

THE
Philatelic Exhibitor

VOLUME 11

NUMBER ONE

JANUARY, 1997

**ESSAYS, PROOFS AND SPECIMENS FOR THE 1861 CONTRACT
THE NATIONAL BANK NOTE COMPANY**



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May 1861



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THE SECOND DESIGN
Plate Proof on India



Specimen
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**An International Novice
by Leonard Holmsten
See Page 11**

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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Andrew Levitt, Philatelic Consultant, Announces An Important New Service for Serious Philatelists

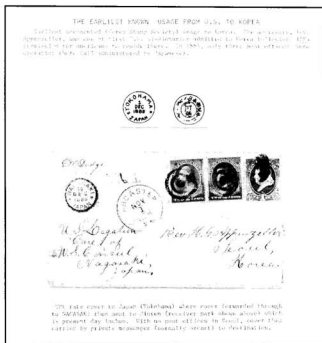
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THE PHILATELIC EXHIBITOR

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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 AAPE. Manuscripts, news and comments should be addressed to the *Editor* at the above address. Manuscripts should be double spaced, typewritten, if possible.

Correspondence and inquiries to **AAPE's Officers** should be directed as shown on page 4.

Deadline for the next issue to be printed on or about April 15, 1997, is Feb. 20, 1997. The following issue will close May 20, 1997.

BACK ISSUES of The Philatelic Exhibitor are available while supplies last from Bill McMurray, P.O. Box 342, Westerly, RI 02891. Vol. I, No. 2 and 3, at \$5.00 each. Vol. II, No. 1-4; Vol. III, No. 1-4; Vol. IV, No. 3-5; and all four issues of Volumes 5-9 at \$3.00 each; Vol. 10, No. 1-4 at \$3.00.

FUTURE ISSUES

The deadline for the April, 1997 issue of *The Philatelic Exhibitor* is February 20, 1997. The suggested topic is "Lessons I Learned The First Time I Exhibited."

For the July, 1997 TPE — Deadline May 20 — The suggested topic is "If I were king/queen, I would _____" (Complete with the most urgent thing you'd do in the exhibiting realm.) Send your item in to the editor on a postcard — or send a letter with explanation if you prefer.

If you have an idea for a future suggested topic, drop me a note; address above. — JMH, editor.

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Reprints from this journal are encouraged with appropriate credits.

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:

November, 1996 — **World Columbian Stamp Expo '92** which has donated a total of \$8,000; recently adding money to support our NAYSEC Youth Championship Program and for other educational purposes.

December, 1996 — The late **Michael Jolly** who coordinated the NAYSEC Youth Championship Program for five years before his untimely passing. (See page 9)

January, 1997 — **Jim Graue**, Editor of "The Airpost Journal" for his efforts to cover and encourage philatelic exhibiting as a means of increasing the visibility of air mail collecting.

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 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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SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Executive Secretary.
- Manuscripts, news, letter to the Editor and to "The Fly," exhibit listings (in the proper format) and member adlets — to the Editor.
- Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

MEMBERSHIP APPLICATION TO: Dr. Russell V. Skavari, Executive Secretary

American Assn. of Philatelic Exhibitors
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Enclosed are my dues of *\$18.00 in application for my membership in the AAPE, which includes annual subscription to **The Philatelic Exhibitor**, or \$300 for a Life Membership. (Life Membership for those 70 or over \$150; Life Membership for those with a foreign mailing address: \$500)

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* Youth Membership (Age 18 and under) \$7.50 includes a subscription to *TPE*. Spouse membership is \$7.50 — *TPE* not included.

Editor's 2¢ Worth

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



Member Carl Troy shared with me the following editorial from the October, 1996 issue of *The South African Philatelist*. It is from the pen of editor, Wilhelm Grütter:

In My View

"It is evident from some of the comments in these pages that there is a growing and glib assumption that exhibitions, such as the one we are about to witness at Bloem 150, are events for a small, elite group. Its members are known, rather derisively, as 'pot hunters.'

"Be that as it may. Not everyone wishes to compete, and some do take an inordinate interest in "pots." But the implication is that this elite excludes from a national exhibition — any competitive exhibition for that matter — that pure and simple soul, the collector.

"Hardly so. National exhibitions serve various purposes beyond providing pots. They expose people who would otherwise not give a stamp a second glance to the joys of collecting — they publicize the hobby. They expose collectors to the joys of competing, which are considerable. And they expose everyone, from the casual visitor to the exalted pot hunter, to that gratifying sport which our dealers provide so generously, namely bargain hunting.

"Finally, competitive exhibiting at this level also brings together the philatelic fraternity for an indispensable function: the annual Congress of the Philatelic Federation. Never mind the bouquets and brickbats. It is not the bloodletting that counts, but the ultimate camaraderie — and indispensable exchange of views and information that fuel the hobby."

Nicely put. It's interesting to have affirmed once again that humanity does not vary much the world over.

Your 2¢ Worth — Theodore Lockyear - Murray Heifetz - Carl Brasseaux - Duncan Barber-Ronald Strawser

Synopsis Pages

To the editor:

I refer to the synopsis article that was published several months ago. (TPE 4/96 14-15) Based upon my attendance at five critiques, I have several observations:

- (1) The Judges have studied the exhibits.
- (2) It is very, very constructive to hear what the Judges have to say about the exhibits of others.
- (3) The Judges have done their homework.
- (4) The synopsis, or lack thereof, has a great deal of influence on the Judges' decision.

(5) Above all, if people are to improve their exhibit, they should join our organization as well as personally attend any critique.

My purpose in writing you, however, is to suggest that the organization could do a great service to its members and/or exhibitors as well as Judges by repeating the above mentioned article and distributing same at shows across the country. It is a wonderful outline that would be of benefit to any exhibitor. I for one have substantially changed my synopsis since the beginning, in part because of the attendance at the critiques, and in part because of the article.

Theodore Lockyear
Evansville, IN

CAPEX/Title Pages

To the editor:

I thought it might be interesting and, perhaps helpful to exhibitors at international level, to look at the show from the perspective of a judge. If I may walk the reader

through my days as a judge in aero and astrophilately, hopefully some new insights may be available to the exhibitor.

While the show ran from a Saturday to the following Sunday, the working period of judging ran from 8:00 a.m. on the first Saturday to midday on Thursday when the awards were made official. It may be instructive to note just how much (or really how little) time the judge has for each frame. We started at 8:00 a.m. sharp on each of Saturday, Sunday, and Monday and did not finish until about 6:00 p.m. After allowing for a lunch (held in the adjoining room to save time), a review of the days program in the morning, and a brief closing meeting, this would give us a total of about 21 hours for actual judging. We had 39 exhibits comprising 240 frames — a mixture of both covers and stamps. This gave us about five minutes per frame. This may seem quite sufficient but consider the following.

There are five official languages in FIP exhibiting — English, French, German, Russian, and Spanish. Judges are expected to understand at least two or three of these. In our 39 exhibits, we had not only these languages but also Dutch, Italian, and Chinese. In some cases, the exhibitor added a title page in English and sometimes the captions of pages were in two languages including one of the official ones. Each page had to be read quite carefully regardless of language. While we might recognize the particular cover shown, we had to read all the detail to see if the exhibitor knew the item correctly, including such things as correct rates. There are obviously going to be differences

between the judges on evaluating specific items. Time has to be allowed to resolve these differences and come to a general agreement on award level. In addition, there is usually one apprentice in the group. Time has to be allowed for the group leader to frequently test the knowledge of the apprentice. The net result of all this is that the five minutes per frame quickly reduces in effective time to a much shorter time span and makes it virtually impossible to really do justice to any given exhibit.

We ran into this on several levels. There were a few exhibits where our evaluation was more than one medal level different from the last exhibitor's award. These require review and justification. While there is no exhibitor critique at international level, I did a "walk through" for two exhibits — one with the exhibitor and another with the national commissioner. While we could, and did defend our award, some items were pointed out to us that we missed and we were definitely wrong. One of these cases was solely due to lack of time in translating from a foreign language. However one of the main reasons was that the previous award was at Finlandia where the time allowed for judging was significantly less than even what we had and variations in judging were bound to occur.

There is a bottom line to all the above rambling and this is the "Title Page." While inappropriate or missing title pages are frequently the cause of low awards at club or national levels, they still appear at international levels. If the exhibitor understands what I have just detailed, i.e. the shortage of time, possible difficulty with language, and always

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— the likely lack of knowledge of some of the highly specialized exhibits, then it is completely the responsibility of the exhibitor to create a title page that will clearly define the scope and purpose of the exhibit, tell the judges why it is important, and direct them to items of significance. The flip side of this is that the exhibitor must be careful not to include material that is extraneous to the scope defined in the title page.

Murray Heifetz
Don Mills, Ont.

Help-Acadia

To the Editor:

I would appreciate it if you would run the following query in your publication: "In recent years, historians have discovered through numerous references in extant documentation that the Acadian exiles maintained a remarkable communications network following their deportation from Nova Scotia in 1755. Unfortunately none of the original Acadian letters is known to have survived. If you happen to encounter any correspondence involving any of the various Acadian groups scattered along the northern Atlantic rim, please contact Dr. Carl A. Brasseaux, Center for Louisiana Studies, P.O. Box 40831, USL, Lafayette, LA 70504-0831." Thanks.

Carl A. Brasseaux
E-mail: cab6944@usl.edu

Foreign Terms

To the Editor:

Why did The Fly, our resident *Musca domestica*, in its diatribe against foreign phrases in exhibit titles drop the "MDCCCXLVII-MDCCCLXIX" that was in the original English title "Postal Emission of the United States of America 1847-1869" from the Latin title? This omission makes the title much more obscure.

In my time, I have been confronted with ambiguous, cryptic, unclear, inappropriate, and/or confusing exhibit titles in English. I have also found enjoyment in titles containing common foreign words or phrases which should be understandable by any reasonably-educated person. Perhaps these experiences explain my *laissez-faire* attitude and provides my *raison d'être* for supporting the *status quo*.

Duncan H. Barber, Mississauga, Ont. P.S. Should the identify of The Fly is a closely guarded secret, I have ascribed IT no gender. Should the editor so wish he may amend the "its" in "its diatribe" to "his," or "her" or "their" as appropriate and give us some more hints about The Fly or Flies. (Ed. Note: Its secret is safe.)

Ombudsman?

To the Editor:

The idea of an ombudsman seems about as practical (rather impractical) as another idea I have heard — to tar and feather the chief judge when a travesty of judging occurs. Both ideas suffer from the same problems. Who are the omniscient persons who will determine that a travesty has occurred? If the ombudsmen are selected

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from the ranks of the better judges, will this not dilute the jury pool? How will the presence of one more judge ensure that all exhibits are judged appropriately?

Under the current system exhibitors have the right of appeal. There are more than thirty National shows a year. We all know that the jury which awarded our exhibit its best award was the only one that was right! An exhibitor can show the same exhibit without changes until receiving useful comments from the jury, fellow exhibitors, or other friends.

But, of course there is another alternative:

In lieu of the appointment of ombudsmen (or ombuds-life-forms in inclusive language), perhaps a periodic conclave of a large number of judges at State College (or other locations with excellent philatelic libraries) to which exhibits would be sent would provide a more uniform grading. Judges might have up to a week to examine their assigned exhibits according to their own schedule. The exhibitors could be invited to critiques on the second weekend. Judges could prepare written critiques for those exhibitors not in attendance. There would not be the distractions of bourse, ceremonies, fun exhibits, top rows of high frames, bottom rows of low frames, meetings, seminars, or show attenders to worry about. Whether the World Series of Philately/Champion of Champions system would survive as well is an open question. This idea would certainly address the concerns of those for whom philatelic exhibiting is not an enjoyable hobby to be enjoyed, but a much more serious venture. Of course, whether the philatelic community as a whole would be well served is another question entirely.

Duncan H. Barber, Mississauga, Ont.

Multiple Owner Exhibits

To the Editor:

I want to comment on the July 1996 article by Mr. Weiss in which it was suggested that multiple people be allowed to join together to form competitive exhibits. As an exhibitor who shows material of an obscure country and who is not rich, I find this idea totally unacceptable.

It is difficult enough to be competitive with exhibits of the popular countries such as the U.S. when some judges say your country is "not important." Now the collectors of some popular countries want to combine their individual collections, each of which may have cost tens or hundreds of thousands of dollars, into one "killer" exhibit. It is bad enough competing with rich individuals let alone rich teams of exhibitors.

By spending years searching for, and researching my material, combined with a little luck I have been able to compete against the mega-buck popular country exhibits. If I now must compete against teams of exhibitors then I may have to consider giving up.

There are those that would say that such

The Philatelic Exhibitor

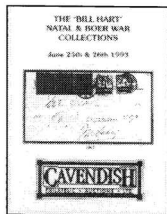
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combined exhibits would not affect the medal level awards received by other exhibitors. In a perfect world this may be true, but alas, this is not a perfect world. I respect our current group of APS judges who on the whole do an excellent job of judging the wide range of exhibits that are put before them. But they, like the rest of us are human.

If a national exhibition is filled with multiple owner exhibits worthy of large international gold awards they can't help but subconsciously move up the level required for a gold. Thus an exhibit that would have otherwise received a gold could be bumped down a level. Also, since all the exhibits compete for the grand, reserve grand and other special awards it would give the multiple owner exhibits an unfair advantage.

