

The

PHILATELIC EXHIBITOR

Vol. V, No. Four

OCTOBER 1991

EXHIBIT SYNOPSIS

INDIANS

A Legacy of the Native American Peoples of the Continental United States

Introduction and Scope

Long before recorded history, ice-age hunters stalked game animals across the land bridge connecting Asia to North America. After thousands of years and multiple crossings, this relentless quest for nourishment and survival spread across both American continents and civilizations arose from those huddled individuals. Exposed to varied environmental settings, adaptation to specific conditions ensued.

The resulting cultural splintering gave rise to the concept of tribe, with hundreds flowering and disappearing during man's conquest of the Americas. Although indigenous "New World" peoples have common Asian origins, there is no typical Native American. Due to the subject's breadth, tribes of the continental United States are the sole cultural areas displayed. Subjects range from cultural heritage to anthropological research.

Philatelic Elements

A wide range of elements are employed to illustrate the storyline.

Frame : Page

- Essay: U.S., 1863 and 1865. I: 4, 11, IV: 5
- Fancy Cancel: Hopi Snake Dancer, 1928. I: 11
- Plate Varieties and Forgeries: Westervelt's Local Post, 1864-68. I: 12
- Sample: Pixey-Bowen Envelope with Meter Specimen, 1938. I: 12
- Plate Proof (Unauthorized!) in Park Issue, 1934. I: 14
- Provisional Cancel: Double Line — Pawnee, OK (Statehood), 1908. II: 3
- Essay (Goebel): Mexico, 1 peso Eaglemen, 1934. II: 6
- Proof, Specimen and Facsimile: U.S. Newspaper, 1875 and 1879. II: 9
- Paper Types: Private Die Proprietary, Wright's Indian Vegetable Pills, 1864-83. III: 4
- Perfor: American Tobacco Company, 1918. III: 5
- Meter: Great Britain, Moccasin shows, 1929. IV: 6
- Usage: U.S. inland rate (properly used) within Germany from an A.P.G. IV: 6
- Booklet Page: Wells Fargo Express Freight Frank, 1907. IV: 9
- Revenues: American Administration of Yum Cruz, Mexico, 1914. IV: 9
- Fancy Cancel: Indian Head on 15¢ War Department, 1983. IV: 10
- Flight Cacher: LZ 127 Zeppelin Flight — Iceland to Germany, 1931. V: 3
- Postal Stationery: Private Penny Letterhead. V: 7
- Fancy Cancel: Indian Scout, 1934 (2 examples reported). V: 8
- Specimens: U.S. Transmississippi Issue, 1898. V: 12, 16
- Post Cancel: Fort Apache on 15¢ War Department, 1882. V: 16
- Free Frank: U.S. Senator L. Baker (Committee to Investigate Trespassers on Indian Lands), 1897. V: 19
- Manuscript: Creek Agency, 1868. VI: 6
- Penalty Stationery: U.S. Offices of Indian Affairs, School Service usage, 1893 / 1900. VI: 7
- Registration Label: German temporary commemorative station, 1971. VI: 10
- Oddities: Misperforations. VI: 11, 14
- Permit: Illustrated Bulk Rate Mailing Permits. VI: 16

Thematic and Philatelic References

Atlas of the North American Indian

Carl Waldman, 1985, Facts on File Publications, N.Y., N.Y. • Oxford, England.

The Encyclopedia of North American Indian Tribes

Bill Yenne, 1986, Bison Books Corp., Greenwich, CT.

Codex Filatelia

Chris Moser, 1975 —, Meso-American Archaeology Study Unit, Riverside, CA.

(Final Exhibit Plan and Philatelic Content are Subject to Modification before Exhibition)

ONE APPROACH TO A SYNOPSIS PAGE. See Page 13

THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS
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John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041-0125

Assistant Editor (VACANT)

Sanford Solarz, Ad Manager
2109 Pennington Rd.
Trenton, NJ 08638

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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 1991 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 January 15, 1992, is Nov. 10, 1991. The following issue will close on February 10, 1992.

Reprints from this journal are encouraged with appropriate credit.

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AAPE STATEMENT OF PURPOSE

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

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Stephen D. Schumann
2417 Cabrillo Drive
Hayward, CA 94545

VICE PRESIDENT

Dr. Peter P. McCann
Merrell Dow Inc.
P.O. Box 68470
Indianapolis, IN 46268-0470

SECRETARY

Ralph S. Herdenberg
P.O. Box 30258
Chicago, IL 60630

TREASURER

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

EDITOR

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

EXECUTIVE SECRETARY

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

SOCIETY ATTORNEY

Earl H. Galitz

DIRECTORS (to 1992)

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Send:

- Proposals for association activities — to the President.
- Membership forms, brochures requests, and correspondence to members when you don't know their address — to the Executive Secretary.
- Manuscripts, news, letters to the Editor and to "the Fly", exhibit listings and member adlets — to the Editor.
- Requests for back issues (see page 11) to Van Koppersmith, Box 81119, Mobile, AL 36689.

MEMBERSHIP APPLICATION TO: Steven Rod, Executive Secretary
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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



CHANGE: *In three months, the promised change to a larger format will take place. We are now attempting to prepare and identify all the possible problems that reformatting will cause; keeping in mind Murphy's Law: "Anything that can go wrong, will", and paying attention to O'Toole's Commentary on Murphy's Law: "Murphy was an optimist." Now if each reader would put on a judges hat for a moment. We're about the business of making changes. So what would you like to see done to improve TPE? I can't promise to do everything suggested, but I am interested in your opinions. Write to me at the address above.*

REPRINT FUND *Some time ago, I asked for support - financial support - for a reprint of TPE articles to help beginning exhibitors to be used in our recruiting efforts. I was favored with one positive response! A constant theme in letters has been "more help for the beginner". Here's our chance to put our money where our interest is. How about it folks? Send no money now. I need PLEDGES that total \$3,000. Advertising is also welcome. Suitable credit will be given in TPE and in the reprint.*

BEST OF 1991 PRIZE *A "Best of 1991" prize is again being offered by an anonymous donor for the best article in the four 1991 issues of TPE. If you would like to nominate an article for consideration, drop me a note. I will pass it on to the selection committee.*

Your 2¢ Worth

... Wesley Smith - John Dunn - Winfield Cacheleur - Don Shorting - Charles J.G. Verge - Clyde Jennings - John Miskevich - Robert Odenweller - Peter Bylen - Robert Morgan - Ella Sauer

Mad . . . Magazine

To the Editor:

I developed an exhibit patterned after MAD Magazine. It received its share of popularity awards. At Columbus, the judges selected it for the Kuehn award, given for creativity and humor. One of our slick magazines offered to pay for its publication rights -- page by page.

The last showing was at Wilmington's DELPEX 91, and it did not receive the popularity award. A Statue of Liberty exhibit did it in. (With that subject matter, I can't complain.)

However, the judges took the time to write this critique:

"MAD -- THE LIGHTER SIDE OF PHILATELY. Bronze. Fun exhibit, clever. Difficult to show philatelic knowledge. Wonderful, enjoyable farce."

I have another exhibit that has done fairly well in the competition. Notwithstanding that, the above critique is the nicest thing that any judges have ever said about my exhibit.

It makes me feel good about myself, the hobby, the DELPEX Association, and, yes, the judges.

I take this opportunity to tell the DELPEX officials that I'll be back next year, perhaps with a more sobering exhibit.

Wesley Smith
Downey, Calif.

Balance

To the Editor:

I was pleased to see you open up the subject of the imbalance of negative coverage in TPE, and I have no doubt that exhibiting is a field that invites more than its fair share of complaining, as you expressed so well. However, I

also feel that it is the responsibility of all of us--including philatelic editors--to force some sort of balance. Otherwise, the fun goes out of the hobby.

I have a feeling that if someone were to conduct a personality study of stamp collectors in general, and serious philatelists in particular, they would find that as a group we tend to be very attentive to details, and can nit-pick with the best of them. Within my own readership at Mekeel's, we have our share of collectors who delight in finding even the slightest aberration, and, of course, writing to me regarding same.

As an editor, however, I tend to be restrictive in the number of such complaints, flyspeck comments, etc. that I will print. When I purchased Mekeel's, I came with the sense that reading some publications can be a thorough turn-off for the hobby, and I felt that we ought to stress the positive side as much as possible. More than once, for example, I have responded to a letter writer by asking for a positive solution, rather than just leaving the issue as a negative, seemingly insoluble, complaint.

Yes, there is a need for constructive criticism, and negatives do need to be aired. But balance also is important; otherwise our readers get the misimpression that the hobby in general, or some aspects thereof, are to be avoided rather than enjoyed.

No need to print this--I just wanted to offer my 2' Worth and wish you the best in trying to elicit positive comments and solutions from your readership.

John F. Dunn
Publisher

Mailing to Canada

To the Editor:

I have two children who are exhibitors. Recently, we decided to exhibit at STAMPEX '91 in Canada. Since the exhibits chairman for the event would only receive via a P.O. Box, we were forced to use the USPS. Normally, we would use Federal Express, but, they can't ship to a P.O. Box.

After packaging the exhibits snugly in an acceptable manner, we took the parcel to the Santa Maria, CA, U.S. Post Office for mailing.

Would you believe I had to go through three different postal clerks to properly mail my package, and ultimately, the girl who works the switchboard in the back office was the only one who was finally able to help me. The window clerks did not know whether or not I could register it. They did not know if I could insure it, and if so, for how much. It was ridiculous!

In the end, the package was sent first class, air mail, insured for the maximum \$600, and could not be registered (why?). It took an hour

and a half to mail this package. Also, they reassured me that it would surely arrive in time for STAMPEX.

Well, one would think that everything else went smoothly. No way! The package never made it to STAMPEX in time! In fact, it briefly disappeared without a trace.

After many phone calls and correspondence to Canada, I found out about their "G.S.T.", the Goods and Services Tax. Apparently, everything with a declared value coming through the mail into Canada is assessed a 7% tax. Since my package was insured for \$600, it was held in customs for collection of the G.S.T.

Exhibitors beware! If you plan to send your exhibit to a foreign country, find out about any hidden taxes which may be assessed. STAMPEX and Kenneth Rowe, the exhibits chairman did an outstanding job in assisting me through this dilemma. STAMPEX paid the G.S.T. which I believe came to \$49, and Ken Rowe kept me advised and calm when the exhibits were "missing". Thank you STAMPEX and Ken Rowe!

Next year Canada is hosting the International Youth Exhibition. It is important to get the word out about this tax to any exhibitors utilizing the mail. That is the reason behind this story, to learn from someone else's misfortune. In all, round trip mailing cost about \$32, and taxes \$49. A total of \$81 for nothing but worry and disappointment. I am left with many questions after this experience, namely, how else would I have gone about getting those exhibits to the show (besides in person)?

Winfield Cacheleur
Pocatello, Idaho

Show Techniques

To the Editor:

Here are techniques that our local show committee has found effective in developing two shows per year in our small area - a "topical/thematic only" in February, and a "traditional" which includes topical/thematic in October:

1. All youth exhibitors receive a prize.
2. All youth attendees receive a packet of stamps as they enter. (No admission charge.)
3. Prize for the most helpful committee member/helper. (Chairman's discretion.)
4. Numerous trophies. (October show now has 11).
5. Keeper trophies which are different each year.
6. Door prizes to every 7th visitor. (Prizes pre-selected so that "winners" receive prizes on admission.)

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7. Purchases of these prizes from the dealers on the last day of show for the succeeding show.
8. Presentation of the trophies on the final day, one hour before take-down. (Juniors first.)
9. A "walk-through" judges' critique rather than "we-they" atmosphere of a meeting room.
10. Drawing for prizes for all non-trophy winning exhibitors, e.g. all bronze ribbons are placed in a hat and one name is drawn; same for silver-bronze and silver.
11. Artifact/memorabilia display.
12. Out-of-town exhibitors receive a philatelic memento.
13. Major award for "Best Small Exhibit" of 1-2 frames (6-page frames). The local clubs (we have 2 with 80 members, 2 with 10-12 members, 2 with 6 members, plus 1 junior club) are encouraged to promote the 1-frame exhibits as one of their monthly programs.

Hope some of these may be of some use to someone!

Don Shorting
Victoria, B.C.

Apologies

This is to apologize, on behalf of the Organizing Committee of ORAPEX '91, to all the exhibitors in *Canada's First National Philatelic Literature Exhibition* for the delay in providing them with the results of their entry in our show.

This delay resulted from technical difficulties in preparing the award packages and in crossed wired between members of the organizing committee. We were not prepared to deal with the large number of entries (109) we received and therefore did not have all the materials available for distribution. As well, we had communications difficulties between ourselves which ended in one member believing another had done the mailing.

Apologies for any inconvenience our difficulties may have caused the exhibitors, their societies or their organizations. We will do better next time.

Charles J.G. Verge
Chairman

ORAPEX '91 Organizing Committee

Conflicting Positions?

To the Editor:

I do not agree with Larry Moriarty's statement. I see no problem with overlapping elected positions. After all, the voters can prevent it should they see fit to do so. Second, with so few unselfish people around willing to offer their services, we'd be hard put even to try to fill **all** the positions in philately!

Clyde Jennings
Jacksonville, FL

To the Editor:

I agree with Larry Moriarty (July '91, p. 8).
John Miskevich
Clifton, NJ

To the Editor:

Although I have never been on the board of AAPE, (and am soon to be a former Director of the APS), I find no conflict of interest in the two. I would question Moriarty's statement that "AAPE was formed to review policies of APS relating to exhibiting and judging". I have never had that impression. Rather, I see AAPE as an advocacy group that serves as a focus for viewpoints of exhibitors and judges, and that some of these ideas may reach those involved in the policy-making related to exhibiting and judging. As to being an independent agency or "go-between between APS and the exhibitor and judge", it is too cumbersome an idea even to contemplate. Indeed, the attitude that prompted his letter seems to have been one assuming confrontation and antagonistic strife between the two. If that indeed exists, I am happily unaware of it. APS and AAPE fulfill separate but healthy functions in the development of exhibits and judging. If it ain't broke, don't fix it.

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Regarding Ernesto Fink's article, I heard Herbie Bloch many times say the (misquoted) statement, which correctly goes "The top three ingredients you need for an exhibit are material, material, material...and it had better be rare," (That last in a gravelly voice only Herbie could do.)

