

# PHILATELIC EXHIBITOR

Volume II, No. Four

July, 1988

UNITED STATES

1869 ISSUE

INTER-TREATY MAIL TO FRANCE

PHANTOM RATE

20 Cents for over 1/2 Ounce (14.18 grams)



Cape Elizabeth Depot, Maine. June 10, 1870

Prepaid as a double rate letter to go by direct mail; forwarded by New York, via England, as fully prepaid. By coincidence, for a letter of this weight, the rate was 20 cents by either route. The credit to Britain - 16 cents - as well as the London marking, indicates that this letter was sent, via England, in British mail. Because this rate was not announced as being available to the public, it is termed a "phantom" rate.

Only two covers bearing this British mail rate and showing a credit of 16c to Great Britain are known to exist.

*Color Reproductions Available . . .  
See Page 5*

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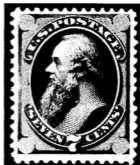
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# THE PHILATELIC EXHIBITOR

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

Jane Klug, Assistant Editor  
R.R. 1, Box 370-B  
Pleasant Plain, Ohio 45162

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

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Correspondence and contributions to The Philatelic Exhibitor should be directed as shown on page 4.

Deadline for the next issue to be published on or about October 1, 1988, is August 15. The following issue will close November 15, 1988.

Reprints from this journal are encouraged with appropriate credit.

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# AAPE STATEMENT OF PURPOSE

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

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

### VICE PRESIDENT

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

### SECRETARY

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

### TREASURER

Paul Rosenberg  
5 Mill River Lane  
Hingham, MA 02043

### EDITOR

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

### DIRECTORS (1986-90)

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#### Send:

- Requests for back issues & proposals for association activities — to the President
- Membership forms, brochures requests, and correspondence to members when you don't know their address — to the Secretary
- Manuscripts, news, letters to the editor and to "the Fly", exhibit listings and member adlets — to the Editor.

### MEMBERSHIP APPLICATION

TO: Steven Rod, Secretary  
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Enclosed are my dues of \$\_\_\_\_\_ in application for my membership in the AAPE, which includes \$8 annual subscription to the *Philatelic Exhibitor*. (See page 3 for remittance schedule).

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## My 2¢ Worth

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

### OUR COVER; A DISTANT GLIMMER

*Our cover shows a color photostat of a page from the Elliott Coulter collection, provided by John F. Dunn, Director of Education of the Philatelic Foundation of New York, NY.*

*This collection won Large Golds at AMERIPEX and CAPEX.*

*The reproduction came from the Foundation's in-house color stat equipment. Dunn writes:*

*"The Coulter Collection was our first attempt at reproducing a collection using this equipment. Because it worked out so well, the Foundation now can offer this service to other collectors (fee to be determined by the size and nature of the collection). This service will help to cover the PF's investment in the equipment, which is used for the color repros that are affixed to Foundation expertizing certificates. And it serves the collector, who must keep a valuable collection in a vault or other secure area, but who now can display a bound volume containing color repros of the collection."*

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## Your 2¢ Worth

W. Eugene Tinsley — R.C. Effinger — L. Wallace Dean — Conrad Bush — Darrel Ertzberger — Jim Busse — Joan Bleakley — Fran Adams

*Well, you took me at my word! I've said in this space that when you spot a problem in TPE, you should write. Many of you did, to inform me that Brian Green's letter and Clyde Jennings' response in last "Your 2- Worth" were transposed.*

*Some of the same people and other sharp eyed readers noticed that a reference to page 19 included in the Editor's AAPE of the Month brought them to the middle of an article. This reference was to the write-up on page 19 of the January, 1988 issue, regarding the APS-AAPE Exhibit. That notice is included on page \_\_\_\_\_ of this issue.*

*The flaws prove that perfection is always a distant glimmer. We involved in producing TPE chase it, and are embarrassed when we fail. But I am mindful of Murphy's Law: "Anything that can go wrong — will," and Murphy was an optimist.*

*We will endeavor to keep our goofs to a minimum.*

## Why "Previous Awards?"

To The Editor:

This letter is in response to "Prospectus Question" in the April 88 PE. I have been Exhibits Chairman and Jury Chairman in a major national exhibition and have served on juries of many other national shows, but never as a juror have I ever seen a listing of the previous awards received by the exhibits I am to judge. However the Exhibition committee often

uses such information when a show is oversubscribed in determining which entries should be accepted in order to have a balanced exhibition. Hence I recommend that the question continue to be used, since it is of assistance to the committee and never reaches the jury.

W. Eugene Tinsley  
Los Angeles, CA

To the Editor:

As a judge accredited since 1976, I have never received information on the record of exhibits prior to judging. On one occasion only, when the jury was deadlocked, have I seen a panel ask for a track record. In that particular case, the jury had returned to the frames and was still deadlocked. In this case, the track record served to help the exhibit receive a higher award.

R.C. Effinger  
Jacksonville, AL

## Capex Judging

To the Editor:

I had a good bit of difficulty getting through Mr. Odenweller's article "The CAPEX Judging: Myth vs. Fact" in the January TPE. It began with the first sentence in which he is amused by criticism from non-exhibitors and non-judges. Concerns that I have heard, in all cases, have come from exhibitors, most of them accredited to judge on the National level, and some accredited to judge on the International level with lengthy and continuous experience. Who are the non's? Has he used the good old straw man technique?

The remainder of the article was a sort of statistical comparison of the CAPEX awards with awards from other shows. As has been said before, statistics are like women's bathing suits. They can show a lot but they do not show everything. Usually women cover up what they do not want to reveal to the general public, and I gather the CAPEX judges have acted likewise. In both cases this can be viewed as a benefit.

L. Wallace Dean  
South Glastonbury, Connecticut

### **BACK ISSUES of The Philatelic Exhibitor**

are available while supplies last from Randy L. Neil, P.O. Box 7088, Shawnee-Mission, KS 66207. Vol. I, #2-3 — \$3.00 each, Vol. II, #1-3 — \$3.00 each.

## Restoration

To the Editor:

I feel there is a double standard in existence when it comes to the preservation of historical documents. Take a letter written by Abraham Lincoln in 1863, mailed to the widow of a soldier, detailing her late husband's heroic deeds. It surfaces 125 years later, but time has taken its toll. The envelope is dirty, tattered and torn. The document within is also dirty, water stained and eaten through at the folds.

With the approval of archivists, and other experts in that field, the document (letter) is sent off to a conservator/restorer. It is de-acidified, cleaned, holes are filled and missing parts of words are replaced. It might be placed in acid free coverings to be sold to a collector.

If the envelope is treated the same way and sold along with the letter this also appears to meet with approval. But, if this envelope comes into the hands of a philatelist/exhibitor and he attempts to have it restored, he is frowned upon by the philatelic community. Why?

Is this document (cover) any less historic or less deserving of preservation? Place it into an exhibit in its original state (no matter how rare the piece may be) and watch the judges recoil in horror that an exhibitor would place such garbage into his exhibit. What is the collector/exhibitor to do? Why can conservators/restorers advertise in a variety of publications but not in the philatelic press?

Paper, unless specifically treated, starts to deteriorate at varying rates right after manufacture. Placing our best philatelic material into special protective holders may help retard this process but will not stop it and can not reverse it. Let's do away with the double standard and help the philatelic community find reliable philatelic expert conservators/restorers while there is still time. It's time to rethink our prejudices and look to the future or we may find the future crumbling in our hands.

Conrad L. Bush  
Fort Walton Beach, FL





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## Topical/Thematic Rules

To the Editor:

For several years I have listened to the trials and tribulations of my topical exhibitor friends. I have heard their complaints of poor and incompetent judging by traditionalist judges from the school of "if it ain't a nineteenth century classic, it ain't nothing." As an exhibitor of modern material, I too have run into this attitude on occasion. I have also listened to my topical friends berate some judges who seemed to have picayune rules about what should and should not be in a good topical exhibit. Personally, I had attributed most of these comments to exhibitor inexperience or a "sour grapes" attitude when their own exhibit did not get a particularly good award. However, after reading Mary Ann Owens's column on "Covers in a Thematic Exhibit" in the January *TPE*, I realized that possibly there is some validity to their complaints.

First, a little background. I have exhibited at local and national levels with a traditional exhibit of modern material and several completely different exhibits of U.S. postal history. I have had moderate success in gathering medals and awards. I have a feel for the basic tenets of exhibiting.

Any exhibit should strive to meet certain goals, be it an exhibit of Penny Blacks or one of armadillos and their kin. Such goals are of the following type: the exhibit must be a clear presentation of whatever the exhibitor has told us he intends to show; it should be easy to follow the development of the exhibit; the philatelic

items should be presented in an appropriate and pleasing manner; the emphasis of the exhibit and each page should be on the philatelic items; the items should comprehensively cover the goals the exhibitor has outlined in his title or theme pages.

I feel that it is up to the exhibitor to accomplish these goals in whatever fashion he deems proper, within certain general rules.

But I have a strong conviction that hard and fast detailed rules lead only to exhibits that all look the same. Too often such minutiae are a substitute for appreciation of anything innovative or the broad scope of a presentation. I feel that judges who employ such tactics are hiding behind them because they are unable to make substantial comments.

The thematic column in the January *TPE* is filled with very detailed rules for use of covers in topical exhibits. For example, it is better not to use a first day cover that does not have a pictorial cancel (thus eliminating at least 85% of U.S. first days). Do not use a cover on which the thematic stamp(s) is subordinate to many stamps that do not pertain to the theme (in many instances, the stamp that does pertain to the theme is a low value that could never pay a full rate and must be used with other values). Any stamps shown that were issued at the same time as those on a cover, should be mounted on the page ahead of the cover in order to be in philatelicly correct order (what, for God's sake, is "philatelicly correct order?"). If there are two or more covers mounted at an angle in the exhibit, they

should all be mounted at the same angle (judges, get out those protractors!).

I read these dicta with certain amount of incredulity. I find it hard to believe that a person who has done so much to advance topical exhibiting in the United States is now shackling it with so many detailed rules. I predict two results. One will be monotonous exhibits that virtually all look alike. The second will be frustrated topical exhibitors who choose not to conform to the tight definition of a "proper" topical exhibit. Either they will never share their collections with the public or they will give up topical collecting in disgust. What a loss for philately.

Darrell Ertzberger  
Alexandria, VA

### Ms. Owens Responds:

I am sorry if Darrell Ertzberger believes that I am "now shackling it (topical exhibiting) with so many detailed rules". That was not the intention of the article.

Exhibitors often ask what covers are helping and what covers are hurting their chances of a good medal.

In the FIP guidelines that we use for judging, the following is stated: "The exhibitor should avoid showing covers where too many different stamps are not related to the theme" and "genuinely transported items with correct postage and relevant thematic cancellations as opposed to favor cancellations, often with underfranked postage" and "correct postage frankings as opposed to frankings substantially greater due to philatelic reasons (e.g. complete sets)".

The article was meant to interpret the guidelines visually for thematic exhibitors. It was not meant for those exhibiting non-thematics.

As for "philatelically correct order", that is listed on page four of the APS Manual of Philatelic Judging, and traditional exhibitors are frequently told at critiques to follow that order. As thematic

exhibitors are also philatelists, it is only natural that they should be aware of the same sequence of showing their philatelic material.

