones.

After you have examined those others, do you have a good idea of what you would like to accomplish? It's one thing to want to make an exhibit, but entirely another to visualize what you want it to do. Have you made some interesting discoveries in your searching around the area? What other new things do you know about the area that haven't been found by others? Do you have a new approach that will shed light on how to understand the issues you are exhibiting? Knowledge and research count for a lot, especially at the international level.

Do the other exhibits you see, and even those not necessarily of the same area, make mistakes or use techniques which you feel you can improve on? Can you select exhibiting features of each that you like and create your own style that suits yourself and your personality, rather than copy someone else only because he has been successful?

You can learn a lot from looking at other people's exhibits. You might be surprised at how often the exercise can cause you to change your mind from your original intentions. Reacting to good or bad in other exhibits may suggest an entirely different direction than you had planned. These may be the best directions to follow up, if they can meet the other criteria.

**Availability** — How difficult will it be to get the material you need? Are all the key items tied up in major collections that are not likely to be sold for some time, or is there a ready supply of the better material?

Some areas are tied up for a very long time, and all the available funds in the world will not make much of a dent in your want list of the needed items.

Sometimes, the simple fact that one or more major collections will soon hit the market is sufficient reason to select an exhibiting area. Getting the key items first is almost always a good tactic in building an exhibit.

**The Big Question** — Now for the big one — What can you afford? It would only be a source of frustration if you can not afford the better items needed to distinguish the area. Also keep in mind how much tolerance your spouse is likely to have if you go after those special items.

If the major collection comes on the market, will you be able to afford all that you will need when it does? If you cannot, do you expect those items to still be available when you do have the funds?

Exhibits do not have to cost a lot but the key items must be there if you want to achieve the best you can. If they're out of reach, then it might be best to avoid the unnecessary pressure that you would put on yourself by choosing something that you can complete. On the other hand, if you can be happy with just exhibiting and do not want to go as high as possible, such a consideration may not be as important. Only you will know what will satisfy yourself in the long run.

What it boils down to is, are you ready to make whatever commitment of time and money is necessary to develop the exhibit to the level you would like to reach?

If the answer is yes, the best of luck to you. You should have fun.

If not, go back to the top and start again until the "yes" answer comes up.

It can be a great exercise, even if you are not going to exhibit, and who knows where it will lead?

## THAIPEX And An Unusual Awards Ceremony

by W. Eugene Tinsley

Princess Maha Chakri Sirindhorn placed the boxed medal in the outstretched hand of each deserving recipient at THAIPEX '89.

The Princess was seated in her chair of gold on a raised platform banked with flowers in a ballroom of the Central Plaza Hotel in Bangkok, Thailand.



Prior to the ceremony, about 30 frames with selected material from the Court of Honor and Large Gold exhibits had been moved from the exhibit hall to the ballroom foyer. Following the speeches and awards presentation, the Princess was escorted along the frames by the exhibition officials in their sparkling white uniforms and gold braid. She seemed to be genuinely interested in the stamps and posed a number of relevant questions.

In Thailand, cabinet ministers and other government officials are entitled to wear uniforms which are distinguishable from military uniforms only by the buttons, badges and other attachments. Everyone was out in full dress for the Princess' appearance — ladies were requested to wear dresses and men lounge suits or national dress.

In true oriental style, the awards were handed to the Princess Maha one-by-one by her kneeling attendants. Each recipient, including the three top juniors, the committee, the Judges (including your author) and the Commissioners approached the platform, bowed or curtsied, extended a hand, bowed or curtsied again, retreated a few steps, turned and walked away.

While English was the language of the show activities and most of the exhibit writeups, and in fact in most business and tourist activity in Bangkok, the awards ceremony was in Thai and the only words I could understand were the names and countries of some individuals.

