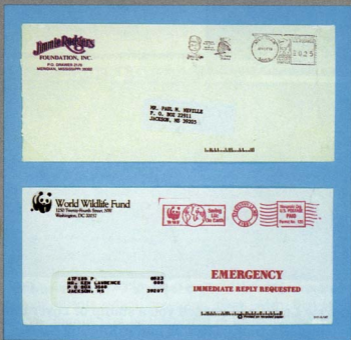


The

PHILATELIC EXHIBITOR

Volume IV, No. Four

July, 1990



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See Ken Lawrence's article on page 15

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THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors



Vol. IV, No. 4

(15)

July, 1990

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

Janet Klug, Assistant Editor and
Ad Director

R.R. 1, Box 370-B
Pleasant Plain, Ohio 45162

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

Membership Dues—(includes all 1990 issues of TPE.) Dues are \$12.50. Life Membership: \$300, Youth Membership: \$7.50. Spouse Membership: \$6.25.

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

Deadline for the next issue to be published on or about Oct. 15, 1990, is Aug. 1, 1990. The following issue will close on Nov. 1, 1990.

Reprints from this journal are encouraged with appropriate credit.

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

In this Issue

Features

- 14 Inexpensive Miniframes
by "Tuck" Taylor
- 15 A Modest Proposal....or Two
by Ken Lawrence
- 17 In Defense of the System
by Bill Bauer
- 19 Hints for Beginning Exhibitors
by Ted Bahry
- 20 Philatelic Exhibiting and Judging *by Jim Cross*
- 31 Judging Postal History Exhibits - Part II *by Paul Jensen*
- 34 Title Page Art *by James Cornell*
- 35 International Astrophilately in Turmoil *by Les Winick*
- 36 An Open Letter to Show Committees *by John Nugent*
- 37 "Secrets" of Gold Winners - Part IV
- 40 So You Think You Always See The Same Judges? *by Bill Bauer*
- 42 Your Attention Please! *by Clyde Jennings*

Regular Columns

- 10 Concerns *by Randy Neil*
- 25 "The Fly" - A Banquet...
- 28 Exhibiting and Youth *by Cheryl Edgcomb*
- 29 Exhibits Committee Clearinghouse *by Stan Luft*
- 33 As I See It.... *by John Hotchner*

Departments and AAPE Business

- 5 Editor's and Members' 2¢ Worth
- 7 Election For 1990-2 Officers
- 8 Future Issues
- 9 Activity Beat
- 9 Editor's AAPE of the Month
- 11 As We Begin Our Fifth
- 12 Show Listings
- 13 A New AAPE Award
- 24 A Survey
- 26 Classified Ads
- 27 News From Clubs and Societies
- 27 Junior Exhibitors Take Note!
- 44 From the Secretary

AAPE STATEMENT OF PURPOSE

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

AAPE: THE LEADERSHIP

PRESIDENT

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

DIRECTORS (To 1990)

Cheryl Ganz
Stephen Schumann
Darrell Ertzberger

DIRECTORS (To 1992)

Dane Claussen
Richard Drews

VICE PRESIDENT

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

COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Cheryl Ganz
National Level Exhibiting: Clyde Jennings and
Stephen Schumann
International Exhibiting: William Bauer
Youth Exhibiting: Dane Claussen and
Cheryl Edgcomb

SECRETARY

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

Thematic/Topical: Mary Ann Owens and George Guzzio
Show Management: Steven Rod

TREASURER

Paul Rosenberg
5 Mill River Lane
Hingham, MA 02043

Exhibitors Critique Service: Harry Meier & Lowell Newman
(Box 369, Palmyra, VA 22963)

Association Attorney: Leo John Harris

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

EDITOR

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

Send:

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

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

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

NAME: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE _____

PHILATELIC MEMBERSHIPS: APS # _____

OTHER: _____

BUSINESS AND/OR PERSONAL REFERENCES: (NOT REQUIRED IF APS MEMBER)

SIGNATURE: _____ DATE: _____

* Youth Membership (Age 18 and under) \$7.50 includes a subscription to TPE. Spouse Membership is \$6.25 — TPE Not Included

My 2¢ Worth

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



Jonathan Swift summed up editorial work as follows:

*"Blot out, correct, insert, refine,
Enlarge, diminish, underline;
Be mindful, when invention fails,
To scratch your head, and bite your nails."*

Working through the lovingly prepared work of authors is a humbling experience. My goal is for the author to read the final copy and not realize that any changes were made – because the author's thoughts are preserved while some words and grammar may differ from the original.