Traditional exhibitors are also reminded at critiques that their exhibits should contain primarily commercial covers and fewer philatelically inspired covers in order to obtain the higher awards.

Knowledge of what judges prefer to see has to be better than ignorance and sadness.

Mary Ann Owens  
Brooklyn, NY

### Splitting an Insult

To the Editor:

I just received my latest issue of TPE and, as usual, have read it from cover to cover. After reading the letters in 2c Worth, I just had to respond to Clyde Jennings' letter regarding his apparent acceptance of the practice of poor frame layout and wrapping exhibits around the ends of frame rows.

This has always been a pet peeve of mine because, with a little planning by the exhibit committee, there is no excuse for this having to occur. I have served as exhibits chairman at a number of regional level shows and have never wrapped a single exhibit around a corner.

As Clyde mentions, an exhibit being wrapped around a corner will never, hopefully, have an effect on a judge's consideration of the merits of the exhibit. However, it is an insult to both the exhibitor and the viewers to have this kind of layout. Let's have a little professionalism! I just returned from WESTPEX in San Francisco, and must compliment Steve Schumann as exhibits chairman and the rest of the show committee. They showed how to do it right. There wasn't a single exhibit which was wrapped around a corner.

James W. Busse  
Escondido, Calif.

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### No Need To Worry

To The Editor:

To the "worriers" among us: If you had been with me at the Tri-Code Benjamin Franklin Stamp Fair in Shamokin Dam, PA on May 7, 1988 — you would cease to worry about the "future of our hobby"!!

The 55+ exhibits by young people (ages 7-15) were fantastic. There were only 6 short hours to view them, but I came away with feelings of awe, joy and delight, knowing that long after I have gone to "Philatelic Heaven" (I'm sure it exists) my love for philately will be continued by these young ladies and gentlemen with their young imaginations and ageless interest in that "humblest of the humble": *The Used Postage Stamp!*

Joan Bleakley  
Woodbridge, VA

### Critique Service Compliment

To The Editor:

Reading the 'Status of the Critique Service' article by Harry Meier in TPE's January issue made me curious. As a result, an application form was requested and returned within a period of ten days (those familiar with APO systems will marvel). Copies of exhibit pages were made, pre-addressed stamped envelopes prepared as per the instructions, and the entire packet was sent to Mr. Meier. Not having exhibited in the U.S. for a number of years, my main interest revolved around implementation of the new FIP rules. I sat back to

wait the sixty days I believed necessary.

Two weeks later, the impossible occurred — my photocopied exhibit pages were delivered, complete with an unbelievable critique. The exhibit submitted was a difficult and limited thematic on the prehistoric flying reptiles of the Mesozoic Era.

Rather than simply tossing me off-hand compliments mixed with the invariable stern warning about limited scope, the reviewer, George Guzzio, actually read the text. A comprehensive review of materials, FIP rules, postal validity, presentation, and collection core balance, was provided in notes on the pages as well as the critique sheet. What a refreshing critique, real-life useful commentary! And, the absolutely amazing part of it all was the price: postage costs.

I wish to thank Harry Meier for his super prompt assistance, and George Guzzio for a great critique. (No, the comments weren't sugar-coated; just honest) and hope my next exhibit will receive similar treatment when ready for review. This single program proves my membership investment was a sound decision. If other readers have thought about this critique service, they should think no longer.

Fran Adams  
APO, New York

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AAPE  
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# The Third Annual National Convention of the American Association of Philatelic Exhibitors

**November 4-6  
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British Guiana; the *J.A.P. l'Anson* collection with proof of the issued classics. Japanese Occupation issues of Burma and Malaya, the former the collection formed by the late *W. Adgey-Edgar*.

India Native States with Bundi, Cochin, Dungarpur, Jaipur, Kishangarh and Rajasthan including rare errors.

Other rarities include Barbados 1875 4d. perf. 14 x 12½ mint, the Canada 2c. Port Hood provisional cover, Ceylon rare booklets, Hong Kong Centenary essays, Newfoundland pence classics with 1/- orange-vermilion.

11th October: **ELIZABETH I**, some 500 letters addressed to *Filippo and Bartholmeo Corsini* at their mansion in Gracious Street, London, 1570-1600. Many postal endorsements including those of the Merchant Strangers' and Merchant Adventurers' Posts. Letters signed by Lord Howard of Effingham and his admirals, Sir Christopher Hatton, Sir Francis Walsingham and other distinguished Elizabethan characters.

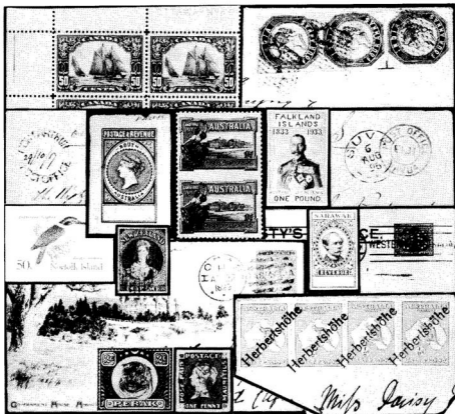
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## CONCERNS by Randy L. Neil



Debate on the question of young people and their involvement in philately and exhibiting is about to reach a new level. In the coming months some serious developments will take place and, for the sake of the future of our hobby, I urge every AAPE member to consider becoming actively a part of this movement.

A special committee to develop a new national philatelic exhibiting championship event for youth has recently been appointed and will meet during the APS STaMpsHOW in Detroit in August. It is envisioned that each "World Series of Philately" exhibition will send its youth champion exhibit to a champion of champions-style competition to be held at the AAPE annual convention each autumn.

We need help. We will need a lot of help.

First, each WSP show should take vigorous steps to re-vamp and re-invigorate its junior exhibits section. Are you attracting enough junior exhibits now? Of course, you're not! Hardly any show in America is . . . and this is a condition that must be reversed. All shows should consider offering prizes that are more in keeping with the trends of today's kids. MIDAPHIL in Kansas City, for instance, will offer Reebok athletic footwear as part of its awards program for young people this year.

Second. Wouldn't it be intriguing if each AAPE member were to encourage just ONE young person to become involved in stamp collecting and competitive exhibiting? I, for one, believe that philately's "sub-hobby" of competitive exhibiting offers a wonderful vehicle for attracting kids to our pastime. It doesn't make any difference whether this person you attract is your own child . . . or some young person you met at your local library. What a rewarding experience we could have in doing such a thing.

Third. Watch for the 1988 American Philatelic Congress Book due out this fall. Inside is one of the most revolutionary articles ever written on the involvement of juniors in philately. You won't be at all surprised when you see who wrote it: our own editor, John Hotchner. What WILL surprise you, I think, is his incredible candor.

Fourth. We need some big-time prizes to award to the overall winner of our forthcoming national youth exhibiting championships. Do you have any ideas? Are you interested in donating something? We're not just talking about philatelic prizes, but other goodies, too.

Finally, this new effort will be geared to augment and assist the efforts of the fine Junior Philatelists of America organization. These young people already offer one of the hobby's finest-looking award medals — the H.E. Harris Award — to any show that wishes to present something special to its youth champion. They have set a good example. . . and it's now up to us to really shake things up!

I heard a chief judge at a recent stamp show say, after going over the results of the show's junior exhibits, "Well, now let's get back to the 'real world'." He, of course, meant the adult exhibits. What this individual didn't realize was this: kids are closer to the 'real world' these days than most adults. It's time for philately to understand this.

It's as simple as that.

## ACTIVITY BEAT

YOU WON'T BE RECEIVING ANY PERSONALIZED INVITATIONS . . . other than what you see here in your AAPE journal. So do take a minute now and use the registration blank to make your reservations for the Friday night cocktail party at our Third Annual National Convention at CHICAGOPEX over November's first weekend.

CHICAGOPEX will undoubtedly be the largest gathering we've ever held with more than 200 AAPE members expected. We have over 100 members in the Chicago area alone. Members from as far away as the Netherlands are already making plans. The meetings, seminars, cocktail party and other social events will make CHICAGOPEX philately's #1 destination this year. Don't miss it!

WHY IS THERE ONLY ONE SLATE OF CANDIDATES RUNNING IN OUR 1988 ELECTION? Simple answer: no volunteers other than those individuals listed on your ballot. This ballot consists of people who are willing to work to make your AAPE grow and prosper. It's two years before our next election, but we hope that you will personally consider becoming an AAPE officer. NO MATTER WHAT, THOUGH, YOUR VOTE IS NEEDED.

WOULD YOU LIKE YOUR EXHIBIT EVALUATED by a qualified judge . . . in a most personal manner through the mails? Utilize the AAPE "Exhibitors Critique Service" — a free program where you send a photocopy of your exhibit in for a written critique. For an application, write: Mr. Harry Meier, Exhibitors Critique Service, P.O. Box 369, Palmyra, VA 22963.

JUST OVER 300 EARLY FOUNDING MEMBERS (FM's) WERE UP FOR DUES RENEWAL ON JUNE 30. If you received a written notice . . . and have not sent in your dues, this will be your last issue of "The Philatelic Exhibitor."

RANDY NEIL AND GUY DILLAWAY are working together to bring all New England AAPE members together for a special gathering at Boston's Philatelic Show in May of 1989. Watch for more details.

DELIVERY OF YOUR "TPE" HAS ALWAYS BEEN a bit slower than we would like since we have been using third class bulk rate while we await the granting of our second class mailing permit. We understand that the latter will be ready for our next issue. This should cut the delivery time by as much as ten days!

## ELECTION FOR 1988-90 OFFICERS

The Nominating Committee submits the following slate of persons who have indicated interest in running. We believe they are all qualified to serve.

For President:	Randy L. Neil (Incumbent)
For Vice-President:	Mary Ann Owens (Incumbent)
For Secretary:	Steve Rod (Incumbent)
For Treasurer:	Paul Rosenberg (Incumbent)
For Director:	Dane Claussen (Incumbent)
	Richard Drews
	Darrell Ertzberger

The Director candidates receiving the top two vote totals will be elected to four year terms. The remaining candidate will encumber the seat which eventually will be filled



by the Past President. Since only the Director positions are contested, statements from only those candidates are presented:

#### STATEMENTS OF THE CANDIDATES FOR AAPE DIRECTOR

**Dane Claussen** (Tacoma, Washington): My main contributions as an AAPE Director have been in the youth exhibiting area. As Co-chair of the Youth Exhibiting Committee I have served as a general resource in deciding and advising on priorities, philosophies, and in our Indianapolis meeting, providing some critical input whether, when and where the activities of the AAPE Youth Exhibiting Committee and the APS Youth Activities Committee would overlap, complement, or otherwise touch each other.

I have been available, and demonstrated my commitment, to the AAPE by attending its meetings in Kansas City, Columbus, Indianapolis and Cleveland.

Those ideas, philosophies, potentials and experiences that I have and that were the original reasons for my being asked to serve on the Board still exist and are relevant; and I am interested in making a significant contribution to the AAPE.

**Richard Drews** (Morton Grove, Illinois): I feel the impact of the AAPE has been enormous, but among too small a group of people. Much of the focus has been on how to get higher awards. This implies the existence of an audience that already actively exhibits. It does not help create a larger audience by taking people by the hand and leading them into exhibiting. The contact with local shows, with the exception of the AAPE awards, is weak. We have many local shows, but no booths, literature stands, seminars, etc.