THAIPEX '89 was the 9th Thailand Philatelic Exhibition and the 4th Asian International Philatelic Exhibition, with delegates and exhibitors from the area encompassed by the United Arab Emirates, Japan and New Zealand. 600 frames were judged by FIP standards with points, 7 medal levels, and world class entries and awards. The Grand Prix went to Mario Que of the Philippines for his Pre UPU Philippines, and Large Golds to Akio Furusho of Japan for China Peoples Post 1930-1950, Surajit Gongvatna of Thailand for Siam - Pre Decimal, Delip Shah of India for the Indian state of Holkar, and Teo Tong How of Singapore for Sarawak.

There was one entry from the USA, by Peter Iber who showed Revenue Stamps of Thailand. It received a Large Silver. It is my observation that most collectors outside the USA and the UK collect their own country.

The exhibition was held in exhibit halls of a four level shopping mall separated from the hotel by a multilevel parking structure. The mall was always

full of lookers and shoppers, and provided considerable overflow for the stamp show — an excellent feature except for the horrendous traffic problem around the complex, which was at the intersection of two major highways. Trips to the center of Bangkok by private car, taxi or bus could take from 20 minutes (around midnight) to 90 minutes most other times — shades of AMERIPEX.

Again with reference to AMERIPEX, the Peoples Republic of China (mainland China) has been a member of FIAP, the Federation of Inter Asian Philately, the sponsor of THAIPEX '89, for many years. This year the Republic of China (Taiwan) was accepted as a member, and delegates from both Chinas attended the FIAP Congress.

The judges were requested to use the FIP point system and it appeared that all complied. I offer two comments on this new system. It does take longer, which can be a serious problem in large shows. Often one pass through an entry is enough for a panel to agree on a medal level without any writing down of points. But under the point system each judge must generate a set of points for the various categories. Also sometimes after the points are added, the panel agrees that the indicated medal level is clearly too high or too low. Then the panel agrees to raise or lower some points to achieve the agreed level. This situation may improve as the judges gain experience with the point system. I observed that when two panels were attempting to resolve a difference of opinion on an indicated award, the discussion was almost always in terms of medal, not in terms of numbers. This also may change with experience.

The FIAP exhibitions are important in the Australasia area. Many of the participating countries do not have any national show or one at most, in contrast to the USA where there are many shows in the World Series. Hence the FIAP show presents an opportunity to qualify for an upcoming FIP world exhibition.

The Communication Authority of Thailand (CAT) was an active participant in the entire affair. The Permanent Secretary, Ministry of Transport and Communications and Chairman of CAT, Sribhumi Sukhanetr, presided at the Opening Ceremony, and Aswin Saovaros, Tarwon Yaowakun and Prapas Yoothong, all three Vice Presidents of CAT, were on the Organizing Committee. Prakaipet Indhusophon, President of the Philatelist Association of Thailand and recent RDP and Grand Prix Class of Honor winner, and many Association members were busy keeping the exhibition running smoothly.

The exhibition was a five day affair, with an overwhelming social program, including dinners every evening sponsored by the Tourist Authority of Thailand, the Philatelist Association of Thailand, the THAIPEX Organizing Committee, the FIAP President, and the Permanent Secretary of the Ministry of Transport and Communications.

Bangkok is a long way away but worth the effort — plan to visit there someday!

#### **"PHILATELIC EXHIBITORS HANDBOOK" NEARLY SOLD OUT**

Fewer than 80 copies of both the soft and hard cover first editions of Randy Neil's "The Philatelic Exhibitors Handbook" now remain in stock. If you have not placed your order for this comprehensive, illustrated exhibiting guide, refer to the ad on page 1 of this issue. Fully 100% of all proceeds from the remaining sales of the first edition are donated to the AAPE treasury. A revised edition is not expected at least until 1993.

# JUDGING POSTAL HISTORY EXHIBITS AT INTERNATIONAL EXHIBITIONS

by Paul H. Jensen

President of the Postal History Commission of the FIP.

## Part I: What is Postal History?

In this paper I shall endeavor to make clear the principles for and the methods of arriving at a fair judgment of a postal history exhibit at a multi-national or a FIP International or World exhibition.