It was suggested that showing multiple owner exhibits non-competitively would do nothing to improve them. Maybe pride and desire to do one's best would be enough for some teams to improve their exhibits. Also mentioned was the lack of critiques for such non-competitive exhibits. I'm willing to bet that at least one judge on nearly every jury would be willing to critique such exhibits at the frames. If the goal is to put together informative exhibits that allow the collecting public to see wonderful (sometimes unique) material, this can be done as multiple collection non-competitive exhibits. When authors combine their efforts to produce philatelic literature it is done to produce the most

informative and accurate work possible, not to win a literature competition.

If the idea of team exhibiting still sounds good to lots of people might I suggest that one show a year be composed of nothing but such multiple collection exhibits. Of course if the grand award winner of such a show is allowed to compete in the C of C we may hear complaints from the other C of C competitors.

Let someone think that I am merely complaining because my "unpopular country" exhibits haven't done well, I have won three vermeils and a gold nationally. Yes, I know that I too could combine my exhibit with others if the rules allowed it, but it's my exhibit and I don't consider this a team sport.

On a different note, I found Stephen Washburne's synopsis very informative and full of good ideas. I noticed that he listed the exhibit's "track record." This surprised me, as I thought that this information was not supposed to be provided to the jury. I cannot recall seeing such a rule in writing however. Would judges like to have this information available to them or should we leave it off the synopsis?

In closing, I would like to thank you for the countless hours you spend putting together each issue of *The Philatelic Exhibitor*. I read it from cover to cover the day it arrives.

Ronald E. Strawser
Kathy, TX

January, 1997/7

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. Requests for a prospectus should be accompanied by a #10 SASE.

Feb. 22-23, Victorial, 1997. Sponsored by Greater Victoria Philatelic Society, the Vancouver Island Philatelic Society and the Victoria Junior Stamp Club at the Holiday Inn, 3020 Blanshard St., Victoria, B.C. 15 page frames at \$5 per frame adults. Juniors \$1 per exhibit. For information and prospectus, write to Show Chairman, Box 5164, Station B, Victoria, BC V8R 6N4 Canada.

March 15, OXPEX '97. Oxford Philatelic Society at John Knox Christian School, 800 Juliana Dr., Woodstock, Ontario, Canada; 6 page frames - 12 frame limit no charge. Free admission. Information from Gib Stephens, P.O. Box 20113, Woodstock, Ont., Canada N4S 8X8.

March 22-23, MANPEX '97. Sponsored by the Manchester Philatelic Society, Inc. of Manchester, CT. Held at East Catholic High School, 115 New State Road, Manchester, CT. 80 16-page frames at \$5 per frame (min. 2 frame, max. 10 frames). MANPEX medallions awarded at five levels. APS accredited judges. Prospectus and application from: Tony Dewey, MANPEX Exhibit Chairman, 157 Warrenton Avenue, Hartford, CT 06105-3931 (E-mail: AFDewey@aol.com). Other info from show chairman John Bureuter, P.O. Box 1057, South Windsor, CT 06074-1057.

April 12-13, FRESPEX '97. Sponsored by the Fresno Philatelic Society, At the Fresno Fairgrounds, Industrial Arts Building, Kings Canyon and Chance, 200 12-page frames, \$5 adult, \$1 junior. FREE admission. Further information and prospectus from Ruth Seibert, 6158 N. College, Fresno, CA 93704.

April 19-20, NASHVILLE STAMP SHOW '97. Sponsored

by Nashville Philatelic Society. At Days Inn (Airport/Opplyland), Briley Pkwy. at International Plaza (south of I-40), Nashville, TN. 65 16-page frames @ \$5 each in open competition. Hours 10-6 Sat., 10-5 Sun. USPS Postal Station, show cachet and cancel, 20+ dealers. Written critique if requested by mail-in exhibitors. Prospectus from Bob Picirilli, 301 Greenway Ave., Nashville, TN 37205.

*** April 25-27, PHILATELIC SHOW '97.** Sponsored by the Northeast Federation of Stamp Clubs. At the Holiday Inn at Boxborough Woods, Boxborough, MA. 300 16 page frames, \$8 each. Further information and prospectus from Guy Dillaway, P.O. Box 181, Weston, MA 02193-0181.

*** May 16-18, 1997, ROMPEX '97.** Sponsored by Rocky Mountain Philatelic Exhibitions. Hosting the Confederated Stamp Alliance and the Colorado Postal History Society. Open competition; 16-page frames at \$7 per frame; includes Display class; no charge for Junior exhibits. Held at the Holiday Inn-Denver International Airport, I-70 at Chambers Road. Prospectus from Robert E. Miller, 8117 Telegraph Drive, Colorado Springs, CO 80920-7169. For other information, contact ROMPEX at P.O. Box 2044, Englewood, CO 80150-2044.

*** May 24-26, NOJEX '97.** Sponsored by North Jersey Federated Stamp Clubs, Inc. Held at the Meadowlands Hilton Hotel, 2 Harmon Plaza, Secaucus, NJ 07094. 300 16-page frames at \$7 each, including separate 1-frame exhibits section. Admission \$2. Hosting Society of Israeli Philatelists and New Jersey Postal History Society.

Information and prospectus from James Francis, 185 Garfield, Pl., Maplewood, NJ 07040.

September 5-7, 1997, HOUPEX '97. Sponsored by the Houston Philatelic Society, Held at the Humble Civic Center, 8233 Will Clayton Parkway, Humble, TX 77338. 120-16 page frames available at \$6 for adults; no charge for youth exhibits. 30+ dealer's bourse, beginner's booth. Friday and Saturday 10 a.m. to 6 p.m., Sunday 10 a.m. to 4 p.m. Prospectus from James Kulwicki, P.O. Box 690042, Houston, TX 77269-0042.

*** September 19-21, MILCOPEX '97.** Hosting Annual Convention of United Postal Stationery Society. Held at Wisconsin State Fair Park, Trade Mart Building, 81st Street and Greenfield Ave., Milwaukee, Wis. Open competition with 16 page frames available at \$6. Prospectus and information from Gaylord Yost, P.O. Box 1013, Milwaukee, WI 53201-1013.

October 17-26, MOSCOW '97. Sponsored by the Union of Philatelists of Russia. Held at the Central Exhibition Hall Manezh in Moscow, Russia. 3,000-16 page frames @ U.S. \$30. per frame. This is a World Philatelic Exhibition under the Patronage of FIP. Entries will be accepted in all eleven competitive classes. Prospectus from the U.S. Commissioners, Stephen D. Schumann, 2417 Cabrillo Drive, Hayward, CA. 94545 (Fax 510-732-8526) and Maj. Ted Bahny, P.O. Box 756, Carlsbad, CA 92018 (Fax 619-454-9062)

Attention 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.

Report — Survey On "Are You Exhibiting Less?"

by John M. Hotchner

Twenty members responded to the survey. None said they are exhibiting more. Seven said "About the same." Thirteen are exhibiting less. Here is the raw material. Anyone want to take a shot at analyzing it and telling us what it all means?

Here are the reasons given why people don't exhibit any more than they do:

Frame fees expensive/too expensive: 4
Don't want to exhibit unless I can attend: 6

Attending is very/too expensive: 5

I now enjoy doing shorter/fun/display type exhibits more: 6

I've attained (most of) my exhibiting goals: 3

I'm not interested in exhibiting at PACIFIC 97: 3

Postage/Insurance too expensive: 3

Can't seem to get to the next medal level: 0

Can't afford anything more to add to my exhibit: 2

Working on new exhibits not ready to display: 6

"Holding" pending acquisition of needed material: 12

Philatelic interests shifted away from

exhibiting: 3

Need to find/master a page-making computer program: 2

Too many anal-retentive rules: 1
A couple of comments deserve special mention:

* "PEXes often seem to involve 'cliques' of insiders, local or outside. Out of town exhibitors are tolerated, but not welcomed if they are strangers."

* "Since I retired, my disposable income has been reduced. I don't want to have to get a job just to support my hobby."

PRESIDENT'S MESSAGE by Peter P. McCann, Ph.D.



The AAPE elections are finished, although I am sure you have noticed that the APS election scene is starting to heat up. The slate of officers elected for two years were myself, reelected as President, Charles Verge, Vice President (his first term), Rich Drews reelected as Secretary, and Paul Tyler elected to his first term as Treasurer. Elected as Directors-at Large were Ann Triggles and Stephen Washburne, both for their first term. I thought I would comment on Ann's running for Director rather than for a second term as Vice President as both Ann and other Board members have heard comments about her being "replaced" as Vice President. Ann's decision not to run again as Vice

President was a personal one, much to my own dismay. However, she did consent to run for a Director position, and the AAPE will therefore continue to benefit from her presence on the Board. Her replacement as Vice President is our distinguished previous Director-at-Large from Ottawa, Ontario, Charles Verge, and as Ann and Charles are good friends, she will be able to help him take on the Vice Presidential duties. I also want to thank Earl Galitz for his four years past service as Treasurer, and I know he is already helping Paul make the transition as our new Treasurer.

Another major change in the AAPE leadership is the recent death of Michael Jolly, who was our NAYSEC (North

American Youth Stamp Exhibiting Competition) Director. For the last several years, most recently at FLOREX in Orlando, Mike organized and ran the C of C's for the year's youth Grand Award winners. This was a labor of love for Mike and he will be extremely difficult to replace. At this point, if anyone would like to discuss or apply for this Director-level job in the AAPE, please contact me at my address listed in TPE or call (410-266-7909), fax (410-266-8032) or e-mail (103226.706@compuserve.com) me.

SHOW AWARDS CHAIRS, PLEASE NOTE: THE AAPE EXHIBIT AWARDS PROGRAM

AAPE "Awards of Honor" for presentation, and the "AAPE Creativity Award" are sent automatically to World Series of Philately (WSP) shows; to the person and/or address given in **The American Philatelist** show listing. All local and regional (non-WSP) shows are entitled to present "Awards of Honor" according to the following:

U.S. & Canadian Shows of 500 or more pages — Two Silver Pins.

U.S. & Canadian Show of fewer than 500 pages — One Silver Pin.

All requests must be received in writing *at least four weeks in advance of the show date*. Canadian requests should be sent directly to our Canadian Awards Chairman: Ray Ireson, 86 Cartier, Roxboro, Quebec H8Y 1G8, Canada.

All U.S. requests should be sent to Dr. Russell V. Skavril, AAPE Awards Program, 222 E. Torrence Road, Columbus, OH 43214.

Michael D. Jolly 1939-1996

Michael D. Jolly, an accredited judge, award winning exhibitor and coordinator of the National Youth Stamp Exhibiting Competition, died Monday, Nov. 25, at Cornwall Hospital in Cornwall, N.Y., following a heart attack. He was 57.

Mr. Jolly had returned the day before to his home in Highland Mills, N.Y., from Chicago where he had attended Chicagopex over the weekend of Nov. 23-24.

As an exhibitor, Mr. Jolly won grand awards with his German collections of the Germania issue and competed in the American Philatelic

Society's Champion of Champions exhibition.

He was one of approximately 190 accredited judges in the United States and was highly active in encouraging young people to build collections and exhibit them.

His daughters Andrea and Christine shared his interest and exhibited, friends said.

Mr. Jolly served on the board of the American Association of Philatelic Exhibitors, which sponsors the National Youth Stamp Exhibiting Competition, and was also involved in the planning of Nojex, the North Jersey Exhibition.

He was vice president of the Cardinal Bag Co. in Mahwah, N.J., a small company that manufactures

paper bags for pharmacies.

Mr. Jolly was a member of St. Anastasia's Roman Catholic Church in Harriman, N.Y., and the Knights of Columbus, Council 2079, in Monroe, N.Y.

In addition to his two daughters, who both reside in Bloomfield, N.J., Mr. Jolly is survived by his wife, Sharon, of the family home in Highland Mills, and by two sons, Bill, of Highland Mills, and David of New Windsor, N.Y.

Funeral services were held Nov. 27 at St. Anastasia's Church.

The family requests that memorial contributions be made to the Youth Division of the Postal History Foundation, c/o Betsy Towle, Box 40725, Tucson, AZ 85717-0725.

Exhibiting and Judging Seminars at PACIFIC 97

PACIFIC 97 will host a series of seminars for aspiring and experienced exhibitors on solving exhibiting challenges, from concept to exhibition frames.

The titles of the seminars are:

- ★ Why and what to exhibit? Presenting your subject effectively: the importance of knowledge.
- ★ Development of a story line and making it easy to follow through good organization.
- ★ Finding and selecting material for your exhibit: difficulty of acquisition and rarity.
- ★ How to do the title page and the synopsis.

For prospective judges and exhibitors interested in the judging process, the APS will present a complete series of its national judging seminars — Traditional, Postal History, Postal Stationery, Aerophilately, Thematics, Revenues, Youth, Special Studies, Literature, and First Day Covers.

In addition, judging seminars for several disciplines of international exhibit judging will be presented under the auspices of the Fédération Internationale de Philatélie (FIP).

Brainstorming Session

On Saturday, June 7, the FIP will sponsor a brainstorming session on promoting philately. It is open to the public; anyone with

opinions or ideas on how stamp collecting can be placed before potential collectors is invited.