I feel there should be more of an outreach to pull people into exhibiting. Perhaps the AAPE can provide traveling one-frame exhibits and competitions to encourage more first time exhibitors. A good slide program could be made available to be shown at club meetings, shows, etc. It could give tips for beginners, including a plug for the AAPE. As much as we need to improve the abilities of our current exhibitors, we need to develop new ones even more.

**Darrell Ertzberger** (Alexandria, Virginia): Since 1983, I have been active in organized philately. I have served as president of the Dolley Madison Stamp Club of McLean, VA for two years. I have been a member of the executive board of the Virginia Philatelic Federation since 1986 and am currently President of that organization. I have been a member of the North Carolina Postal History Society since 1984, serving one year as Vice-President, and since 1986 as co-Editor of the Society's quarterly journal. My exhibiting experience began in 1983 at the local level. I now have two exhibits — street car postal markings, and Cottrell Press plate number coils.

I would like the opportunity to serve the philatelic exhibiting community by serving on the AAPE Board. I feel the AAPE has just begun to tackle all aspects of exhibiting and promoting exhibiting. I would like to be part of the growth of the organization and make a contribution during this exciting time.

**YOUR** vote is important — use the postcard ballot provided. It must be postmarked by September 15, 1988. We urge every member to vote.

John M. Hotchner  
Cheryl Edgcomb  
Stephen Schumann  
Nominating Committee, 1988

## EDITORIAL Presentation — And “The Forgiveness Factor”

Too much write-up . . . imperfect organization . . . messy mounts . . . three different page stocks . . . a few too many or too large illustrations . . . How could this exhibit get a gold?

The first question when one is confronted with a bronze through a vermeil on their exhibit is “why didn’t I get a gold” or its variant “What can I do to improve my exhibit?” The second, often unspoken question, is how could such-and-such exhibit get a gold when it violates some of the “rules” that judges tell me to obey?

The question is valid. It deserves an answer because the more we exhibitors understand about the awarding of medal levels, the more realistically we can assess our efforts and consciously decide why we exhibit and what we want to achieve.

I’ll sum up the answer as “The Forgiveness Factor.” By this I am referring to the fact that everything in a philatelic exhibit is subordinate to the philatelic material being shown.

If the exhibitor sets himself or herself a worthy philatelic challenge and then meets that challenge or exceeds it with interesting, relevant, difficult, well organized and good quality philatelic material, some imperfections in the presentation of the exhibit can be forgiven.

This does not mean that a lot of expensive stamps can be slapped together on pages and earn a gold. It does mean that nearly all exhibits — even gold award winners — can be improved.

Material being equal, the better presented gold exhibit should get the Grand. But presentation problems, unless distracting in a major way, should not bump a well-conceived gold level material exhibit down to a vermeil.

As I have seen judging practiced in the past ten years, presentation is often discussed with exhibitors for one or both of these reasons:

1. Exhibits which are questionably gold (or any other level) based solely on the philatelic material can be kicked up to that next level by excellence of presentation.

2. Judges are often more expert than exhibitors about presentation — the positive highlighting of the philatelic material. (The exhibitor should be much the superior in substantive knowledge that underlies the exhibit.)

Thus presentation comments can be helpful at the same time that substantive comments on the philatelic material are equally desirable, if harder to give.

The bottom line is that exhibitors should take excellence of presentation very seriously as regards their own exhibit and treat it with a grain of salt as regards anyone else’s. It does not substitute for material but can augment it.

JMH

## Editor’s AAPE of the Month

In recognition of their contributions to the success of the AAPE and *The Philatelic Exhibitor*, thanks and a round of applause to: **May, 1988** Randy L. Neil whose long awaited book has made its appearance to excellent reviews. It’s a shot in the arm to exhibiting in general and AAPE in particular.

**June, 1988** “The Fly” whose column is among the best read features of TPE if gauged by comments and letters received. To those who have asked if the multifaceted insect will acknowledge his or her identity if asked directly, the answer is that lying does not come easy to someone committed to telling the truth. But “The Fly” informs me that he or she is practicing saying “No” with a straight face.

**July, 1988** Ralph Herdenberg who has taken over as AAPE Meeting and Convention Director. If your show (local, regional or WSP) would like to have an AAPE meeting/seminar or materials write to Ralph at P.O. Box 30258, Chicago, Illinois 60630.

# CACHETED COVERS IN AN EXHIBIT

by Russell V. Skavari

I am writing about a subject which is certain to be controversial; however, so long as the controversy is friendly and not malicious, then it ought to be fun and possibly constructive. So here goes. What about cacheted covers in a philatelic exhibit?

Webster gives the definition of "cachet" as a noun of French origin as follows:

"1. originally, a seal or stamp on an official letter, indicating the confidential nature of the contents; hence, 2. a mark by which quality or authenticity can be distinguished. 3. a mark stamped or imprinted on mail. 4. a kind of capsule, etc. for enclosing disagreeable medicine."

To the philatelist or postal historian, the word "cachet" has a variety of connotations, most of which, generally, fall under one of the first three of Webster's definitions. I cannot think of an example in philately where "cachet" is used in Webster's last sense, unless the word might apply to the container holding the award given to the owner of a display which was entered in a philatelic exhibition.

Seriously, however, I can think of many rather different usages of "cachet" in philately and postal history. The examples which come to my mind include manuscript, handstamp, and printed markings or designs added, generally, to cards and covers.

The cachets may be categorized by when they were added to the item in question: before the item entered a mail system, while the item was in the mail system, and after the item had passed through the mail system. In addition, cachets may be further categorized by who it was that added the cachet to the card or cover: a government or government official, an individual acting as an official within a given mail system, or a private individual. Thus, a possible categorization of cachets is as given in Table 1.

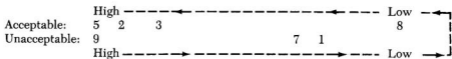
Table 1. Classification of Cachets and Examples.

Who added the cachet?	When was the cachet added?		
	Before Entering A Mail System	While In A Mail System	After Leaving A Mail System
Government or Government Official	1. Official first day covers	2. Return to sender, etc.	3. Received date/time handstamp
Individual acting as an official within a given mail system	4. n/a (?)	5. Forwarding Agents, Censorship	6. n/a (?)
Private firm or individual	7. Commercial FDC's, Private FDC's (e.g. Maul Cachets) Advertising, Patriotics	8. First Flight Cachets	9. "Add-on" Cachets, (e.g., certain Maul Cachets)

I am unable to think of examples for two of the cachet categories given in Table 1, categories 4. and 6. Perhaps some of my readers will be able to give examples of these missing categories. In any event, for the categories of which examples are given in Table 1, let's turn our attention to the acceptability, relative to existing rules and regulations, by judges of such cacheted covers in philatelic exhibits in national and higher exhibitions.

Of course it is impossible to take a particular cachet and assess its acceptability independently of the overall exhibit concerned, but let us set that detail aside. For purposes of discussion, I will rate that acceptability, as I have defined it, into two categories: acceptable and unacceptable. And, within each rating category, I will position the rating against a secondary scale of high to low.

With respect to this continuum, of course, "low unacceptable" is very close to being "low acceptable." With that understood, my rating of the seven given types from Table 1 would be as follows:



I can just hear the wails and moans of my readers as they find the placements of their favorite cachets on my admittedly arbitrary scale. Imagine, lumping patriotic and advertising covers in with commercially prepared first day covers. Nonsense? But think about it. If it is true that U.S. Civil War patriotic covers are more "acceptable" than commercially prepared first day covers, then why is that so? I suspect that the reason is not at all connected with the cachet itself but rather connected with the franking and postal history of such a patriotic cover.

Now, I'm not saying that this is the way things **should** be. Rather, I'm simply suggesting that this is the way things are. In philatelic exhibits, certain types of cachets (those identified as "acceptable" above) are favorably viewed by the judges. In other exhibits, however, those same judges generally frown on those types of cachets which I've categorized as "unacceptable." Perhaps something can be done to improve on the situation so that all types of cachets will be viewed by the judges as "acceptable." I'll return to that point in a moment. In the meanwhile, I'd like to mention some ways in which an otherwise "unacceptable" cachet in an exhibit can achieve "acceptable" status.

Figure 1 shows a hand-drawn cachet by the late Herman R. Maul on a U.S. first day cover of the 1953 Ohio Sesquicentennial issue (courtesy of Mr. Albert W. Myers). In this case, we can tell the cachet was applied before the first day of issue cancellation and so the cover is an example of my category seven in Table 1.

Certain other cachets drawn by Mr. Maul can be identified as having been added to the cover after the first day cancellation was applied; such covers are commonly called Maul "add-ons." Mr. Maul apparently addressed the cover illustrated in Figure 1 to himself. It is possible, but I'm told unlikely, that Mr. Maul, or his agent, went in person to Chillicothe and got the cancellation on a hand-back basis.

Let us assume that the cover shown in Figure 1 did, in fact, pass through the mail system. It certainly is a lovely cachet, and one can easily see why a collector might wish to add the item to his or her collection. However, does this cacheted cover have a place in an exhibit? Probably not, unfortunately. However, notice the final two lines of the address, "Columbus, 6, Ohio." Given the assumption that the cover shown in Figure 1 did, in fact, pass through the mail, then the cover might fit beautifully into an exhibit dealing with, say the evolution of the U.S. Zip Code system since the cover comes from that period where city zone numbers were incorporated into addresses.

Clearly, cacheted covers of the type illustrated in Figure 1 are essentially an art form only tangentially related to the stamp and usually having absolutely nothing whatsoever to do with postal history, at least as far as postal historians (and judges) understand postal history.

One needs to find some other ("acceptable") aspect of such a cover in order to place the cover legitimately within an exhibit. But the point is that cacheted covers of this type are collected by a wide spectrum of collectors. Indeed, covers with Maul cachets on them such as the one shown here in Figure 1 are highly sought after by many collectors. Our judging rules and regulations need to be modified such that there is a place in exhibiting for this type of material *per se*.

Isn't it mildly ironic that on the one hand we hold that, within our hobby, an individual can collect whatever he or she likes and yet, on the other hand, a part of the hobby — exhibiting, and with it the expectation of the exhibit receiving an award commensurate with the objectives of the exhibitor — is closed to that collector? and yes, I've often heard the comment "a collection does not necessarily an exhibit make." Isn't there a wrong here which needs to be redressed?

Are there ways in which, given our present rules and regulations, an otherwise unacceptable cacheted cover might achieve some measure of respectability within a competitive exhibit? I think so, but it does take a little thought and effort. I've already mentioned one way with respect to the cover illustrated in Figure 1. Let's consider another example.

Figure 2 shows a printed Aristocrat cachet on an unaddressed first day cover of the U.S. Architecture issue of 1981 (courtesy of my wife's collection from which she is building an exhibit). Figure 2 is an example of my category seven from Table 1. This cachet was placed (printed, in this case) on the envelope well in advance of the issuance of the stamps.