Let us initially look at the general concept of postal history exhibits. You will find the basic rules explained in the FIP Special Regulations for Postal History exhibits — the SREV. Together with the GREX (General Regulations of the FIP for Exhibitions) and the GREV (General Regulations of the FIP for the Evaluation of the Exhibits at FIP Exhibitions) these are the "Constitution" for judging postal history exhibits.

The SREV give a definition of competitive Postal History exhibits as follows: "A Postal History exhibit is an exhibit of documents or postal items, which have been carried by a postal service whether official (national), local or private. Such exhibits will show either routes, rates and markings and/or classification and study of postal markings on covers or on stamps applied by those services or institutions, and of the marks of obliteration on postal items."

This is a very heavy definition to chew and to digest — and finally to understand. Like all definitions it could have been improved and perhaps made much clearer. However, a definition should — by definition — be brief and cover everything. And then it should be open to comments. This I shall try to do.

Primarily a postal history exhibit should show and document an organized postal system at work. For that reason obviously the items selected to form the exhibit should have passed through the mails or demonstrate the way the mails have worked. Again for that reason unused stamps, postal stationery, essays, proofs, etc. are irrelevant — they do not show the postal system at work; only the development of postage stamps, and that is the territory of traditional philately.

Only in a very few cases can unused stamps, etc. have a significant place in a postal history exhibit. Examples may be unissued stamps, intended for a postage rate discontinued before the stamp issue; unused stamps affixed to a document advising of a stamp issue, or bogus stamps pretending to be proper stamps, but never valid for proper postal use.

It is, of course, quite wrong to focus postal history on the use of postage stamps. Long before the postage stamp was thought of, regular mail services existed, particularly in the Mediterranean area.

As far as I am concerned, we are really dealing with the period after the end of the Middle Ages, when restricted public mails were starting. The Venetian merchants were perhaps the first pioneers; also other Italian merchants whose postal systems developed into i.a. the Thurn & Taxis postal system. The mails of Princes, Kings and Emperors were also eventually made available — against payment — for the use of merchants, church and — when they could read and write — the common people. The Church also had an organized courier service for its own purposes.

It has now become customary to split up postal development periods in the following general categories:

- Pre-postal period
- Pre-adhesive period
- Postage stamp period.

The pre-postal period covers the time before the organized open mails; merchants mails, artisans mails, church mails, occasional mails and, of course, the courier services of the governments. Apart from purely museum pieces, we find these in exhibits from around 1400 to the 1800's — all depending on the country/area. They are interesting, but not really vital for a postal history exhibit. Their interest really depends on how wide-spread the use and the availability was.

The pre-adhesive period starts with the introduction of a general mail system open to the public against payment. The items are usually recognized by hand-written or handstamped markings, showing postage due, routing, instructions, date marks and other possible postal notes. In the early states, however, such markings are often missing.

The postage stamp period starts in 1840 when it became possible to prepay postage by an adhesive postage stamp. It developed during the 19th century. This period lasts until today, and I hope, long past this day.

The periods are, of course, overlapping. In some areas — like the Ottoman Empire — public mails did not develop until around 1840. In other areas public mails were available from the 16th century.

Postage stamps came much later. Postage stamps were really not obligatory for international mails until the foundation of the General Postal Union in 1875. In my own country (Norway) inland letters could be prepaid in cash up to 1886 — I presume many other countries will find a parallel to this.

The fact that the development followed parallel lines during many years offers a special scope to postal historians.

Baked into the general definition of postal history is also the development of postal markings — or postmarks — also called marcophily. This is one of the many possible ways of developing a postal history exhibit; indeed in this century and through the 19th century this may be one of the most interesting aspects of postal history.

A list of postal history themes — which is by no means complete — can be found in the FIP SREV for Postal History in Article 2. I trust this is available to you. Postal History is full of life — postal history is happening today! Go out and get it!

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Part II of Mr. Jensen's three part article (originally given as a paper at BALKANFILIA III in Thessaloniki, Greece in October, 1989) will appear in the July, 1990 TPE.