For additional information about PACIFIC 97, contact Bob Thompson, PACIFIC 97 exhibition manager, 1940 San Mateo Place, Oxnard, California 93033; fax: 805-487-3371.

For those with a computer and access to the Internet, additional information is available on the PACIFIC 97 World Wide Web page at <http://www.west.net/~stamps/pacific1/html>.

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 1997? Why not invite inquires here?

Have you an award you'd like shows to give? Advertise it here.

Has your club drafted special guidelines for judges who review your specialty for special awards? Use this space to pass them along to the judging corps.

• **ATA Renames Convention, Selects Date and Location.** The American Topical Association (ATA) has changed the name of its annual convention and exhibition to The National Topical Stamp Show. The new name replaces TOPEX.

This annual exhibition of thematic philately is also the convention of the ATA at which the business of the society is conducted.

For the first time in its history, the ATA will be producing their own convention beginning in 1998. Previously, a local host has sponsored the annual event.

The ATA has chosen the Washington, DC area for its first home-grown convention and the first to bear the new name. The dates and location chosen for the National Topical Stamp Show are July 17-19, 1998 at the Fairview Park Marriott, Falls Church, Virginia.

ATA executive director Doug Kelsey says, "The ATA-produced convention will have a new name, a new attitude, and a new look. All stamp collectors are invited to experience the National Topical Stamp Show. Our goal will be to leave visitors breathless with a new stamp show experience."

The National Topical Stamp Show will continue to be a World Series of Philately exhibition.

In 1997, the ATA convention will be held in conjunction with PACIFIC 97.

The 1999 National Topical Stamp Show will celebrate the 50th anniversary of the American Topical Association. Site selection and dates are already being considered, however the ATA is seeking proposals for 2000 sites.

For more information about the National Topical Stamp Show or to submit proposals for dates and locations of future shows, write to ATA, P.O. Box 65749, Tucson, AZ 85728, USA.

• **American First Day Cover Society Chooses Falls Church, Virginia for AMERICOVER '97 August 1-3, 1997.** The American First Day Cover Society, the world's only non-profit organization dedicated to first day covers, has chosen the Washington, DC, suburb of Falls Church, Virginia, for AMERICOVER '97, its 1997 convention, annual meeting, and stamp and cover show. The "Stamp and Cover Fest" will be held at the Fairview Park Marriott August 1-3, 1997.

A first day ceremony for one or more stamps is planned for 1997, as well as an area for young collectors, seminars, meetings and social events.

For more information on AMERICOVER '97, please contact Steven M. Ripley at Box 1335, Maplewood, NJ 07040-0456, or mikel@fast.net via email.

• **ROMPEX**, the wonderfully friendly WSP show that's held in the world's most ideal (and most unpredictable) mid-May climatic zone, is pleased to invite societies large and small to hold their Annual or Spring conventions or meetings in Denver, Colorado, during May 14-16, 1999. We are also seeking societies for mid-May in 2001 and beyond. Please contact Stanley J. Luft at 16291 West 56th Place, Golden, CO 80403.

• **OKPEX '97 moves to bigger location.** With more than double the space available for past OKPEX Exhibitions, OKPEX 97 moves to the Hobbies Building on the State Fair of Oklahoma grounds for its annual presentation June 20-22, 1997.

New 16 page standard World Series of Philately frames, purchased from PACIFIC 97, will be used for the first time. The OKPEX 97 Literature competition will be held including a section for auction catalogs which was premiered in philatelic literature competition at OKPEX 96.

Complete details and entry forms for the Exhibitors Prospectus, Literature Prospectus, dealer booths in both the philatelic and post card areas are now available by writing OKPEX 97, P.O. Box 26542, Oklahoma City, OK 73126.

• **ITALIA 98 Applications To Soon Be Available.** ITALIA 98, the tenth philatelic exhibition held in Italy under FIP patronage, will take place at the Fiera di Milan from October 23rd to November 1st, 1998. Exhibitors from 70 countries will compete in three categories: postal history, aerophilately, and thematic. The Organizing Committee expects approximately 380 exhibits showing a total of 3,000 twelve page frames. There will also be a philatelic literature class. This is an FIP World exhibition.

Bulletin No. 1 and exhibit applications will be soon available from US Commissioners, Roger P. Quinby, P.O. Box 738, Clifton Park, NY 12065-0738 or Stephen Reinhard, P.O. Box 110, Mineola, NY 11501.

• **NAPEX Announces PACIFIC 97 Youth Grant.** National Philatelic Exhibitions of Washington, DC, Inc. (NAPEX), recently announced that, in keeping with its tradition of supporting youth philately, a grant of \$500 will be awarded to a United States youth exhibitor accepted to PACIFIC 97, the World Philatelic Exhibition to be held in San Francisco, California in May-June 1997.

The NAPEX grant will be given for any essay of not more than 250 words on the subject "The Importance of International Philately." Entries, to arrive no later than 31 March 1997, should be sent to Col. Stephen Luster (USA, Ret.), 43496 Whetstone Court, Ashburn, VA 22011-5304.

Entries must include the exhibitor's name, address and age, should be accompanied by a copy of the PACIFIC 97 confirmation of exhibiting acceptance and a statement indicating that the entrant is planning on attending PACIFIC 97.

Entries will be judged by a panel of NAPEX philatelists and the winner notified no later than 15 April 1997. The sole stipulation of NAPEX in making this grant is that the prize MUST be used towards expenses incurred by the winner in attending PACIFIC 97. NAPEX is an APS World Series of Philately show held each year in June in the Washington, DC area. For more information about the show, contact Stephen Luster at the above address.

An International Novice by Leonard Holmsten

I have never been to an international show. I have never exhibited at the international level. I have won my share of golds at the local or regional level (I could never tell the two apart) and have tried my luck at the national level a few times. Usually, a silver was the best my exhibit could attain, but once, a group of generous judges awarded the exhibit a vermeil. This one anomaly qualified me for international competition, albeit the minimum of minimums.

When San Francisco's PACIFIC 97 became the site of our next international exhibit, it became a "local show" for me (I live nearby). So I decided nothing ventured, nothing gained. My preliminary application was filled in and sent to our western commissioner, Peter Iber. It would be a long wait before anyone knew who would be accepted.

Initially, I had decided not to send in my entry form. I was well aware of the shortcomings of my exhibit. It's common knowledge that the judging at the world level is tough, and the judges would immediately detect the deficiencies on display. The entry date passed without my entry. As fate goes, it was decided to extend the entry date, which gave me the opportunity to rethink my participation. This could be my only chance to exhibit internationally. The form was sent.

In the beginning, I never gave consideration that some of the rarest U.S. stamps would need to be included to compete effectively at the national and international level. I have holes in my exhibit that you can drive a bulldozer through. I have a plan to eventually fill those ubiquitous gaps. Each week I purchase a lottery ticket. So far, the gaps remain. It may not be the best of plans, but it's the only plan I have right now.

For some reason, my thoughts go back many years to one of the winter Olympic games. There was an Englishman who entered the ski jump competition. He had minimal experience and minimal ability. Compared to the other world class jumpers, he was, quite frankly, terrible. He had no chance of winning anything. He was facetiously nicknamed Eddy the Eagle and I believe he placed dead last. I certainly don't remember who won, but I still remember Eddy the Eagle because of his spirit and his strong desire to participate in spite of his short supply of talent.

My exhibit may have deficiencies, but I also have some nice items that would be displayed proudly if accepted. I would try to be one of the participants.

About August of '96, a PACIFIC 97 bulletin announced that the show was over-subscribed by more than 2.5 to 1. This meant only forty percent of the entered exhibits would be accepted. My odds of being selected had dropped to unfavorable levels. I was sure that more powerful exhibits would have preferential consideration over my minimal entry.

I was just about to start remounting my exhibit for the third time when this discouraging bulletin announced the grim news. With my chances lessened, remounting might be wasted motion even though it was desperately needed. The first version was mounted on quadrille pages with a distinct yellowish cream color. Text was provided by an old typewriter purchased at a local flea market and assisted by several containers of white-out. The result was as appealing as a wart. Did I mention the black mounts? I finally graduated to a computer and the present ver-

sion sports a much too heavy and fuzzy dot matrix font. The next version will be printed on my laser printer, which seems to be the observed trend of experienced exhibitors. But I was reluctant to condense eight frames into five frames if it was unnecessary because of possible non-acceptance.

We were told that notification of acceptance or non-acceptance would reach exhibitors sometime after the middle of September. September came and went. In early October, I called a fellow exhibitor on the phone. During the conversation, he mentioned he had received a letter from the PACIFIC 97 Organizing Committee. It was a notification of non-acceptance. Needless to say, he was very disappointed. My letter arrived the next day. I wonder how Eddy the Eagle felt when he qualified to participate in the Olympics? If he felt like me, then he felt very good indeed.

After next year, I will no longer be an international novice. Now I have a lot of remounting to do. See you in San Francisco in '97 on the shores of the Pacific.

THE U.S. 1861 3 CENT ISSUE

The United States stamps of 1861 were issued to circumvent the problem of large quantities of U.S. stamps in the hands of the Confederacy at the beginning of the Civil War. It was decided to produce a new issue of postage stamps for use in the loyal states, and demonetize the previous issues. Production of the new 1861 issue was awarded to the National Bank Note Company who produced stamps of a new style, differing in design and color from those previously used.

THIS EXHIBIT WILL SHOW

..... an introduction to the 1861 3 cent issue, including essays, proofs and specimens.

..... intaglio, lithographed and typographed essays and proofs of an experimental nature, including methods adopted and unadopted by the Post Office Department to help discourage the illegal practice of cleaning and reusing postage stamps, a major concern of the POD

..... the regular issues and anomalies. Grilled stamps are included in this collection by virtue of the identical design, and are considered as an improvement, in terms of a security device, added to the issue of 1861.

..... postal usage on cover of the 1861 3 cent issue in appropriate subject areas.

..... a representative selection of postal markings and the cancellations used during the 1861 issue era, which is a major feature of this time period.

..... a strong emphasis on star cancellations to demonstrate the wide variety and abundance of fancy cancels using the star shape or star like geometrics and designs.



ATA Award Problems by Donald W. Smith

I have been handling the American Topical Association (ATA) exhibition awards program for a year, and in this time have found three major problems concerning the distribution and accounting for awards.

First, many awards chairmen order the awards too late to have them in hand for their awards ceremony. Too often I receive the order for the awards a day or two prior to the opening date of the show, and sometimes with notes like "please send the awards immediately so that we can put them on display at the show." Surely awards chairmen know well enough in advance (if not from actual entries received, at least by past history of the show) whether or not there will be sufficient thematic, youth, or one-frame exhibits to receive the ATA awards.

Second, at least half of the shows never return the Report Form giving the names of the award winners and the titles of their exhibits. Approximately a month after the show, if I have not received the report form back, I send a reminder along with another report form and an SASE. Usually this brings a response, however there is one show (BUFPEX in Buffalo, New York) to which I have sent four such reminders (the last Certified/Return Receipt) and still have not received a response. We like to honor the award winners in TOPICAL TIME and we like to have a record of who won our awards, and it seems inconceivable that show people can be too "busy" to fill out a simple report sheet.

The third problem is a real strange one. In scanning the philatelic press, I have found shows that have "presented" ATA

awards but have never ordered them. Perhaps they have a supply I am not aware of!

The ATA has First, Second, Third Awards and a Certificate for adult thematic exhibits, a Youth Award and One-Frame Merit Awards for any level of philatelic shows having thematic entries. All of the awards are free except for the Second and Third Awards, which have a nominal cost. With each medal there is also a ribbon to be placed on the frames of the winner.

Exhibition award chairmen can receive an order form for ATA awards by sending a SASE to me: Don Smith, ATA Awards, PO Box 576, Johnstown, PA 15907. It is requested that orders be sent well in advance of the show and that report forms be completed and returned promptly after the show.

William J. Bomar 1928-1996

William J. Bomar of Orlando, FL, died Sunday, October 13, 1996, in Mexico, Missouri, of congestive heart failure after a lengthy illness. Bill was a retired Senior Underwriting Consultant with CNA Insurance. Born in El Monte, California, he moved to Orlando from Seattle, WA in 1970.

Bill was a lifelong philatelist and a member of stamp clubs in Chicago, Atlanta, Tallahassee, Seattle, and Orlando. In Orlando he served as president (five terms) and vice president of the Central Florida Stamp Club (a total of twenty-five years). As an acknowledged philatelist, Bill served as regional director, vice president, and president of the Florida Federation of Stamp Clubs.

Bill was a Nationally accredited stamp exhibition judge, and the author of many articles and several books relating to United States postal markings. His book, *Postal Markings of United States Expositions*, 2nd Edition is the major reference on Exposition covers and postal history of U.S. Expositions.

Generous with his time and expertise, Bill will be missed by his many friends.

The second Beecher Book is here!

U.S. International Postal Rates, 1872-1996 by Anthony S. Wawrukiewicz and Henry W. Beecher

Accolades for the new book: "The International covers every imaginable rate and service for U.S. mail bound overseas from 1872-1996 ... high quality ... a real bargain" (Bill Helbock, *La Posta*). "A philatelic bargain and a joy to use" (Ernst M. Cohn). "This is the most valuable resource a collector can own for those wanting to understand their covers from and to the U.S. ... the book is user friendly" (Doug Kelsey in Nov. 18th *Linn's*). "...compilation is exhaustive and comprehensive ... well illustrated with fine halftones ... quite nicely printed ... This important new work should be acquired now before it sells out" (Richard Graham in Nov. 18th *Linn's*).