Robert Odenweller
Bernardsville, NJ

To the Editor:

I agree entirely with Lary Moriarty's comments regarding the APS/AAPE relationship. With one exception - Randy Neil, who for the past year has a disclaimer following his *American Philatelist* column and his column alone.

I also "ditto" Sherry Soraci's letter.

Peter Bylen
Westchester, IL

To the Editor:

Regarding Larry Moriarty's letter, I disagree with him. I welcome any member to take an active part, no matter what his or her other affiliations, or posts may be. The success of the present formula has been proven, let's not play with it.

Robert B Morgan
Los Angeles, CA

To the Editor:

I disagree with Larry Moriarty. AAPE would not be in existence if it hadn't been for some APS officers/directors who were the founders of AAPE. So what is wrong with that????? Certainly the AAPE airs the complaints and kudos of exhibitors and judges more than the AP. The APS serves more than exhibitors and/or judges, they are an umbrella that encompasses most aspects of stamp collecting.

For my part, I am delighted that so many of our officers/directors, etc. are members of the APS board or have close ties. Would Larry de-

mand that APS officers or AAPE officers have no ties with any other organizations? Heaven forbid!

Ella Sauer
Dent, MN

Attn: Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, P.O. Box 8338, State College, PA 16803. Doing so will help Gini and staff to locate background literature of help to the judges, and thus facilitate the accuracy of results! Please cooperate.



A good philatelist is not automatically a good judge; just as a good drunk is not automatically a good bartender. - Anon.

PRESIDENT'S MESSAGE

by Stephen D. Schumann

A Judge's Expectations



As a judge I would like to receive exhibit information from a show committee as far in advance as possible. Even if an exhibit is accepted six months before the show, this is not too early (in my opinion) to forward the title (and title page, if available) to the judges and apprentices. Mailings should be made every 30 days or so until the last mailing 4-6 weeks before the show.

This last mailing should have a complete listing of all exhibits in frame order as well as title and synopsis pages not previously sent. In addition, it would be extremely helpful if a separate listing of exhibit titles, only 1 or 2 to a page, be sent which would give the judges ample room for 'homework' as well as note taking during the actual jury deliberations. Although it is only required that title and synopsis pages be forwarded by the show committee to the jury, if an exhibitor sends in multiple copies of articles, bibliographies, etc., I would urge that these be sent to the jury also. Other information which is always welcomed include criteria sheets from various societies regarding their awards, a cross index by frame number of the exhibits eligible for particular awards (always double checked by the jury!) and point judging sheets for thematic and junior exhibits.

The vast increase in exhibit subjects in the last 10 years has put the responsibility on judges to be knowledgeable in many areas and receiving exhibit information in as much detail and as early as possible from the show committee will enable a judge to be as well prepared as possible.

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.

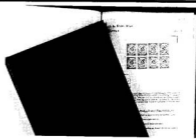
Not every serious philatelist is able to publish an article or even a book detailing the years of study and work that goes into a philatelic exhibit. Once most exhibits are finally broken up in later years, the words that appeared on the pages of exhibits are never to be seen again. Future collectors, 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 8338 • State College, PA 16803



ACTIVITY BEAT

AAPE PRESIDENT STEVE SCHUMANN has, with the thoughtful help of attorney **Jim Bowman**, begun the machinery that will eventually result in our association obtaining a nonprofit organization exemption from the IRS. The advantages are significant. For instance, it's possible that TPE can eventually be mailed at non profit rates. Additionally, the AAPE will be able to accept tax-deductible donations. The exemption is under the IRS' 501 (c) 3 regulations and it does take a while to file the papers and receive approval. Watch for news about it here.

MARY ANN OWENS is putting together an incredible event for AAPE members who are planning on attending our 1992 convention during World Columbian Stamp Expo in Chicago next May. Over the span of the giant show, we will be presenting an "omnibus" array of seminars covering every possible aspect of exhibiting...in short, a veritable "Course in Philatelic Exhibiting." Mary Ann, AAPE Treasurer, is in charge of seminars for WCSE and she's doing a wonderful job of making sure that, no matter your area of interest, there'll be events of interest to you.

WITH TECHNOLOGY COMING DOWN IN PRICE, computers are destined to play an important role in exhibiting. Immediate Past President **Randy Neil** has begun a series of instructive articles on the subject in his column, "on Exhibits and Exhibitions," in "The American Philatelist." Augmenting the series is a new seminar Neil will present at stamp show around the country beginning at CHICAGOPEX on November 1-3, 1991.

STaMpsHOW '92 will offer free admission to all comers! This is great news for the hobby. At its meeting in Denver Last May, the American Philatelic Society Board of Directors voted to conduct a test at STaMpsHOW in Oakland, California, next August. If the offering of free admission is well-received and deemed feasible, the Society may continue it on into the future. We hope so.

IS IT TIME TO DEVELOP MORE AAPE SERVICES? If you've been a member for a while, you know your leaders do not like to stand still. What are your ideas for the future of the American Association of Philatelic Exhibitors? Is there something we're not doing that you'd like to see introduced? Think about it...then drop a card or letter to **Stephen D. Schumann**, 2417 Cabrillo Drive, Hayward, CA 94545.

Editor's AAPE(s) of the Month



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

August, 1991: Carl Burnett, who has worked diligently for a second year to put on the American Youth Exhibiting Competition at the OMAHA STAMP SHOW.

September, 1991: The nice people who have contributed money and prizes to support this year's American Youth Exhibiting Competition: The Leon Myers Stamp Center of Boys Town, NE, Dr. 'Gene Scott Dickey B. Rustin of the Stamp Product Development Branch, USPS and AAMS.

October, 1991: Bob Loeck and the entire OMAHA STAMP SHOW '91 committee for all the work that went into putting on our 5th annual AAPE Convention and American Youth Stamp Exhibiting Competition II.

CONCERNS

by Randy L. Neil



Are you one of the people who has hired a mouse to prepare your newest exhibit?

"A mouse?" you may be asking. "What does a mouse have to do with philatelic exhibiting?"

Well, not a whole lot right now, but whole bunches in the future. The "mouse" in question, you see, isn't a furry little fellow with the consummate exhibiting mind of a John O. Griffiths and the layout/write-up acumen of a recent "CofC" winner. Actually, it's a little plastic box on which there are buttons and which, in turn, is connected to an IBM PC or Macintosh computer into which are installed programs that can set type, draw borders and pictures, polish up faint postmark impressions, and in general, turn out an exhibit page 50% faster than you ever dreamed possible. Not to mention that the end result is so professional-looking that one becomes almost giddy enjoying the finished product.

My mouse has become my most valuable tool in preparing the "new look" to my philatelic exhibits. As I roll it across and around my desk, it moves the components of my exhibit (write-up paragraphs, headlines, illustrations, borders, you name it) around the exhibit page that's projected on my computer's monitor screen...like a pawn on a chessboard. Within minutes, the "components" are symmetrically positioned on my page in a tidy, understandable array that removes forever the age-old headache of putting together an exhibit page that looks good. And within another minute, my computer printer has rolled out yet another page for my exhibit.

Yes, there will always be a certain kind of joy to preparing an exhibit page with a typewriter or even lettering tools, but as we emerge into the new era of easy-to-use, inexpensive home computers, more and more exhibitors' eyes will be popping out at the ability of this technology to do things for exhibiting that were never dreamed of only five short years ago. Let me use one piece of this technology as a clear example of the weight that computers will bring to bear in our field:

Assume, for instance, that you've just completed a very difficult page for your exhibit using that faithful old typewriter. For hours you've worked on positioning the write-up and tracing two complicated postmarks onto your page. Then two nights later, as you're carefully mounting your stamps and cover onto the page, you discover that you've accidentally misspelled a key word on your page. Horrors! Your mouth drops to the floor as you agonize over the prospect of totally re-doing everything.

But consider this: what if that entire page, including those terrific postmarks, had been done on an IBM PC? After spending one third the time preparing the page, you decide to call it a night. Click, click! That self-same page that appeared on your monitor is "saved" to the computer's memory. Now, if you discover a mistake, you can retrieve the page from memory and make the changes. In fact, your **entire exhibit** is in your computer's memory...there to be used anytime for revisions and additions. Today, an entire 160-page exhibit can be stored on computer disk that costs less than a buck!

And in the coming years, if you want to share your exhibit work with a friend...well, drop him a disk in the mail!

As we move into this computer age in exhibiting, you'll be seeing coverage of developments here in TPE. What are your thoughts on this amazing technology? I'd like to hear about them, not to mention news from those of you who are actually using it. Drop me a line at P.O. Box 7088, Shawnee-Mission, Kansas 66207-7088.



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. IV, #3-5 — \$3.00 each. Vol. V, #1-3 — \$3.00.

SHOW LISTINGS

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

Feb. 15-16, 1992. LINPEX '92. Sponsored by the Lincoln Stamp Club. Held at the University of Nebraska East Campus Union, 35th and Holdrege Streets, Lincoln, Nebraska. Frames hold 16 (8.5 x 11) pages, \$5 per frame (adults), \$2.50 (juniors). Minimum 2 maximum 10 (adults), 5 (juniors). Also one-frame class at \$10 per frame. Deadline: Jan. 20, 1992. Prospectus from: Lawrence Kinyon, P.O. Box 2412, Lincoln, NE 68502.

***March 14-15, 1992, FRESPEX '92.** Fresno Philatelic Society. Held at Junior Exhibit Building, Fresno District Fairgrounds. Frames hold 12 8 1/2 x 11 pages, \$3 per frame, \$1 Junior. For information and prospectus write Ruth Seibert, 6158 N. College, Fresno, CA 93704.

March 14-15, CENEPEX '92. Held at the Grand Island Mall in Grand Island, NE. Sponsored by the Central Nebraska Stamp Club. Hosting the spring meeting of the Trans-Mississippi Philatelic Society. Frames hold 6 pages. \$2.00 per frame for adults, \$1.00 per frame for juniors age 16 & under with the first frame free. Information and prospectus from Mike Ley, Box 984, Grand Island, NE 68802.

March 21, 1992. OXPEX '92. & OTEX '92 Exhibitions sponsored by the Oxford Philatelic Society. College Avenue Secondary School, Woodstock, Ontario. 6 pages. Limit 12. No charge for frames. Entry deadline: March 7, 1992. Free admission and parking. Information available from: Gib Stephens, P.O. Box 1131, Woodstock, Ontario, Canada N4S 8P6.

***May 2-4, 1992. WESTPEX '92.** Association for Western Philatelic Exhibitions, Inc., to be held at the Cathedral Hill Hotel, Van Ness & Geary, San Francisco. 300-16 page frames at \$7.50 each (Juniors-\$1.00 ea.). American Revenue Association Annual Meeting; British Caribbean Philatelic Study Group Convention plus many more meetings and seminars. For prospectus/hotel reservation card/information write: Chuck Waller, P.O. Box 1992, Pittsburg, CA 94565.

***May 8-10, OKPEX '92.** Oklahoma City Stamp Club's Annual Exhibition to be held at the Central Plaza Hotel and Convention Center In Oklahoma City, I-35 and I-40 at Eastern Avenue. Hosting Oklahoma Philatelic Society. 9 page frames (9 x 11.5 pages) available at \$4.00 each. 4 frame minimum, 18 frame maximum. Prospectus from: OKPEX '92 EXHIBITS, P.O. Box 26542, Oklahoma City, OK 73126.

***May 22-31, 1992 WORLD COLUMBIAN STAMP EXPO '92.** Held at Rosemont/O'Hare (Illinois) Expo Center, River Road. AAPE Annual Convention and American Youth Stamp Exhibiting Championship. In addition APS Spring Meeting. Contact: World Columbian Stamp Expo '92, 7137 W. Higgins Road, Chicago, IL 60656. For APS Spring Meeting info. contact Jacquelyn Alton, P.O. Box 81163, Chicago, IL 60681. AAPE reception will be evening of May 29.

***June 19-21, 1992, PIPEX '92. NORTHWEST FEDERATION STAMP SHOW,** Sponsored by the Inland Empire Philatelic Society. Will be held at the Ridpath Hotel, 515 W. Sprague Avenue, Spokane, WA 99204. WESTERN POSTAL HISTORY MEETING Friday, June 19th. Information from: PIPEX COMMITTEE, Box 192, Vallyford, Washington 99036.

OLYMPHILEX '92, international sports and Olympic philately exhibition to be held in conjunction with the 1992 Olympic Games July 30, 1992 to August 7, 1992 in Barcelona, Spain, is pleased to announce the appointment of Mr. Morris Rosen as United States Commissioner. Persons desiring information on the exhibition should write to: Morris Rosen, 7013 Pheasant Cross Drive, Baltimore, Maryland 21209.

ATTENTION SHOW COMMITTEES: Send complete information **IN THE ABOVE FORMAT** for future listings, to the Editor.

ONE APPROACH TO A CLEAR EXHIBIT PLAN

by Francis Adams - P.O.Box 24308, San Diego, CA 92124

A common hurdle to thematic exhibitors is a clear, logical and flowing story line. How many juries have commented. "We were unable to follow the plan" during the critique of your exhibit? The story line is reflected in the plan page of any thematic exhibit. It guides the viewer by reducing the story line to a simplified outline form. That form however, often obscures the foundation of the section/chapter and confuses viewers.

In resolving this apparent paradox, plan pages are rearranged, section and point titles are renamed and layout or emphasis is modified. Such changes may or may not improve the exhibit depending upon the original story line flaws. My most recent challenge in this area resulted in a solution which may provide food for thought.

Step one: simplify through explanation. Write a short (1 or 2 sentence) summary of what each section/chapter in the plan actually presents. Review these summaries as a complete story and it becomes clear which points are 'confused', 'out of order', 'duplicated', or heaven forbid, 'missing'. Revising the plan to reflect a smoother flow at this point is easier. After the plan is satisfactorily completed, on to step two.

How may we insure the judges understand the story line? Include these summaries as a part of the synopsis -- on the plan page as shown on the cover. The jury now has a 'visual' of what the exhibit plan (in outline form) only suggests as its objective and esoteric titles are less of a problem. An exhibit plan which 'defines' (Title and Subtitle), 'outlines' (Plan) and 'explains' (Summaries) the object of the exhibit must be more successful.