I tell you this because I know of some people who are potential authors – who have things to say to us all – are hesitant to put pen to paper. I want you to know several other things:

It is not important that we agree on what you think. There are many things I accept to print with which I do not agree.

My task is to help you say effectively what you want to say. If I suggest changes in content, it will be only to that end – and to assure that what is said, is said responsibly.

I do not make any significant change without returning the the manuscript for your review.

Some of the best articles we've had in TPE have been by first time writers. Won't you give it a try? You don't even have to write the article before you contact me. Drop a note and tell me what is on your mind – or what you'd like to put before AAPE members.

I apologize for the error on page 16 of the April, 1990 issue of TPE. It was I, not the author, who misspelled the French version of the FIP, the international body that governs international exhibiting. It is Fédération Internationale de Philatelie.

Your 2¢ Worth

by Maurice Nymeyer, Dan Siegel, Warren Pearse, Bob Kinsley

"X" Pex

To The Editor:

If we were cattle raisers putting on a stock show we would call it that. If we're staging a boat show we call it a boat show; not something that is confusing to the people. Why not just call a stamp show a stamp show, modified only by its location or territory covered?

Maurice Nymeyer
Dyer, IN

To the Editor:

When I joined AAPE I never knew what a fine publication TPE is. Having thoroughly digested my first two issues, I had to write to compliment you.

There is one item in the April issue which particularly compels me to write – whether stamp shows should continue using "PEX" in their names. I am currently forced to deal with this issue as SEPAD President.

I believe that all events, whether philatelic or non-philatelic, should have a name which virtually everyone will understand, and the



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"pex" suffix simply does not suffice. And the name "SEPAD" is equally cryptic to virtually everyone.

Despite this, most philatelists know what SEPAD is - while non-collectors do not. The solution: We now call ourselves SEPAD in the philatelic press, but for all others we are "The Philadelphia National Stamp Exhibition", a name which is self-explanatory. In fact, our show ad in Linn's will be headlined, "SEPAD Presents The 1990 Philadelphia National Stamp Exhibition.

Daniel J. Siegel
Broomall, PA

Stodgy Title Pages?

To the Editor:

Books in book stores have colorful covers with graphics so you can identify them. Magazine and report displays are the same - you can tell Fortune from the New Yorker. Yet walk down the aisles and past the frames of a philatelic exhibit and you can't tell where one ends and the next begins except for vague differences in page layouts.

I've tried neat modern graphics on page one - upper left corner of the first frame - only to be told by judges that "we don't do it that way". The first page is supposed to contain a title, a plan of the exhibit, a list of noteworthy items, and background information about the topic. Why cram everything in? - "you need every one of the remaining 95 pages to show material".

Even figure skating has given up school figures in judging. Why not meet the 21st century head on and make our exhibits easier and more fun to see.

Warren H. Pearse, MD
Annapolis, MD

Why Number of Pages?

To The Editor:

I love to look at thematic/topical exhibits. They are not only philatelically informative,

but they contain a wealth of valuable information which is not philatelic - a visually stimulating history or anthropology (or whatever) education I would not otherwise receive.

But what is the relevance, even for international exhibiting, of identifying the number of pages by category in the exhibit? The judges can count if, for reasons which escape me, they so desire. What is the significance, for example and with absolutely no criticism intended, that there are 5 pages in the Dunaj of Czechoslovakia and 21 pages on the Duna of Hungary? The viewer can also count if he/she wants to so distract self from the enjoyment of the exhibit.

Perhaps more material exists for one category than for another, but that's not relevant; perhaps the exhibitor has obtained more material for one category than for another, but that also is not relevant; perhaps the exhibitor has chosen to show more material for one category than for another, but that is self-evident.