Is there a place for the cacheted cover illustrated in Figure 2 in an exhibit? Again, probably not. Unless, however, it would be possible to incorporate the cover in an unobtrusive fashion in a thematic exhibit to illustrate composite capitals, which are combination of the classic Ionic and Corinthian orders and which are nicely shown in the cachet. Nevertheless, my preference would be to show the thematic element of the composite capital on a philatelic item (a stamp, a cancellation, or a postal marking).

I can't tell for certain, but it looks to me that the columns of the New York University Library by Stanford White, a building which is featured on one of the stamps of this issue, may well be of the composite type. If that is so, then perhaps the cover illustrated in Figure 2 could be cleverly inserted into a thematic exhibit dealing with, for example, the evolution of architectural style. A better item might be this same cachet on an addressed and mailed first day cover franked only with the New York University Library issue. I'd like the single-franked cover even more if it had been, for example, forwarded or assessed postage due.

Perhaps one might start with the cover illustrated in Figure 2 in the exhibit and be prepared to accept criticism of it until the cover can be replaced with the same cachet on a less contrived cover. In any event, I would attempt to see to it that the page containing this particular cacheted cover also had some impeccable philatelic items on it and that the first day cover didn't overwhelm the remaining items on the page.

Now, you'll say "that's working within the system." Well, yes, it is. But I think that



we can do that and also work for constructive change in our judging rules and regulations.

Let's examine another cover, one which recently crossed my desk and which is illustrated in Figure 3. This is clearly a philatelic cover in view of the fact that all of the stamps on it are from periods well out of the U.S. 22-cent rate period. There is, however, a charming printed cachet on this cover, a Mansard-roofed house in the style which most architectural authorities would call an example of the transition in American home style between the Mansardic French Second Empire and the Mansardic High Victorian Italianate styles.

The first and second floor fenestration of the house featured as the cachet on the cover in Figure 3 is characteristically French Second Empire, but the rambling verandah reflects an American architectural adaptation which eventually emerged as the distinctive Mansardic High Victorian Italianate style.

To the best of my present knowledge, the transitional architectural style shown by the house in the cachet in Figure 3 has not been featured on a stamp or in a cancellation. Accordingly, a cover with this cachet on it might properly find its way into an architectural thematic exhibit provided the cover was franked with a stamp which somehow related to an element of the theme and cancelled on a date within the period of use of that stamp (at least the year in which the stamp was issued).

Such a cacheted cover franked with the U.S. 1985 Bartholdi issue might fit in since the basis of the Statue of Liberty is in the French Second Empire style.

Now, the writeup might, almost parenthetically, bring the cachet into the thematic element being developed. This section of the thematic development might begin with perhaps the 1947 3.50 fr. chocolate issue of France (showing the Louvre — French Second Empire), the 1966 30 c. + 10 c. semi-postal of France (Francois Mansard), the cacheted cover shown in Figure 3 (the transitional step), and then the 1987 34 c. CAPEX '87 issue of Canada (which shows quite nicely in the background single-color line work of the intaglio, the culmination of the transition — the Mansardic High Victorian Italianate style).

Then, on to the High Victorian Gothic shown so magnificently with the Cincinnati Music Hall on the U.S. 10-cent postal card of 1978. This is a second way of "working within the system" so as to be able to include a cachet in an exhibit. It works, however, only if the specific thematic element of the cachet cannot be alternatively shown philatellically.

With respect to cacheted covers of the types shown in Figures 1, 2, and 3, the collector of them certainly, at the present time, has his or her work cut out if exhibits based exclusively on such material are to be expected to win respectable awards (say Bronze to Silver for the novice exhibitor and Silver to Gold for the more experienced exhibitor) in competitive exhibitions at the national or higher level.

One thing which a devotee of cacheted (first day or other) cover exhibits can do is to become involved in the APS judging activities and even the FIP. And work therein for constructive change in the existing judging rules and criteria, which, presently, I must say, contain precious little hope for exhibits of, for example cacheted first day covers. Yet, changes can and have been made.

I remain hopeful. I see where the latest edition of the FIP rules and regulations have now been released. Let's study them and see what they say. Those FIP rules and regulations have a way of filtering down to the national exhibitions.

From another standpoint, what is the American First Day Cover Society doing in



effecting changes in exhibition rules and regulations? What's the American Association of Philatelic Exhibitors doing? Is there more hope there from those societies? I'd say yes because I know for a fact that, in a kindred area, the American Topical Association and the American Philatelic Society are at least working together to achieve uniformity in the accreditation of topical judges and the standardization of judging topical exhibits.

We must not, as individuals, simply pout and bemoan the situation or stand on the outside and take pot shots at "the system." The hobby belongs to all of us. Cacheted covers of the types we've been discussing are a part of the hobby; that's a fact. Now, let's work towards getting them "acceptable" to the judges.

Become involved and work for constructive change.

**NOTICE:** I will make full size Xerox copies of exhibit pages shown in this issue of *The Philatelic Exhibitor*, and pages used in Mary Ann Owens' articles in prior issues of TPE. Cost will be 15¢ per page payment in stamps or by check acceptable.

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**APRIL, 1988 COVER** Bob de Violini has kindly provided the origin of our April cover photo: "Pete" Davidson of the USPS is standing in front of a few of the 21 frames of USPS Olympic-related materials provided by USPS for inclusion in the OLYMPHILEX '84 exhibition that de Violini organized as part of the Olympic Arts Festival in Los Angeles. Charles Jenkins, designer of the AMERIPEX frames, was the photographer.

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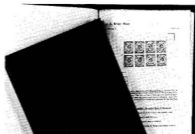
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# EXHIBITING AND YOUTH: THE IMPORTANCE OF MENTORS



by Cheryl B. Edgcomb  
P.O. Box 166, Knoxville, PA 16927-0166

Mentors . . . one of the most important forces behind youth exhibiting today. Yet little has been said about what makes for a successful mentor. How does a young exhibitor find a mentor, and what type of mentor best suits a youth's philatelic needs?

Let's shed some light on the driving forces behind these dedicated philatelic promoters.

**Finding the Right Mentor:** Perhaps this might be better titled "Finding a Youth Exhibitor", because in many cases it is the mentor who seeks out the young exhibitor. Regardless of how it happens, several factors must be present for a successful and productive mentorship.

The youth must feel at ease with the mentor, and a good rapport should be established early. The youth should feel comfortable expressing his opinions, and the mentor should be open-minded enough to listen carefully and accept, and build around those that are especially dear to the youngster's heart.

A mentor must be aware of the youth's ever-changing ability, being careful not to overshadow the youth's individuality as it develops throughout the exhibit presentation.

Patience is a virtue, especially in such a training situation! The process of exhibit preparation is a detailed and lengthy one. If the youngster feels undue pressure, he may become discouraged and give up entirely. Constant reassurance, focusing on the positive aspects as they develop will help keep the young exhibitor eager to continue.

A mentor must enjoy "teaching". An exhibit cannot be complete without accurate and creative research, and a successful mentor is one who has the ability to share discoveries and experiences, and break the exhibiting tasks into parts that match the attention span and curiosity of the exhibitor.

A final element the mentor must possess is "devotion". I once asked a national gold medalist how long it had taken him to achieve that philatelic milestone. He responded, "Eleven years!" Without devotion and a firm commitment to see the project through, the young exhibitor may never achieve his own recognition.

**Seeking Out the Right Youth:** Actually, there is no "wrong" youth! Any child with a desire to prepare an exhibit is a perfect candidate for a mentorship. The main point is knowing your young exhibitor's philatelic problems and working out their solutions.

Benjamin Franklin Stamp Clubs and local youth groups are ideal sources for interested adult exhibitors to seek eager learners. The club advisor may be able to match up the best suited mentor pairs, according to level of advancement and philatelic interests.

**A Mentor's Tribute:** Having served as a youth mentor on several occasions, I feel compelled to close this column with the following tribute to philatelic mentors everywhere:

- M . . . Mentors are the Mainstay behind youth exhibiting.
- E . . . Mentors Educate the young collector to the appropriate guidelines.
- N . . . Mentors Navigate the course of successful exhibit preparation.
- T . . . Mentors are forever Tactful, realizing the sensitivity to criticism of young people.
- O . . . Mentors are Observant of the young exhibitor's level of knowledge and abilities.
- R . . . Mentors Recommend, taking care not to overshadow their charge.
- S . . . Mentors Shape the young philatelic masters of tomorrow!

## SHOW LISTINGS

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

\*Sept. 9-11. **INDYPEX '88**, Indiana Stamp Club. Convention Center 500 Ballroom, Indianapolis, Indiana. 16 (8½" x 11") pages per frame. \$6 per frame (minimum of 3 frames, maximum of 10). Annual convention of UPSS. Prospectus and hotel information from Jeanette Adams, P.O. Box 40792, Indianapolis, IN 46240.

\*Sept. 30 - Oct. 2. **AIRPEX XIII**, Dayton Stamp Club. To be held at: Dayton Convention & Exhibition Center, Fifth & Main Sts., Dayton, Ohio. Frames: 16 pages (8½" x 11"), \$6 per frame (Adults), \$2 (Youth), minimum 2 frames. Entries close Sept. 1, 1988. Annual convention of the American Air Mail Society. Prospectus/Hotel information from: Martin Richardson, P.O. Box 1574, Dayton, OH 45401.

\*Oct. 14-16. **SESCAL '88**, sponsored by the Federated Philatelic Clubs of Southern California; at L.A. Airport Hyatt Hotel, 6225 W. Century Blvd., Los Angeles, CA 90045. Frames: 16 (8½" x 11") or 12 (10½" x 11") pages. Adults, \$6 per frame, from 2 to 12 frames; Juniors \$2 per frame, 1 to 4 frames. Entries close Sept. 10. Data from Robert W. Thompson, P.O. Box 42148, Point Mugu, CA 93042. *Includes literature exhibition.* Info available from Robert de Violini, P.O. Box 5025, Oxnard, CA 93031, w/SASE.

Oct. 14-16. **CALTAPEX '88**, Calgary Philatelic Society. 16 8½ x 11 pages per frame, NO ENTRY FEES. R.P.S.C. medals awarded. Contact Show Chairman, CALTAPEX '88, Box 1478, Stn M, Calgary, Alberta, Canada, T2P 2L6.

\*Oct. 21-23. **SEPAD '88**, Associated Stamp Clubs of Southeastern Pennsylvania & Delaware. Valley Forge Convention & Exhibit Center, 1200 First Avenue, King of Prussia, PA. Annual Conventions of American Helvetia Philatelic Society, Postal History Society and Baltic States Study Group. Frames: 16 (8½" x 11") or 12 (10" x 12") pages. Adults, \$7 per frame (2 to 10 frames); Juniors, \$2 per frame (1 to 6 frames); Junior First-time Exhibitors, up to 3 frames free. Entries close Sept. 9, 1988. Prospectus from Stephen S. Washburne, P.O. Box 1916, Philadelphia, PA 19105; Hotel & Show Information from SEPAD, P.O. Box 731, Horsham, PA 19044.