Let's now take the process to its logical conclusion in step three. National level competitions do not require page quantity columns on the right side of the plan page. Condensed summary versions, providing only key thoughts, won't overpower exhibit plans and allow the white space to utilized (see below). Summaries provide an additional insight into exhibit flow and set the stage prior to viewing. Comments on this approach are solicited.

EXHIBIT PLAN

INDIANS

- | | |
|-------------------------------------|---|
| 1. QUEST FOR THE PAST | |
| 1.1 Migration, Beringia Land Bridge | Native American origins and prehistoric cultures |
| 1.2 The Native American | |
| 1.3 The Ancients and Lost Tribes | |
| 2. CULTURAL RELATIONSHIPS | |
| 2.1 Social Structure | Social relationships of individuals and groups, cultural groups by location |
| 2.2 A Multiplicity of Cultures | |
| 3. LIFEWAYS | |
| 3.1 Subsistence Patterns | Everyday life of Native Americans, their practices, ceremonies and traditions |
| 3.2 Communication | |
| 3.3 Medicine | |
| 3.4 Stimulants | |
| 3.5 Religion and Symbolism | |
| 3.6 Dance and Music | |
| 3.7 Lore and Legend | |
| 3.8 Pow Wows and Ceremonies | |
| 3.9 Pathfinding | |
| 3.10 Games and Sports | |
| 3.11 Conservation and Ecology | |

An excerpt from the author's exhibit plan page

NAPEX Update

The following letter has been received from Milton Mitchell, President of NAPEX:

Regarding the report I promised relative to the criticisms of NAPEX '90 appearing in the October 1990 issue of *The Philatelic Exhibitor*, the problems mentioned were thoroughly investigated by a committee specifically appointed for that purpose and an exhaustive report was recently submitted.

The report indicated that NAPEX certainly did have problems regarding the acceptance of exhibits, the return of exhibits and the handling of the special awards. Accordingly, NAPEX '91 completely revised its prospectus, its acceptance and return of exhibits and its handling of awards, and has thus far received no complaints, but only letters of commendation from the participating national society (Postal History Society) and others, as well as an article in the June 22 issue of *Stamp Collector* headed "NAPEX '91 A BIG SUCCESS".

As you were advised in my letter of November 28, 1990, I appointed the NAPEX Vice Chairman, Steve Luster, to chair a committee to look into every aspect of the NAPEX '90 show. He recently submitted an excellent, very detailed report including the problems raised in *The Philatelic Exhibitor*. The major problem appears to be one of a sudden change in personnel for this one particular show. Gordon Torrey, NAPEX Vice-President, who had handled the exhibits and awards duties for the past 15 years decided to attend the International Exhibition in London and requested to be excused from his NAPEX responsibilities for the 1990 show. One of our alternate directors volunteered to take over these functions, had several discussions with Gordon Torrey and with representatives of the BIA, which organization requested special treatment for its exhibits, such as reserving half of the 300 frames **and indicating that if we had too many exhibits it would appreciate our selecting the best of these**. We received requests to exhibit totalling 323 frames, and after a discussion with the Fire Marshal, were told we could not exceed the 300 figure which is all the ballroom can safely accommodate.

We really should have acknowledged the first 300 as quickly as possible, which is our usual routine, and rejected the last 23 but apparently the decision was made by the NAPEX Board of Directors to wait until the very last entries were received and reject 23 frames which seemed the least important. Apparently Mr. Ken Lawrence's frames were among the 23 not accepted which evidently infuriated him. It is not true that NAPEX does not accept modern material. We have accepted modern exhibits, for example, frames of transportation coils which are very modern. It is true, however, that we waited too long in acknowledging receipt of the entries and in deciding which ones to accept for which NAPEX hereby apologizes. We did not understand however, past AAPE President Neil's statement that he agreed with Mr. Lawrence that we had "insulted" the BIA, since we received letters from the President of the BIA and other members of that organization stating this was one of the best annual shows they had attended in many years and thanking us profusely for our cooperation.

Yes, the people in charge of returning the exhibits, the awards, the trophies and the certificates did make something of a mess of things, mainly due to inexperience, which is not likely to be repeated and for which I, as President of NAPEX, take full responsibility.

There has been something of a shake-up in NAPEX officers and responsibilities; we have learned from the '90 experience and if we have caused annoyance to some of our faithful exhibitors we are indeed very sorry.

However, in the future, if any AAPE member feels he has a reasonable complaint, it would be very much appreciated if he would first communicate with the President or show chairman of NAPEX to discuss the problem, ascertain the facts, and see what if anything might be remedied before putting his views into print. Certainly suggesting that one of the oldest and grandest philatelic shows in the United States be "boycotted" for not accepting a 2-frame exhibit lies beyond the pale of reason.

Milton Mitchell
3401 Hallaton Court
Silver Spring, MD 20906

Toward the Fourth Edition of the A.P.S. Manual of Philatelic Judging

The author prefers to remain anonymous in the hopes of keeping personalities out of this proposal.

Introduction: Dr. Paul Tyler's recent review of the long-awaited, supposedly definitive Third Edition contains many cogent critiques and valid nit-picks. Because it is a review, it focuses on specific problems rather than addressing what seems to be the unspoken problem - we must get started now towards a Fourth Edition. Frankly, though one can read (between the lines) the good intentions, agonies and years of problems reflected in the current version, this author agrees that the final product betrays a lack of overall planning or editorship that can only be compared to a horse designed by a committee - you know, a camel. If one were to compare it to an exhibit, one might give it a "charity" Vermeil - lots of great material, but poorly organized and needs to be redone.

The Manual vacillates between a folksy, personal tone in some sections (left-overs of the Second Edition) while other parts are as impersonal as possible. Philately is an intensely personal activity, while exhibiting and judging are more collegial in nature. In the transition between personal research and understanding, to presenting material to a wider forum than one's own two eyes, great exhibits can be born - or still-born. Thus, a Manual of Philatelic Judging must serve a larger purpose than acting as a reference for judges and apprentices; it should be aimed at the larger audience who will use it as the basis for philatelic decision-making.

The current edition fails to provide more than a sketchy, contradictory guide to only a part of exhibitors' and judges' concerns, ignoring others at our collective peril. Its "anthology" nature, and lack of strong editorial input, makes it fall far short of being the authoritative "manual" it's supposed to be. Therefore, in the interests of recent newcomers to exhibitors' ranks as well as experienced exhibitors who are still floundering in a sea of conflicting opinions and critiques, let's put the Third Edition behind us and start on a Fourth.

A Question of Focus: What, really, is the "target audience" of the Manual? This question should really be addressed by a larger forum than the tight clique that produces it. Though time after time we hear that the Manual is primarily for judges and would-be judges, we as frequently hear it touted to exhibitors as "the Bible" they need to know fully to perfect (or protect) their possibilities. The current notion of having a manual for judges first, and exhibitors second, should be scrapped (it's not really one or the other now) in place of a common consensus that the next Manual of Philatelic Judging will serve the entire

spectrum of exhibiting: show committees, judges and apprentices, exhibitors (novice to experienced) and closet collectors alike - all of whom now have to wade through the folksy advice or the "boilerplate" in search of the jewels of content buried within.

Perhaps the anonymous authors should be reminded that every major philatelic purchase involves a trade-off of hard-earned money and precious time, and that the aims of exhibitors who desire an improved medal level should be focused on the central ingredients of any exhibit, and how they must be integrated into an overall framework in a manner that judges will recognize appropriately. This is not to say that the manual should become a "how to" book; far from it.

Though many of us recognize certain exhibiting "dos and don'ts," we can look for most of them in vain in some areas of the Third Edition; they need to be expressed more clearly. Furthermore, some of the old shibboleths and antediluvian concepts of exhibiting methods and manners still float around, surfacing from time to time in judges' critiques like a bad smell, brought forth to the collective groans of the audience. Isn't it time we put them to rest in print? Questions of attributing provenance, noting certification or cataloguing information, questions of appropriate versus inappropriate mixtures of mint and used on one page, use of collateral material or suitability of certain items are often discussed by exhibitors with the preface "a judge told me once" -and taken as gospel, no matter their accuracy or the extent to which the comments were a matter of personal taste (on the part of particular judge) rather than true collective wisdom.

Therefore, the Manual of Judging needs to reinforce the creative possibilities story-telling within a commonly-accepted context of relatively solid "ground rules."

Towards Organization: The current edition reminds one of something the great Argentine writer Jorge Luis Borges once included in a short story, a reportedly ancient Chinese classification of animals: a) those that belong to the Emperor; b) those that have just broken an expensive flower vase; c) tall ones; d) those that resemble flies when seen from a distance . . . you get the idea. Similarly, the chapters of our Third Edition range in content and complexity from the all-encompassing to the pointedly specific. Overall, however, one has to conclude that **several important chapters have been left out:**

1) **Distinctions** among different types of exhibits (it's not enough to give each type a chapter of its own). An overview, presenting the evolution and relative viewpoints of each type is important for the sake of those whose attitudes have been shaped by one specific type. The differences (or similarities) in approach to similar material in different disciplines should be compared in one place; they are substantial, and might lead to unwarranted mis-calling of exhibits by judges, or to easily avoided "mistakes" by exhibitors who cross over from one type to another.

2) A coherent, across-the-board discussion of **treatment** (which has **nothing** to do with presentation, and is likewise the chapter left out of Randy Neil's book on exhibiting). This is the most important factor, more important, perhaps, than material itself (after all, you can often buy more material), in shaping an exhibit and enabling its rational evaluation. Treatment has **everything** to do with how the material is organized, how and why one section flows into another, how one page relates to the previous and subsequent pages, and how one item on a page relates to every other item there. Though there can be as many styles as there are exhibits, the underlying principles beg to be expressed. Sitting through critiques, one can find that some judges are weak on understanding and articulating problems of treatment, but most judges and exhibitors can readily grasp the premises if they are clearly explained.

3) Can we please have an intelligent presentation of **standards** for different **medal levels**? Be they stated negatively (what's wrong or missing) or positively (what has to be there for each step), someone, somewhere, surely must be able to articulate some standards. Why bother? Because standards, once expressed, can surely be put into practice in a more uniform manner than the quasi-division used today, manifest in judges constantly saying their magic formula "I feel it deserves a _____." We may agree or disagree with a specific decision, but it's important that some rational basis for decision making be expressed in print. After all, it's hard to argue intelligently with "feelings."

Establishing coherent standards that apply to the diversity of exhibits as all levels is probably the hardest task facing the authors (and editors) of a "Manual of Judging". Yet, after all is said and done, what other purpose is there for a judging manual than to establish standards by which exhibits are judged - as well as judicial practices, responsibilities and definitions of terms (which, by and large, it covers adequately in most areas). Standards have to be broad, intelligible, and flexible, yet the underlying criteria (scope, difficulty of acquisition, philatelic importance, philatelic knowledge, treatment, condition and presentation) and their relative "weights" should be defined and explained. If some judges want to use mental "point scales" or "checklists" while others go for overall impressions, that's their right under our rules - but the criteria must be clear.

The Continuum: Exhibiting from the local to the international level is a **process** as much as an activity. No one holds a gun to one's head to start, and no one makes an exhibitor move from one level to another. The underlying principles, including such basics as organization within exhibits, of clear and concise write-ups, of strong title pages which serve a specific purpose (other than to show coats of arms, maps, or history lessons) are as valid at the "bottom" as they are at the "top". As a living, breathing, self-renewing organism, the world's exhibitor community is constantly evolving. Practices that were the norm only a few years ago are now viewed as quaint, or irrelevant. Expectations, and consensus standards, have increased at many levels. Presentation (as opposed to treatment) has been refined to such an extent that only a neophyte or an ignoramus would make serious mistakes in media or mounting. The range for exhibit subject matter and types has never been greater, or the best exhibits better (from a perspective of showcasing and coherently presenting the material). Given the great diversity and great potential of many of the newer exhibits, can we as a body afford to have a judging manual that doesn't fully articulate standards that could reinforce continuity in the field and provide benchmarks for would-be exhibitors?

The Agenda: First, let's give credit where credit is due. The current and previous Judging Manuals were produced, without recompense, by men and women who tried their best to integrate their particular trees into a larger forest. The results, while uneven, are an excellent foundation to build upon. It's up to us who care about the whole field of exhibiting to take their work to the next step, to organize, supplement and edit what needs editing, to instill standards that are both articulate and practical, and thereby to create a judging manual that will be a useful tool for the entire exhibiting community.

To that end, let's now open a public forum in the pages of *The Philatelic Exhibitor* and the APS Journal that will solicit input from some of the wise heads who have not had their chances to contribute to this undertaking before. Those who can't or won't write should at least speak, to each other and to all of us. Let's make this an exciting project, worthy of endless round-table discussions in hotel lobbies throughout the country (during those late nights at the shows). Let's expose our early efforts to the criticism of those devil's

advocates who can focus our attention on areas that need to be clearer or better formulated. Let's coordinate our efforts with the APS powers-that-be so we will end up with a comprehensive, coherent document on which we can reflect with pride. Let us put aside personal differences to the extent possible, so that we can open our minds to others' ideas and points of view.

Response by Bill Bauer:

The Manual of Philatelic Judging was originally conceived as a series of general guidelines for philatelic judges. It was never intended to be a manual of how to prepare an exhibit. Its general acceptance by exhibitors has been a result of the exhibitor's natural desire to understand how exhibits are evaluated. That interest can only be beneficial to both the exhibitor and the judge.

The author of the review makes reference to the "tight clique" that produced it. I would call attention to the expanded list (eighteen individuals) of authors and contributors to the Fourth Edition, more than half of whom were not involved with the Third Edition. I firmly believe that some continuity is desirable, however, new viewpoints should also be introduced, and that approach will continue when a Fourth Edition is considered. While the authors of individual sections are not designated, their names are listed in the acknowledgements, and I am sure that most active exhibitors can match author to subject.

The anonymous reviewer speaks out against a lack of standards. Since its establishment, nearly thirty years ago, the Accreditation of Judges Committee has wrestled with the concept of standards. The committee's conclusion, perhaps unpopular, has been that the vast variety possible within philately makes rigid standards difficult, if not impossible to establish. A further conclusion is that rigid standards would encourage resistance to changes in judging, rather than providing a means of accommodating judging to significant new trends in exhibiting. Above all we, as judges wish to be flexible, while encouraging a standard of quality in philatelic exhibiting.