## FUTURE ISSUES

The deadline for the July, 1990 issue of *The Philatelic Exhibitor* is May 1, 1990. The theme will be "Hints for the beginning exhibitor." For the October, 1990 issue — deadline August 1, 1990 — the theme will be "The little extras that make a stamp show special."

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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# Listen To The Experts

by Thomas O. "Tuck" Taylor

When I chose to specialize in postal history (Washington D.C. Postal Markings), I was influenced by three things.

- 1) I was born and brought up in Washington
- 2) I had acquired a number of prestamp covers from the collection of Mr. Herbert who was disposing of his collection directly and thru Sam Paige in Boston, and
- 3) I had also acquired (through my interested father) a Christmas gift of the remains of the Hallowell/Stabler correspondence — 2 boxes — primarily with Washington and Alexandria letters.

The Hallowells were Quakers in Sandy Spring, Md. and there are many covers existing from that source.

Not long after these early acquisitions in the 50's, I began to exhibit at Lansdowne Stamp Club in Pennsylvania. This was early enough that I do not remember any bourse at the shows. The club had many great philatelists as members including a number who acted as judges at local and national shows. So I followed the lead of the club members in preparing pages for exhibition — except that my collection was more oriented to Postal History with stampless covers while most other members showed stamps and stamped covers.

As illustrated in Figure 1, I did all the lettering by hand, used quadrilled paper, made bold titles, used a lot of black construction paper, used no page protectors, and mounted covers with hinges and clear corners. And because I was trying to "type" all early markings, I used 6 pages of introduction. They included a title page with history of the city, a map showing locations of Post Offices, listings of postmasters and actual street locations of the P.O.'s, and reproduced markings used by Washington,



Figure 1

Georgetown, Alexandria and College Hill, in color, with dimensions, time period of use, etc.

Eventually the exhibit was entered in the International Show held at the Shoreham Hotel in Washington, D.C. in 1966 — figuring there would be a good bit of local interest.

I learned two things at that show — 1) local people don't have much "say" in which exhibit is interesting and 2) it is important to use page protectors. This last item is funny, in retrospect. I had taken an older cousin with me when I set up the display. She needed glasses.

As I laid out my pages on the floor prior to placing them in the frames, she "closed" on the adjacent frames to see that exhibit, walking across my unprotected material in the process. Actually no harm was done.

The whole matter of where and how to best transfer pages into and out of frames needs attention at many exhibits (particularly local shows).

My showing in Washington was discouraging! Not only did I not win any award, I never even received a "glad you were here" certificate or acknowledgement that I had taken some time and trouble to compete. And if there was a judge critique, I did not know of it.

Partly as a result of the Washington show and partly because of other spare time activities: Scouting, Church and a 4 acre "farm," I retired from exhibiting for 20 years.

Beginning a couple of years ago, after retiring from DuPont and starting my own small manufacturing operation geared to hobbies and conservation of documents, photographs and textiles, etc., I got back into the exhibiting end of philately.

Changes had taken place! Now judging is more formalized, there is a much greater appreciation of Postal History in general and stampless covers in particular. And competition is tougher with more and better exhibits.

This time around, as an exhibitor, I asked questions of knowledgeable people, listened to critiques at shows and adjusted my exhibit accordingly.

The following are just a few comments (paraphrased) from just 3 of the people who helped.

Jim Keally of Rosemont, PA. — "If you want to exhibit your way, go ahead — but don't expect any gold medals. If you want medals you must ....."

Ernst Cohn — "Cut the verbiage. Get quickly to the heart of each page and highlight something special to show the judges that you have it and how it fits into the collection. And please don't use overpowering titles!"

Clyde Jennings — "A long introduction typing postmarks is like a table of contents for a book. And it doesn't belong in a stamp exhibit. Save it for an article in a philatelic magazine."

The results of the good advice from these and many other philatelists is that the exhibit won a gold at "STaMpsHOW" '86.

Usually stampless cover exhibits are ones that "only a mother could love." The collector himself loves them but there is little visual appeal. They are DULL, DULL, DULL!