And of equal perplexity, why identify the number of pages, by subtraction, back in the den or basement or safe deposit box? I would not want to mislead the judges: I have 30 pages on Family Curlylocks but I am showing only 5 (the rest are from "postal services whose philatelic dealings are disreputable".* Next month I will have 40 pages and so I must change my Plan.

I do not mean to be contentious, I just don't understand why, in only this particular exhibiting category, the number of pages is included in the Plan.

*The Philatelic Exhibitors Handbook, R. L. Neil, p. 132.

Bob Kinsley
W. Richland, WA

ELECTION OF 1990-1992 AAPE OFFICERS

Please take a moment **today** to read the candidates' statements, **and** use the mail-in post card to vote for your choices. This is especially important for the Director's race in which the candidates receiving the top two vote totals will be elected to four year terms.

Statements of the Candidates

Stephen D. Schumann (President)

I have been active in organized philately since 1978, when I joined the WESTPEX committee. At present I am Exhibit Chairman and a member of the Board of Directors. I started exhibiting the same year and have received awards from silver-bronze through Grand at the national level. In 1983, I became qualified to judge philately (literature-1987) and have been fortunate in having been invited to judge many WSP shows. A past-President of the Collectors Club of San Francisco, at present I am Vice-president of the Council of Northern California Philatelic Societies. Currently I am also serving as a Director-at-large of the American Philatelic Society.

Giant strides have been made since the founding of AAPE in the area of cooperation between exhibitor-committee-jury but much remains to be done. Exhibitors should not be afraid to 'toot their own horn' regarding personal work, research and knowledge gained through forming their own exhibits. Committees must forward exhibit information to the jury members at least 30 days before any show to allow 'homework' to be done. Of course jury members should do this 'homework' so they can arrive at a show ready to judge to the best of their abilities.

Junior Exhibitors are the future of philately and all shows from local to WSP should be encouraged to have competitive sections for juniors.

I feel I am qualified and it would be a privilege to serve the membership as your next AAPE president. We have accomplished much in just a few years and with all our efforts even more can be done in the future.

Peter P. McCann (Vice President)

AAPE Founding Member No. 97.

Past President of the Pitcairn Islands Study Group and also the St. Helena, Ascension and Tristan da Cunha Philatelic Society. Currently First Vice President of the American Philatelic Congress and Vice President of the British Caribbean Philatelic Study Group. Have exhibited at 16 national shows and 3 international shows since 1985. Judged at 18 national shows since 1987. Published more than 20 philatelic articles and coauthored the 1989 book "The Postal History of the Cayman Islands."

The AAPE is the most visible national organization in philately after the APS itself. Although it is a strong voice for its constituents, it should be able to do more for those constituents individually. One example, start new hands-on workshops at our national shows where AAPE members can bring in their potential exhibit material or working collections and get one-on-one assistance and suggestions from more experienced exhibitors and judges.

Ralph Herdenberg (Secretary)

I like the way we are now helping exhibitors and would-be exhibitors on all levels. I know it has been a great help to me. My hopes are for the AAPE to continue to grow and thereby become more of an influence on the way we (in the U.S.) are allowed to exhibit.

I am also concerned about introducing new people to the hobby, especially youngsters between 8 and 13. These are the ages when most of us got "hooked".

I became a member of AAPE early on at AMERIPEX and have attended all of their conventions so far. As the official photographer, I have recorded these and other philatelic events on film. I was also appointed as director of AAPE Conventions and Meetings.

My wife, Bette, is also a collector and helps me a great deal with my "philatelic doings".

Mary Ann Owens (Treasurer)

(No statement received at publication time)

Joan R. Bleakley (Director)

If elected to the AAPE Board of Directors, my primary goal would be to continue working

toward ironing out the "kinks" in the judging of Thematics, Postal History, First Day Covers and Special Studies.

As an APS judge accredited in Thematics, Germany, Eastern Europe, and Youth and a thematic exhibitor, I feel that modern material is all too frequently unappreciated. While the terms "difficulty of acquisition" and "scarcity" may not be the same when applied to recent philatelic items as in traditional exhibiting, the challenge is every bit as great and I will concentrate my efforts toward making this clearly understood.