\*Nov. 4-6. **CHICAGOPEX '88**, Chicago Philatelic Society. New location: O'Hare Expo Center, 5555 North River Road, Rosemont, IL (near O'Hare Airport). Annual conventions of the AAPE and APC. Frames: 16 pages (8½" x 11") — Adults, \$6 per frame, from 2 to 10 frames; Juniors, \$3 per frame. Special section

for Juniors. Deadline: Aug. 1, 1988. Literature exhibition for handbooks and periodicals — \$6 per entry. For prospectus (philatelic and/or literature) and reservation card, write: CHICAGOPEX '88, P.O. Box A3953, Chicago, IL 60690-3953.

\*Nov. 4-6. **FLOREX '88**, Florida Federation of Stamp Clubs. Orlando Expo Centre/Omni International, 500 West Livingston St., Orlando, FL. Convention of the China Philatelic Society. 200 frames; 16 pages (8½ x 11) — Adults, \$6.50 per frame — maximum 10. Deadline: Oct. 10, 1988. Write: Melvin M. Kessler, 526 Chesire Ave. NW, Fort Walton Beach, FLA 32548.

\*Nov. 12-13. **SUNPEX '88**, Sunnyvale Stamp Society. Held at Community Center. 12 (8½" x 11") pages or 9 (9" x 12") pages per frame. \$3 per frame (Adults), \$1 per frame (Juniors); minimum two frames per exhibit. Entries close Oct. 15, 1988. Info from Roger Skinner, P.O. Box 60082, Sunnyvale, CA 94088.

\*Nov. 18-20. **MIDAPHIL '88**, The Collectors Club of Kansas City, Hyatt Regency Hotel, Kansas City, Missouri. 9 (8½" x 11") page frames. Adults: \$3.00 per frame, Juniors free, maximum 18 frames. Info: Mike Schrampf, 705 New Orleans Ct., Lee's Summit, MO 64081.

\*Nov. 18-20. **VAPEX '88**, Virginia Philatelic Federation. Pavilion Convention Center, Virginia Beach, VA. 16 (8½" x 11") page frames; Adults: \$7 per frame — minimum 2 frames; Juniors: \$3.50 per frame. Info: VAPEX '88, P.O. Box 5367, Virginia Beach, VA 23455.

Nov. 19-20. **Worthington Stamp Club**. Holiday Inn, Worthington, Ohio. 16 page frames (8½ x 11), max. 10 per exhibit. Adults: \$6 per frame. Juniors: \$2.00 per frame. Prospectus from Jim Cole — Box 323, Worthington, Ohio 43085.

\*Feb. 3-5. **SARAPEX '89**, Sarasota Philatelic Club. Exhibition Hall, 801 No. Tamiami Trail, Sarasota. 200 frames. 16 pages (8½" x 11") — Adults \$6.25 per frame — maximum 14. Juniors \$3.00 per frame. Deadline: Jan. 5, 1989. Write: Sarasota Philatelic Club, P.O. Box 3553, Sarasota, FL 34230.

February 18-19. **ALAPEX '89**, Birmingham, AL. Birmingham Philatelic Society. Place: Embassy Suites Hotel, 2300 Woodcrest Place, Birmingham. \$1.50 per 6-page frame. Data from: Charles Hancock, P.O. Box 76229, Birmingham, AL 35253.

**Attention Show Committees:** Send complete information for future listings to the Editor.



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# EXHIBITING A THEMATIC COLLECTION

## Working with Problem Covers

by Mary Ann Owens

P.O. Box 021164, Brooklyn, NY 11202-0026

We will continue talking about covers in this column as they play a very important part in a thematic exhibit. Last time we discussed ways to tell good covers for a thematic exhibit from the ones to leave out.

This time we will discuss what to do with problem covers — those covers that have stamps or cancels necessary to the story line or those covers that you feel just have to be in the exhibit. And, we all have those covers to work with.

Many of the problems can be solved either through windowing or through slitting of the covers or similar items. Windowing means to cut a rectangular opening in the exhibit page and mounting the cover behind with that portion of the cover that you wish to show appearing in the opening.

Take, for instance, the Japanese cover shown on page 39 of the January, 1988, issue. That cover, as is, should not be shown in any thematic exhibit. However, if the painting stamps in the upper right cannot be shown any other way (I realize that would not be the case with these two stamps but the situation is what we are concerned about), the cover can be shown via windowing and the proper text. Figure 1 shows where I would window the cover.



Figure 1

When the windowing blocks out other stamps on the cover, as with the Japanese cover, the text should state the number and value of the stamps not shown plus the destination.

Frequently the cover is being windowed because of a cachet on the left which you prefer not to show even if it is on your thematic. As these covers are also likely to be unaddressed, it is not necessary to state so underneath.

Just because there is a cachet on the left does not mean that the cover should be windowed. Some cachets can subtly add to the thematic story line without referring to them. The more experienced you become with exhibiting, the better you will know when to show the cachet, when to window it and when to cut the cachet off.

Yes, covers can be cut. It is usually done with covers that could easily be replaced, if necessary, like first day covers. Or, with covers that have had a rough time going through the mailstream. The later type of cover could also be windowed in order to hide the roughness.

Slitting is another method used by a number of exhibitors to take care of large covers, cachets, or any part of a cover that you prefer not showing. Whereas windowing is a rectangular section cut out of the exhibit page, slitting is just what it means. One or more slits are made in the page but no part of the page is removed.

A single horizontal slit is used to take care of a large cover when the bottom area adds nothing to the thematic. That area can be better used with pertinent text or ad-

ditional material. Putting the bottom area behind the page can often help the appearance of the page.

Two slits at right angles to each other are used for covers where only the upper right is wanted in a particular exhibit and maybe in another exhibit the entire cover will be shown. New material or different number of frames can be reasons why covers are not always shown the same way from show to show.

There are also times when the stamps or cancel are very close to the top or right side of the cover making it very impractical to window the cover. The two slits can also be used in these situations effectively.

A thematic with a cancel that has a variety of colors or minor design changes can be shown with several horizontal slits on the page. Exhibitors have the option of stacking covers to a page which is acceptable with most judges, but an equal number of judges feel that the slitting shows the thematic items to better advantage.

There is another situation that must be taken into consideration with windows. If the material has been given a color mount, then a decision has to be made as to whether or not to mount the window also. If the mount is a bright or dark color, the window should probably also be mounted with the mount behind the window and in front of the cover or other item. If the mount is in a subdued color, the exhibitor has more option. Up to now, I have not mounted my windows or next to the slits but that might change next time around depending upon how many other pages are being changed at the same time.

Windowing and slitting are two options that exhibitors have to work with. Neither should take over an exhibit any more than a philatelic element should take over. They are options that must be considered carefully and used where they can do the most good for the exhibit.

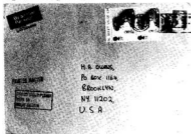
I hope that the illustrations will give you a better idea of when and where to use windows.

## ILLUSTRATIONS



1. Japan cover, windowed. Text could read "Airmail, Japan to U.S.A., total postage 84 yen.

4. Great Britain cover. Large cover with very little to say. Could be cut, windowed or shown through a right angle slit. Cover should be turned on side to better show the pair of stamps. Text could read "Printed matter, air mail, to U.S.A., large envelope, total postage."



2. Poland cover, windowed. Unaddressed, could also be cut to a piece if desired. Cover not difficult to replace. Cachet has nothing to add.



3. Switzerland cover, windowed. One of the covers that could be shown in full to show without telling where Gao is. Cover back-stamped at Gao, Mali.



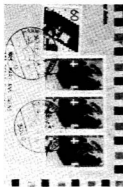
5. Algeria cover, Horizontal slit. Bottom half of cover not necessary if text reads "to the U.S.A."





6. Angola card, horizontal slit. Full card is too busy with entire text. Slit allows the stamps to predominate in an animal exhibit.

7. Bhutan cover, horizontal slit. Wild yak stamp detracts from sports stamps. Slit lets the viewer know the stamp is there but not what it is.



8. Hungary cover, right angle slit. Stamp close to right edge does not allow windowing. Part of address shows, cachet at left unneeded.



9. Federal Republic of Germany, windowed. Cover should be turned 90 degrees to better show the stamps. Total cover not needed if space is problem.

On another matter, I would like to comment on the theme question for last issue "Why is it so hard to earn a gold medal with modern material?"

At judges' critiques, the common answer given is that modern material does not have a high difficulty of acquisition factor. No one will deny that.

Thematic exhibitors have something else going for them, however. They can build an exhibit with primarily modern material and then with ingenuity find those few pieces that the non-thematic judge wants to see that are not modern. I have been fortunate in that my thematics have a good blend of old and new material.

George T. Guzzio's "Penguinalia" is primarily modern material. The two key pieces are from 1929 and 1933, which is modern to many exhibitors and judges. However, George and Willie Moolenauer have learned about and have acquired Penguin Creek and Penguin, Tasmania cancels going back to the 1870's. They have also acquired "Via Penguin Packet" covers from the 1840's, a Falmouth Packet ship that traveled between England and Rio de Janeiro, Brazil, with stops along the way.

Another thematic that has been scoffed at and listed as a non-serious thematic to collect is "Butterflies", which contains primarily modern material. However, at least three United States exhibitors have learned about those few earlier items which put their exhibits above the average butterfly exhibit to win national golds. They are Harriet Brown, Vincent Lucas and Dr. Greg Herbert. Who doesn't like to look at their Hawaiian stamps and postal cards of the nineteenth century with the butterfly in Queen Liliuokalani's hair, or the "Butterfly" cancels from the state of Victoria, Australia, of the 1850's?

It would not be easy for a thematic to win a national gold with only modern material. However, it has been shown that a modern thematic well done with some very nice early material to give the frosting on the cake can do it.

They should be an inspiration for other thematic exhibitors to try and find those items that will give the non-thematic judges something to look at.



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#36b, Plate III, 1859 usage from Honolulu.



#120, 1869, 24¢, Pictorial, og.

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## EXHIBITING AND JUDGING IN GREAT BRITAIN — Part II

by John O. Griffiths

(EDITOR'S NOTE: This segment continues the author's discussion of British Exhibiting and Judging Practices which began on page 17 of Vol. II #3 of *The Philatelic Exhibitor*.)

Before the continuation of my article there are two alterations needed to the first part. The first, an error in the transcript toward the end states that "The following day the heads of each group meet and discuss who should receive special awards; but it is not unusual for none to be awarded". This is incorrect as almost always all the special awards are given. But it is not unusual for **NO** Gold medals to be awarded in the Primary classes of the Exhibition.

The second point is that since the article has been written, STAMPEX '87 awarded Large Vermeils, Vermeils, and two Silver medals to the entrants of the International class besides the two special awards and thus boosted the medal numbers. The Silver medals are of special interest because the judges considered these two expanded exhibits had lost some of their "clout", no doubt because of inclusion of repetitive or inferior material, and sparseness in presentation. This shows how this class in Britain can help certain exhibitors.

After judging has been completed the exhibits are put into safe keeping. The results are given to the philatelic press (with the exception of international class) so that the exhibitors know their award prior to the exhibition. This means that they can decide whether they wish to go to the banquet to receive the award or not. Several members of the trade usually invite winners of their trophy to the banquet. The most gratifying experiences I recall on these occasions are first time exhibitors filled with pride going up to receive their Bronze or Silver Bronze medals. The show catalogue lists each award with the exhibit and its description. No more than 20% receive Vermeil or above.