But there are ways to jazz up stampless cover pages without resorting to overpowering lettering, fancy borders, etc. My exhibit now has only one introductory page (Figure 2),



Figure 2

titles are reduced in size, special features of each item are underlined in red to make it easier to see and read quickly, the pages are typed (my older hands don't cooperate as well as they might), and the format is such that additions or deletions of items or information can be made readily.

I will use small pictures if they are pertinent to philately and the exhibit, and I tend to duplicate all postal markings on a cover to support the story I'm trying to tell. Personally, and because of my method of mounting covers, I no longer use "backing" or borders around or behind items (except reproductions of postal marks).

I am very grateful to a number of people for their suggestions as to how to organize, write up and display my collection. I will continue to listen to the experts (both judges and collectors) so that my own exhibits will enable me to compete as well as make them more interesting and readable to the average exhibitor.



## NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, 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.

**SANDICAL 1991's** theme will be "The World Of Nature." The show will be held in San Diego, CA February 8-10. It will honor San Diego's world reknowned attractions; the San Diego Zoo and Wild Animal Park, Sea World, and the Scripps Institute of Oceanography. From 100-150 frames will be dedicated to thematic exhibits related to the show theme. Special events planned for exhibitors include behind the scenes visits to the honored institutions. For information or to reserve frames for 1991, write to Jim Cross, SANDICAL Program Chairman, Box 2245, El Cajon, CA 92021.

**KEYPEX '91**, Keystone Federation of Stamp Clubs show tentatively scheduled for January 18-19, 1991 at the Embers Convention Center in Carlisle, Pa. is seeking societies and study units to hold meetings at the show. Information for arrangements should be directed to Co-Chairman Cheryl Edgcomb, P.O. Box 59, Knoxville, PA 16928-0059.

### SUGGESTIONS?

Your AAPE Board of Directors is always interested in receiving your suggestions, viewpoints and/or criticisms on the present and potential activities of your Association. You may, of course, voice them here in TPE by simply writing our editor, John Hotchner . . . or you may communicate them directly to the Board via the president, Randy L. Neil, whose address always appears on page 4.

### Plan Now To Attend . . . THE 5TH ANNUAL AAPE NATIONAL CONVENTION FLOREX '90 November 2-4, 1990 Orlando, Florida

As winter descends, we'll gather at one of America's most festive exhibitions . . . the annual show of the Florida Federation of Stamp Clubs. It'll be a blockbuster! For details and/or exhibit prospectus, write now to: Phil Fettig, Chairman, FLOREX, P.O. Box 560837, Orlando, Florida 32856.

### LONDON STAMP WORLD 90

Although there will be no formal meeting of AAPE members during the great British international exhibition on May 3-13, 1990, numerous members will be in attendance . . . including Board members Mary Ann Owens and Leo John Harris and Conventions Director Ralph Herdenberg. And all but one American exhibitor at Stamp World 90 is an AAPE member. So if you plan to attend, wear your AAPE pin with pride and be sure to greet our many other members in attendance.

# As I See It . . . How About You

by John M. Hotchner

Carrots At The Local Level . . . The Stick At Nationals . . .

A humbling experience at a recent local show made me think about the behavior of judges and exhibitors at critiques.

The critique went well from my perspective. We the jury — three nationally accredited judges — had good suggestions for each exhibitor who asked: material to get to fill in gaps, ways to describe it better so as to clarify questions, presentation tips and different approaches to the chosen subject to help if the exhibitor were interested in moving up to participation in a national show.

Imagine my shock at the AAPE meeting that followed when two of the show's leaders reported back that several exhibitors were very unhappy; that a couple said they would never subject themselves to such a process again. They felt the tone was negative; even humiliating.

As one person at the AAPE meeting put it, the jury in many cases was answering a question that hadn't been asked: "How can I improve the exhibit?" — the standard question that national judges hear at national shows. The question being asked here was some form of "How did you feel about my exhibit?"

How did we misread this audience so badly? Simple enough.