The reviewer calls for active participation by the AAPE in future editions of the Manual. I believe that nearly all of the Chapter authors are members of AAPE. And, several are or have been officers of the AAPE. Therefore, it is difficult to believe that AAPE's point of view is not to some extent represented in the Manual.

I must remind the reviewer the The Accreditation of Judges program is an A.P.S. program, not an AAPE program. While input to the committee and to a future edition of the Manual are welcome (and are solicited by this Chairman), decisions on the format and the content of the Manual will remain the prerogative of the A.P.S. Accreditation of Judges Committee until instructed otherwise by the A.P.S. Board of Directors.

FUTURE ISSUES

The deadline for the January, 1992 issue of **The Philatelic Exhibitor** is November 10, 1991. The theme will be "The Future of the Single Stamp Exhibit - Is It Obsolete?"

For the April, 1992 issue - deadline February 10, 1992. The theme will be "What Can Bourse Dealers Do To Attract Me To - And Repel Me From - Their Table".

If you have opinions on, or experiences in, these areas, I'd like to hear from you. If you have an idea for a theme for a future issue, drop me a post card; address on page 3. - Yr. Ed.

A Vermeil?? Thank You! But Why??

by David Savadge, AAPE #1458

Is my eleven frame exhibit a solid vermeil? A borderline Vermeil? A 'courtesy' vermeil when the judges don't know the material? Vermeil is a result, it is not an opinion. Please judges, give me some pertinent constructive feedback (bad or good) regarding my exhibit. I will not identify the show or name the judges involved in the following scenario. It is sufficient to say this was a WSP qualifying National that took place in 1990. The members of the show committee did an outstanding job, very organized frame set up/tear down, rapid distribution of awards, and a handy easy-to-use show program.

But the Saturday afternoon judges' critique can at best be described as disappointing; at worst as a disaster. The judges talked in generalities regarding my exhibit and others - nothing specific about the exhibit content. What can be improved on? Where are the holes to be filled? What other material should be included to further develop the subject? The only definite comment referred to the quadrille lines on some of my pages being darker than on others. Absolutely no comments of a nature such as "I liked this item" or "You need a cover with a different postage rate to properly show this aspect".

Having studied Clyde Jennings' AAPE article on the synopsis sheet, I prepared such a sheet and submitted it with the frame application and fees over one month ahead of the cut-off date for entries. The application in fact asked for a synopsis page. It is doubtful if my synopsis sheet was even read. One judge stated in the critique "I don't know anything about this subject" and then asked me "where did you come up with the numbering system for the exhibit - something you devised yourself or is it out of a reference?" The reference book was listed in the synopsis sheet, right down to the appropriate pages. I organized the exhibit in such a way that the material was in the same order as described in the reference, thinking (maybe erroneously) that this might make the judges' job easier. This is not an obscure out of print work - it's still available from the publisher, as I politely informed the judge. Maybe I was too polite, perhaps I should have told him to get his act together and do his homework. Why did I even create a synopsis sheet?

This same judge indicated that he thought there was too much 'white paper' in my display. When I reminded him that there were only three pages that showed a single regular size cover, and that was to highlight the significance of those individual covers, he thumbed through his notes and admitted that the comment applied to another exhibit, not mine. Perhaps his brain bogged down as both this other exhibit and mine focused on the key word 'Panama'. It certainly does not give a favorable impression as to this judge's preparation and note taking ability.

In reference to yet another exhibitor's vermeil award, a different judge stated "Vermeil is a good award, it qualifies you for an International." That was the only comment this particular judge made during the entire critique session. Such an utterance seemed totally out of place, now the panel is speaking in higher level generalities. At least that exhibitor squeezed a specific comment or two on his philatelic material out of the panel, but only after some prodding.

The critique ended abruptly when the chief judge announced that several of the panel had to leave for the airport and catch a plane.

As a comparison, two years ago the same exhibit (then with only six frames) also received a national vermeil. The judges at the critique two years ago provided specific helpful suggestions, both on the scarcity, amount, and

condition of the material itself and the method of presentation, suggestions that had been incorporated into the revised exhibit. I still have the notes I copied down from that critique. Now, with 11 frames there was no change in level of award. Am I guilty of padding? - I don't think so, just considerably more variety and in-depth development of the subject, something the first panel recommended.

At the Sunday AAPE seminar, still another exhibitor, himself a certified APS judge, voiced his belief that this was one of the worst judges' critiques that he had ever attended, either as an exhibitor or as a judge. A major portion of the hour allotted to the AAPE seminar served as a gripe session over how the previous day's judges' critique was conducted, not over dissatisfaction with the level of award. Hopefully this style of judges' critique is the exception rather than the rule.

So where do I go from here? When a doctor advises a patient to undergo major surgery, it's always wise to obtain a second opinion from another doctor. Before my exhibit undergoes any major surgery (that is, if it needs any), I want a second opinion from a different panel of judges. This exhibit will be entered in another National with no changes other than a slight adjustment in the number of pages to fill larger sized frames. I need that second opinion, or perhaps that would be the first opinion, since I really don't have anything substantial right now. I own a vermeil exhibit, but do not know why. As a footnote, the exhibit also received one of the AAPE pins for 'excellence of presentation'. That pin means more to me than the vermeil. So I am obviously doing something right, I just wish I knew what.



FROM "QUALMS & QUERIES" By Stephen G. Rich
in Weekly Philatelic Gossip of Oct. 20, 1956

Closely allied is the problem of what one should do on stamps about which doubt has been cast. It's all very well to say: "Get a Foundation or Royal Certificate." The curious fact is that in many of these cases, though the owners have done this, they keep right on getting themselves into picklements, get sore because they lose coveted high awards, because the authentications are not either presented with the stamps or noted in the writing-up as existing.

For me this is not a matter of any qualms, nor have I any direct query. My own practice is to mount, on the album page, the certificate, with the stamp alongside it or above it. Where puzzlement occurs, is that so many others fail to do this.

Thus, there are several copies of the fabulous Cilicia Air Mails of 1920 around, for which certificates of genuineness have been issued by the most competent French, British, or American bodies. Yet the owners don't either put these on the album pages or mention in the write-up the existence of these validating papers. Don't these persons realize that they would be saving their own bacon on awards that way? Don't they realize that by showing the real McCoy with the documents, they would be giving everyone a chance to know what the genuine highly-esteemed items do look like?

These certificates are not excessively large. The Foundation ones might need a little trimming of the edges, to go onto some album pages. The British ones, whether of Royal or British Philat. Assn., are only 5½ by 8½ inches.

EXHIBITING A THEMATIC COLLECTION

WHAT MAKES AN EXHIBIT A THEMATIC EXHIBIT?

by Mary Ann Owens, LM 28,
134 Berkeley Place, #2R, Brooklyn, N.Y. 11217-3604



The question in the heading sounds silly and unnecessary to many people. However, I have had many exhibitors and judges ask me just what it is that makes an exhibit be judged as a thematic exhibit. And conversely, what it is that causes judges to not judge an exhibit as a thematic even though it is entered as a thematic. This is for them plus those who have thought about it but didn't ask.

It is necessary to scrutinize just what makes a thematic exhibit different from the traditional exhibit or different from the postal history exhibit or different from the postal stationery exhibit or different from the airmail exhibit as well as what makes them all different from each other. In simple terms, that is.

In the traditional exhibit, the material whether it is a country, an era, a set of stamps, or an individual stamp is presented in production order as listed in the APS "Manual of Philatelic Judging" although the exhibit does not have to discuss all of the sections. The exhibitor will discuss the color of the stamp or stamps, the denominations, the printing, the paper, rates covered, etc. There are good chances that the design will not be commented upon unless there are design varieties.

In the postal history exhibit, the material will be discussed based on the covers that the stamps or cancellations or markings are on, plus used stamps off cover in cancellation studies. The denominations will be discussed under rates. The color might be alluded to so that the viewers will know that an elusive variety has been found on cover. Again, the design of the stamps will be of little consequence to the order of the exhibit.

In the postal stationery exhibit, the sequence of issue is usually paramount, with varieties all discussed including any that involve the design of the indicia or the postal imprints elsewhere on either side of the items. The postal stationery exhibits usually have more discussion about designs than the other disciplines when the stationery allows it. However, the designs are not the primary reason for any items being where they are in the exhibit.

In the air mail exhibit, it is usually the routes and the markings on the covers that are commented upon and the stamps and their designs are of very minor importance unless it is a well-known stamp.

All of this changes in the thematic exhibit!

In the thematic exhibit, the design of the stamps, postal markings, or postal stationery indicia or other postal administration printing, determines where in the exhibit the items will be placed. The country of issue, the purpose of issue, the year of issue, the denomination, the color, are all of secondary importance and will not even be mentioned unless any of them are unusual or necessary to distinguish them from other items. Also, as in the other disciplines, non-philatelic material should not be considered or included in the thematic exhibit. And, it is there because there is something postally thematic about the item, like the stamp or cancel on a cacheted cover, the privately produced part of the item should not be discussed in the thematic text.

Some exhibitors as well as some judges think that if all the material has some relationship with each other, it has to be a thematic exhibit. That is not the

case because arrangement of the material and the accompanying text have much to say about whether or not an exhibit is a thematic exhibit.

Keeping the above points in mind, it should not be that difficult deciding whether an exhibit is a thematic exhibit or not. When answers are "Yes", you keep on going. When answers are "No", it is usually another type of exhibit.

Ask yourself: 1) "What is determining the placement of the items throughout the entire exhibit? Is it the designs of the philatelic material (Yes) or another factor (No)?" If the answer is "No", then the exhibit is not a thematic. If the answer is "Sometimes it is and sometimes it is not", then the exhibitor probably doesn't realize that it is helpful to be one or the other. The exhibit should probably be transferred to the Special Studies category if one is available. If the answer is "Yes", then the chances are pretty good that it is a thematic. But, more questions are necessary.

Then, 2) "What is the primary text about? Is it thematic and about the designs of the philatelic material (Yes) or another factor (No)?" If the answer is "No", then the exhibit is again not a thematic. If the answer is "Yes", things are getting better.

Then, 3) "Is the primary or thematic text told in a logical sequence like a book on the theme? Is there a continuity of thought or a flow from one page to another?" If the answer is "No", the exhibit could probably have problems being judged as a thematic. If the answer is "Yes", the exhibit is probably a better than average thematic.

The exhibits that cause the most problems are those where the exhibitor thinks he or she has a thematic but cannot answer "Yes" to all the above questions. The exhibits usually have an over abundance of cacheted covers with the theme on the cachet rather than on the stamp or cancel or other postal part of the cover. Or the text is about the theme of the designs but the material is arranged in a country sequence or date of issue sequence or even by purpose of issue sequence.

There are some other cues that can help to determine if an exhibit should be judged as a thematic or how well it should be judged as a thematic.

1) The Title should be thematic and ideally should not have philatelic terminology in it like "Elephants on Stamps" or "Elephants on Covers". It is already assumed that stamps and/or covers will be included in the exhibit as the exhibit has been entered into a stamp show.

2) The Introduction (if there is one) should also be all thematic, setting the thematic scope to be covered in the exhibit. Again, there should be no mention of philatelic terms as it is again assumed that many philatelic elements will be present.

3) The Plan Page chapter and sub-chapter headings should also all be thematic and related to the theme of the exhibit. The viewer should be able to tell what theme is being presented by looking at the Plan Page and without looking at the Title Page. If the exhibit is thematic throughout, there will be no reason to have chapter or sub-chapter headings that are philatelic. As these sub-chapter headings are carried over to the tops of the related pages within the exhibit, it would be difficult to have thematic flow text with a non-thematic heading.

George T. Guzzio is well known for his successes with thematic exhibits. Now he is showing an exhibit entitled "The Wagner Semi-Postals of 1933". Many judges ask if it is supposed to be judged as a thematic. The answer is definitely "No". The Title is one cue as it is a philatelic title. Then the Introduction is all philatelic and every chapter and sub-chapter heading is philatelic. When one reads the text, no place in the entire exhibit is there any mention that nine Wagnerian Operas are pictured on the nine stamps in the set. Wagner could have been (although he wasn't) the designer of the stamps

for all the non-words about him. What the text tells the viewer are the denominations, the colors, the perforation varieties, the rates, the postal usages, the postal services, etc. If that isn't enough, the exhibit has never been entered in the thematic section of any show.

Just in case you haven't seen the exhibit, it is a well-executed traditional exhibit and well worth looking at some time when you get a chance. However, the one thing that it is not, is a thematic exhibit.

Of course, it isn't just thematic exhibits that have juries trying to decide how to judge them. There are many traditional and postal history exhibits that have the same problems both at the national as well as the international level. It will probably always be with us. However, exhibitors can help to make it much easier on themselves as well as juries if they stick to one discipline or another with their exhibits and not try to mix the regulations and guidelines of several disciplines to the point of confusing juries.

For a thematic exhibit, just remember that we are concerned with the designs on the material and their placement in the exhibit depends upon what thematic points the material can give to the exhibit as a whole. Everything else is secondary.

Presentation for Exhibition

Editor's Note: This mini-course in exhibiting basics by the late Ronald A. G. Lee is reprinted from the Philypia London 1970 Bulletin at the suggestion of Mary Ann Owens.

For a long time now it has been very evident that much disappointment follows the announcements of winning entries at Club, National and International Exhibitions. In the majority of cases this is not through jealousy on the part of the losers but too often due to lack of guidance in the preparation and presentation of an exhibit. It is fair to say that judges endeavour to assess the potential of every entry before them, but human nature does not change, and they, like us all, prefer to gaze on something tasteful, pleasant and well arranged, rather than a jumble of disjointed items. Believe me, this latter comment is no exaggeration.

Try to think of your entry (be it nine or 16 pages per frame) as your "shop window". As it is not possible for you to be at the judging to "sell your entry" it is therefore obvious that your presentation is the main thing that will attract the judges' eye in his endeavour to sort your sheep from the goats. Remember to mount your stamps on good-quality leaves and to make your entry into a story, and it must be a short story even if your entry is confined to one stamp or one issue. Decide beforehand how much (or how little) "writing up" you are going to include, remembering that the judges just do not have time enough to read long screeds, however erudite they may be. Keep descriptions short and try not to quote the obvious. Try to include information not generally found in catalogues and general publications, as this will demonstrate your philatelic inquisitiveness and will usually add to your general marks.