The judging is tough and deliberately so to ensure Britain's International status. Britains at international level have always shown collections of high quality and those in charge intend to carry on the tradition. Collectors at the lower levels tend to enjoy their awards regardless of the level. I think this is for two reasons: first, 80% that show receive lower level awards. The second is that they receive a medal of international quality that is the metal of its level.

In the States where more of the upper echelon of collectors show regularly, the gold level becomes top heavy, and much too costly to the show organizers, especially when 14 to 16 are awarded.

You may ask, why are there so many Gold medals awarded in the U.S.? The answer is the Grand Award and its attributions. Up to 35 Grand Award winners can vie in Champion of Champions at the APS STaMpsHOW each year to become Champion, and at least 50% of these try again the following year to become yet again a Grand Award winner.

To do this they may well enter three or four National exhibitions. Also some international Gold winners enter for the same purpose. So at a formidable show it is not unusual to have six or seven potential Grand Award winners. In fact at one U.S. show I judged there were seven past Grand Award winners as well as some international Gold exhibits, and this is how you run into your double figure Gold awards.

Here in the States exhibiting is entirely different from Britain, but also from Europe where distance has not the same significance. In terms of square miles, the whole of

the Mediterranean, Adriatic, Aegean, Tyrrhenian, and Black Seas, could be absorbed into this land mass almost three times over.

In distances, going from Chicago to New York is a little shorter than going from London to Warsaw. Also from Chicago to my home here just north of San Diego is the same distance as going from London to Casablanca and another 500 miles beyond south west into the Atlantic Ocean! We have 35 National Shows six of which are right here in California, but Washington State and Oregon share only one (PIPEX). And Nevada, Utah, Idaho and many others have none at all. Yet Nevada for example is nearly twice the size of the combined land mass of Belgium, Netherlands and Denmark.

This does not reconcile with the vast population difference of course. But the purpose of these illustrations is to demonstrate the huge difficulties the A.P.S. encounters as one National Philatelic Organization in their endeavor to produce a unified national standard for exhibiting and judging.

It is most difficult to educate exhibitors who don't come under the same roof as in Britain and most of Europe. Yet APS maintains the standard required for judges and exhibitors, through critiques and seminars. Also there is the judges manual that any exhibitor can buy from APS so that in this vast land we can work with uniform guidelines to improve exhibits and bring them to national standard. Once each year the APS holds their own National Show, run its own way, often held in one of the 35 National show cities with the local organization acting as host.

This enables the APS to come to town and educate us by demonstration: what is required of a national show, and the standard that needs to be maintained throughout the various facets of philately. There is a core of us that go to this show each year, and a large proportion such as my wife and myself who go whenever possible, because the APS to us as collectors is a family, and families need to meet once a year. It is a unique system that we have attained.

Evolved over 100 years by a long line of dedicated APS members, the procedures are tried and proved. They may not all be perfect, but what system is? The Board of Directors is forever modifying to make them more acceptable and keep pace with our changing times. The average U.S. national show has in the region of 35 exhibitors, but some show two to six times per year. Therefore it is more like 30 per show that are showing once per year.

In Britain a total of 150 exhibitors show in an average year. The population of the States is over four times that of Britain. So drawing a rough comparison between the two countries: British exhibitors 150 times a factor of 4 for population equals 600. American exhibitors  $30 \times 35$  shows = 1050; or roughly two thirds more with similar population.

I would now like to go back to my earlier remark. The British collector is more at home displaying eight or nine sheets and enjoying competition thrills in this manner. We on the other hand have many frames, normally up to ten, as we need to lay our exhibit out and prepare ourselves for keener competition as we climb the national award ladder. Therefore certainly by Gold level the exhibit is well ready for international showing. This is because the APS accredited judges are schooled by the criteria laid down in the judges Manual and the Seminars which they attend to maintain a constant and consistent standard moulded on FIP specifications.

As I have already said the system is not perfect and there are occasions when a group of judges come up against an exhibit of which they have little knowledge; normally a fringe area of philately. But the A.P.S. recognize this and are making a move to neutralize this "Black Hole". STAmPsHOW '87 is having sent to this year's panel of judges, prior to the show, copies of the title pages, so that the judges can do their homework. Exhibitors who do not send a title page or are thoroughly vague as to the content of the exhibit will not help either the panel or themselves.

During the past full six years that I have lived here I have exhibited at ten internationals as part of the American contingent and during that time we have only shown weakness in one area, that of Thematics. But due to the dedicated efforts of Mary Ann Owens and George Guzzio this situation has now been rectified. Over the past seven

years they first battled with their own collections to achieve Gold status and then spread the word in terms of what they had learned throughout the land by seminar and journal.

During the past eighteen months they have been reaping the fruits of their continuing labours by fellow thematic collectors also obtaining high level awards at international level.

In Britain there is naturally a different balance of collecting interests. In the past so many Britains were tied with their families in the Commonwealth which generated interest. Also there were dominions, colonies, possessions, protectorates, or mandates to stimulate collectors who were officials in those parts of the world, or just plain collectors in Britain. The two world wars further intensified interest for various reasons. So some two thirds of collections are either Great Britain or the Commonwealth, a situation, with a new generation brought up within the Common Market, that is beginning to change.

Here in the States, United States is collected about as much as G.B. on the "the other side of the pond". The "Old Country" wherever it may be, takes about the same proportion as British Commonwealth, and the latter the same amount here as Foreign does in Britain. This puts an entirely different emphasis on Judge structure in terms of areas of knowledge in each country.

Generally an exhibitor can achieve entry into international philately far more rapidly under our system than the British, because that person can exhibit a half a dozen times or more per year to reach Vermeil level, while a British exhibitor must wait a further year before a second try.

But our method does produce problems, because with many heavy weight exhibits, the lower award winners see so many Golds and Vermeils they feel they are not hard to come by, and it is only a matter of time before they should receive one if not now, and a Bronze or Silver Bronze is often looked upon as a very insignificant award and is not appreciated. This I would like to dispell. Two of my most cherished awards are Bronze Medallions for showing before the Collectors Club of New York and The Royal Philatelic Society London. Britain also uses the Diploma for 40% -49% marks, and below this is a certificate of participation. By use of the diploma it brings a sense of achievement at the lowest level and enhances the level of the Bronze.

Yes both systems have benefits and drawbacks, and neither would work in the other's country. But each continues to evolve in its own way to the needs of the ever changing Philatelic World.



## FUTURE ISSUES

The deadline for the October, 1988 issue of *The Philatelic Exhibitor* will be August 15, 1988.

We will continue to get a suggested theme for each future issue for letter writers, columnists and feature authors to mull over. As in the case of this issue of TPE, some will speak to it; others not. The theme for this issue was "Is single frame exhibiting a wave of the future?"

For the next two issues, the themes will be: **October issue:** "What changes can we expect to see in exhibiting in this country in the next ten years?" (Deadline: August 15, 1988); **January 1989 issue:** "How should exhibitors deal with conflicting advice from judges and other exhibitors?" (Deadline: November 15, 1988).

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

## "THE FLY" — LOOKS AT BIASES



Well, it happened again. A confidential source related the following story about how an exhibit was downgraded because one of the judges carried a distinct bias into the jury room. What hurt the exhibitor even more was the fact that the judge's bias had nothing to do with the philatelic merit of the exhibit. Rather the bias centered on a strong dislike for one person who happened to be shown on exactly one stamp and one cover in an exhibit of 96 pages.

Let me set the stage. This was not an international show. No, it was a club show and the exhibit was being shown at the request of the organizing committee. The judge is an APS accredited judge. The exhibit has won gold medals at the national level and has been shown several times at the international level . . . improving each time it has been exhibited. The credentials of the exhibit are established.

To protect the identity of my source I have to obscure some of the details so please bear with me. On one page in the exhibit the exhibitor showed a famous historical character who by any measure is one of the most hated people of all time. However, in the opinion of the exhibitor and many national and international judges, omission of this character would be a fatal flaw in the development of the exhibit. Sensitive to the hate that this character can evoke, the exhibitor explained in the opening sentence on the page why it was necessary to include this despicable individual in the exhibit . . . and having made the point, moved on.

It was reported to this insect that the APS accredited judge was insistent in feeling that the character in question did not belong in the exhibit and his presence was a fatal flaw. His dislike of the character overshadowed his responsibility and oath and he was unable to deal with the exhibit as a philatelic endeavor. This judge was so domineering that he was able to convince at least one other juror to downgrade the exhibit . . . what an injustice.

I asked my friend if he felt hurt by the result. In fact he was placed second to another very creditable exhibit in the same category as a result of the medal level he received. He assured me that he will survive . . . but I know the result had to hurt. After all, one expects to confront all kinds of judges but I guess that one of the reasons we exhibit is because we have an abiding faith in the impartiality of those who sit in judgement of our efforts, and we become cynical when we see first hand that some judges simply will not follow the rules that they have sworn to use.

"THE FLY" puts this issue before the chairmen of the APS and ATA Judges Accreditation Committees . . . assuming that the foregoing is an accurate rendition of what transpired, what can the exhibitor do to preclude a repeat? I ask you two gentlemen, is this the type of person who should be allowed to judge? If you receive a formal complaint, what action would you take?

"THE FLY" feels that many exhibitors have had similar experiences. Surely there must be in the APS and ATA judges accreditation and renewal process, a procedure for calling to your attention what we perceive to be poor judges. Yes, I know that I gave some advice in earlier columns, but now I am asking you to respond. Please write to "THE FLY" in care of the editor and let me know what we exhibitors can and should do. I promise to include your responses in a future column.

In a similar vein, I was wondering if you have any data you might share with my readers regarding how many judges have been removed from the rolls . . . and the reasons for their removal. As exhibitors, we would like to know that those who control the selection of judges can and do exercise some quality control over the process.

"THE FLY" feels that an earlier column might have helped get the APS involved in reviewing proposed judges' panels before they are officially announced. That serv-

ice has already had demonstrable results. This insect and many of my friends believe that the process has resulted in better juries over all . . . but your work is not yet done. A true commitment to the hobby and exhibiting in general can be made if we know that you do purge from the rolls those few judges who no longer meet the criteria of the 1980's.

. . . And now, on to the regular feature of this column. Recognition of those who for better or worse, made a difference.

**Gold Flyswatter:** To the exhibitor who felt compelled to disguise himself as a mouse when attending the Plymouth show judges critique. I know that some critiques can get downright testy . . . and some exhibitors would rather ask their questions from a position of obscurity . . . But this fellow went a bit too far. Yes friends, he gets the "FLYSWATTER" for the best costume worn at a judges critique during 1988. (Editor's Note: Seriously, much to the delight of most . . . and the consternation of a few, there was a mouse in the judges critique room at the Plymouth show . . . The editor who also happened to be the jury chairman at Plymouth '88 — Awards a gold vote of thanks to Patrick Walters of the show committee who caught the mouse and released him, her or it into the wild.)

**Gold Flyswatter or Fly Bite ("THE FLY" isn't sure which one yet):** To the people responsible for the exhibition portion of the U.P.U. Convention to be held in Washington. I know from reading The Philatelic Press that exhibits will be by invitation only . . . and that makes this jaded insect concerned. Do you suppose Les, that you might write in to let us all know how the invitations are to be determined? There may be some of us out there waiting for an invitation in vain. Is there some selection process that you can share with us? Is it possible for us to write to you and let you know of our interest in being invited to exhibit? I can't help but feel that the lack of specifics on the subject forebodes special treatment for the "old boy network" . . . and the rest of us will be left at the gate. Say it isn't so . . . earn yourself a Gold Flyswatter by responding to me in care of the editor.