The mind set of the national judge critique becomes adversarial rather quickly. In my experience, well over half the exhibitors one deals with at national level shows are unhappy and believe the jury has undervalued their exhibit. The behavior of some few exhibitors — but enough to be threatening — crosses the line.

And most judges react — over time — by becoming defensive . . . and then offensive. Why wait until an exhibitor's tone turns grating? "Head 'em off at the pass" by pinning their ears back with well prepared factual comments aimed at how the exhibit can be improved.

The path of the national exhibitor-national judge relationship will always be full of rocks in a setting where the aim is to distill better and better exhibits, and to reward with gold those approaching perfection. The best we can hope for is that neither side stoops to throwing the rocks at the other. For better or worse, that is the national level.

But, this essay began at a local show, and local exhibitors who were scared off by the critique. One thing that happened was that national level exhibitors, who lived in the area, were exhibiting at this local show. And at the critique, both these exhibitors and the judges reverted to type. The veneer of humanity was transparent to new exhibitors; and what was underneath was not attractive to them.

And, as noted earlier, we judges handled the local exhibitors with too much emphasis on what was wrong with their exhibits instead of talking about what was right. There was lots that was right!

So, what lessons are there to be learned here? The first is that judges must learn to temper their remarks according to the audience. Another is that all of us — judges and exhibitors alike — could stand to look critically at our own behavior and ask if we are part of a growing problem, or contributing to making the situation better.

And, perhaps, to make sure we are encouraging, we should adopt a standard that half the comments made at any critique should be positive!

## WHAT'S IN A NAME?

by Janet Klug

In a recent article in Linn's, I offered suggestions on ways we might better promote our beloved hobby. One suggestion was that we eradicate the confusing "PEX" suffix most of our stamp shows have acquired over the years. My theory is that if the uninitiated public doesn't know what a "PEX" is, they probably won't come.

This, of course, is assuming that the sponsoring organization spends some money to advertise their "PEX" to the general public AND that they actually want new faces to show up. I'm not entirely convinced some shows want to attract new collectors, but that's another story.

Here's a little trick you can try on some of your non-philatelic friends. Take a current issue of *American Philatelist*. Find the "Show Time" column and read off the names of the stamp shows. Have your friends guess what they are. I did this recently to test my theory that non-collectors don't know "PEX" stands for Philatelic Exhibition. Some of the more colorful guesses follow.

BUFPEX — a dog show. (This from a friend who has a dog named BUFF.)

SANDICAL EXPO — a beachwear exposition held in California.

CEMPEX, NOJEX and COMPEX — cold remedies.

Garfield-Perry March Party — a festive event for members of a marching band. (If only they had thought to put "Stamp" between "March" and "Party.")

KAZOOPEX — the piece of cellophane that vibrates in a kazoo.

MIDAPHIL — a PMS remedy.

Fall Roundup — something that happens in the autumn when cattlemen want to take steers to market.

You get the idea. Nobody said, "Golly, gee, I'll bet that's a stamp show."

To their great credit, the APS chose the simple yet highly-effective moniker "STaMpsHOW." The cutsey lower-case "APS" looks goofy in print, but the point is still made.

There are other shows that have sensibly selected appropriate names. Kudos to Idaho Stamp Fair, Upstate Stamp Show, Filatelic Fiesta and Stamporee. But what the heck is an ANYPEX? Will we see mud wrestlers at MUDPEX? Is FLOREX a flower show? Does Lee Iacocca display new cars at The Plymouth Show? And what, pray tell, are we likely to see at BUTTPEX?