Softbound @ \$44.00 each

Hardbound @ \$55.00 each

(includes shipping/handling).

Outside U.S. and \$4.00/book.

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An Open Letter

December 3, 1996

Mrs. Bette Herdenberg
AAPE Conventions and Meetings Chairman
Dear Bette:

On behalf of the entire membership of the Chicago Philatelic Society, I congratulate you on your very well deserved selection for the Saul Newbury Medal. I know that many of us felt with both our hearts and our minds that you have earned it many many times over.

We are all enriched as philatelists by the service you have given locally, regionally and nationally and so selfishly with a winning smile. You have served the Chicago Philatelic Society for so many years with cachets, front desk and sales effort at CHICAGOPEX and with the coordination of awards and award information. We would truly be at a loss without your contribution. Your services to COMPEX have also been as strong over many many years. Your effort was critical to the success of AMERIPEX in 1986 and World Columbian Stamp Exhibition in 1992. Your continuing efforts in coordinating speakers and meetings for the AAPE has been extremely important in assuring the success of that organization.

Many of us heard your protest at the CPS banquet that you are not enough of a philatelist nor important enough to merit the award. The Newbury Medal is given for "service to philately." You have been a shining example of the ideal embodied in the Newbury Medal. By your extensive service to the two major Midwest regular shows, the organizations responsible for those shows as well as the two international exhibitions and the very important role with AAPE and the future of all exhibiting, you are an outstanding example of service to philately.

We all have received the benefit of your efforts and join together in endorsing your selection for the Saul Newbury Medal for 1996. Please accept all of our heartfelt congratulations as we rejoice with you in this important recognition for your marvelous service in so many ways over so many years.

Sincerely, Eliot A. Landau, President, Chicago Philatelic Society and Chair, CHICAGOPEX

The Evolution of an Exhibit, from Curiosity to Competition

by Richard D. Norton

I always have attended Philatelic Exhibits, and observed in awe, the magnificent displays of stamps and postal history that prevail at the national level shows. Always, the excitement and burning desire to experience this world of exhibiting would overwhelm me when entering the exhibit hall. But alas, as soon as the show experience was over, it was back to the hum-drum everyday working life, and the burning desire soon regressed to intimidation as an excuse to keep my distance from exhibiting. Would I ever take that first step from curiosity to competition?

We should use this term *competition* cautiously, for I have always been uncomfortable with this word when relating it to what is considered a *hobby*, not a sporting event or a job interview. Of course, the real competition at an exhibit is against the judging standards and our own self-imposed expectations, not against fellow exhibitors.

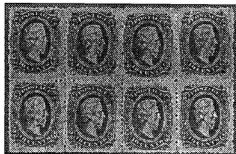
As most before me, I started as an enthusiastic collector many years ago, content to purchase and research my treasures in the comfort, and unfortunately the isolation of my own home. My philatelic interests and accrued knowledge were kept private, hidden away from my fellow collectors.

The changing point in my *attitude*, actually the changing point in my *confidence level* was reached when I joined the Confederate Stamp Alliance in support of my collecting interests in that field. Nurtured by the more experienced collectors, and encouraged by new friends in the Alliance, the decision was made to embark on my first attempt to mold my *collection* into an *exhibit*.

My personal collection was formed around an unheralded topic, "Confederate Perforations," in which I had taken an interest after purchasing my first Perforated cover, a beauty which turned out to be a Fake! After searching out information on these issues and finding almost nothing existed, I realized this was a relatively unexplored philatelic subject, and one where there was much research to be performed. The subject had the makings of a great exhibit topic that had never before been shown.

Now, where to start? What first steps needed to be taken to get me on my way? The very first step was a visit with notebook in hand to "Philatelic Show 94" in

"OFFICIAL" PERFORATIONS



ARCHER & DALY 10¢ TYPE I
Second largest record block
(PF Cert)

CONCLUSIONS:

— ARCHER & DALY "Line Engraved" 10¢ TYPE I & II issues of 1863 were "**Experimentally Perforated**" in late May or June, 1863 in a gauge of 12.5.

— These issues were the **only ones "Officially Perforated", and Distributed.**

— TYPE I & II were perforated in the same experiment, and utilizing the same equipment.

— As many as 50,000-100,000 Officially Perforated stamps were produced, with **99 genuine usages "On cover," recorded at this time.**

— Evidence demonstrates that likely only one distribution period took place, in July 1863, shortly after the "Experiment" was conducted.

— TYPE I are more numerous "On cover" than TYPE II by almost a 2:1 ratio.

— Given the high incidence of military affiliations, the usage dates and location of troop concentrations, it is **this collector's opinion that the Official Perforations were distributed for "The convenience of the military."**

This military convenience may have been one of the driving factors behind the initial idea of perforating.

— A "Concentration belt" of usages are recorded through Alabama, Georgia, and Mississippi.

— 80% of recorded usages are affiliated (Destination or Originating) with towns on C.S.A. Railway system. The military tactic of "Concentration of forces" dictated the railway system as a vital defensive priority.

— There were many State and Local troop usages because of manning State arsenals, foundries, and other key military positions.

— Only Two examples of Government use of Officially Perforated stamps are recorded: the Pettus correspondence, and a single cover addressed to the Secretary of war. (Pages 17 and 23)

— **The Official Perforations exhibit a Usage Time Period of July 1863, through April 1865.**

— Earliest recorded usage is July 13, 1863, the latest recorded usage is May 10, 1865. (Page 22)



ARCHER & DALY 10¢ TYPE II
(Rejoined) margin strip of 3
(PF Cert)
Postal Rates through 6,30,62
5¢ 1/2 oz. under 500 miles
10¢ 1/2 oz. over 500 miles
After 6,30,62 Uniform 10¢ Rate

Boxborough, MA, where I observed, listened and began to formulate my own ideas on what would be required to establish a well rounded exhibit from an unorganized collection of covers. The national level shows are a great learning forum to set your own goals by. A personal word of warning is warranted here, for most of the exhibitors at the *national* shows are seasoned veterans of many years. Be realistic in your goals if you are looking for awards on the national level.

I soon realized that exhibiting is a *learning experience*, and a skill best developed *slowly*, while *listening* to the veterans of the exhibiting world. Be patient!

My trips to Boxborough, and the subsequent interaction with the exhibitors, helped me to develop a camaraderie with fellow philatelists I had never before experienced. Instead of being reclusive and threatening, everyone was open and supportive when learning of my desire to exhibit. Ideas and suggestions abounded, with the best suggestion of all, resulting in my joining the A.A.P.E. two years ago. Joining the A.A.P.E. was the second, and absolutely the most important step in elevating from curious wan-a-be, to a competitive exhibitor. The abundance of articles, tips, and news updates are absolutely essential to novices attempting to exhibit seriously. Through this organization's publication "The Philatelic Exhibitor," the availability of Randy Neil's work "The Philatelic Exhibitor's Handbook" was discovered. The third, and last piece was in place to facilitate my project finally getting off the ground.

Randy's book was so frequently read, that it literally fell apart in my hands. Intent on learning as much as I could, each idea and word was absorbed and became the foundation of my thinking and planning as the exhibit *began to come to life* on my dining room table. Two months later, and after countless revisions my first exhibit was born, a two frame work that was to be shown at "VAPEX 95" in Virginia Beach, VA (which was also the national convention of the Confederate Stamp Alliance). After being so timid and apprehensive to start out, I ended up not fooling around at all, and jumped feet first into a national level show, ready to take my lumps, and prepared to progress from there.

Expecting little or nothing at all for awards the first time out, I was amazed when attending the C.S.A. "Southern Supper" (A FABULOUS awards event held at each convention) that the little two frame first timer had won the "Jack

"PRIVATE" SEPARATIONS



HOYER & LUDWIG

5¢ issue of 1861
"Baton Rouge Roulette"



ARCHER & DALY

5¢ issue of 1862
"Private Perforation"
Gainesville, Alabama



ARCHER & DALY TYPE II

issue of 1863
Harrisonburg, Virginia
"Private Perforation"

Postal Rates through 6,30,62
5¢ 1/2 oz. under 500 miles
10¢ 1/2 oz. over 500 miles
After 6,30,62 Uniform 10¢ Rate

CONCLUSIONS:

— It is known that the Confederate Post Office Department had intended to contract for Perforated stamps as early as March, 1861. As a result of the C.S.A. Government's failure to provide these stamps, **ambitious postmasters undertook to provide stamps with Separations facilitated.**

— The need existed to develop Separation methods for a variety of reasons.

The clumsiness of "Tearing" stamps apart, or having scissors always on hand were not convenient options. The convenience of Perforation had been experienced with the U.S. issues of 1857-61, and must have inspired some of the Private Confederate attempts.

— Separation methods include, Roulette, Private Perforation (Other than the "Official" 12.5 gauge), and Sewing machine.

— None of the recorded "Postmaster Provisional" issues are known Perforated.

— Approximately 100 examples of Private Separations are recorded "On cover."

— Many of the Private usages are unique. Most of the Private Separations are recorded from towns that previously had issued Postmaster Provisionals.

— The Two largest distributions numerically of Provisional Separations were at: Baton Rouge, Louisiana (PG 27), and Harrisonburg, Virginia (PG 37).

— Although many military addresses are observed on "Private" covers, there is a **much higher incidence of Civilian use than with the Official stamps.**

— Seven of the General Issue stamps are recorded with Private Separations, with examples of Five of them displayed in this exhibit.

The **HOYER & LUDWIG** 10¢ issue of 1862 is recorded with only Two examples,

the **ARCHER & DALY** 20¢ issue of 1863 is recorded with only Three examples.

All Five of these examples reside in private collections, and are unavailable for exhibition.

Molesworth Award." Needless to say I was thrilled to receive recognition from this esteemed group of collectors. And this was only the beginning! The next day sitting at the table of my friend and fellow Confederate collector (and dealer) John Kimbrough, my son arrived excitedly declaring that the show awards had been posted, and the exhibit had been awarded

a VERMEIL! As we approached the frames, we observed that in addition to the VERMEIL, I had been awarded the "Loyal E. Faulconer Award" for the best novice exhibitor. What a weekend!

These awards were followed up by another VERMEIL and the A.A.P.E. "Award of Honor" at "PHILATELIC SHOW 96" this last April in Boxborough.

The Philatelic Exhibitor

The last factor involved in my progression, was the personal advice rendered by the Philatelic Judging Community. At both critiques and in front of my frames, the juries were fair, to the point, helpful and encouraging. Special thanks are owed to John Hotchner for his personal critique, and supporting correspondence of the last two years.

By the way, an interesting off-shoot has

developed from comments made by the judges. I have begun to publish articles on my philatelic interest (Confederate Perforations), the first of which will appear in the "Confederate Philatelist" in the near future.

My story may seem a bit dramatic to some, but I wanted to communicate my enthusiasm toward this medium of philatelic expression. In addition, this article

was written with the intent of encouraging other novice exhibitors, or philatelists contemplating entering the exhibiting arena. It is fun, invigorating, and self-rewarding. Start it off correctly, join the A.A.P.E. if you already haven't, and also join one or more of the Specialty Groups that can assist you with your individual interests. Then go out and "get your feet wet," you'll be glad you did.

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As I See It....How About You? - Literature Critique by John M. Hotchner

Satisfaction is an elusive thing. And it is hard to find among literature exhibitors if my mail is any guide. The root cause seems to be an excess of expectations.

The first expectation is that the jury will read most of the entry if not every golden word. In fact, though as a judge I'd like to do just that, there is neither time nor need. A sense of the entry can be gained fairly rapidly by spot checking, reading at random some chapters or articles, and by paying attention to the matter of how user-friendly the entry is.

The next expectation is that this exhibition's judges will know and honor promises made by previous judges: "Just do so-and-so, and that should put you over the top." or "Take a look at the way entry X overcame that problem, and see if you can adapt it to your publication." or "Include more research articles of permanent value to the hobby if you want to get to the next level." In fact, with few exceptions, judges reach an independent conclusion knowing neither how an entry did previously nor what critique it received.

Then we have the supposition that the judge will be familiar with prior editions of the entry and can identify what improvements have been made by new editors or writers; and will reward accordingly. Maybe. Maybe not.

The Philatelic Exhibitor

Next is the assumption that medal levels will always increase, or at worst stay the same. In fact, each judge, though using common criteria, is an individual, and it is possible for exhibits to go up or come down through application of the standard criteria by judges who are doing a conscientious job. Judging is a combination of objective and subjective considerations. If it were otherwise, we could have robots judging on the basis of detailed questionnaires about the entry.

Finally, there is an expectation that the critique will be detailed, will not conflict with previous critiques, and will include praise, or at least be gentle in criticism. In fact, there may be little to criticize, little time to do lengthy critiques, will reflect a judge's particular taste, may even reflect the less than 100% review and miss something of importance, and may include comments that are designed to get the attention of the exhibitor, or — sometimes — reflect tiredness, annoyance, or boorishness on the part of the judge.