Darrell Ertzberger (Director)

It has been my privilege to serve on the AAPE Board for the past year. I would like to continue to be a positive force in the evolution of exhibiting. I feel the AAPE can encourage more exhibiting by starting projects such as more recognition for newer exhibitors. We must continue our push for more youth exhibiting. We must insure fair judging and decent treatment of exhibitors by shows. "Horror stories" are far too common. Perhaps we can start projects to create a guide for exhibit chairmen, and to recognize outstanding shows and those that deserve "black blots".

I feel my past experiences as an exhibitor of modern traditional philately and U.S. postal history, an accredited APS judge, and an officer in clubs at local and state levels, have prepared me well for the AAPE Board. I would like to use my experience with all facets of exhibiting to make our hobby more enjoyable for all.

Harry Meier (Director)

I have been a collector and exhibitor for over 40 years and have been involved in organized philately almost as long, and a member of many philatelic societies. I am an accredited APS judge and have received an international large vermeil for a modern postal history exhibit. Currently I am chairing the Critique Service which has proved to be most valuable to the exhibitors and has resulted in many exhibitors getting awards at least one level higher after the review. I have had much help with my exhibiting through the years and have tried in this area to help exhibitors as much as possible. The AAPE has done much to help exhibitors and as a director, I would work toward continuing that goal and would like to see more activity with the youth collectors and exhibitors.

Mike Schramf, Jr. (Director)

If elected -

1. Plan to attend all AAPE meetings possible.
Office holder of little value to the membership unless he/she assumes an active role.
2. Continue dissemination of information to stamp shows. Have initialized surveys of national APS shows for the purpose of overall improvement and communications.
3. Promote youth involvement.
Attempting new approach with the area's Ben Franklin Stamp Clubs to increase youth attendance and promote exhibiting
4. Encourage exhibiting.
Via personal testimony, show organization, publicity, etc.
5. Represent AAPE membership.
In manners concerning exhibiting, judging and any other concerns expressed (i.e. "philatelic importance" in judging).
6. Coordinate with other organizations (whether philatelic or not) to further promote our hobby.

Your vote is important - use the post card ballot provided. It must be postmarked by September 15, 1990.

Leo John Harris, Chairman
Nominating Committee, 1990

FUTURE ISSUES

The deadline for the October, 1990 issue of *The Philatelic Exhibitor* is August 1, 1990. The theme will be "The little extras that make a stamp show special". For the January, 1991 issue - deadline November 1, 1990 - the theme will be "Is diversity in exhibiting being threatened?".

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

ACTIVITY BEAT

AAPE WILL NOW HAVE AN OFFICIAL EXECUTIVE SECRETARY. By resolution of the Board of Directors, the business operational duties of our elected Secretary—handling inquiries, membership records, newly recruited members, mailing lists, ect.—will now be handled by an Executive Secretary appointed by the President with approval by the Board. It is to be a non-elective position while the normal elective Secretary position will continue (with duties like taking minutes at meetings.).

This solves the major headache of most membership organizations: passing the often onerous affairs of the Association's "business office" to each new Secretary as he/she is elected. AAPE, thus, adopts the policy of other groups such as the BIA/USSS, AFDCS, and AAMS.

We are proud to announce that our new Executive Secretary will be, thankfully, our dedicated present elected Secretary, Steven J. Rod. Steven will continue to handle all Secretarial duties until our new elective Secretary is voted into office later this year.

A PRINTING "UNDERRUN" HAS CREATED A SHORTAGE of the October, 1989, (Vol.IV,#1) and January, 1990, (Vol.IV,#2), issues of "THE PHILATELIC EXHIBITOR". We seriously need extra copies of these issues and if you would like to offer yours for sale at \$3.00 per copy, please send them to Van Koppersmith, P. O. Box 81119, Mobile, Alabama 36689.

THE NEW AAPE "CREATIVITY IN EXHIBITING" AWARD IS READY. A beautiful new gold medal, struck by Classic Medallics of Brooklyn, New York, has been developed and will be made available to all APS "World Series of Philately" exhibitions to be given to the exhibit demonstrating the most creativity and originality. It is hoped that this new honor will encourage exhibitors to think up new and imaginative ways of developing subject matter, treatment and presentation. It will be unveiled at STAmPSHOW '90 in Cincinnati this August. (Ed. Note: See the boxed notice on page 13 for additional details on the Creativity Award.)