**FLYBITE:** To the editors/publishers of The Philatelic Press who have adopted a policy of not featuring specific organizations in their publications. "THE FLY" can't help but notice that certain organizations would benefit greatly from the publicity . . . especially in the national philatelic press. Coverage of these groups can only be a service to the hobby. How about it editors/publishers . . . Why not have a regular column devoted to a small group so that it can explain its collecting interests . . . And yes, solicit your readers for membership. If you want . . . "THE FLY" will volunteer to act as the clearing house for the column.

Well dear friend, it's time to buzz off. Many thanks to those of you who continue to assist with the material upon which this column draws. If you have something to pass along, please write to me in care of the editor. Until the next time, may all of your cans of Raid remained covered. . .



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## Ask Odenweller

by Robert P. Odenweller "Chalon," Round Top Road,  
Bernardsville, N.J. 07924-2101



A couple of issues ago, I had prepared both my regular column and the article that exploded the myth of the so-called CAPEX topical judging conspiracy. Since the editor felt that he could not run both, and the latter was topical, he ran it and saved the regular column for running installment later than the theme of the issue for which it was intended. In order to get back on cycle, I have skipped the subject of gold medals and modern material, but may have some comments on that for later.

**Single Frame Exhibiting — A Wave of the Future?** I must admit that if someone is seriously discussing single frame competition as a new direction for exhibiting, it is a new topic. It is an interesting concept to discuss, particularly as I have been very much involved with one in particular for over twenty years.

**Why a Single Frame Exhibit?** There are a number of reasons various people from, exhibition organizers to exhibitors, may be interested in single frame competition. The organizers may be attracted for reasons that:

a. The exhibit areas required should be smaller, giving more room for the bourse. If organizers look on exhibits as a nuisance, as some seem to do, this may be a prime motivation.

b. Fewer frames to bother with (transportation, storage, setup, tear-down) and less cost in handling or rental of frames. This would have to be balanced against frame fees, but higher fees *per exhibit* (with lower overall cost to the exhibitor) might result.

c. A possible feeling that with fewer frames to see, more people might be motivated to look at them. Interesting, if true.

Exhibitors usually think of such things on a different basis than the organizers. Their motivations might include:

a. An easier time preparing the exhibit since fewer pages are needed. Not necessarily true — as we shall see.

b. Lower cost to exhibit, from preparation, mailing, frame fees, insurance, and the like. Again, not necessarily. The frame fee might become an "exhibit" fee; perhaps lower than five frames might have cost before, but the organizers would not likely let such an opportunity go untapped. In all, there may be a small savings, but an expense that may not be worth it. Read on.

c. A feeling that more can be done with a small area, or the "canape" approach. This is not as easy as it may sound.

**The Collectors Club One Frame Competition.** For many years, the Collectors Club of New York has held a one frame competition, which has been annual or at times every other year. The competition was held at the Club house and often attracted more than 40 exhibitors. The Club has never charged for participation in the competition.

What sort of exhibits participate in such a competition? The Club has had many, often a sizeable number in a single show, which are the nucleus of international grand prix exhibits. A grand award, five awards of honor, and certificates of merit as deserved, are the only prizes given. Exhibits winning even the certificates are quite significant in their own right. It's not a small award.

Preparing a one frame exhibit presents a real paradox. It would seem easy to do, but in fact is difficult to do well. It's somewhat like composing a Japanese three line poem called "Haiku". It takes less than a minute to explain the ground rules. Anyone can do it, but it takes a lot of care, time, and thought to write a good one.

To use another literary analogy, the one frame exhibit is a short story. It may require more care/attention than is put into some novels. It is similar to the sort of thing Herbert Bloch used to comment on when judging the Club's show. He would sometimes encounter a frame with 32 covers on 16 pages and call the exhibit "Instant Postal History. Just go to a show, pick out 32 covers, put them two to a page to avoid any space for writeup and the exhibit is ready."

In actual fact, a one frame exhibit has a compelling need to convey a complete idea and not be just an assemblage of rarities. Naturally the rarities help, but they must be linked by a unifying thought or they will not really be an exhibit, but more like a dealer's window.

Too many exhibitors might be tempted to try for the instant gratification of an exhibit thrown together at the last minute or selected as 16 pages from a larger collection. The work needed to build around the limited idea would probably not be there, and it would show. Sure some people have the ability to do something like that in their sleep, but most have to work at it.

**Other One Frame Exhibits.** A number of countries have a different approach to exhibiting, and have only one or a very small number of frames open to exhibitors. Britain and some of the Commonwealth countries do it regularly (see John Griffiths' article in the April 1988 TPE, continued in this issue). But they have a reason. For all its size and interest in philately England dropped from two national shows to one. We have 35 at the World Series qualifying level.

The bin room was once a major fixture at FIP exhibitions, but was done away with in the late 1960's. I judged a show in New Zealand in 1972 at which each exhibit was to have 150 pages, of which the exhibitor was to select enough to fill a single frame. The judging took place on the whole exhibit; the public only saw a set of highlights. The jury could alter the selection made by the exhibitor if it felt that the selection was not quite appropriate.

In recent years, however, they have moved to the idea of the larger display of all frames, in anticipation of their first FIP show: New Zealand 1990. They felt, as do many who have considered the matter, that the complete display of all of the exhibits is the only fair way to prepare for international competition. The exhibitors will then be able to see what it was in the other exhibits that gained them higher or lower awards. Perhaps as importantly, the public will understand more about what it is that makes the exhibit succeed, but will also be able to identify with the exhibits more closely if they are able to see the material that they too possess, rather than be discouraged by thinking that everything is too far out of sight for them even to think about.

Yet notice — each of these approaches has involved a full sized exhibit. The single frame has been only what was shown to the public. The British approach of having only two frames per exhibitor, although based on an attempt to allow as large a number as possible to participate, seems to be based on an idea that the "meat" of a larger exhibit is usually obvious in that smaller number of frames. Whatever the reason, they do not expect the exhibit to continue at the international level with only the same material — it can't. FIP regulations provide for a minimum space that will allow anywhere from 60 to 80 pages, depending on frame size. Such exhibits expect that the exhibitor will continue at the higher level award of what is needed. The assumption may cause problems for some newcomers.

So there you have it. One frame exhibits can be held, and if they are the only game in town, people will make the most of them. But they are poor preparation for the next level of competition and probably should be viewed only as an option that may be exercised when all the others appears to be worse.



# EXHIBITS COMMITTEE CLEARINGHOUSE

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

My habitual, brief reminder to the readership has evolved into an impassioned plea. Now that you've finished (for a while) with your explanations and protestations to the IRS, perhaps some of you might make use of the address below the byline. Simply write to me about your problems regarding the physical and emotional aspects of exhibiting and of mounting an exhibition, or some pragmatic solutions to these aspects. Anything between a few well-chosen words of wisdom up to an offer to write part or all of a guest column! Not only might we thereby fill future columns together, but we should all eventually benefit from such multi-authored commentaries. So please, do comment upon previously posed queries. And please, do suggest as-yet-unmentioned problem areas for coverage. That's what AAPE and this column are all about!

Thanks for their input and insight go now to Ingeburg Fisher, Janet Klug, and Steve Washburne.

A. 1-6. (Awards breakfasts vs. banquets). This topic has likely run its course, I'm happy to say, with no precise recommendations to be made. One contributor will go along with whichever will serve champagne. It is worth noting that neither repast is wholly mandatory: MIDAPHIL, for one, stages an open pre-banquet awards ceremony (standing-room only), accompanied by a cash bar and free hors d'oeuvres.

A. 2-2. (On repacking and returning exhibits by mail). Courtesy, care, a high regard for the exhibit and its increased and undamaged — in transit and in handling — pages, and a desire to leave the exhibitor so satisfied with the manner in which the exhibit was handled that he/she will try your show again in the near future — are really self-evident. But, to be on the safe side, and for the benefit of neophyte exhibit committees, here are some suggestions from Inge Fisher's and my experiences:

Once received from the post office — or the owner or his/her agent — exhibits must be safeguarded. Bank or office vaults are the usual places to hold them until mounting time. Transportation to and from the exhibit hall should be done under security guard, unless you have a cheaper but just as reliable method utilizing secrecy or subterfuge.

Assume that the exhibit's container will be used over and over again. Keep it safe from physical harm for the duration of the show. Check inside for written instructions re mounting and/or repacking, return mailing labels, etc. Exhibitor pays shipping charges and probably wants his/her stamps returned, so do place appropriate portion of outer wrapper in bottom of box. (And see Q. 2-6, below).

After the show has been dismantled, and even though the volunteers are eager to disperse homeward, take [the] time to replace the pages very carefully within the container. It is usually a good idea to rotate pages, say every frames-worth (every 9, 12, 15, 16, etc. pages) so as to equalize pressure upon the contents — particularly if thick covers, encased stamps, etc. are involved. The following flat, small-volume items can be included with the returned exhibit, unless they are to be mailed subsequently: show program, Palmares, award ribbon(s), award certificate. Added extra features that tend to be appreciated by any exhibitor could include (1) set of show cachets, (2) letter of thanks (a form letter might suffice) from exhibits chairman and/or general chairman. Past experience indicates that medals and other heavy but small-volume items which could damage the exhibit should not be enclosed. They should instead be sent separately, which is usually the case anyway when they are to be engraved.

Cost of separate mailings of awards should be borne by the show committee. Responsibility for correct payment for return of exhibit — say to the nearest actual dollar

— rests with the exhibitor. Neither the show committee nor the exhibitor should quibble over lesser amounts; contrarily, over- or underpayments should be speedily reimbursed as a matter of common courtesy.

Return according to owner's instructions or, if none were given, according to those specified in your prospectus, for the terms therein were accepted in advance by the exhibitor. Do return the neatly and securely repacked exhibit within, say three working days after close of show. You'll feel more secure and extremely relieved when that's done and over with. And so will the anxious exhibitor. Some committees repack on the spot and as soon as calm returns to the exhibit hall, and convey the exhibits en masse to the nearest 24-hour postal facility, which of course is not always possible for all shows.

Now, what have we left out that the rest of you feel is important enough to be mentioned in this space?

A. 2-3. (On smoking at philatelic exhibitions). OK, that is a can of worms, opened by this ex-smoker and friend to some remaining surviving puffers. Setting aside health considerations (of importance to smokers and breathers alike) for the moment, there is something-or-other that stamps (and covers) and lighted objects shouldn't be in close proximity; which applies as well to food and beverages. If smoking should continue to be permitted on the show premises, what can be done to monitor simple common sense (as opposed to common courtesy)? — such as providing abundant, constantly cleaned ashtrays? putting up reminder or space-restricting signs? or? (your input here!).

Janet Klug reports having seen the bottom ledge of a frame used in lieu of an ashtray, with resultant scorching! (Draw your own opinions and conclusions on this . . .). As I write this in early April, I expect (hopefully) much more input in time for next deadline.