Is it any wonder that exhibitors are often disappointed?

It is my intention by the above to explain the system, not excuse it. The system is imperfect. Judges are imperfect. The entries are imperfect. What a volatile mix!

The bottom line is what can reasonably be expected of the process? The critique — written or verbal — will consist of some findings of fact and some impressions. The former may not always be complete and the latter may not be entirely accurate, but if you as the exhibitor divorce your ego from the situation, even incomplete or inaccurate comments can be a source of learning. (What didn't the judge see that was there? Why? Why did he or she take away a misimpression? What can be done to highlight elements to correct that?)

The relative rankings represented by medal levels at an exhibition reflect reality, but at that moment, with a specific panel of judges. And neither the medal nor the critique is the best reason for exhibiting literature. That reason is to get your work out before potential buyers and subscribers. If you get recognition and good suggestions for improvements from the judges, that is icing on the cake; as is what you can pick up from studying other publications (both better and lesser than yours) in the same venue.

If it is detailed and serious critique that you want, a show is not the best place to get it. The APS Writers Unit offers this service. Write to Charles Peterson, P.O. Box 5559, Laurel, MD 20726, for information on how to submit your publication.

An AAPE Feeder System To National Judging? by Fran Adams

I've been daydreaming again, this time exploring various ideas which might introduce practices or programs to advance a few issues before the exhibiting community — APS Judge 'Continuing Education,' 'Single Discipline' — Single Frame Jury' specialists and an 'AAPE Judging Program' acting as seed stock for APS multi-frame qualification. I've spoken to Ann Triggles to get some feedback from AAPE's point of view and am now presenting you with the same information.

There are points, benefits and drawbacks to these thoughts, but if I don't voice them I'll never know what might have been, so here are the results (in somewhat coherent order). Please review the following and should any of these ideas be workable, please use them to advance the current state and procedures for qualification of judges, etc. Further, an example for ANYPEX '99 is at the end of this note.

Observations/Comments

1. Judges are not the most plentiful commodity. There seems to be no endless line of exhibitors beating down APS's door to become qualified jurors and some shows have difficulty getting a full complement. Some judges are overworked and cannot find it in their hearts to say no regardless of the fact they've overspent their budgets for philatelic engagements by June and still have three more shows to do before the end of the year.

AAPE has no accreditation program and APS has no 'draft league.' It would be in APS and AAPE interests to establish an AAPE accreditation program which dovetails into the existing APS program. The AAPE should concentrate on what AAPE

currently does well (AmeristampExpo), namely — Single Frames and Single Disciplines. Such a program would provide additional jury resources in multi-frames by increasing the pool of prospective jurors and fields of expertise. Extra jurors lighten the load for the judging community as a whole while increasing field expertise.

2. Many judges do not expand their 'comfort zone' with continuing education. APS judges are accredited in all areas regardless of the discipline in which the requisite medal was awarded. A knowledge shortfall seems to exist in the system as these circumstances lack balance. No officially approved ladder exists for judges to increase their levels of expertise and proficiency by experiencing unfamiliar areas first hand (other than simply judging those areas — without sufficient background in some cases). In short, the system has no aging process, unlike fine wine.

APS and AAPE would benefit by defining an ongoing process of education for accredited jurors, proving full accreditation is more than simply winning a required medal and surviving a few assignments with other medal winners. Current judges learn from few focused specialists, but future juries would be composed of judges familiar with multiple 'single discipline' areas. Individual experts also create a 'specialty' jury should 'single discipline' jurors be used at shows with a preponderance of exhibits from a particular field.

3. More exhibitors might be interested in judging if exposed in a limited fashion. Many exhibitors wish to experience judging but are reluctant to jump into all areas in a multi-frame competition. A stepped program would introduce prospective jurors to the

process without overwhelming them. Even if they choose not to continue, they still experience the other side of the fence and increase their personal knowledge and better their exhibits through such an exercise.

4. Interested exhibitors with medal qualifications are a wasted resource. Current APS accredited jurors could work directly with prospective new 'Single Discipline' jurors to ensure techniques and transfer of knowledge base. Many of these exhibitors offer expertise seldom experienced by others. Qualify them as AAPE 'Single Discipline' experts.

Requirements: Vermeil award in either multi- or single frame competition. Three judging assignments to receive AAPE 'Single Discipline' accreditation.

Benefits: AAPE 'Single Discipline' qualification relieves 1 required judging assignment for standard APS accreditation. Certification in 3 or more 'single disciplines' results in full APS accreditation (providing a standard APS multi-frame assignment is fulfilled successfully).

AAPE 'Single Discipline' judges also benefit local and regional shows, increasing knowledge levels and providing guidance at lower levels to raise exhibit levels at national shows.

'Single Discipline' jurors receive (1/3?) honorarium and increase jury headcount. That makes it easier to finance and have an APS jury with more than one specialty member.

Building an AAPE/APS organization does not restrict APS from qualifying judges the old way, but it does open a door to those traveling a different route to the same destination.

Example proposal for ANYPEX '99:

- AAPE sponsored single frame competition (in conjunction with ANYPEX '99 multi-frame exhibits) to be held as a distinct competition.

- 'Single Frame' jury (as follows) would be responsible for single frame exhibits:

One APS multi-discipline juror would be chairperson for the single frame jury. 4, 6 or 8 apprentices would serve in pairs to judge the exhibits by 'single discipline.' (Alternative: 2, 3 or 4 apprentices, paired with an APS or AAPE accredited judge) Apprentices supervised by APS chairperson who is responsible for review of all medals. Apprentices justify awards in respective areas to the multi-frame panel of jurors. (Alternative: justify awards to their APS accredited Single Frame partner) Clarify their opinions during the critique(s) and work with exhibitors at the frames. Receive certificate acknowledgement towards AAPE 'Single Discipline' accreditation.

RESPONSE FORM

Please send to The Editor, P.O. Box 1125, Falls Church, VA
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DO YOU SEE THE SUGGESTIONS AS:

Recommendation	1	2	3	4
Respond To				
Needed?				
Practical?				
Would You Participate?				
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Name of Responder				

Show Time — Thoughts On Allocating The Jury's Hours

by Eliot A. Landau

At the AAPE gathering at St. Louis Stamp Expo, there was an excellent open discussion on how to improve the critiquing and exhibit improvement assistance functions of philatelic judges for their benefit and that of exhibitors. A consensus emerged which I urge be considered by all show committees when setting their program times. The suggestion is that the exhibit critique take place at 2 p.m. on Saturdays rather than 4 o'clock or even 3 o'clock as is the case of many shows. This will offer more time for personal in-depth assistance.

The functions in judging are readily divided into five parts at the usual three day show as follows:

1) Individual evaluation. This is when the members of the jury go through the exhibits usually as small groups and sometimes as individuals making their basic notes to be used for evaluation of medal levels and special awards. This function usually takes well into Friday afternoon at most WSP shows which have larger numbers of frames.

2) Jury consultation. All of the jury members meet together and cast their votes for medal levels and for special awards. This often takes some time because there is rarely unanimity and the members of the jury engage in give and take discussion as to why a particular medal or award is deserved or not. This process generally consumes the remainder of Friday afternoon and, at large shows, will take the time for an early dinner. In some instances, especially where it is necessary to return to the floor and reevaluate one or more exhibits, it may even go into Saturday morning.

3) Critique preparation. At the end of the jury consultation phase, by a combination process of volunteering and assignment by the jury chairman, all of the exhibits will be allocated to individual members of the jury for in-depth analysis and preparation for the critique. This process takes much of Saturday morning and all the judges who had hopes of getting to their favorite dealers early at least in the second day of the show (having totally missed the first day) may find themselves with too much work to do and no time left.

4) Public critique. This is the public session where all the members of the jury

are present and the exhibitors can inquire as to what the jury thought of their exhibits and how they might be improved. The judge who was assigned the in-depth critique will give the highlights of it, emphasizing some good points, and then offering the most important suggestions for improvement. Where a judge can make extended comments, the exhibitor will usually be invited to meet the judge at the frames for a deeper critique. It is usually not until the public critique that an exhibitor knows which judge was assigned the exhibit and if there are any other judges whose opinions the exhibitor would especially seek to solicit because of their overall knowledge and experience or because of their specific abilities in the area being exhibited. This session takes anywhere from 40 minutes to one and one-half hours.

5) Personal critique. The personal critique is an in-depth analysis of the strengths and weaknesses of the material presented, the organization, and areas for improvement in an exhibit. It occurs between a judge and an individual exhibitor privately at the exhibitor's frames for two reasons:

a) because it is easier to make specific points and show problems of layout or organization having the exhibit frames in front of them, and

b) because it avoids any embarrassment to the exhibitor and diminishes self-consciousness by the judge not to have to make the remarks in front of other people who are not directly concerned with the issues relating to the exhibit and its improvement.

These sessions can take anywhere from ten minutes up to 45 minutes and, in a few cases, even longer. A truly conscientious judge with a receptive exhibitor will realize that this is the best opportunity that the judge has to be a teaching representative of organized philately. The judge can help the exhibitor with the insight and knowledge needed to improve the exhibit and advance in philatelic competition. There is little doubt that for most exhibitors below the gold medal level, this is the most important judging function and the one with the most direct bearing on the exhibitor and the exhibit.

Many judges may suggest that I have omitted the sixth stage of judging which is

the award banquet or, as one of my highly experienced friends dubbed it "Chicken Cordon Blah." The general truth is that this is not usually a working time for the jury as a whole but only for the jury chairman. The jury chairman, especially, would probably prefer an earlier public critique time in order to make sure there is more time for completion of duties and some relaxation before this final function.

Many judges are appearing in cities distant from their homes and would like to use at least one day to sample the offerings of the dealer bourse or the local cultural, sightseeing and entertainment offerings ranging from museums and historic homes and hockey domes, footballs and music halls. Judging is a privilege which has a price tag since it is a service performed in return for an honorarium which does not usually cover the expenses incurred by the judge. In the case of apprentices, it is an act of major self-sacrifice in order to qualify for the future opportunity to perform minor self-sacrifices. It is, in my opinion, only fair that a judge have some assurance that any time spent at the show or the show city on Sunday is reasonably a judge's own to do with as he or she pleases.

I also know many exhibitors whose schedules will not permit them to be at the show for a Thursday setup, a missed workday on Friday, and (for many of us who have not been liberated from our individual six-day a week livelihoods) a sacrificed Saturday, and then to yet return for Sunday morning to spend time at a personal critique realizing that they must be around at 5 o'clock for show take-down. The fairest treatment for both judges and exhibitors is to set the public critique reasonably early so that the private sessions with the exhibitors can take place immediately following them while the comments and impressions are freshest both for the judge and the exhibitor. Then both can be freed to go on their respective ways. This cannot be achieved if a public critique is set at 4 p.m., concludes between 5:15 and 5:30 and there are four or five exhibitors waiting to see two or more members of the jury at their frames with a show that closes at 6 o'clock. Even an extra hour would probably not be enough to complete the work to the reasonable satisfaction of a conscientious judge and the interested exhibitors.

On the other side of the coin, the 1

o'clock time slot on Saturday afternoon is probably too early because, with a 10 a.m. opening as is common for so many shows, lunch time is not noon to 1 but rather 1 to 2 p.m.

One suggestion at St. Louis did not achieve a consensus. It was to post the names of the judges assigned to particular exhibits so as to make it easier for the exhibitors to find them. I have found that even unofficially, some exhibitors will seek out members of the jury on Saturday morning to find out who was assigned to their exhibit and try and obtain the individual analysis before the public critique. This has two harmful effects. Firstly, it interrupts the judge who is busy trying to complete the analyses for *all* of the assigned exhibits and takes time away from that preparation. Secondly, it gives the exhibitor an incentive not to attend the public critique. Very often, comments which are made at the public critique

involve important general principles applicable to all exhibits. The exhibitor is not exposed to these words of wisdom when not attending the public critique because an individual analysis has already been received at the frames.

Just as important, medal levels and advancement are the results of consensus and of exhibiting at different times to different judges. An exhibitor who does not attend the critique will only hear the one assigned judge's opinions. Other members of the jury besides the judge having primary responsibility will also have worthwhile comments to add and these will not be heard by an exhibitor who is not at the public critique.

One thing that judges who are willing can do to save some time is record the personal critique on a small portable recorder and either transcribe the cassette or send the cassette to the exhibitor. I have done this when I know that the exhibitor is from

far away, cannot be present, but has communicated to the show committee or a member of the jury that she or he is very desirous of having a critique, usually because the exhibit is new or has been newly remounted. It takes less time to walk through the exhibit with a hand held recorder noting your impressions and suggestions than it does to write them down and still provides almost as much information to the exhibitor as an at-the-frames personal session except that there are no follow-up questions.

Of course, merely being a judge, as any exhibitor can tell us, I must have overlooked the five or six best arguments why what I have said here is neither well reasoned, appropriate nor convenient. However, I really would invite your input so that through TPE we can see whether there is a conventional wisdom on this matter that might benefit all judges and exhibitors.

Five Versus Eight: The Problems by Jerold M. Massler

An overview of international exhibiting reveals that much excellent philatelic material is excluded due to the F.I.P. rules relating to frame allotment. The body of exhibitors also has arbitrarily been divided into haves and have nots by the same means. I speak of the five or eight frame separation where neither the twain shall meet.