BACK ISSUES OF *The Philatelic Exhibitor* are available while supplies last from Van Koppersmith, Box 81119, Mobile, AL 36689. Vol. I, #2 and 3 — \$5.00 each, Vol. II, #1-4, Vol. III, #1-4—\$3.00 each, Vol. IV,#3— \$3.00 Vol. I,#1 is sold out.

Editor's AAPE of the Month

May, 1990 John Cali who at his own expense has provided AAPE membership cards — available from Randy Neil, P.O. Box 7088, Shawnee Mission, KS 66207. Send a stamped, self-addressed envelope, together with your name and membership number.

June, 1990 All of those who make the effort to read the candidate statements and vote. See pages 7 and 8.

July, 1990 Randy Neil who, for the first 14 issues of TPE worked directly with our printer, arranged for mailing and proof-read the final paste-up. With this issue we move to a new printer — our member Roland Essig of Kettle Moraine Printing (see ad. p. 21).

CONCERNS by Randy L. Neil



Recently, a southern California stamp dealer wrote a letter to the editor of "Stamp Collector" giving the usual, rather threadbare plea that stamp shows over-emphasize exhibits and exhibitors and treat their dealers like the proverbial stepsister.

He remarked that bourse fees keep the shows in existence, that the costs of exhibits outweigh income derived from them, and since the exhibition aisles are usually vacant—while bourse aisles are full—show committees should consider which side the bread is buttered on. In other words, provide more "perks" for the dealers, reduce them for exhibitors. Excuse me?

Personally, I'm practically at a state of nausea from hearing this dogma. Let's throw out some facts:

** It's a two-way street. Without dealers, shows can't exist. Without volunteer show committees, some of America's largest "income sources" for dealers would disappear. Who's serving who here?

** It's the major (and minor) EXHIBITIONS that draw the most serious exhibitors, philatelists...and buyers. Hmmm. Ever wonder why the ASDA finally figured out that they needed exhibitions added to their two biggest annual shows?

** That many exhibit aisles see few sizable crowds is, to me, a key failing of countless stamp collectors who—while they love to meander through bourses—fail to realize that sharp buyers are educated buyers and there's no better place to get educated than the exhibit aisles.

** Will someone please tell me which bourses in America can be called "prestigious?" Yet few people can deny the prestigious quality of a WESTPEX, BALPEX, STaMpsHOW, ARIPEX, March Party or MIDAPHIL when it comes to sheer "drawing power."

** Formal exhibitions are gathering places—both for social and instructive activities—while bourses are bereft of these numerous events that are major drawing cards for any show.

Sure, we depend on dealers...our shows wouldn't go without them. But while they're scratching our backs we're giving them the best Swedish massage philately can buy. Take THAT to the bank.

DISCOURAGED?

Here is a life story that would be hard to beat ... It isn't a record of success, but of defeat and disappointments. Every time you feel discouraged because of setbacks, pull out this tale of woe and read it again. Here's how it goes:

Failed in Business	1831
Defeated for Legislature	'32
Failed Again in Business	'33
Sweetheart Died	'35
Nervous Breakdown	'36
Defeated for Speaker	'38
Defeated for Elector	'40
Defeated for Congress	'48
Defeated for Senate	'55
Defeated for Vice President	'56
Defeated Again for Senate	'58

Fortunately, **this man kept trying**. In 1860, Abraham Lincoln was elected President of the United States.

As We Begin Our Fifth Year . . .

What about TPE do you like or dislike? Clip or photocopy the list below and send it to me with any suggestions for improving the magazine. Your responses will help me in planning for the future - and I will do a summary report of responses for a future issue.