Now for a couple of questions, as space allows.

Q. 2-5. Many of us use the opportunity, when heavy postal charges are incurred in mailing exhibits (and philatelic material in general), to affix very philatelic postage (plate blocks of dollar values, marginal-imprint blocks of commemoratives) in the hope they'll come back postally used and unscathed in the process. (See A. 2-2, above, for the courtesy of getting these back to the one who paid for them). But others feel that such philatelic franking may be an invitation to theft and pilferage along the route, and that even the despised meter is preferable as a means of disguising the probable nature and contents of such registered, expressed, or insured mail. Your opinions and preferences, please.

Q. 2-6. It has been brought to my attention that, although judges' critiques are held hours after judging has terminated, if not at least a full day later, there are shows wherein awards ribbons are not posted prior to the critique, and attendees enter the critique room very much blindsided. Can one come up with any compelling reason for not having show awards (as opposed to specific awards and particularly the Grand and Reserve Grand) posted beforehand? Or might it be simple forgetfulness or absenteeism on the part of the responsible person or committee?

### **AAPE "AWARDS OF HONOR" AVAILABLE**

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

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Local Shows — 500 or more pages — Two Silver Pins

Local Shows — Fewer than 500 pages — One Silver Pin

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

## A NEED FOR THE WRITTEN CRITIQUE

by LAURIE FRANKS, New Zealand

Because National stamp shows in New Zealand are several years apart I have exhibited at a number of U.S. Shows and have generally been satisfied with my results. My gripe though is that I can get no feedback on my exhibit unless I hear through a friend who has attended the critique or I fly over for the show — as I did for SESCAL '87.

I would like to see a written critique done for each entry — preferably by each judge, with the Leader incorporating these into one form that would go to the exhibitor.

In New Zealand lately the newer exhibitors are clamouring for this — right up to National level. It is time-consuming for the judges and would probably mean two teams of three, plus an overall leader for U.S. shows, with up to 2 Apprentices.

It takes time because when one has to mark under several headings the judge has to spend much more time reading and looking at the material.

At Shows where I have been Jury Chairman we have not used a points system but simply ticked the appropriate columns as Superb, Very Good, Satisfactory, Unsatisfactory, Poor — under various headings.

At the bottom there is space for comments and I try to find two aspects to praise and to draw attention to two that can be improved. The response from entrants has been most encouraging and it is one of the pleasures of judging to see notice being taken and exhibits improving during the following year.

The system has been used considerably with 1 frame entries at Society and Inter-Society level and at two National Youth Exhibitions. I have also used it at two National Shows in Australia in 1985-86 — where it originated.

It is 37 years since I first entered a Society Exhibition and now as an International Judge and Gold Medalist I am still virtually self-taught. One of the reasons for exhibiting is to find out what others think of your material — a sharing of the pleasure of creating something.

I have never been to a show at any level from philatelic Youth Camps up, where I have not learned something about philately, but when one can't be present a written critique would help at all levels.

I have heard it said that one can't become a judge until one has won a Vermeil. My view is that no one can win a Vermeil until they can judge.

Last year N.Z.'s largest Society, Christchurch Philatelic, had a one-frame competition with 74 entries under these Classes; Traditional, Postal History, Airmail, Stationery, Revenues, Cinderellas, Modern Philately and Picutre Postcards. The show was put up Wednesday night. We judged Thursday from 9 a.m. to 11 p.m. The Awards Lists were printed on Friday and that evening I ran a judging school. Those invited included National judges who had wished to extend their knowledge but also many who had not won more than low awards previously.

First they were given basics of judging and then given groups of entries to do — some in their own collecting fields, some in areas of which they knew nothing. They had to justify their awards using the same critique forms the Judges used. This was a most successful evening. One lady insisted she was only there to look, was coerced into judging, had a 65% success rate and was an Apprentice at a National Youth Exhibition two weeks later.

Could not judging training be given at some major US shows before the results came out? It creates a lot of interest, makes people study material they would otherwise bypass — and keep the Jury on its toes too. It is always a great relief if the public votes agree fairly well with what the Jury decided.

## NEWS FROM CLUBS AND SOCIETIES

This Department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. Is your society looking for a show to meet at in 1989 or 90? Why not invite inquiries here?

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

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

**SARAPEX** (See show listing — page 28) invites inquiries from any society seeking a new place for its group meeting in 1989 or future years. A meeting room can be provided, frames can be allocated and guaranteed, and one or more judges familiar with the group's specialty can be appointed to the jury.

February on Florida's beautiful Gulf coast can be an attractive site for a society meeting. Write for further information to Marty Norton, Chairman SARAPEX '89, 3015 Browning Street, Sarasota, FL 34237.

**AAMS ANNOUNCES KINGDOM LITERATURE AWARD COMPETITION.** The American Air Mail Society announces the opening of competition for its annual George Kingdom Literature Award. This award is given annually to the best overall aerophilatelic catalog, book, monograph, or pamphlet that meets the following criteria:

a. It must not have been published by the American Air Mail Society.

b. Two review copies must be submitted to the Awards Coordinator. The person submitting the copies must include postage and insurance costs if he or she desires return of all or some copies. If the copies need not be returned they will be donated to the American Philatelic Research Library.

c. There is no entry fee.

All aerophilatelic catalogs, books, monographs, and pamphlets published between April 1, 1987 and August 1, 1988 are eligible for the 1988 George Kingdom Literature Award. The 1987 winner was Douglas A. Walker for his *Airmails of New Zealand*, Volume 2.

All interested authors and publishers should write to the AAMS Awards Coordinator, Robert E. Lana, 233 Righters Mill Rd., Narberth, PA 19072 for an entry form. All Entry forms and published material must be received by the Awards Coordinator by August 7, 1988.

**FLORIDA FEDERATION OF STAMP CLUBS, INC.** Clyde Jennings, new President of the Florida Federation of Stamp Clubs, announces an innovative idea which will be initiated at FLOREX '88 and '89.

It involves inviting the judging panels now for the next two FLOREXes. The panel at the '88 show will be composed of five "grizzled old timers;" just about as "professional" a panel as could be assembled in today's world of U.S. philately.

Conversely, the 1989 panel will be composed of "the new herd" of judges; a considerably younger group of newcomers to the ranks of judging. This sets up the opportunity for exhibitors, should any so desire, to enter the same exhibit both years and compare the awards the panels feel the exhibit warrants. Those who opt to show the same exhibit again in '89 are guaranteed availability of the frames.

Each panel will be invited to attend both years and watch the other at work. The '89 panel members who accept the invitation to attend in '88 will make their own judgments in order to compare results, and vice versa in '89. Results of both panels each year will be published for comparison.

Just who are the ten judges? The '88 panel will include William Bauer, Werner Bohne, Ernst Cohn, George Guzzio and Phil Ireland. The '89 panel will consist of Richard Drews, Doug Kelsey, Peter McCann, Bob Rosende, and Patricia Walker. Chief Judges will be Bill Bauer & Pat Walker.

## Q&A.

Your questions are welcome here — as are your answers to questions posed. Please send in care of the Editor. Questions 4, 5, 6 and 7 from the previous three issues have not drawn answers. Can you help?

**Q 8.** I'm in the process of assembling an exhibit, and one of the showpieces will be (or should be) a mint block of 60 stamps with gutter and marginal inscriptions. Late 19th Century French stamps are notorious for their brittleness, and this block is no exception. The block shows abundant separation along perforations, and I'm afraid of causing additional separation while attempting to rescue the item. I know it would be further damaged if shipped and then mounted in exhibit frames — no matter how carefully handled. My question therefore is, would it be possible to show a photocopy of the item as part of the exhibit, with note attesting to its presence in the exhibitor's collection? (Stan Luft)

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• **ANTI-SMOKING, ANTI-TOBACCO ADVERTISING COVERS**, cancellations, FDCs wanted. Need Ecuador RA43 specialized (covers, essays, inscription blocks, etc.). Also booklets with advertising for health aids against smoking. Sherwin Podolsky, 16035 Tupper Street, Sepulveda, CA 91343.

• **WANTED TO BUY BLACK JACKS** (US #73 etc) on cover to and from; Hospitals, Claim Solicitors, Bounty Agents and related items. Michael Fassbender, 405 E. Crescent St., Marquette, Mich. 49855.

• **DANISH WEST INDIES** wanted: postal history material, 1874-1917. Ron Trosclair, 1713 Live Oak St., Metairie, LA 70005.

• **NINETEENTH CENTURY "STAMPLESS" FOLDED LETTERS** wanted, with content of message to do with religious or church subjects. Clear strike, etc. Needed for study and exhibit. Can you help? Will purchase. Rev. Thomas O. Dekle, 9 Farmington Blvd., Hampton, VA 23666.

• **EXCHANGE: XEROX COPIES** of album collections. I have two collections of "U.S. Possession Philippines VICTORY issues" and "U.S. Nondenomination issues." Mr. Fumiaki Wada, 203, 1010-1 Kokura, Kasuga, Fukuoka 816 JAPAN.

• **AUSTRALIAN PRIVATE PRINTING** windowed envelopes H and G KB28 and KB29 (1d and 1½d) with printed internal repeating scallop-shell pattern wanted; used or unused. Only the shell pattern required. R. Coale, POB 12305, La Crescenta, CA 91214.

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## FROM THE SECRETARY

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

The following totals reflect all members joining the AAPE from February 28, 1988 through June 30, 1988. Members joining after the latter date will be listed in the next issue of TPE. Welcome to the AAPE!

**CHANGE OF ADDRESS:** You won't have to miss THE PHILATELIC EXHIBITOR if you send your change of address at least 30 days prior to your move. Please be sure to send your address change to the secretary at the above address. (Names will appear next issue.)

### MEMBERSHIP RECONCILIATION as of June 30, 1988

1. Total Membership as of February 27, 1988:	1181
2. Dropped due to death, unable to find:	0
3. Resignations received:	0
4. Dropped non payment of dues:	0
5. Reinstatements	2
6. New Members Admitted:	51

**TOTAL MEMBERSHIP: FEBRUARY 27, 1988** 1234

**SPECIAL NOTICE:** Many of our founding members' dues were due on July 1. They received statements in the middle of June for renewals which will carry them through December, 1989. This then brings our entire membership into a calendar year (12/31) billing cycle. This information will be reflected in the next secretary's report.

**SPECIAL NOTE TO OUR FOUNDING MEMBERS:** If you've overlooked your dues statement, which you received on or about June 15, please take a moment to pay your dues now!

## PHILATELIC GAME AND ACTIVITY EXCHANGE

The AAPE is attempting to establish a philatelic information network featuring copiable drafts of games and activities suitable for youth areas at local and regional stamp shows.

Anyone having copies of games and activities that have worked successfully at stamp show youth tables are asked to send copies to MaryAnn Bowman, P.O. Box 1451, Waukesha, WI 53187.

Project information will be made available to stamp show planning committees and other interested persons at a later date. Receipt of all copies will be acknowledged.

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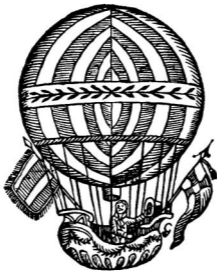
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**Danbury, CT 06810**

**Telephone (203) 790-4311**