By the very nature of "the challenge factor" some material is so scarce that getting enough together to mount a five frame exhibit is difficult, while in others it is factually impossible. Subjects such as the papillins of Metz, the TAG airmails of Colombia, or diplomatic pouch mail of the Franco Prussian war are but three areas where it is impossible to mount five frames. Court of Honor, Special Display Areas at Internationals, and Invitations are where these items sometimes appear, if at all. I know someone who formed the best collection possible of the TAG airmails only to arrive at four frames. With but seven pieces of pouch mail, Ernst Cohn has published an excellent book on postal history but we unfortunately shall never see this material at any level as there is not enough material for even one frame.

The Prince Albert I series of Monaco is my favorite area and the collection formed the basis for a series of articles which appeared in the *Collectors Club Philatelist* only to receive the medal for the best article published last year. The problem is that

while being but a five framer it was awarded a Large Vermeil International medal which has forced its retirement. On the application forms for international shows is a box for detailing an exhibit's past record. With a prior Large Vermeil, one is automatically given eight frames and often there is not enough material for the expansion without unnecessary duplication which will only serve to lower the level of medal merited. I know of at least one other competent international philatelist (an international philatelic juror) who also has retired a five frame exhibit as not enough material exists for the mandated eight frames. We therefore are denied quality participation of exhibits that are short of five frames and large vermeil recipients who cannot make the expansion to eight. Unfortunately the inapropos argument is that a five frame large vermeil "collection" should have sufficient amplitude to also be shown as eight.

At CAPEX I participated in an AeroPhilatelic seminar, part of which was to "Judge" five exhibits from which the medal levels had been removed. I found myself automatically counting the frames before judging. Five frames meant that the range was between bronze and large vermeil while eight frames meant the range was between large vermeil and large gold, a prior large vermeil being the requirement for an eight frame entitlement. Look at any Palmars, how many five frame gold medals are awarded, likewise, how many

eight frame vermeils? Likewise I venture to state that many judges arrive at a medal level first and then decide how many points to deduct to equal the pre-decided medal.

This five versus eight frame disparity has also reached deep into the collector/exhibitor community for many applicants overstate their prior awards in order to pull a fast one and get more frames than they deserve and hopefully improve their cup status. This has not gone unnoticed by organizing committees who must check on applicant credentials or judges who are faced with collections that slipped by committees that failed to do their work. At a recent international exposition, seven collections were identified as having more frames than their entitlement. Are we to be faced with yet another form of exclusion from or penalization within the competitive ranks? This was suggested, although no harsh punitive action was taken against the seven offenders. To be sure they did however suffer in medal levels but were thankfully not excluded from competition (judged "hors de concours").

Identifying the source of the problem as lying within the F.I.P. regulations calls for a serious review and examination of this arbitrary practice of frame allotment. I refrain from offering solutions as to how to rectify this situation and call on others to initiate a dialog and to make appropriate suggestions.

Making Up Pages for God

by Alberich von Fafner

In 1995 I really *wowed* 'em on the National circuit! Three Vermeils and a Gold, no less! Mine is the innovative display (*surely* you noticed it) of Bazookistan, organized by the Historiosocioeconomic Method that, if I do say so myself, I invented. It took awhile to educate judges, or to wear them down, but we were getting there. A few goodies, a lot of charm, you know the drill.

For 1996 I planned only MIXEDUP-EX. I'm fond of Mixeduppee, and it's one of the few cities where I'm still welcome to stay for free. Then, prepare to show at the International ARCTICA 97, to begin when the ice breaks in Godthaab, which incidentally is another city where I'm still welcome to stay for free.

I polished and trimmed my display, adding some fine new material. (How many people field a Bazooki catapult cover?) I finished my revisions in August and found myself, like Charlie Chaplin in *Modern Times*, with my hands still jiggling for things to fiddle with.

So I turned to the "collection." Over the years I've accumulated Year Sets and four sweater-storage plastic tubs of Bazooki covers, mostly stuff that I (even I) would never contemplate exhibiting. I tackled the year "1988," a misbegotten lot of trash even for Bazookistan, and found myself utterly absorbed in making up pages according to the now-hallowed Historiosocioeconomic Method. My non-collecting artistic collaborator, Uncle Les, who is solely an exhibitionist, turns up his nose at my solitary vice. He calls it, "Making Up Pages for God." That is, pages only "God" will ever see. But Uncle Les is easy to co-opt with pork chops and frozen yogurt, and was soon happily wielding his Exacta.

In October I left "1988" scattered on the dining table — you can do this when you live alone — and drove the thousand miles to MIXEDUPPEX. That's where my philatelic life started to unravel. The judges presented me with a Lead Medal, or such it appears, my lowest award since nineteen-ought-eight. (Ignominy, to walk up *first* for an award). The judges also flipped me the Much Coveted Presidential Black Ribbon, bestowed by the Bazookica Society of Bazookistani Philately for Best

Bazooki-In-Show. Thrill. Mine was the only Bazooki-In-Show, and the local yokels lost the Much Coveted Presidential Black Ribbon.

I returned home to find a *form* (!) letter rejecting my entry for ARCTICA 97.

Rejection! How can this be? What about those three Vermeils and a Gold? Supposedly I needed only one to qualify. Unlike many, I met ARCTICA's original deadline for entries, almost cracked my coccyx one snowy night toting my app to the Post Office. Unlike say, Uruguay, Bazookistan *is* on the Arctic Rim, is on every oceanic rim but the Indian, and a Bazooki Army makes a run at *that* from time to time. What about our 92 years of service and devotion (some of it pre-factual) to this great hobby of ours? Don't they know who I AM, er, WAS? I even spell ARCTICA with two Cs. What more can Godthaab reasonably ask?

No matter that the FIP neither remotely recognized the Historiosocioeconomic Method nor offers any possible niche for it. The distinguished panel of FIP-accredited Judges at STAmpSHOW St. Louis said mine was already a Large Silver and made nary an objection to my format. I paid good money for their opinion! Was it invalid? And didn't Godthaab's Establishment think in cutting from 10 to 5 frames, I might shape a bit more traditionally? Huff. Puff. Snort.

Funny thing, though. I wasn't near as upset as all this sounds. In my gut, what I really wanted to do was to get back to fiddling with "1988." Goodness knows why. "1988" is unprepossessing. No perforation varieties. No watermarks. No contrived "errors" that matter. Not even a typo, a remarkable achievement for the orthographically-challenged Bazookistani State Printing Office.

Such interesting stuff. Really. Here's one for the XIX Anniversary of a bilateral treaty with Bolivia, agreeing to be kind to plankton. The LXIX Anniversary of the Great January Uprising, which occurred in February, don't ask. Inevitably, the 116th birthday of the dynasty's founder, Bazookis I. Here's one honoring the 1th anniversary of the death of his interior minister, Fido Jerkinskiy, the only Bazooki security chief ever allowed to die

in bed. Bet you didn't know that.

I find rehabilitated generals, one more ugly than the next. Small wonder that Bazookis II had them all shot. Here's the 100th birthday of Galina Gravfax, she of the famed Bazooki Wobble, who sang Elsa in the 1927 Khartoum *Lohengrin*, which was recorded live on wet papyrus leaves for posterity. I well remember watching dear ol' Galina totter down an aisle at the old 39th Street Metropolitan Opera House, on the arm of some greasy gigolo...

It was fun. Even Uncle Les got caught up in the excitement of Making Up Pages for God. We finally finished "1988" and cleared the dining table for hungry guests. You can be damned sure I didn't feed 'em sand-dabs and Rice-a-roni. Otherwise I haven't brooded much about the Godthaab Establishment.

As usual, there's a moral. We in the 3% of philatelists who exhibit tend to forget that we philatelists are collectors first, last, and all the time; and exhibitors second, seldom, or never, or mostly late in our careers in the hobby. Nearly all our good, original ideas for exhibits come from collecting, rather than by nipping spinoffs from others' exhibits. That's the way it *spozed* to be.

That's the way it was in November for me, too. During those weeks of Making Up Pages for God, I got hit by a terrific idea for a new exhibit. My new show is tentatively entitled...well, I dassin't tell you any more just yet. But you can bet your bottom bazooka, The Establishment will just *hate* it.

Alberich von Fafner is a cantankerous but elderly dragon whose lair lies in a wooded tract of No. Oak Cliff, Texas. If a miracle doesn't get him a place at Arctica 97, he is considering negotiating sale of his Bazookistani display for BZR-440,690,000,000,003 to a native collector. Mr. von Fafner may then spend the rest of his life trying to get his money out of Bazookistan.

**ATTEND
PACIFIC 97**



"The Fly" Hits A Window

I was proudly displaying my certificate of participation to my friends and family following the awards banquet. That certificate of participation was a "personal best" for me and I was basking in the accolades being heaped on me. My friends and family had flown to the show especially to see me get the award, I was sooooo proud.

I was going to skip the critique, after all what was left to learn? The exhibit just got a certificate and soon it would be a grand award contender. But I thought, why not go; there is always a chance for some fun at a critique. An exhibitor sometimes goes ballistic, much to the delight of everyone in the room, and sometimes a judge makes a mistake like telling an exhibitor that the medal would be improved if a certain item was in the exhibit — only to have the exhibitor explain to the judge that two of the "missing" items are in the exhibit. "The Fly" loves to watch the jury squirm over that faux pas as it tries to extricate itself from the blunder.

Unfortunately, the jury behaved quite professionally. The critique was under the firm control of an excellent jury chairwoman. It went along quite well until I got up enough courage to ask a question. "Why, I asked, didn't my exhibit receive the grand award at the show?" When the laughter died down, the jury chair indicated that she was assigned as first responder and would address my question.

"You have far to much material windowed in your exhibit."

"You mean that you do not like to see so many covers mounted on the back of the page, exposing the important aspect of the cover through a hole or "window" in the page," I replied?

"That's it exactly," replied the chairwoman.

I was astounded with the reply, and if the murmuring of the other attendees was an indication, so was everyone else at the critique.

"How many windows are too much?" I asked.

She hemmed and hawed, on that one, stating that while there was no hard and fast rule, it was just her opinion that my exhibit contained too many windowed items.

"What is the objection to windowing items?" I asked.

She replied to the effect that when an item is windowed, the judges cannot tell a

lot about the condition of the item. In other words, if an item has torn corners or a "ratty" condition, those flaws could be covered up by carefully windowing the item.

"That's true." I replied, "but if a cover is being shown for a cancel, and you want to put more elements on the same page, isn't windowing an acceptable practice?"

The chairwoman was obviously flustered. No one had ever pressed for a reasonable answer before. She had come up in a judging system where the judges' pronouncements were taken as the gospel and not subject to questioning. In fact, in her system, the rules constantly changed with little publicity provided to the exhibiting public.

"I'm not saying that windowing is bad" she replied, "only that I don't like to see windows because I can't tell what kind of material is hiding behind the window — and thus I get a bad feeling about the exhibit, because I always suspect that the exhibitor is trying to pull a fast one on me."

"For shame!" someone shouted from the back of the room.

"Look" I said, "give me a straight answer. Every book I've ever read extols the virtues of windowing. Tell us if we are to use windows or not use windows in our exhibits."

Totally flustered at this point, and clearly on the hook, she thought for a moment and then replied, "windowing is all right, however, I don't like to see much of it in an exhibit, and I shall judge those exhibits according to my perceptions." The room heaved a collective sigh.

"The Fly" knows that windowing is a great way to "steal" space back to either record text or add material or both. In that regard, the use of the windowing technique should be encouraged.

Having said that, it is also important to remind exhibitors, especially those who exhibit at the international level, that there are in the SREVs, GREVs and Special Instructions, (and maybe BARFs and BULLS) applicable to international shows, that apply some limitations to the use of windows with regard to postal stationary and similar items. So, if you exhibit internationally, beware. This is one area where the national (APS) and international rules differ.

The foregoing "tongue-in-cheek"

"story" is "The Fly's" way of pointing out a problem in exhibiting — and a way to ask the APS Committee on judging, which is now preparing the fourth edition of the *Manual of Philatelic Judging*, to address the issue of windowing and all other disparities between national and international rules to see if they can't be brought into closer harmony.

FLY BITE — To those judges who apply "rules" not contained in the *APS Manual of Philatelic Judging*.

FLY BITE — To show committee people responsible for exhibits who cannot get the synopsis pages to the judges on time. As an exhibitor, I always send in my synopsis page with the official entry form. Sometimes I enter a show six or eight months ahead of time. Why then, can't the show committee get the synopsis pages to the members of the jury as in one recent East Coast case — until three weeks before the show. In that situation, little time was left for jury homework and we exhibitors know who will pay the price for that. There is simply no excuse.

FLY BITE — To some exhibitors at a recent West Coast show ("The Fly" is everywhere, trying to give equal treatment to all), who complained that their old, out of date exhibits were not fairly treated by the jury. It seems that the show was short exhibits (it takes 157, 16-page frames to meet the minimum APS requirement for continued accreditation as a WSP qualifying event). Many markers were called to cajole friends to enter their exhibits in order to "help out the show." Unfortunately, many of the exhibits had not been shown in years, and when they were judged by contemporary standards, they didn't do well. The exhibitors complained about the judging — but were the judges at fault? I think not. In helping out the show, the exhibitors (who should be praised for that) exposed the fact that their exhibits had not been updated to either contemporary exhibiting or contemporary judging standards — and as a result, they suffered. But were the awards garnered by the exhibits all that important when the object was to help out?