	I Hate It Dump It					I Love It Keep It				
Letters to the Editor (Your 2¢ Worth)	1	2	3	4	5	6	7	8	9	10
Editor's AAPE of the Month	1	2	3	4	5	6	7	8	9	10
Activity Beat	1	2	3	4	5	6	7	8	9	10
Concerns (Randy Neil)	1	2	3	4	5	6	7	8	9	10
Show Listings	1	2	3	4	5	6	7	8	9	10
Ask Odenweller (Robert Odenweller)	1	2	3	4	5	6	7	8	9	10
Classified Ads	1	2	3	4	5	6	7	8	9	10
News From Clubs and Societies	1	2	3	4	5	6	7	8	9	10
Future Issues	1	2	3	4	5	6	7	8	9	10
As I See It . . . (John Hotchner)	1	2	3	4	5	6	7	8	9	10
Exhibiting and Youth	1	2	3	4	5	6	7	8	9	10
Exhibiting A Thematic Collection (Owens)	1	2	3	4	5	6	7	8	9	10
Exhibits Committee Clearinghouse (Luft)	1	2	3	4	5	6	7	8	9	10
"The Fly"	1	2	3	4	5	6	7	8	9	10
Advertising	1	2	3	4	5	6	7	8	9	10
Yearly Index	1	2	3	4	5	6	7	8	9	10
Information on Critique Service	1	2	3	4	5	6	7	8	9	10
Newly Accredited APS Judges List	1	2	3	4	5	6	7	8	9	10
AAPE Convention News and Reports	1	2	3	4	5	6	7	8	9	10

Besides the above, what we really need is: _____

Recent Feature articles I especially enjoyed: _____

Send to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125 by Sept.30, 1990.

EXHIBITOR'S CODE OF ETHICS

Five responses have been received to the **proposed** Code of Ethics printed on page 14 of the April, 1990 TPE. Please review the Code and send your comments pro and con to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

BECOME AN AAPE LIFE MEMBER

What a great way to help your AAPE AND be forever free of worrying about any future dues increase. Cost: \$300 . . . with \$100 down, the remainder to be paid within one year. Send your down payment to: Steven J. Rod, Secy., Box 432, South Orange, NJ 07079.

SHOW LISTINGS

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

***September 7-9, INDYPEX 90**

Convention Center, 100 N. Capitol Ave., Indianapolis, IN. 275 16-page frames (8½ x 11). Adults \$6, Juniors \$2. Entry, show and hotel information from J. Adams, P. O. Box 40792, Indianapolis, IN 46240

***Oct. 12-14, SEPAD 90**, sponsored by the Associated Stamp Clubs of Southeastern Pennsylvania and Delaware, Inc. Valley Forge Convention & Exhibit Center, King of Prussia, PA. 350 16-page frames, \$8 per frame. Hosting Mobile Post Office Society, Pennsylvania Postal History Society, United Postal Stationery Society, War Cover Club, and Spanish Philatelic Society. Prospectus from SEPAD, Box 358, Broomall PA 19008-0358.

Oct. 13-14, CALCOPEX '90. Calhoun County Stamp Club. City Recreation Center, Ladiga Street (across from Police Station), Jacksonville, AL. Junior exhibits welcome. Data from Bob Effinger, P.O. Box 279, Jacksonville, AL 36285.

Oct. 13-14, CINCOPEX '90, Community, Chenango Valley, Fort Stanwix, Tri-County, and Utica Stamp Clubs. At the CAC Club House, Sherrill, New York. Frames: 150 hold 6 pages, 8½ x 11. \$1.00 per frame adults; 25¢ junior—Free admission and parking—Accessible to physically handicapped. Judges' critique of each exhibit. Entry deadline: 5 October, 1990. Prospectus and information from: Donald Connelly, 68 Glenwood Avenue, RD#1, Box 461, Oneida, New York 13421. (315) 363-7606.

*** Oct. 19-21, 1990, AIRPEX XV**. Dayton Stamp Club. Held at: Dayton Convention & Exhibition Center, 5th & Main Sts., Dayton, OH. Frames hold 16 (8.5 x 11) pages, \$6.00 per frame (Adults), \$2.00 per frame (Juniors). Minimum of 2, maximum of 12 frames. Deadline for entry is 1 September 1990. Annual convention of the Ohio Postal History Society. Prospectus and information from: Dayton Stamp Club, Exhibit Chairman, P.O. Box 1574, Dayton, OH 45401.