The question is often asked "Do I lose marks for typewriting my pages?". Although there is sometimes prejudice the answer is No! This can be done neatly and attractively if sufficient care and thought is given; and of course the same applies to the use of the modern stencils and transfers.

Do not mount too many items on your pages; this is a very common fault. Do try to vary the layout of your entry. The use of a subsidiary background to each stamp is not necessary but if well done certainly can add to the general

appearance and presentation of a page. This is a decision that only you can make, bearing in mind your own artistic capacity and of course the time you have available.

Take extra care in your choice of items, be they stamps or covers, and remember that one heavily-cancelled or damaged stamp will not only show up clearly but detract from the others when looked at by the judges. Never include damaged, soiled or stained items or stamps with perforations missing; this really is asking for trouble!

Try to balance each frame and remember to find out the exact size of frames being used in a particular competition and how tall they are. This may sound unusual, but it is very important because the "eye level" pages will have that extra impact both to the judges and to everyone viewing, so use these "impact pages" to show your most important items. This pre-planning will pay dividends, so therefore please, please do not overcrowd your pages. It is much better to show fewer items well, rather than to risk the obvious comments and the eventual loss of marks. Try to keep straight-line mounting to a minimum, vary your layout and mount your sheets specially for the Exhibition; remember the judge will also be looking for the elusive items you may not be showing as well as looking at and studying your "shop window".

It would be a good idea to visit various Exhibitions just to study the winning entries, look for the pitfalls and mistakes made by other people and learn from these. Discuss the problems with your fellow entrants and try to formulate a method of presentation that not only suits you but one which is simple and easy to understand, and one which will tell your story. Time taken in these pre-competitive studies will not be wasted and will not only add to your general philatelic knowledge but enable you to enter your classification with greater confidence.



AAPE MEETS AT WORLD COLUMBIAN STAMP EXPO

Our annual convention will take place on May 30, 1992. The show itself runs from May 22-31, 1992 and will feature 200+ dealers, 100 postal administrations and a projected attendance of over 100,000.

You can be a part of this great show with a one frame Fun in Philately Exhibit. These were the most popular feature at AMERIPEX '86, where AAPE was founded. COPO has agreed to purchase up to 50 exhibits for \$25⁰⁰ each and after WCSE, give them to the American Philatelic Society. The APS will lend the exhibits to stamp shows throughout the country for the next several years.

To participate, please contact:

WCSE Fun in Philately
c/o Jim Czyl
2337 W. 144th Pl.
Posen, IL 60469

CAN SHOW CATALOGS BE MADE USEFUL?

by Ernst M. Cohn

Over the past half century I have seen a good many catalogs of stamp shows. They have ranged from the single 8½ x 11" sheet, folded in half, to an elaborate, large, heavy tome that was much too unwieldy to carry around at any show. Most national catalogs are free, but those for international shows can cost a good deal of money. In considering this wide variety of publications, all of which presumably were made to serve the same purposes, one might ask whether the people creating those publications consider how these books serve the public.

Just who uses a catalog for a stamp show, and what do users expect from it? How can the catalog be improved so that it can be useful not only for its primary but also some secondary purposes? That question implies that it serves more than one purpose before, during, and after a show.

Ideally, a catalog will be in the hands of show visitors before they have even left their home town (assuming the show is out of town for them). Which catalog editor ever has a book ready even a day before the show? Well, I saw the catalog for Stamp World London 90 about one month before the show opened. It seems that many exhibitors got their catalogs delivered at home, before they set out for London.

And another thing about that catalog: It was free. Every time you entered the show, there were people offering free catalogs, as many as you cared to carry. That was the only international show at which I have seen the catalog given away, a wonderful gesture. (Obviously, the show paid for it somehow.)

The primary users being show visitors, the catalog should give them the name of the show, the dates when it is being held, and the times for the various attractions. A floor plan for any but the smallest show should indicate the layout of the exhibits by frame numbers and, if necessary, by classes; the layout of society and bourse tables by names and/or numbers; locations of refreshment centers, lecture rooms, rest rooms, and such special attractions as post office counters. If the show warrants it, a table of contents would open the book, with an alphabetical index of exhibitors and one of dealers and post offices in back.

Somewhere near the table of contents there should be a schedule of events by day, date and hour, showing the locations. Names of people connected with the show, including judges and commissioners, if any, should appear, Rogues' galleries are perfectly appropriate. The catalog should, furthermore, indicate where there is an information booth that will have data about the latest changes; and if people are not knowledgeable about events around town, they should at least be able to point visitors in the right direction for obtaining such information.

It is often desirable, if only from the point of view of income for the show organizers, to have advertisements in the bigger catalogs. Unfortunately, that may be looked down upon as a necessary evil, even by the advertiser, just like the courtesy pages given to societies that have taken space at the show. That is unfortunate, because the space, whether paid or free, should be looked upon as an opportunity for informing readers.

True, the trite "messages" of the king, the mayor, the federation president, and whatever other bigshots like to see their pictures and perhaps signatures in catalogs, are a pure waste of space. So the first thing that a thoughtful catalog designer could do is to have a combined greeting from the rulers, politicians, and their philatelic equivalents as well as sundry other dignitaries. Even in this

joint greeting from all, it may just be possible to point out some unusual, if not unique, feature of the show that visitors ought to know about.

The more thoughtful merchants and philatelic societies will use the available space to advertise something in some way connected with the show and will cite a particularly apt example of their activities to entice readers into responding to them. Or, what more natural thing than to use the space allotted to the description of a piece of literature (in the literature class) for giving information about cost and where to subscribe to or buy it. How often do paying exhibitors of literature think about that?

Most important of all, the catalog is supposed to be a guide to exhibits. That simple fact is forgotten surprisingly often. Instead, elaborately illustrated articles are incorporated in catalogs. Such icing on the cake can safely be omitted. If, for reasons of their own, catalog producers must have articles, they might at least put them into a separate volume that show visitors do not have to carry around with them. Something of this kind was done, e.g., at LUPOSTA '87 in Berlin, where a two-volume record of the symposium was bound separately from the handy 6x8" soft-bound show catalog.

That raises the question of page size of show catalogs, ranging from practical to annoyingly large. I should say that, as a rough guide, 6x8" is a maximum for comfortable carrying. Also, I prefer a tough flexible plastic binding to a hard cover for same reason, apart from the fact that it is cheaper. No gimmicks, such as the hologram on the AMERIPEX catalog, please! Nor do I like spiral bindings of any kind, which come apart too easily and, if metallic, can damage clothing. Expensive art paper is not needed, if the editor knows how to get satisfactory reproductions of halftones on cheaper paper. Acid-free paper, however, is highly desirable for durability.

Back to the main purpose of the show catalog: The section on exhibits should consist of a serial number followed by the range of frame numbers, title, exhibitor's handle (name or pseudonym), exhibitor's description (usually limited in the number of words), and - in really luxurious catalogs - illustrations of exceptional exhibit pieces keyed to serial numbers and showing explanatory captions. That is the portion of the catalog content of greatest permanent value, if properly done.

Some committees seem to think that only exhibits in the non-competitive portions of shows contain memorable pieces worth illustrating. INTERPHIL '76 and CAPEX '78 and '87, however, did very creditable jobs of illustrating outstanding pieces, picked not only by non-competitive but also by competitive exhibitors.

Armed with a thoughtfully prepared catalog in advance of a show, a prospective visitor, including a judge, can get ready for it in a variety of ways: He knows what times to set aside for attending functions connected with the show. He also has an idea about the stands he wants to visit to get more information about society activities and dealers' stocks. He will know something about the philatelic personalities who will be attending and whose acquaintance he might want to make or with whom he might wish to visit again. He will have a preliminary impression about special interest, which portions might be most difficult to judge, which publications would be interesting to study.

Judges can form a preliminary opinion of exhibits, always subject to actual inspection, of course: Does the number of frames appear to be commensurate with the title? Is the title informative? Does the description whet the curiosity? Does one expect to see the same old thing over again? Or a new twist? Or something perhaps entirely original? Does it look as though an exhibit has been split to circumvent a maximum limit set on frames per exhibit? Is there

the promise of that rarely shown attribute called "research"? (Just a reminder here - research means new facts.)

Unfortunately, most national show catalogs hardly deserve that name and are worth keeping, except perhaps for local philatelic history purposes. What these catalogs lack, many international ones more than make up in bulk, though often missing the point as to what constitutes a really meaningful content. Catalogs that are well thought through in every respect are hard to come by. It is more or less by accident that capable catalog producers/editors are chosen and given a free hand to create memorable publications of permanent value.

To be of value for more than historical purposes (of the organization responsible for their issuance), show catalogs must contain information useful for philatelic purposes. Some of the early catalog makers apparently felt that this goal is best accomplished by putting stories into catalogs. That device has become the standard ploy for giving the illusion of having a high-quality catalog.

On the other hand, considering their ephemeral nature and the fact that the stories in the catalogs are hardly ever indexed anywhere, so that they cannot be found again and are - for practical purposes - lost in just a few years, authors of those articles hardly ever produce anything worth indexing. The whole procedure ends in a vicious circle: Printing and illustrating the stories costs extra money, the authors get very little credit for their work, most viewers of shows don't read this extraneous material anyhow, and it is quickly forgotten again.

As you will have gathered from the above, I do not favor the inclusion of fillers, alias articles, in show catalogs. Instead, **intelligent treatment of the exhibited material** on the catalog pages will insure that show catalogs will become permanent reference material.

For example, a show that is held in a certain city or a certain area will always contain exhibits from that city or area. If such exhibits are particularly strong along certain lines of (aero) postal history, they might get extra space for their write-ups as well as for pictures of outstanding pieces. Then again, certain specialty societies will convene annually and take a large proportion of the total frames for their members' exhibits. These might be allotted extra space for write-ups and illustrations.

Catalogs containing such information should constitute part of the library of the show venue and/or the specialty groups. Writers about Pennsylvania postal history, the development of airmails in the Midwest, or the stamps of France and Colonies, e.g., would soon have to consult the relevant show catalogs to see whether they contain information that they could use for research or review purposes, for illustration, perhaps even for plating studies.

Until now, most exhibits have been as ephemeral as have been the catalogs that have listed them. Just as there is a drive to establish permanent records of top exhibits for reference purposes, we could start a drive to upgrade the quality of show catalogs so they would qualify as reference works.

The cost of furnishing usable halftones must be quite reasonable, because I have seen them in what have to be very low-cost publications. It is not necessary to have slick paper and hard covers to generate scholarly interest in show catalogs. It **IS** necessary to give the subject some thought and to produce catalogs with high-quality contents, as well as letting the philatelic world know that these catalogs are more than mere records of stamp shows.

If such literary products are stored in philatelic libraries and made available to potential private purchasers, they will quickly establish themselves as valuable additions to the philatelic literature. I am looking forward to seeing annual reviews of the primary contents of ANYPEX catalogs as well as of

those catalogs that record the exhibits of some of the strong specialty groups, wherever they happen to meet each year.

Acknowledgment: I wish to thank Mr. Vernon Richards for suggesting this and other topics as subjects for brief discourses.



THE MORE THINGS CHANGE . . .

(Ed. Note: The following letter from a dealer to a collector is dated July 5, 1933. It was found in a correspondence by AAPE member Dr. Gordon Torrey. It is printed with thanks to him and with the certainty that the date on it could as easily be 1993!)

Dear Doctor,

I received the 1933 Wipa catalogue on Monday evening and the letter this morning. I do not think you could have made a better display in the space allotted to you. I cannot of course say whether you will gain recognition or not, but I have seen most of the "Wonderful", "Marvelous" and other adjectived collections at one time or another, and I have no hesitation in saying, however much I may be prejudiced, **that there is no collection in the Exhibition which does more credit to its owner than yours, or which shows more philatelic research, and never has there been shown such a sheet as the one with the overprints you possess. That is quite unique.**

I know the tendency to praise the old and belittle the new, and at the Congress in London a few weeks ago I asked one of the highbrows why he did not take to plating a certain stamp 20 years ago when he could have got it at 3/- a dozen instead of waiting till it went to more than that price each. He had no reply, but admitted that the glamour of the old was more in the difficulty of getting than in anything else, and quite agreed that there could be no greater foolishness than in ignoring stamps whilst they were current or recently current. He is to give a paper on the first overprinted issue of Palestine next winter. Think of the sensation there will be! a fellow of the Royal daring to show modern stamps.

Let me know how things go, please.

Yours sincerely

AAPE "AWARDS OF HONOR" AVAILABLE

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

- WSP - Champion of Champions (Nationals) - Two Gold Pins
- Local Shows - 500 or more pages - Two Silver Pins
- Local Shows - Fewer than 500 pages - One Silver Pin

Write to Steven Rod, P.O. Box 432 So. Orange, NJ 07079

"THE FLY" .



... Doesn't Care How You Acquired the Material In Your Exhibit!

How you acquired your exhibit material should not, in-and-of-itself, have any particular bearing on the medal level achieved with your exhibit. You might have bought it piece by piece, acquired it as part of a large lot, inherited it, or whatever. How you got it shouldn't matter to philatelic judges...but it does to at least one judge. Read on, dear friends, and I'll provide you with an example of how an exhibit title revealed to a "clairvoyant" judge how the material in the exhibit was acquired, and, as a result, almost caused an exhibit to be downgraded.

Before I do, let me relate to you a relevant story. A friend of mine told me about a radio broadcaster in his hometown, who from time to time plays the role of a taxi driver named "Sid Norama". Because Sid spends so much time driving around the city in his taxi, he sees virtually all local theatre billboards. Sid has acquired a unique ability to review those movies from their titles alone. When he does his "reviews", my friend assures me that the "shtick" is very funny.

Well, maybe it is funny...but not when a philatelic judge tries to do the same thing. Let me explain.

At a recent show, one of the judges (I believe her name is "Ada Nacho") decided on a medal level for an exhibit, based in part I was told on the title of the exhibit. In other words, the title of the exhibit was a significant contributing factor in helping "Ada" make up her mind as to the level of award the exhibit should receive.