FLY BITE — To show committees who call in markers from friends, asking them to exhibit because they do not have "enough" exhibits for their show — and then field an exhibition of over 300 frames. Did you really need our exhibits.?

Tips For Mounting Unusual Material

by G. H. Davis

INTRODUCTION

It is the purpose of this article to illustrate and describe some ideas for mounting unusual material. To achieve this purpose I have chosen five exhibit pages from three of my personal exhibits. For each of these pages I have described the **PROBLEM** that I wanted to solve and the **SOLUTION** I adopted. I am hopeful that my solutions will provide other exhibitors with some ideas on how they can solve some of their more complex mounting challenges.

PROBLEM ONE — Overlapping material.

I wanted to mount a cover's contents from my "US Air Mail Transport Series" exhibit with a handstamp positioned so it could be read from top to bottom and left to right, i.e., text in the normal format. To achieve this positioning of the handstamp text, I had to mount the contents vertically. However, a vertical mounting of the contents would overlap the associated cover that I also wanted to mount on the same page. It was obvious that both items were not going to fit on the front of the same page.

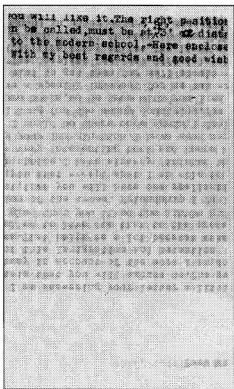


Figure 2 — Reverse of exhibit page shown in Figure 1.

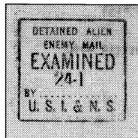
The Philatelic Exhibitor

US AIR MAIL TRANSPORT SERIES SIX CENTS VALUE - DOMESTIC USAGE



MISSOULA, MONTANA — FEBRUARY 21, 1944

DETAINED ALIEN ENEMY MAIL



CONTENTS

Figure 1 — Selected portion of cover's contents displayed using windowing technique.

SOLUTION ONE — Windowing.

Figure 1 illustrates how I used a small window cut out of the lower portion of the exhibit page to display the handstamp. The use of the window allowed me to "overlap" the cover by mounting the contents on the back of the page — See Figure 2. The use of a small window also allowed me to minimize the intrusion of the contents on the exhibit page. Only the critical handstamp with its philatelic connection is shown and any distraction by the remaining non-philatelic contents is eliminated.

PROBLEM TWO — Insufficient white space for write-up.

Artwork used during the engraving process is a nice addition to an exhibit. I was fortunate to find a large piece of artwork for my "Mexico Special Delivery" exhibit. It depicts the archer used as the vignette for Mexico's third special delivery stamp design. Since the artwork mea-

sured almost the same size as my exhibit pages, it took some creativity to mount it and still have adequate white space for my write-up.

SOLUTION TWO — Mount the write-up over the philatelic material.

Figure 3 illustrates the artwork with its overlapping write-up. I mounted the artwork to the extreme right side of the exhibit page. This created about three-fourths of an inch margin on the left side. I condensed my write-up and mounted it with hinges on the left margin. Since the write-up is mounted with hinges, I can remove it when I'm not exhibiting. This ensures that the overlapping paper will not discolor the older artwork paper. Even though the write-up overlaps the philatelic material, it is mounted in a way that does not significantly detract.

PROBLEM THREE — Invisible (well almost) material.

January, 1997/21

One step in creating the die for some US issues was preparing an outline tracing of the model. The engraver made this tracing by scratching an outline of the design into a piece of sheet gelatin. The sheet gelatin has a look and feel similar to today's acetate. A few years ago I was fortunate to locate the sheet gelatin used to create the master die for the Transport issue of 1941. This was a great addition to my "US Air Mail Transport Series" exhibit. However, displaying this item was a challenge since the design outline impressed into the sheet gelatin was difficult to see. The outline was easy to see when held up to light but it almost disappeared when mounted on an exhibit page. A situation that is compounded when the exhibit page is placed in the top row of a frame well above eye level. I mounted the sheet gelatin on a black background. This helped a little. However, acceptance by the viewer that there was a transport airplane design in the sheet gelatin still required too much faith. Something else had to be done.

SOLUTION THREE — Photograph.

I realize judges generally disapprove of photographs in an exhibit. However, in this case I do not believe I have any choice. I took my sheet gelatin to a professional photographer and asked if he could capture the image on film. He had his doubts but for a small investment of his time (and my money) was willing to take a few pictures and see what happened. Quite to our surprise, the lighting angle he used made the vignette outline in the sheet gelatin very visible on the negative and the final picture. See Figure 4 (only the photograph will be visible). Once the design outline is seen in the photograph, it becomes easier to see it in the original sheet gelatin.

PROBLEM FOUR — Weak material.

Exhibitors and judges usually frown on weak material. However, the weakness I have with an item in my "Reply Mail" exhibit is that it is flimsy — but very appropriate for my exhibit. The item is a thin plastic "ambulance" bag used by the Post Office to deliver damaged mail. The problem I had to solve was how to mount the bag so that it would remain upright when the exhibit page was placed in the frame. Simple corner mounts did not hold it in place — especially after I placed the contents inside.

SOLUTION FOUR — Thin cardboard insert.

Most of us have used a cardboard insert to provide support for a package being 22/January, 1997

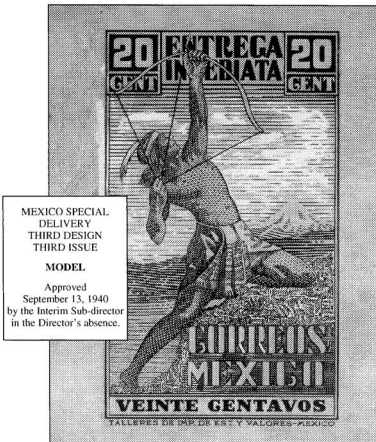
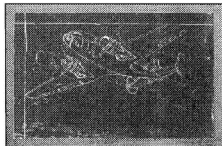
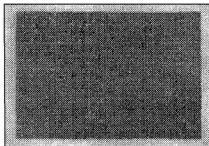


Figure 3 — Write-mounted over philatelic material.

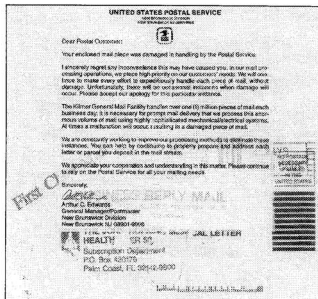
US AIR MAIL TRANSPORT SERIES



GELATIN SHEET TRACING. One step in creating the master die for the Transport issue was preparing an outline tracing of the model. This tracing was made by scratching an outline of the design into a piece of sheet gelatin. When making this tracing, the engraver removes that portion of the surface of the sheet gelatin that his tool follows. This gives him the medium with which to transfer the design to the die. When the outline is completed to the engraver's satisfaction, it is removed from the model and a light coating of rub-off wax is applied to the surface of the sheet gelatin. This step is taken very carefully so that none of the wax finds its way into the crevices left where the outline was traced. Now the gelatin tracing is carefully laid face down on the highly polished die. This being done the engraver rubs the back of the sheet gelatin with a burnisher. In doing this, he causes the wax to form a thin film on the surface of the die with the design outline represented by clean unwaxed lines.

Figure 4 — Photograph used to illustrate difficult to see philatelic item.

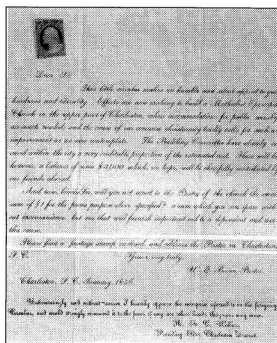
BUSINESS REPLY MAIL — MARKINGS AND LABELS



KILMER GENERAL MAIL FACILITY, NEW JERSEY
FEBRUARY 19, 1991
AMBULANCE BAG

Figure 5 — Ambulance bag reinforced with cardboard insert.

POSTAGE PROVIDED



CHARLESTON, SOUTH CAROLINA - JANUARY, 1856
FOLDED CIRCULAR

Figure 6 — Series of windows used to form border around important line of text.

sent to a fellow philatelist. I employed this idea to mount my ambulance bag. I took one of my blank exhibit pages (they are thin cardboard stock) and cut it to a size slightly smaller than the bag. After inserting the trimmed exhibit page into the bag, I could mount it with my usual corner mounts. See Figure 5. The cardboard insert not only let me mount the bag, it provided enough support to include the damaged business reply mail item in the bag. The viewer can now read all the information on the bag plus see the damaged goods.

PROBLEM FIVE — Too many words/Too little space.

As we all know, exhibit techniques should help the judges focus on the important information on an exhibit page. In my "Reply Mail" exhibit I have a section that illustrates material with postage provided by the sender to facilitate a reply. One item in this section is a full page circular with a stamp at the top. There is a line in the circular that reads, "Please find a postage stamp enclosed, and address the Pastor in Charleston." Among all the words on the circular, this is the line I want the busy judges to read. My problem was how to draw attention to this line. Since the text of the circular occupies almost all the exhibit page, I had limited margins with which to work. Therefore, I needed a solution that was a little more creative.

SOLUTION — Built-in borders

Figure 6 depicts a solution that is built-in the exhibit page. The solution provides a border around the critical information to which I'm trying to direct the judges. Actually, the border results from using the windowing technique. I cut three windows in the exhibit page. A large one at the top, a very small one around the important text and a medium window at the bottom of the page. Then I mounted the circular from the back of the page. I had to take care to center the line of important text in the smaller window.

SUMMARY

Unusual and odd size material can enhance an exhibit. There are probably as many ways to mount this type of material as there are exhibitors. The ideas in this article are a combination of approaches I've observed at the frames and a couple of ideas of my own. Take a look at your material that is presenting mounting challenges and see if a variation of something presented in this article might solve your problem. After you have solved your mounting problem (of if you already have solved it), share your experience with TPE readers.

Historical Perspective — “The President’s Transmitter”

From Vol. 7, #1 (Jan. 1950) The Essay Proof Journal by Clarence W. Hennan, M.D.

I hope I may be pardoned for using this page for personal opinions. After forty-five years as a collector, exhibitor, writer and judge, I have accumulated many opinions, pet peeves, etc., of my own and some from fellow collectors.

We must remember that after all this is only a hobby with many, but it's a livelihood for many others. Much has been written on how to mount a collection, how to present it, what to show, how the judges judge, etc., but not a word on what to do if you don't win. Perhaps a little education for the judges as well as the exhibitors would help.

Remember, every time an exhibitor loses he becomes a potential non-collector. Does anyone ever take the trouble to tell him why he lost? There's always a big hullabaloo before the show and during the show with a prospectus, catalog, banquet, speeches, etc., and as soon as the show is over — silence.

Jones collects the little known stamps of Patagonia — it's his pride and joy. He has a few covers of which only a dozen are known. He can't print, so a friend of his does it for him. Comes the day to ship by express *prepaid* and off goes the collection. Two weeks later it comes back express *collect*. Hurriedly he opens the pack, notes the soiled pages with proper finger prints, especially the big splayed left thumb. Perhaps the package includes a program, but usually this has been left out. If there a problem, he notes that Dr. Smith, the eminent U.S. specialist (?), Mr. Wilson, the Confederate expert (?) and Judge Olson, who's a good fellow and has nothing else to do, are the judges. They wouldn't know a good rare Patagonian from a Mayan stellae. No one every told exhibitor Jones that the judges were incompetent. A few weeks later he reads the list of winners in the philatelic press. *No word from anyone* and he wonders why he lost.

The next year he gets a prospectus and tries it again, with the same results. In the meantime, his name is on the sucker list and he gets a few more invitations from other clubs. He tries again — no luck. He decides his collection is no good and quits. You see, he doesn't get around to the stamp clubs and hear the gossip, so he believes in the “lily-white” fairness of the

American people. He doesn't know the winner of the grand award is a nice old fellow who always donates a cup, that the second award went to a good friend of the club's exhibition manager, and so and *ad nauseatum*.

Where is our great and glorious Association for Stamp Exhibitions? Sitting on their dollars trying to hatch them? As the leader of the exhibitions in this country, I believe they should try to clean up this mess — not next year or the year after that, but begin now. Perhaps a little booklet or something coming from them would clarify the situation.

I know personal opinions often offend, but I have a few ideas. If one clicks, I'll be satisfied.

First: Competent judges who know stamps and are not influenced by personalities. They may be amateur collectors or professional dealers. Who cares, if they know stamps? If a U.S. class — a U.S. specialist as judge; if British Colonies — a specialist; if air mail — a specialist; if South and Central American or the Far East — the same. And they should be chosen and listed in the *prospectus* so the sucker will know whether any of them know anything about his specialty. Remember, the Essay-Proof specialist seldom knows anything about first flight covers, and vice versa. Perhaps a list of accredited specialist judges could be furnished to exhibitions by the Association for Stamp Exhibitions. How to get these men to judge is your problem.