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

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

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

Jan. 18-19, 1991. Keystone Federation Stamp Show. Keystone Federation of Stamp Clubs, at The Embers Convention Center/Quality Inn, 1700 Harrisburg Pike, Carlisle, PA 17013. 100 16 page frames. \$5 per. Junior exhibits (under 18) half price. Judges' critique. Entry deadline 12/8. Prospectus /Info from John C. Hufnagel, PO Box 85, Glen Rock, PA 17327. (Those who exhibit at both this and the York County show - below - may deduct \$1 per frame from the York entry fee. Exhibits will be hand delivered from Carlisle to York.)

Feb. 1-2, 1991. York County Stamp Show. White Rose Philatelic Society, York Fairgrounds, 334 Carlisle Ave., York, PA. 100 16 page frames. \$5 per. Junior exhibits (under 18) half price. Judges' critique. Entry deadline 12/31. Prospectus/Info from John Hufnagel, PO Box 85, Glen Roc, PA 17327

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

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A New AAPE AWARD-For Creativity-Announced

AAPE is proud to announce the AAPE Creativity in Philatelic Exhibiting Medal. It will be available to be awarded at each World Series of Philately/National Show, under the following rules, beginning with STaMpsHOW '90:

1. Creativity should be shown in one or (preferably) more of these categories:
 - a. Selection of an unusual exhibit subject.
 - b. Inventiveness in exhibit preparation, within the broadly accepted presentation guidelines.
 - c. Inclusion of unusual material of a philatelic or clearly related nature.
 - d. Use of humor to focus the viewer on the philately being shown.
2. The award **will be given only** if there is an eligible clearly recognizable candidate.
 - a. The exhibit chosen must show philatelic merit sufficient to earn a unanimous silver-bronze show medal or higher. (In other words, a single vote among the accredited jury for a bronze disqualifies an exhibit from consideration.)
 - c. An exhibit can win the award only once.
3. Only one award per show.

Cheryl & Felix Ganz, P.O.Box A3843, Chicago, IL 60690, will administer this award. Each WSP show will automatically receive one medal, a criteria sheet and a report sheet.

Inexpensive Lightweight Miniframes

by Thomas O. "Tuck" Taylor, P.O. Box 406, Lima, PA 19037

Recently our club moved from one location to a nicer spot at the same host institution. However it created a problem for us because the metal frames we own and use had to be stored in a dusty basement reachable only from an inconvenient outdoor entrance. And because our metal frames were cumbersome and fairly heavy, and our members tend to be long of tooth and short of hair, we sought to use another method for playing the monthly "show and tell".

Perhaps AAPE's members would be interested in how to make inexpensive, lightweight, "mini-frames" for 8 pages (each). I find that one person can carry 6 or 8 of these to the meeting without difficulty.

Start with a sheet of corrugated kraftboard (preferably white on one side, similar to the material used for liquor cartons). This can be purchased from a local carton manufacturer. These sheets are usually available in large sizes (e.g. 44" x 84") so you may have to ask to have them cut down - or you can do the same using a sharp bladed knife or tool.

The sheet of kraftboard should measure 3x4 feet. On the brown side, draw a line 3 feet long, dividing the sheet into two 2x3 sections. Use a straight edge and a blunt instrument (a 50¢ coin will do) to score the line you have drawn. Then fold the kraftboard at that line creating an easel with the white side out.

Then arrange a hinge so the easel cannot open too far. Use patches of good two-sided coated tape (#415 MMM tape 1/2" wide), which can be purchased from Light Impressions (439 Monroe Ave., Rochester, NY 14607 with 36 yards in a roll for \$7.00, to adhere a strip of cloth), or plastic ("Mylar", polypropylene, "Tyvek", etc) from the middle of the bottom face of one side of the easel to the middle of the bottom of the other side. This hinge should be about 13" to 15" between faces of the easel.

Using the same two-sided tape, adhere a strip across the bottom of one side of the easel and another strip halfway up the same side at the 12" level. You may wish to do this by applying two 1 1/2 foot pieces of tape at each level rather than one piece 3 feet long since it is easier to control.