You can rest assured that "Ada" was not trying to increase the medal level based on a "fancy" title. To the contrary. "Ada" was yapping about how the exhibit's title convinced her that the exhibitor must have purchased all of the exhibited material as one large lot, and therefore the exhibit was not worthy of a high award.

Why couldn't "Ada" simply follow the customary rules for philatelic judging and judge the material in the frames? If she didn't know anything about the material, or failed to take the time to do her judging "homework", she should have passed ... simply not voted when the exhibit in question was being reviewed by the whole jury. But not "Ada". Lucky for the exhibitor, several other judges knew the material and the exhibit, and they were quick to set "Ada" straight. No thanks to "Ada", the exhibit got the medal level it deserved.

In a similar vein, "The Fly" has heard judges complain about youth exhibits. You've heard them "... no youth could have acquired such nice material ...", or "... the write-up has to have been typed by her parents ...", or "... I was told that her father gave her part of his award winning exhibit just to get her started ...". Who cares! IT IS THE EXHIBIT THAT IS SUPPOSED TO BE JUDGED ... NOT HOW THE PRESENT OWNER CAME BY IT.

There has been of late, in the philatelic press, some coverage of shows that do, or do not, accept exhibits that are the work of others. An exhibit that was purchased from someone else is respectfully declined at one show, unless additional material has been added by the present owner. This insect believes that this same show has no rules regarding the acceptance of exhibits that are mounted by professionals.

Well, in this insect's opinion, those rules can lead to all kinds of interpretations and potential abuses. For example, how much additional material is enough? Should the addition be based on the numbers of items ... or their quality, or their importance to the exhibit, or their scarcity, or their rarity ...? You get the idea.

Several years ago this insect was tempted to purchase the "Ishikawa Collection" of classic United States stamps and covers. Perhaps you saw it at AMERIPEX? The asking price was somewhere around \$17 million. The question for me was not if I could afford the price, but rather, once I acquired it, would I be able to exhibit the material as my own? I thought then, and I think now, that I could ... much as it might lead to consternation on your part when this insect's exhibit beats yours for the Grand Award. The rules allow me to do it. ("The Fly" wouldn't do it on ethical grounds ... but ethics are not the same as rules.)

It seemed to me that, if I purchased the exhibit, it was mine ... and I could do with it as I pleased ... to include putting it into competition, if that's what I wanted to do. Well, don't worry, I didn't purchase the exhibit. Why? Because I had a twinge of conscience and I didn't want to take home awards that might have been questionable!

Look, I've been told that some material is in exhibits by virtue of the "owner" acquiring it for a nominal amount, and for the sole purpose of improving an exhibit. After the item has been exhibited, the material goes back to its "real owner" and the "nominal amount" is returned. That, and shoddier things, have been known to happen in "high stakes" exhibiting.

The point that seems to have been lost in all of this is that it is supposed to be the exhibit that garners the award, not the exhibitor, and not how the exhibit or the material in it was acquired.

For the life of me, I can't find anything in any manual on philatelic judging that tolerates the line of reasoning used by "Ada". "The Fly" thinks that "Ada", and others who think the way she does, are way off-base.

Is it possible that "Ada" got confused about the "rule" that difficulty of acquisition is to be evaluated? Difficult by whose standards? "The Fly" believes that while difficulty of acquisition is, in part, related to the subjects of scarcity and rarity among other categories, it is the ability to replicate the exhibit that seems to be the real issue.

Several years ago we were all saddened to learn that one of our exhibiting friends had his gold medal winning exhibit stolen. Yet, here he is again, in just a short period of time, exhibiting the same subject ... and winning gold medals. Should the judges downgrade his exhibit on the basis that it was so quickly replicated? I think not!

This insect believes that the METHOD of replication of the exhibit is no ones business. Isn't it possible that the exhibitor had enough quality back-up material that he, and he alone, could have assembled another top-notch exhibit? Is it right for judges to raise the question ... or should they simply judge the material in the frames and leave the "bull" out of the jury room?

While I'm mentioning "preparation", a little bit of that would have helped "Ada". In her case it seems it was enough to be able to read the titles of exhibits she would be judging; preparation was apparently not necessary, nor was it necessary for "Ada" to read contemporaneous (what a big word for a fly) philatelic literature.

Had she researched the literature, she would have found that the exhibitor had written several articles on the material in the exhibit. A small amount of homework on "Ada's" part would have provided her with the provenance of the exhibit ... but homework is not one of "Ada's" strong suits. (She would have found out that the exhibit was put together virtually piece by piece over

years of examining material.) Not that it should have mattered.

I agree with the APS requirement to judge the complexity of the task set by the exhibitor, and then to compare that complexity to how well the exhibitor performed, e.g. the material in the frames. "Ada" missed the mark ... and for that, she stands before us a "bitten" woman.
And now ...

Fly Bite - This is a "guest" bite provided by one of my faithful observers. He wants a "Bite" to be given to the SANDICAL committee for picking what he described as a "third rate" hotel in the "worst" part of town, as the "official" hotel for the show. My correspondent wants to know if anyone on the committee ever spent a night at that hotel? OK, my friend, "this Bite's for you." CHOMP!

Fly Bite - To those exhibitions that are compelled by choice of venue, to split the exhibits between two or more rooms. The exhibits at PIPEX for example, were in three different rooms ... without adequate signs or directions for the visitors. Can it be true?

and while this insect is "Biting" ... how about another **Fly Bite** to PIPEX for the following which was provided by a correspondent. It seems that PIPEX is still using the "old style" (pre-AMERIPEX) frames. Bad enough, because they are so hard to handle ... especially by the uninitiated. To make matters worse, the set-up chairman arrived to find that the promised help had not materialized. My friend told me that there didn't seem to be anyone coordinating anything. He said that the paper backings in the frames kept falling off the backboards, due he said, to old and brittle tape. He also told me that the set-up was completed about 12:30 AM. At that time, he said, the exhibit chairman was not present, and none of the people left setting up the frames at that time were from the local committee.

To compound the agony, my correspondent said that things were equally bad at take-down time. For example, he said that while PIPEX tried to make rules, things broke down in a hurry. The apparent scheme of one exhibitor and one committee person didn't seem to work and the absence of identification badges on many people led to some security confusion as to who was who.

Wouldn't it be nice if a set of guidelines could be prepared for show organizing committees? It seems to me that this would be a worthy task for the AAPE to undertake.

... now in order to keep some balance while "biting" some shows ...

Gold Flyswatter - To PIPEX and ROMPEX for keeping their awards banquets down to a reasonable time limit ... and also for providing pretty good food. (I hate good food)!

Fly Bite - To those shows who pay good money for security guards and then leave them unattended. What does the average security guard know about guarding philatelic exhibits? We've all seen them, arriving with their coolers, reading material and the like. It seems to me that security guards should be patrolling the material the whole time that they are on duty ... and the show committee should have someone responsible for security who can supervise the people who were hired to do the job.

Fly Bites (small ones though) - to "The Fly". I know that some of you would like me to name the names of the offending people and committees ... or at least be specific enough so that the "innocent" can be ruled out. The naming of names has always been a hard choice. My policy in this column, is to try and address the ISSUES rather than the guilty. If that doesn't work, or if I need to be more focused, the names have been given.

Fly Bite - to "The Fly". I got it wrong in a previous column... the one about censorship. In that article, I mentioned ASCAT as being one of the offending

parties. Such is not the case. The "offending" party is IFSDA, the International Federation of Stamp Dealers Associations. This insect stands corrected ... and bitten. Many thanks to those of you who wrote to me and set the record straight.

and while I'm taking bites out of my hide ... I'll take note of those of you who wrote on the issue of whether or not collectors only fill spaces in albums, or make space available for stamps which are not pictured in the album. I talked to many collector friends and the result was a mixed bag with some doing it one way, and some doing it the other. Notwithstanding, I will agree that if album manufacturers censor their products by refusing to depict certain issues, it will be deleterious to the hobby ... 'nuff said Les?

Gold Flyswatters - To those shows who openly advertise their hospitality suites. You know, those rooms that are often stocked with munchies, soft drinks, booze, etc. Did you know that they are open and can be attended by virtually anyone?

and while I'm on that subject ...

Fly Bites - To those shows that keep their hospitality suites a big secret. Yes friends, there are shows that try to limit attendance to the show committee, judges, exhibitors, family, friends, and assorted "big shots." Often, you and I do not even know that there is a hospitality suite. Let's decide to break up this "secret" practice. Let's vow that we will ask at every show we attend, where is the hospitality suite? Then, spread the word around ... let's get attendance up to the maximum. After all, it's supposed to be a place where we can mingle, meet friends, enjoy the hospitality. At a recent show this insect asked the committee if there was a hospitality suite. When they said there was, I used the room to take a shower and change my clothes before the banquet.

Gold Flyswatter - To the TOPEX committee who ran the recent show in Denver. This forward looking committee arranged for the exhibition hall to be opened following the banquet. This enabled banquet attendees to view the exhibits and talk to some of the exhibitors. The committee also schedules tours around Denver area on the Thursday before the show and diversions for early arrivals or late leavers ... all without interfering with the show. A tip of the wing to our friends in Colorado ... a job well done,

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WHAT IS AN IDEAL FRAME SIZE?

by Dr. Derek A. Pocock

Around the world philatelic frames vary in the number of pages that they accommodate. The standard international frame is geared to take 16 sheets in the 4x4 arrangement. Yet, around the world there are differing standards. For example, Australia has a 15 page frame; some U.S. shows use 9 or 12 page frames; while Malaysia at one time had frames that took 4 pages.

What is the ideal, and why? If the purpose of a frame is to allow the attractive display of mounted philatelic material, it should not be too small to require the viewer to walk a long distance back and forth to compare or refer to other pages. It should be clearly visible while standing, but without discomfort. It may need a central focal point and it should be economical of space to achieve maximum display with minimal floor area. Ideally frames should be interchangeable nationally, so that an exhibit does not need to lose a page or two, or need rearrangement from one show to another.

If we examine the current frames outline above - and many of us will have personal experience of all of them - which could be classed as the best? At this point personal prejudice obviously enters the debate, but I hope to justify my conclusions and will at least provoke some thought on the subject in general.

The international 16 page frame is not ideal. Perhaps it achieves the maximum exposure per unit floor area, but in general the viewer seldom reaps the benefit. Basically, the bottom row is far too low and the top row too high. Anyone over 5'3" (160cm) will have difficulty examining a flat surface at knee level and tall people will definitely skip the material in that bottom row with no more than a cursory glance. This must apply to judges - days of crouching down to find the rare perforation, unique cover, surcharge error or choice cancellation in the bottom row, and they will soon subconsciously give less attention to this area of the exhibit. Similarly, people of short stature will find the international frame top row too high for viewing comfort.

A further disadvantage of the 16 page frame results in 4 pages in each frame being in the corner of the zig zag arrangement where light is less and the tendency is to shy away from the more claustrophobic area in order to examine any item.

Lastly, the 16 page frame has no central or focal point. The result of all these features means that perhaps only 6 pages out of 16 or 37% of the exhibit is examined seriously. The rest require dedication, good eyesight and a craned neck, and a supple back or flexible knee joints for the proper perusal of the exhibit.

Four-page frames are now happily obsolete for obvious reasons. Their only advantage was for the new small-sized exhibit in perhaps 8 pages, but imagine a 160 page gold medal exhibit requiring 40 frames! The Grand Prix class would need a football stadium and golf buggy transport.

The 9 and 12 page frames can have many advantages. The 9 page, in an A-frame layout (i.e. no zig zag) has 100% visibility without discomfort and a clear central point from which the eye can radiate over the exhibit. The only disadvantage is the floor space required which is probably uneconomical. The 12 page frame, if zig zagged, will still have 9 pages at easy eye level leaving only 3 pages in the dark corners, but that at least is 75% of the display and seen in comfort. It will be economic of floor space using the same area as the 16 page international, though interestingly with a much higher viewer value for few pages in the frame. The central focus page concept is of course diminished.

Finally, I would come to the 15 page Australian frame in 3 row x 5 pages

format. Here the advantages of the 9 and 12 page frames are continued, all rows are viewed in comfort. Only 3 pages are in the corner, giving 12 out of 15 sheets of maximum viewing (80%) and the central focal point is maintained with page number 8. The floor area used is greater, being some 60% over the 12 of 16 units, but this is offset by more standing space in the frame angle requiring slightly less distance between aisles.

The concluding comments must have some bearing on any adopted design format: consideration such as ease of assembly, mounting, dismounting, and storage, plus the very valid point of security of the material on display. These points are a subject for a separate article and most of us who have struggled with a variety of frames in many countries, over many years, would have tales to tell - both printable and unprintable.

Given that an intelligent design draftsman could put together plans for a frame that was easy to assemble, secure, did not require a PhD to negotiate its mechanical complexities or idiosyncracies, nor a specialist glazier (plumber, electrician, carpenter, or metal worker) to be invoked during, or at the end of the day; we should decide what is the ideal size and then standardize one global scale whereby achieving economy for both the manufacturer and users around the world. Hopefully such a designer will be of average height and as reasonably unfit as most of us sedentary philatelists!

EXHIBITING SEMINARS AT WORLD COLUMBIAN STAMP EXPO '92

by Mary Ann Owens, LM 28

Philatelic exhibitors and judges attending WORLD COLUMBIAN STAMP EXPO '92, May 22 to 31, 1992, at the O'Hare Convention Center, Rosemont, Illinois (site of AMERIPEX 86), will have an excellent opportunity to learn and participate in a number of seminars devoted to exhibiting and judging.

The exhibiting seminars will be offered over six days from May 23 through May 28 and will be under the auspices of the AAPE. They will be followed by two days of APS seminars devoted to judging at the national level on May 29th, and APS seminars on international judging and exhibiting on May 30th.

The preliminary plans are to offer at the same time each day, seminars for a particular discipline of exhibiting -- Traditional, Postal History, Postal Stationery, Thematic, and Aerophilately.

For the first five seminar session days (May 23 - 27), the same aspect of exhibiting will be offered at all the sessions. Those who exhibit in more than one discipline know that there are different ways of looking at the same thing depending upon the regulations and guidelines for that discipline. On the other hand, any exhibitor who has a conflict at the time of his or her discipline's presentation, will be welcome to attend and participate at any of the other seminars given that day.