Second: And in my opinion, this is the most important — *an exhibition critic*. I believe a diplomatic critic could go far in helping the unsuccessful exhibitor. He doesn't have to tell the exhibitor that the judges were not competent or were biased — certainly not. He can study the collections shown and write a few words to the losers. How much nicer to receive a letter like this before the show was over than a *collect* express package containing your losing exhibit with absolute silence:

Dear Mr. Jones: — I have had occasion to study the various exhibits at the Whistleproof Exhibition in Podunkville and, of course, looked yours over very carefully. You have a nice exhibit and study — looks like you did it all yourself. I note you come from a small town and probably don't have the opportunity to meet a lot of collectors at the Club or attend any meetings, so your

exhibit means a real personal study. I know your dad didn't die and leave it to you intact.

Let me tell you about the winner's exhibit. He showed a studied collection of Alaska, well written up, too. First, three nice clean pre-stamp covers, then a few proofs of the first issue, some nice unused pieces, with the dates of issue, perforations and other pertinent information noted, some nice clear cancels on the used, and a few multiple pieces. Now and then a drawing of a plate variety. The winning exhibit ran along this way to the end. It was well balanced, with each part supplementing the others. The collection was written up with a typewriter and the descriptions were brief and to the point. About 11 to 15 stamps were on the pages.

Now in your case, you mounted 25 stamps to the page — sometimes none of the page itself could be seen. You showed 25 of the dollar value on one page and not one of the lower values, thus giving the impression the dollar values are common. The judges knew you must have the lower values but where were they? Your early stampless covers were interesting and attractive, but not knowing the postal rate, which you unfortunately did not note, I can't say much about them. You showed some plate varieties but no enlarged drawings — trying to identify these varieties in the frames with a small glass was impossible so I couldn't give you credit for them. Your “writing up” wasn't too good — you had too much on the page — 1/4 inch letters are a little too large for a stamp 20 x 25 mm., don't you think? Sort of can't see the forest for the trees. And it is better not to put Scott's numbers under the stamp — the catalog numbers may be changed and besides, most of the judges can't read the fine print in Scott.

I could go on telling why other collections won and you didn't, but maybe the above will help explain a little. The show had a fine lot of high-powered stuff and it's no disgrace to lose in a big show of this kind. Will be expecting you back next year with an improved exhibit, and the best of luck.

A catalog of the show and a list of winners are enclosed, also some of the stickers and a first day cover.

Yours,

Another pet peeve — ribbons for prizes: Is this exhibition a fat stock show? Perhaps you remember when the national shows started. The genius behind the gun was a dog fancier and decided on ribbons as prizes. Sort of difficult to display them, especially now that sofa pillows are out of style. Why not a small neat certificate that can be mounted on an album page?

And the non-competitive exhibits — the good fellow is asked to show his material non-competitive. A nice blank is sent for description (don't forget to include regular cost of frames) and we're on our way. The poor guy has to go through his collection, pick out the stuff, pack it,

express it prepaid, pay for the return, clean the pages and perhaps rewrite some of the dirtiest pages. And for what? The stuff is correctly shown, but with no notation or mention that it is non-competitive. The customers don't know and get the impression that it's not good because it doesn't get a prize. Then the philatelic press pub-

lishes the winners' names and still no mention — so the customer is sure the collection was junk. Why not give the guy a break and at least list the collection as non-competitive?

Note. — Fortunately, most shows are run properly, although there is a scarcity of competent judges. With two or three

shows weekly (all National) in the various parts of the country, the condition which prompts the criticism I am transmitting is becoming serious.

(Thanks and a Tip of the Hat of Van Koppersmith, who sent this in for publication.)

Alex at Wonderpex — Part 3 by J. K. Weiss

Alex looked at the White Knight expectantly. The Judges were taking a quick break after finishing the medal level consideration for this year's Wonderpex. They would continue momentarily with the special awards. The Knight seemed about to speak, but had not actually said anything for several moments.

Finally, Alex smiled and whispered, "A penny for your thoughts..."

The Knight smiled. "Is that all you think they're worth?"

"No, its just an old expression. What are you thinking?"

"I was just remembering my first judging experience. It was before we had the apprenticeship program. Some members of the Good Old Boys Club thought I'd be a good judge, and invited me to serve on the jury of that year's Wonderpex. Exhibiting has certainly changed a lot since then. In those days the challenge was to display as much money as possible in the frames — exhibit subjects were limited to those understood by the judges, so everybody had seen everything already. The best (*read most complete or most expensive*, depending on your point of view) exhibit of a classic subject, and modern (post 1900) material wasn't likely to get much of anything. Times have surely changed."

He paused, and Alex responded, "Yes, they have. Today one can exhibit almost anything, and it will be judged on its own merits. The classics are often seen as repetitive, boring, or simply copies of others' previous exhibits. Creativity and innovation count. Isn't it (pardon the expression) Wonderful?"

The Knight almost sneered (or was it almost neighed? It was hard to differentiate.). "There's another interpretation, not quite so flattering. How many of today's judges are competent to evaluate a classic exhibit? That takes depth of knowledge which comes from years of study. How often have we seen so-called "classic" exhibits severely misjudged? A poorly defined exhibit of GB line engraved issues is likely to win big awards with few major rarities and little knowledge shown; a phenomenal exhibit of classic postal stationery is unappreciated because it is "too obscure;" the definitive study of the printing of a local

provisional issue is dismissed as "just another boring plate study."

"Yes, more subjects are shown today, and modern material has been well received. Sometimes, it is truly overvalued: the judges understand it and find it familiar and accessible, while they dismiss older but less mainstream subjects which they've never heard of."

The Knight shook his mane, sending a flurry of used stamp hinges flying off in all directions.

Alex tried hard to digest what the Knight had said, but it would take him time to think about it. There were many implications in the Knights comments, and the judges were about to reconvene.

"Okay," said the Desert Rat, who was Chairman of this Jury. The next award is the Postal History Medal. Any nominations?"

The Truck Driver nominated an exhibit titled "Postal History of the Czechoslovak Forces in Exile."

The Bookworm nominated "Sea Post Offices of the Somali Coast."

The Porcupine nominated "Thurn und Taxis—the Asian Connection, 1450 to 1845."

"Discussion?" the Rat said peremptorily. He was determined to finish before dinner.

The Bookworm began. "The Somali Coast is of far greater importance than is generally realized. My research into that area clearly shows that as far back as the Roman Empire, cargo was off-loaded at Djibouti to be carried across the deserts and mountains of Ethiopia and the Sudan to reach the Nile for trans-shipment to Egypt. Obviously, those ships carried mail, which must have been similarly handled. This exhibit should win on Importance alone!"

Alex whispered to the Knight "I saw that exhibit. It shows mail to and from the relief efforts in the last five years. Most of the covers are addressed to the exhibitor's son, who was in the U.S. forces at Mogadishu for a while. Is she serious?"

"Alas, she is," replied the Knight. "The subject of Importance is much misunderstood. Some exhibitors feel it necessary to create Importance to bolster an otherwise weak exhibit. A few judges have done this in support of their own showing of areas of no significance to make them Important."

The Porcupine's quiet voice interjected,

"Even if we accept your position, this exhibit could only win on Importance, as it has no other merit at all." This, directed to the Bookworm, was the most pointed statement the Porcupine had uttered all day.

The 'Coon Cat commented, "Ah take exception to that remark, suh. At least that exhibit contains material from the US of A. That is certainly merit!"

The Rat's icy stare forestalled any further comment.

The Truck Driver re-posed his nominee, the Czechoslovak exhibit. He argued that other exhibits of Allied Forces in Siberia had won similar awards, and there was a Czech Legion in Siberia, so it clearly was qualified. The Porcupine pointed out that this exhibit was WWII, not WWI, and the exile was in London, not Siberia.

As no one could raise a serious objection to the Thurn und Taxis exhibit (save the 'Coon Cat's usual objection), it was awarded the Postal History Medal.

The remaining special awards were discussed, and awarded. The Grand and Reserve Grand awards were decided, the discussion was of insufficient scholarship to keep Alex's attention. Discussion then turned to the Critique, and Alex became alert once again. The Desert Rat was speaking.

"As I read the list of exhibits, would each of you volunteer for those for which you think you have something of value to say to the exhibitor. If no one volunteers, I'll assign the exhibit to someone. Apprentices are in on this also," with a sharp sideways glance, "so chime in, fellows."

The Rat read the list of exhibits, in order by frame members. After most titles, a volunteer came forward immediately; on a few occasions, an assignment was made. The Rat then reminded the jurors and apprentices of the time and place for the Critique, and thanked them for their efforts. The Jury dispersed for evening plans, and Alex turned to the Knight.

"What was that assignment business about?" asked Alex.

"You know there will be a Public Critique on Saturday afternoon, right? Well, the jury just assigned one judge or apprentice responsibility for "first-response" to each exhibit at that critique. Each judge has

From The Executive Secretary

Dr. Russell V. Skavari, 222 East Torrence Road,
Columbus, OH 43214-3834 Telephone: (614) 262-3046 (with answering machine) FAX: (614) 261-6628.

This report was prepared on December 16, 1996 and is based upon new memberships, resignations, etc. received through that date. It is a pleasure to welcome the following six individuals as new AAPE members:

2242 Richard L. McConnell
2243 Leslie A. Bard

2244 Herbert Brach
2245 Robert C. Cramer

2246 Maplewood Stamp Club
2247 O. M. Bilaniuk

Mr. Jack Yao has become our 51st Life Member, and we welcome him to that category of membership. The support which Mr. Yao has shown by becoming a Life Member is very much appreciated.

I am sorry to report that Mr. Peter H. Bergstedt, Mr. Iran R. Bett, Mr. Michael Hvidonov, Mr. Michael Jolly, and Mr. Wayva F. Seitz are deceased. Mail to Mr. Michael J. Leyden, II, Peking University, Shao Yuan Bldg. #5-407, Beijing, Peoples Republic of China 100871 is being returned as undeliverable. If you know of a better address for Mr. Leyden, please advise me.

MEMBERSHIP RECONCILIATION as of December 16, 1996:

Total membership as of September 12, 1996	1,109
New members	6
Reinstatements	1
Resignations	17
Deceased	5
Dropped for non-payment of dues	0
Total membership as of December 16, 1996	1,094

CHANGE OF ADDRESS: You won't have to miss *The Philatelic Exhibitor* if your dues are paid and you send your change of address to me at least 30 days prior to the first of the month in which our journal is issued. Please send your change of address to AAPE Executive Secretary, Dr. Russell V. Skavari, 222 East Torrence Road, Columbus, Ohio 43214-3834. Alternatively, you may fax the change of address to me at (614) 261-6628. There is now a \$3.00 fee charged to cover AAPE expenses to remail the journal when you fail to send your change of address in a timely manner.

been assigned five or six exhibits, and will spend much of tomorrow morning studying their assignments."

Alex thought a moment, then said, "I see — they have a lot more time to spend on each and can really analyze it before the critique, because they each have only half a dozen exhibits to deal with, instead of 40 or 50. But they had all the time in the world to study their subjects before the show, didn't they? That's what the advance title pages and synopses are for, aren't they?"

"It's not quite the same," replied the Knight. "Before the show, they could only study areas and subjects. Now they can study the actual material shown and the way the exhibitor has organized it. Their purpose now is to give the exhibitor advice and recommendations on how to improve the exhibit. And each judge will prepare comments specific to the exhibit; their advice will generally be quite good."

Alex smiled. "Now I think I understand your comment when we first met. You remember, the one about 'even if the advice you get at the critique is valid, it wasn't the basis for awarding the medal level you got.' Would I be right in anticipating your point; the judges' comments at the critique were formed *Saturday Morning*, after the awards were decided. In fact, after the judging was finished."

"Right," smiled the Knight.

"And further" continued Alex, "that means that even if the judge now finds the material he missed today, it is too late to change the award. Or similarly, if he finds material that makes the exhibit better than he thought, it can't be raised any more either."

"It also means that the judge has time to consider and prepare his (or her) remarks. Filters can be applied and propriety considered. Mistakes can also be made. Judges will, on occasion, be so determined to be helpful that they forget (or misconstrue) the exhibitor's intentions." The Knight mused for a moment, then continued, "Consider the Thurn and Taxis exhibit. Surely it will not surprise you if erudite and insightful comments are made at the critique which will tend to convince the exhibitor, and others in the room, that the judges fully understood that exhibit. I would wager that the fact that Poland is not in Asia will be brought up politely and the suggestion made that the cover be removed from the exhibit. No mention will be made of the "USA connection" nor of the rest of the xenophobia elicited in the jury room."

"I didn't notice," said Alex. "Which judge got first response on that exhibit?"

"The 'Coon Cat, of course."

"One last question for today, if you don't mind," Alex asked quietly. "You mentioned the Good Old Boys Club earlier. I keep hearing that it has been done away with. How many judges are left over from those days?"

The Knight smiled a wistful smile, full of memory but rimmed in irony. "Your question is not quite to the mark. It's not a matter of how many are left over, but of what it has become. The Club has not been eradicated, it has been replaced. There is a new group, which services the same function and causes as many problems as the Club ever did. The Old Boys have been replaced, and so live on. In these days of Politically Correct Doubletalk, even the name is differ-

ent. It should now be called the Good New People Club.

"But this is a long subject, and it is getting late. Come back to Wonderpeck tomorrow, and we'll talk more about it."

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