## NEWLY ACCREDITED APS JUDGES

- Daniel L. Rhoades, P.O. Box 342, South Milwaukee, WI 53172  
U.S., U.S. back-of-book, U.S. revenues, Norway Netherlands. Vatican
- Donald G. Beuthel, 8040 E. Dartmouth, #17, Denver, CO 80231-4247.  
Topicals and thematics, Colorado postal history, U.S.
- Stephen I. Frater, 195 George St., Providence, RI 02906.  
Hungary, Austria, middle Europe, Balkans (no Greece), Germany, Benelux
- Stephen Reinhard, P.O. Box 110, Mineola, NY 11501.  
Worldwide aerophilately, U.S., postal history
- Joan R. Bleakley, 15906 Crest Drive, Woodbridge, VA 22191.  
Thematics, Germany, Poland, Russia, general European
- Darrell R. Ertzberger, P.O. Box 16361, Alexandria, VA 22302.  
U.S. postal history, Great Britain, British Europe, Americas, People's Republic of China
- Robert E. Lana, 233 Righters Mill Road, Narberth, PA 19072.  
Italy and area, air mail, war post, postal history, Germany, U.S.
- Jay B. Stotts, 6822 Palmerston Drive, Mentor, OH 44060.  
U.S., Canada, St. Vincent, Japan, worldwide air mail

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

# A Trip To The Hardware Store Might Improve Your Exhibit

by Stephen Luster

"How can I improve my exhibit?" That question is perhaps the most often asked at judges' critiques. It is also one of the most difficult to answer, but I hope to give you some insight that might help you.

Turn the question around a bit. Instead of asking the judges "How can I improve my exhibit?" — ask yourself, "Can my exhibit be improved?" The answer to that question just might lie in a trip to the hardware store.

Here's what I mean, and please do not confuse what follows with a discourse on the word "IMPORTANCE." I'm not talking about importance at all. "Hardware" is something entirely different.

What is hardware? Hardware is "good stuff," but, it is hard to describe because it is different for each exhibit. In one case it might be the addition of some classic material. In another exhibit, "hardware" might be a special cancel, or the high value from a set of stamps.

Another way of looking at "hardware" is to compare it to "software". In other words, most exhibits are made up of hardware and software. The relationship of these components within an exhibit is an indicator of how much improvement potential might exist in the exhibit.

In my experience, judges will always be more impressed with and give higher awards to, exhibits that are chock full of the best material available for the chosen subject. On the other hand, if the exhibit contains lots of "software" chosen for the proper development of the exhibit but lacking in impact, and hardware exists which could have done the same job, judges tend to be turned-off whether they realize it or not. Let's look at some examples.

If a particular exhibit contains a single or a pair of stamps from a booklet pane, when the whole booklet pane is available, you might be looking at an example of "software" being substituted for "hardware." If a classic stamp could do the job and you use a contemporary stamp to illustrate a point, you might have again put some "software" into your exhibit where "hardware" was indicated. If you have an eight-frame exhibit, would it be better as a seven-frame exhibit if you could eliminate one frame of "software."

It may be a subtle point but consciously or not, judges will appreciate 'hardware' and take note of it when it appears in your exhibit. If you use too much "software," a cursory look by the judges will convey an impression you would do well to avoid.

So ask yourself the question, "Do I have too much "software" in my exhibit?" If the answer is yes, take a trip to the "hardware" store. Also, keep in mind that if the answer to the first question is yes, and the "hardware" store is "out of stock," you might have already recognized your exhibit's potential.

Good luck, and good hunting.

## 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!

## "Secrets" of Gold Winners — Part II

Back by popular demand are more "Secrets" from AAPE members who have achieved Gold Medals at national shows during their exhibiting career. These 100 word (or less) essays contain many tips that exhibitors at every level can utilize, and much practical wisdom that will help to explain how the system works. More will be published in the July TPE.

The most important lesson I learned in my exhibiting career was the advice to "keep an open mind and to learn something from every exhibit no matter how good or bad it actually was."

— Vince Lucas, Westlake, Ohio

BREVITY! Even though subject matter, title page, completeness, cost and presentation are very important, still the most important lesson, no matter how the exhibit is put together, is getting the facts out **SUCCINCTLY**.

— William S. Dunn, Denver, Colorado

"Justify on the right" has been the single lesson most valuable to my exhibiting career. Although a paragraph with straight margins on both sides is attractive, this seemed like silly advice when I first received it. But the careful planning necessary to do this without a word processor forces me to choose every word with care and to rewrite the text until it is exactly right.