One of the larger rooms in the meeting rooms complex will be used, supplied with table and exhibit frames for "hands-on" philately. Participants will be encouraged to bring with them several photocopies of pages within their exhibits that they would like to have discussed at the various Seminars along with scissors, paste or Scotch tape, pencils and blank paper. With a number of Title Pages or Plan pages or other problem pages in the frames, many helpful hints should be offered by other participants as well as the instructors.

These seminars are being planned to help both the experienced exhibitor and the novice or even those just thinking about exhibiting. While not every

participant is expected to attend sessions all eight days, hopefully this early announcement will spur many exhibitors into planning what days they will attend WCSE.

The May 23rd seminars will discuss the philosophy of exhibiting, philatelic libraries, and the presentation aspects of successful exhibits. The latter will include page layout, paper stock, text fonts -- hand written, typewriter, computer generated, etc. -- mounting choices, and anything else that will showcase the material, the primary reason to prepare an exhibit.

The May 24th seminars will be devoted to titles and title pages.

The May 25th seminars will discuss and examine plan pages, introductory statements, scopes of the exhibits, and synopsis pages.

The May 26th seminars will be devoted to exhibit flow (beginning, middle, end), story line emphasis, and development of the theme.

The May 27th seminars will show examples of picking the right or better philatelic material for the exhibit.

The May 28th seminars will include one on the AAPE Critique Service, the use of computers in the preparing of exhibits, and other related subject matters.

In addition to the five disciplines mentioned above, the May 29th APS judging seminars will include those for Youth and Literature. The APS Spring Meeting will be this weekend and all of these seminars will count toward qualifying as an APS judge. This would be an excellent time to attend those seminars that you have not been able to attend up to now.

The May 30th seminars will go international. F. Burton Sellers, FIP Vice President, will preside over the popular seminar on FIP international judging which is required for all those aspiring to become FIP judges. In addition, there will be seminars from the exhibitors' viewpoint on what it takes to turn an 8 to 10 frame national exhibit into a winning 5 frame exhibit at the FIP level. As there will also be the APS judge's critique that afternoon for the open competition at the APS Spring Meeting, the exhibiting seminars will have more than one discipline per session.

In addition to the above seminars, there will be seminars on Youth exhibiting on Youth Day, and other days if requested. If there are enough requests, seminars for Literature can also be arranged.

Obviously, all these sessions of classes will require instructors or leaders. We hope that many of you will volunteer to run one or more classes on your favorite aspect of exhibiting in one or more of your disciplines. We would like to see many different instructors in each discipline and not the same ones every day. If you are not used to being an instructor, we can even pair you with someone else. It is not an awesome task as you will be with people, many of them your friends, who are there willing to listen and learn.

At this time, we are planning to have Aerophilately at 10:30 a.m., Postal Stationary at noon, Traditional at 1:30 p.m., Postal History at 3:00 p.m., and Thematics at 4:30 p.m.. The sessions will be one hour in length with a half hour in between sessions. On days that there are USPS first days, the Aerophilately will join Postal Stationery at noon.

If you wish to be an Instructor and willing to share the knowledge that you have acquired along the way for the classes or sessions held from May 23 through May 28, please contact me, Mary Ann Owens, at P.O. Box 021164, Brooklyn, NY 11202-0026, Telephone 1-718-622-5296 (answering machine also), as I am serving as the Programs/Seminars Coordinator for WCSE 92. Please let me know which day and which discipline you would like to cover. If you have an aspect of exhibiting not covered above, we are open for additional ideas for Thursday, May 28th.

I am looking forward to receiving lots of mail.

EXHIBITING AND YOUTH: TOPICAL BEGINNINGS

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



If I had to select a specific area of exhibiting that appeals to most beginning youngsters, it would be that of topical/thematic exhibiting. There are several reasons.

Choosing the Familiar: No matter how little philatelic knowledge a young person has when he enters into the hobby, he can begin with a subject with which he is already somewhat familiar. Topical collecting peaks young interest and encourages the youngster to learn, using new and exciting methods. Sometimes I help young club members identify their interests by having them sort through a large variety of stamps, and then look to see which stamp subjects they found appealing. They can usually scale down and select a topic of interest. This can then be the main focus for introducing them into exhibiting. Also, if they excel in a particular area, whether it be sports, or sewing, this can be an encouragement for subject selection.

Willingness to Research: After several weeks of looking for stamps and philatelic items on the selected subject, I begin the exhibiting process by having the youngster choose books about the subject. When you point out how exhibit pages often reveal similar stories and have beginnings, middles, and endings, they begin to understand how a stamp exhibit, too, can teach by text prepared from their own learning experiences. These young people start to see a direct correlation between the text and illustrations in their story books, in a manner similar to that of an exhibit page, where the philatelic items often project and strengthen the text found on the exhibit page. Once this process is likened to something they already understand, they soon lose their fear about preparing an exhibit.

Group Discussion: I often find there are one or two youngsters who readily delve into exhibiting with little direct encouragement. Then, there are those who procrastinate. I generally conduct informational group discussions during the researching and early production phases. I select a few page drafts from the group's members, pointing out the elements on the pages that positively reinforce the subject, the philatelic highlights, and the person's own individuality. This serves as a further incentive to those young members who may have had questions but were "afraid" to ask, or were lagging behind. Some children work better under pre-established deadlines. When I point out how few items, or how minimal the text is on a beginning exhibit, this further serves to reduce apprehensions, and helps "scale" down the project to an attainable goal. An exhibit can always be increased in size, or expanded in scope, once the young exhibitor feels comfortable with exhibiting basics. The real key to success is simply getting that young person to BEGIN!

Desire to Continue: I have found in working with clubs for a number of years that once a young person begins and actually completes an exhibit, he is then more willing to expand and further develop that exhibit. Often the second-season or third-season exhibitor is willing to assist other beginning club members, which in turn, increases their confidence. Add a show award or participation certificate on top of this, and you have the youngster wanting to continue, even "compete"!

I have seen first-time exhibit expanded from one, to four, to sixteen pages over time. This happens best when young people are encouraged by devoting time, energy, and a caring attitude toward their efforts, be it at home, at a club meeting, or by another interested collector!

ASK ODENWELLER

A Response To J. Edgar William's How Does International Judging Really Work?

(pp.39-40 July, 1991 *TPE*)

by Robert P. Odenweller



The mechanics of how judging takes place is something seldom described in full detail. Indeed, some people have indicated that they do not really want to know the nuts and bolts of how it is done, but others feel that it can help to understand the whole picture better.

The rule cited by Ed Williams in his letter, that each jury team makes the final decision on medals up to the large vermeil, unless there is an objection, is basically correct, but it is only a part of the whole. To explain how you get there, it is necessary to offer a few observations and comments on the full procedure of how the judging takes place.

Jury teams often need a period of time to "crank up" to full speed, particularly when the members have limited or one-time international experience, especially with the procedures involved and the levels of the evaluation they must use. It has been my observation that there is often a tendency that teams may initially be "looser" in their evaluations, but less often some will be much tougher than expected. The "settling in" period is usually relatively brief, though some peaks and valleys may follow. As I have commented in previous articles, an inordinately high degree of familiarity that a team may have with the material being judged can be a double-edged sword. They may expect far more in an exhibit, based on personal knowledge of what could be there, especially in such cases that they may personally hold material which might be considerably better than what they see on display.

On the whole, jury teams from one to another FIP show have considerably varying levels of expertise, sometimes with a propensity to upgrade mercilessly in a chauvinistic sense, or in other cases to give "average" awards for material they don't understand. For this reason, I have, when in the past I was secretary of the jury, asked a limited number of judges with a high degree of knowledge in a broad range of fields, to select at random a few exhibits being done by other teams to see what their overall tendencies might be. (This procedure is "unofficial" but has been used by others to good effect.) Some teams may have an overall tendency to push as much as a step or two higher, while others may push a step lower than average. If such tendencies are found, there is an attempt made to "balance" these harder or easier teams, so that the results of all the teams are more or less in harmony with the whole. I say "more or less" since the fine-tuning to achieve full harmony would take far longer than the short period which we have been given to perform our duties.

In addition to this, when two teams are assigned various exhibits which appear in a sequence in the show, to split a very large section into something a bit more manageable, the teams will usually pass over the ones not assigned to them, but may sometimes give the unassigned exhibits an analysis if time permits. (There will be times that each of the two teams may mistakenly think it has been assigned the same exhibit and two sets of judging results will be posted for it.) I, and a number of others, will try to view as many exhibits as possible, covering quite a few exhibits not in our assigned area to compare with the teams' results.

On my first FIP jury in 1974, I learned from some jury members who represented other countries, that it is an unwritten imperative for a good judge

to inspect all exhibits from his home country to see that the award levels have not gone astray. Since then, I have made sure to look at the exhibits from U.S. exhibitors to be able to reassure myself that the teams handling them have not been too harsh (or, very rarely, too lenient). Most of the time this means more than one step off the predictable result.

Part of the normal operation of the jury includes the responsibility of each judge to observe exhibits from other areas and to enter discussions with the teams involved (officially, through the team leaders, if the friendly approach is not possible), to discuss differences of opinion. This usually takes place after the initial judging is completed and the preliminary findings of the teams have been posted. It is at this time that many balancings take place, and the shiftings up and down are given to the secretary of the jury so that he can adjust both the official record and the posted findings on the boards. Sometimes the posted records fail to show the changes, for one reason or another, often through oversight on the part of the jury secretariat in the frenzy of activity that almost always seems to characterize this moment of the judging sequence. Fortunately these lapses are usually few, and are normally caught in the "second reading" of the awards, at which time the awards under gold become final.

The early stages of the judging process may be summarized thus:

1. Assignment of areas.
2. Initial judging.
3. Posting of preliminary results.
4. Cross-checking of preliminary results between teams and discussions where necessary.
5. First reading and challenges of levels through large vermeil. (Any exhibit through large vermeil not challenged becomes final.)
6. Resolution of challenges, either in conference between the parties involved or on the exhibition floor with more of the jury in attendance.
7. Second reading - Challenges unresolved are considered by the full jury (relatively rare).
8. Gold, large gold, and Grand Prix processing.

It is in step 4 that is incumbent on judges to check the exhibits outside their area and below the gold level, or the results will be final. If two teams have been assigned the same exhibit (which occasionally happens when a large area has been split into two or more manageable parts), they may come in with different results. More often than not, the difference may be only a few points total, but that could go across the border between and even go back to the exhibit in question to see who was "more correct". By this time, also, there will have been a large degree of cross-analysis between teams which would lead to a more solidified concept of how the various medals are running from team to team, with a better feel for uniformity of one with another group's findings. After this inter-team discussion, some minor adjustments can be made.

The original team findings are posted on a bulletin board in the jury room, and those findings are usually recorded by each judge in his own working book. When there are changes, they usually come within the day after the posting and the job of the secretary is often quite strained. Unless he has a very set procedure for handling these changes, which is usually the case, some changes could be made in one place but not another. It would appear that the change to the award for the Williams exhibit was made in some places, but not entered into the computer where the lists were generated for the awards to be posted on the frames. Thus, when the team discovered its mistake and corrected the award it was not until after the exhibitor had seen it, with predictable disappointment. Apparently that error still remained in the computer when the palmares was being prepared.

In many recent exhibitions I can recall that the preparation of the palmares was not carefully controlled so that a number of errors have crept in. Some have had so many errors that a new palmares had to be printed. Only since 1983 have the results been posted on the frames before the palmares, and that procedure, which I helped to pioneer in Bangkok, has been the victim of many interpretations as to how to do it. As long as the process of handling the results is done by relatively inexperienced people each time such mistakes are inevitable.

The combination of events on Ed's case was unfortunate. Had the actual result been posted, he would have been somewhat disappointed that he had still failed to go over the barrier of large vermeil, but probably would have been prepared to work on it some more. Had he not seen the award until after the change, the same would have held true, unless someone brought it to his attention. Had the situation been reversed, as has also happened to some exhibitors, and the award was resolved to a higher one, he obviously would not have complained.

But perhaps the biggest aspect of all this, in my estimation, is the unnatural barrier which holds the exhibits back to a minimum number of frames until achieving a large vermeil. I have previously written about this and plan to take action to try to reduce or eliminate this discrimination against some fine exhibits. With only one more frame, or even two, I have no doubt Ed could easily have achieved the goal he has long pursued.



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EXHIBITS COMMITTEE CLEARINGHOUSE

by: Stanley J. Luft
ROMPEX, P.O. Box 2352, Denver, CO 80201



The accumulation of those bits of wisdom that are the heart and core of this column remains a slow and arduous task. Some of those offered here were obtained as long ago as the September 1990 AAPE Exhibiting Seminar held at INDYPEX '90, and none of the others are of particularly recent vintage. I hope this means that exhibitors and exhibits committees are finally meshing ever so smoothly. Nevertheless, here are some items well worth relating, for the benefit of all, and as related to me by Walter Brooks, John Griffiths, E.J. Guerrant, Jr., Janet Klug, Jim Maher, Ann Triggle, Dan Walker, and others I can no longer recall.

We seem to have a continuing problem, after all these years of really knowing better, regarding the art of exhibit packing--incoming **and** outgoing. Here and there, exhibitors and exhibits committees are still guilty of using inadequate or inferior packing material, of sloppy packing or repacking, of failure to insure or register packages as requested or prescribed, and other, but isolated actions or inactions too horrendous to describe. Please treat those exhibits with respect if they're yours; even more so if they aren't! And when you slip that medal into the box (much more preferably, ship it separately so as not to cause damage to exhibit pages or material), be doubly certain it's the right medal. One of my above-named correspondents has already collected three incorrect medals via the mails (all lower-ranked than what had been awarded, naturally) from three different WSP shows.

Ann Triggle asks if exhibitors, with show badges identifying them as such, might be allowed to view the exhibits prior to official opening hours. INDYPEX permits this, and no security breaches have been found. Judges can (**or should**) do this all the time. What say you show officials?

Here is a real gem from Janet Klug, who offers a fourth alternative safeguard (see April 1991 TPE column for the first three) for mail-in exhibits. Simply assign a fictitious name, known only to the committee and to the mail-in exhibitors, for the recipient of such exhibits at the show's mailing address. If the name were Edward Chamberlain (= E.C. = Exhibits Chairman, get it?) then only the committee would be the wiser, and would be in a position to safely stow away the package upon receipt. She also suggests (and ROMPEX has been doing it) that exhibitors and exhibits chairmen exchange phone numbers for use in emergencies, such as "where is your exhibit?" (best used after 10 p.m. the night prior to show's opening) and "where is my exhibit?" (rather appropriate 30 or more days after show takedown).