— Douglas Clark, Lexington, Georgia

Early creations of an exhibitor are wondrous things. In the exhibit hall they glow and radiate philatelic information to all passers-by. Sadly, it is usually only their creator who fully appreciates their brilliance.

It is not surprising that constructive criticism is initially rejected, the new exhibitor is shocked that her/his offspring is less than perfect.

Being able to stand away from one's exhibit and view it dispassionately is essential for its growth.

I am still attempting to move further away — but it's difficult.

— Maureen Trigg, Buffalo, New York

In my experience the way to improve an exhibit is to get all the advice you can and use it. I attended all the critiques at the shows where I exhibited. I listened to what was said and made the appropriate changes. There are a lot of people in philately who can help a new exhibitor if they are willing to listen.

— Norman S. Kopp, Des Plaines, Illinois

Have a title page that attracts the eye and has only enough text to encourage the viewer to study the succeeding pages.

Page text should be like a mini-skirt, long enough to cover the subject but short enough to be interesting.

Arrange material so it speaks for itself.

— Ken Kutz, Darien, Connecticut

At least 90% of my effort in developing a collection that is worth exhibiting is expended in organizing and reorganizing the material to tell a logical story. I constantly ask myself: 1) What is the object of this exhibit? 2) Is there a better way to do it? 3) Can an intelligent collector without expertise in this area follow the exhibit and appreciate its importance? 4) Does the exhibit have proper balance and continuity? 5) Do the major pieces stand out? 6) If I did not have any expertise in this area, would I be impressed enough by the visual impact and the ease with which I could learn about the subject, to want to study the exhibit carefully?

— Richard Drews, Skokie, Illinois

# FROM THE SECRETARY

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

The following list reflects all members joining the AAPE from December 2, 1989 through March 10, 1990\*. Members joining after the latter date will be listed in the next issue of TPE.\* We welcome our new members to the AAPE!

1516 Katherine Fairbanks	1532 Victor C. Nieset
1517 Thomas H. Boyle	1533 Henry Ratz
1518 Irving Weinberg	1534 Timothy M. McRee
1519 John E. Evan	1535 James J. Davenport
1520 Harry R. Johnson Sr.	1536 Lawrence D. Gardner
1521 Richard S. Joan	1537 Glacier S.C. c/o Kellenberger
1522 Shirley S. Damon	1538 R.G. Crabtree
1523 Don Shorting	1539 Michael J. Kamiensky
1524 Richard Kavin	1540 Ralph D. Mitchener
1525 Philip Angel	1541 Mr. Jean M. Ulmer
1526 Thomas B. Candelbent	1542 James P. Gough
1527 Martin H. Levin	1543 Dick Danielson
1528 Wallace J. Dyar	1544 John G. Fluck
1529 Donald B. Brent	1545 Ruth A. Siebert
1530 Augusto Eichelmann	1546 Daniel J. Siegel
1531 William C. Finch Jr.	

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

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

\* Please note, the correct dates for the report appearing in Vol. IV, No. Two, Jan., 1990, page 45 are August 15, 1989 thru December 1, 1990, not the dates shown.

## MEMBERSHIP RECONCILIATION as of March 10, 1990:

1. Total Membership as of December 1, 1989	1340
2. Dropped due to death/unable to locate:	8
3. Resignations received:	21
4. Dropped non payment of dues:	126
5. Reinstatements	0
6. New Members Admitted:	31
<b>TOTAL MEMBERSHIP: MARCH 10, 1990</b>	<b>1216</b>

## DETAILS OF MEMBERSHIP REPORT:

- #s 140, 149, 185, 350, 566, 715, 1324, 1410
- #s 13, 200, 212, 329, 367, 417, 443, 698, 785, 1011, 1048, 1221, 1291, 1317, 1319, 1334, 1340, 1353, 1365, 1377, 1390
- 126 members failed to respond to two 1990 dues requests, and were dropped from the rolls as of this date.

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