Mr. Guerrant, on the recurring subject of taping critiques--whether at the official judges' critique or at the frames--for absent exhibitors, suggests that either AAPE or APS (why not the appropriate show committee?-S.J.L.) could tape these critiques, and perhaps as well the various seminars and open meetings offered at the show. The tapes could then be offered to APRL, for library loan to interested individuals or groups. While this would require some effort on the part of the assigned cassette operator(s), the net result could be wider dissemination of many little pearls that might otherwise and generally be lost forever 30 minutes after they had been uttered.

Other worthwhile suggestions received include (1) placing informal or set deadlines within which invited societies must fill or release their reserved

allotment of frames; and (2) offering awards banquet/breakfast tickets at a discount to those willing to purchase them in advance; this could help determine the eventual minimum number of reservations demanded by the hotel or restaurant management.

It is further strongly recommended that every show's exhibits chairman send one set of synopsis or title pages to APRL at the time copies are being made for use by the judges.

May we hear from you on any or all of the above.

It's been several years since I've been an exhibits chairman, and merely keeping an occasional oar in the water just isn't sufficient reason for my continuing this column. Accordingly, this is my swan song as far as the Exhibits Committee Clearinghouse is concerned. Hopefully someone else will offer to keep it running. I've learned a great deal (useful stuff, generally) in the process. Whatever the column's eventual fate, I certainly intend to write something or other for this journal whenever I feel sufficiently aroused or riled.

As I See It . . . How About You? By John M. Hotchner Use Every Resource

The judges blew it! Your exhibit got a level lower than you think it should. You ask the judges for their observations and receive nothing of substance; or worse, factually incorrect impressions that you thought you had covered in your title, synopsis, or exhibit pages.

What do you do? I know what you'd like to do, because I've been there. You are certainly entitled to let off a little steam; both to the judges directly and to your friends and relations.

But the real question is, "What are you going to do that's positive?" Here's a suggestion: once you've gotten the venom out, take an objective look at what you were told and try to put yourself in the judges' shoes.

Remember that every bit of feedback should be used. If a judge didn't see something that was there, try to figure out why it wasn't seen. Perhaps you can do a better job of highlighting.

If the judge expected to see something that doesn't exist, perhaps you need to say it doesn't exist and state your authority for saying so; or give references to literature that corrects earlier literature that's in error.

The perfect exhibit has not been produced. Every last one can be improved somehow. Use every resource available, including off-center comments, to help yourself to constantly improve.

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 1991? 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.

Youth Exhibiting Awards Available from the JPA : Gail Simmons has been appointed the new Awards Chairman for the Junior Philatelists of America.

In an effort to promote and foster the exhibiting efforts of youth, the JPA will make their awards available to stamp exhibitions upon request. The JPA **Blue Ribbon** is available to all stamp exhibitions. The **H.E. Harris Medal** is available to regional, national, or all-youth stamp shows.

For information on these awards, send a #10 SASE to Awards Chairman, Gail Simmons, 1037 Quail Dr., Bradley, IL 60915.

Membership information on the Junior Philatelists of America can be obtained from the society at P.O. Box 557, Boalsburg, PA 16827. Please enclose a large SASE. A sample copy of **The Philatelic Observer** is available for \$1.00.

THE MAIL-IN EXHIBITOR

by Charles K. Luks
409 Halsey Rd. Parsippany, NJ 07054-5214

First I want to welcome all new members to the AAPE and briefly explain the purpose of this column. Not all of us can personally attend the exhibitions where we would like to show our material so we mail it in and have it mailed back. Since this system doesn't always go as planned, a rating system has been devised to rate the shows that you or other exhibitors mail your exhibits to.

We want to point out the shows that treat you well and give them credit and be able to raise a warning flag where there has been mistreatment. If you want to exhibit with these shows you have been forewarned, and perhaps by reading these reports the exhibit chairmen may take steps to correct these errors.

The criteria and scoring system is as follows -

Acknowledgement of acceptance or rejection	10
Exhibit mailed back within 3 days of show closing	20
Exhibit returned as directed	20
Exhibit returned safely, well packed	20
Ribbon (s) and certificate (s) enclosed	10
Award or notice of sending enclosed	10
Program enclosed	5
Award winners list enclosed	5
Total	100 Points

And now for the latest list of shows from our mail-in exhibitors. Two scores on the same line mean two score sheets received.

ARIPEX '91: 100+

NOJEX '91: 100+

PHILATELIC SHOW '91, MA: 100+

PLYMOUTH '91: 100+

SUNPEX '90: 100+

NASHVILLE '91: 100

1. LOUISPEX '91: 100

ROPEX '91: 100

YORCOPEX '91: 100

MILCOPEX '91: 100,90 (Exhibit mailed 8 days after show closing.)

2. KEYSTONE FEDERATION PA '91: 98

2. MANPEX '91, CT: 98

BALPEX '90: 75 (Return poorly packed, one ribbon missing, no award enclosed or notice sent.)

NEVPEX '91: 75 (Exhibit returned insured not registered as requested.)

3. WILKINSBURG PA '91: 75 (No ribbon, certificate, program, etc. enclosed.)

3. TEXPEX '91: 65 (Exhibit not returned as directed, uninsured and poorly packed.)

4. SPRINGPEX '91: Not rated.

4. CIAPEX '91, Iowa: Not rated.

1. LOUISPEX is a fine example of how a show returns a mailed-in exhibit. Along with the exhibit mailed as directed, well packed, and within 3 days mailing limit, the return included a plastic covered booklet including a cover page with the show's name and date and a picture of their show cachet. Inside was certificate, ribbon, show cover, program, awards list, and judges' score

sheets. It's a thrill for the exhibitor to receive this package and not have to wait and wonder or write.

2. The exhibitor here deducted 2 points as the show did not return his original wrapping stamps. I do not know how this exhibitor mailed in his package but I would guess it was wrapped in brown paper and the wrapping was discarded at the show. I would suggest that he or she should seal the package with brown gummed tape. This will stay on the original package and when rewrapped by the show the stamps will be intact on the original gummed tape (unless someone takes a knife to it).

3. The old story of newness to the show or lack of help. WILKINSBURG says "this is the first year we have taken outside exhibits". About TEXPEX, my correspondent states "This committee was grossly overworked - suffers from inexperienced help, many people doing multiple jobs. 417 frames is too much even for a well staffed show".

4. The potential exhibitor did not apply as the middle 2 pages of a 4 page prospectus were BLANK. (SPRINGPEX)

CIAPEX, Iowa. The show wanted the exhibit at least two weeks in advance. Exhibitor did not want to send it in that early so did not enter.

Personally I have no argument with that. At least I know where the exhibit is. What I do object to is when you are given a one week window for the exhibit to arrive. Given the vagaries of the postal system I won't take that chance. Give us two weeks at least.

As I have said before, this is your column. Please let me hear from you on your results on mailing in your exhibits. Use any piece of paper or I will send you score sheets for the copying cost of two for 10¢ and an SASE.

I'd like to get discussions going on 1. Should stamps be returned to sender. If so, why, or if not, why? 2. Are you still waiting for promised awards that were never sent? If so, tell me the name and date of the show, what the award was and what you did to follow up on this. Ditto for overpayments or double billing. Let me know if I may use your name on this matter. 3. A chance for exhibit chairmen to get even. Tell me the 3 greatest annoyances that the mail-in exhibitor poses for you. Please write to me at the address above. Remember -you are who makes this column go.

The Topical/Thematic Exhibitor and The 3rd Edition of the Manual of Philatelic Judging

by Joseph F. Nichols

In the Nov. 10th, 1990 issue of Stamp Collector appeared this headline over an article by Herman Herst, Jr. "It's time to consider changing the rules". This article encouraged me to focus on some of my ideas for changes in the topical/thematic areas in the early editions of the APS Judging Rules as they have been issued by APS since 1981. I was advised by a nationally recognized philatelic writer to "wait 'til the new rules (3rd Edition) appear, you will see changes you will like".

A few months ago I received a copy of the 3rd edition but instead of being pleased, I was dismayed and ready to give up my 20 years of thematic exhibiting and my 70 years of stamp collecting. Further, I felt that other collectors, old and new, will be discouraged too.

My specialty is making stamp exhibits about ships, using as many philatelic elements as I can. I feel the rules in Chapter 4 "Judging Thematic Exhibits" are stifling particularly as they (the rules) are based on FIP regulations and guidelines, as stated on Page 36. The following notes refer specifically to pages in Chapter 4.

Page 37, under subchapter "The Basis for Judging":

Using the point system (like ATA) the points needed to attain a gold was raised from 80 to 85 points. As a non-gold ATA and APS winner this obviously makes things tougher for me. I've given up hope.

Page 37 recommends judges in judging for an exhibit's points should examine the exhibit three times (passes) and the total points of (presentation, etc.: 10 points; thematic elements: 45 points; philatelic elements: 45 points) determine the medal. This obviously is tilted away from thematic interests and is particularly unfair to presentation points (10 against 45 each). To me, presentation and looks are what I strive for.

Page 41: The requirement that the items used must be postal service products, and that subsequently produced private **surcharges** should not be shown. In principle, **private** vignettes, postmarks, and decorative overprints, etc. "should not be used for thematic development". Why? I think such things should be "OK" if they add to the thematic story even if not the philately.

Page 43: "Amongst the material that should not be shown in the thematic exhibit are...private additional cancellations, picture postcards, private decorations on envelopes and cards (e.g. cachets on first day covers, vignettes on advertising labels)."

"Any border line material always has to be supported by a thorough philatelic justification. If the material needs an apology, it would be better to leave it out."

And it continues: "philatelic descriptions are only necessary when a specific characteristic of the item is not recognized with average philatelic knowledge...it is not necessary to repeat philately in the standard catalogues." What if that information is needed by the uneducated public?

"Each item in a thematic exhibit is assessed for its philatelic appropriateness..." Why?

Page 44: "Also, normal copies should be shown rather than additional imperforate parallel issues (stamps and souvenir sheets) **especially** of recent years (post 1940)."

"Covers should be genuinely transported...rather than first day covers, maximum cards, etc... Material in which the thematic is lost among irrelevant items should be avoided."

Pages 44-46: These limitations continue - If not specifically covered, a pickup has been added ending with the admonishment "The most important thing for the judges to remember is that they are judging a philatelic exhibit that should be illustrated with only philatelically recognized material but is prepared and presented in a thematic format rather than the traditional format." The narrow definition of "philatelically recognized material" limits me and other exhibitors, unnecessarily.

Conclusions of this old time stamp collector and thematic exhibitor: I've prepared an 80 page exhibit on "Christopher Columbus". I've acquired, without great expense (I can't afford more) from my own 70 year old stamp collection and 25 year old "ship stamp collection", enough material to finish the exhibit, thanks to the Columbus Society and friends. However, as I finish it, I know it does not comply with the thematic requirements of Chapter 4 of the APS exhibiting rules. I won't do it that way because I can tell a much better, more accurate story with a more colorful, attractive exhibit (exciting to the viewers) if I use available, reasonable philatelic material even though it is new and in some cases unessential to all postal requirements. To me, it is still contained in the broad meaning of "philatelic" as defined in my dictionary. I'll not be around long enough to see much change in the APS judging rules, but I'll not eliminate from my exhibit those parts said to be unacceptable by present day rules.

If I did follow the rules as now written I could not tell as well the great "Columbus" story that I've carefully researched in Adm. Morison's 1942 classic "Christopher Columbus - Admiral of the Ocean Sea", plus research on his voyage and life in two recognized classics of World History. The exhibit will show this remarkable man, his ships, voyages, discoveries, successes, disgraces, death, and after now some 500 years ago.

I only wish in the years to come new exhibitors would be able to show such an exhibit without fear of its being acceptable in the eyes of APS judges and the rules they must support.

Further I hope that the young exhibitors to follow will be blessed with more latitude in making thematic exhibits.



Listen carefully to judges critiquing your exhibit; noting particularly what they don't like--then cultivate it. That's the part of your exhibit that is personal and worth keeping. - Anon.

FROM THE EXECUTIVE SECRETARY

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

The following list reflects all members joining the AAPE from May 2, 1991 through September 3, 1991. Members joining after the latter date will be listed in the January, 1992 issue of *TPE*. We welcome our new members to the AAPE!

1718 Ronny Vogt	1730Sp Angelina Rediger
1719 John W. T. Taylor	1731J Philippe Rediger
1720 L. Joan Martin	1732 Rolly L. White
1721 Chinese Taipei Philatelic Society	1733 John W. Adams
1722 Ken Zeidell	1734 Harry L. McDowell
1723 James G. Boyles	1735 Kevin Muir
1724 Ernest L. Bergman	1736 R. E. Hoffman
1725 Lillian S. Galorath	1737 M. Yavuz Corapcioglu
1726 Winfield S. Cacheleur	1738 Norbert Spohn
1727 Donald G. Vorhis	1739 Seyoung Chang, MD
1728 Claude Giralte	1740 R. J. Daniel Wells
1729 George L. Michaels	1741 Marilyn Carr
1730 Louis Rediger	1742 Earl M. Herrick
	1743 William J. Snider

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 Executive Secretary at the above address, and include your old address as well. There is a \$2.00 fee charged to cover our costs for remailing *TPE* when you neglect to file your change of address with us in a timely manner.

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 appear on all correspondence to facilitate handling. Your zip code is needed to access your membership account.

MEMBERSHIP RECONCILIATION as of Sept. 3, 1991:

1. Total Membership as of May 23, 1991:	1254
2. Dropped due to death/unable to locate:	1
3. Resignations received:	0
4. Dropped non payment of dues:	0
5. Reinstatements	0
6. New Members Admitted:	26
TOTAL MEMBERSHIP as of Sept. 3, 1991:	1279

DETAILS OF MEMBERSHIP REPORT:

2. Can you help us locate Founding Life Member #671, David A. Stark, whose last known address was South Pineguyan, GUAM. Our mail is being returned "attempted-not known."

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