After removing the tape backing from the strip of adhesive coated polyester, apply a three foot section of V-shaped film (we can supply "Mylar", if desired, at a cost of \$1.50 per strip). Keep these film strips taut during application to avoid wrinkles.

Finally, if desired, a covering sheet of film can be applied by putting down a strip of tape horizontally on the reverse side of the easel and adhering a sheet of film (again, we can supply sheets of two mil "Mylar" approx. 28x36" for \$1.00 per sheet). This "flap" can be draped over the pages when the easel is in use.

All told, the ingredients to make these "quick and dirty" frames should cost approx. \$7.00 each.

NOTICE: I will make full size Xerox copies of exhibit pages shown in this and prior issues of The Philatelic Exhibitor. Cost will be 15¢ per page payment in stamps or by check acceptable.

Request copies by identifying article and page number from:

Harry Meier
Box 369
Palmyra, VA 22963

A Modest Proposal....Or Two

by Ken Lawrence, P.O.Box 3568, Jackson, MS 39207

How many times have we been told, "The judges don't want to see —"? Fill in the blank: advertising covers, cacheted covers, significant corner cards, maximum cards, various kinds of collateral material, and so forth.

As the **APS Manual of Philatelic Judging** says, "They are fine in the collection, but not in the exhibit."

Well, maybe the judges don't want to see those things, but I do, and so do most of the collectors I've asked. Yet the philatelic establishment stubbornly clings to its official dogma.

Some of the reasons are not difficult to discern. A generation of exhibitors, who scaled the summit by careful adherence to existing rules, feels that others ought to be compelled to match that achievement. Those who have spent large sums of money on their gold medal collections aren't happy to see a shift in the hobby's concept of philatelic value.

Understandable as those concerns are, if the exhibition rules are not changed to conform with the evolving sophistication of the hobby as a whole, they will increasingly stand as a barrier to its healthy growth. Widening the gulf between the elite of philately and the popular base of collectors, at a time when both are on the defensive, cannot be wise.

This is not a plea to water down the requirements for high awards, although it is certain to be accused of that. The standards of philatelic importance and difficulty of acquisition need not be relaxed to admit what is now forbidden. In fact, if the establishment had confidence in these criteria, it would not feel compelled to retain additional arbitrary bans on what can be exhibited in competition.

Some have argued that the solution is to add new categories for exhibits. I'm not opposed to some new categories - ad covers, for example -but that isn't the answer. Sometimes adding new categories only serves to worsen the problem. That's what is happening now with the emerging FIP guidelines on Astrophilately.

No other stamp topic is as popular as space. Given a fair break, a number of space thematic exhibits would be right up there with butterflies, coffee, elephants, murder, owls, penguins, umbrellas, and the Blue Danube. But the rules of thematic exhibiting effectively exclude most of the finest material space collectors can hope to acquire.

Instead of changing the rules to reflect philatelic reality (to say nothing of offering a hearty warm welcome to the most robust specialty we have), the FIP has moved toward the creation of a new category that builds a wall between space collectors and their counterparts who collect other topics. By doing so, the rules continue to exclude many worthy thematic collections altogether.

Borrowing on the precedent of airmail rules, Astrophilately will recognize cachets and other private markings on cover. But this is pure evasion. Airmail cachets are included to provide the evidence of having

been flown. Space cover cachets only rarely serve that purpose; normally the cachet is an educational device linking the event to the postmark date, and sometimes autographs do the same. The proposed rule is a polite fiction for a specialty in which the principal collectibles are often autographs and cachets, rendered philatelic by their presence on covers.

Some scarce and important stamps and postal stationery are properly linked to certain mailers. A Comprehensive appreciation of postal history would recognize that certain recipients of mail can be far more philatelically and historically important (and difficult to acquire) than others.

Bringing the rules for exhibiting traditional philately and postal history into harmony with those sensible points would leave only a short step to admitting printed advertisements, corner cards, and letter content to those categories and to thematic exhibits.

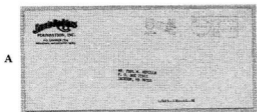
I propose this: Let us draw up a set of provisional rules reflecting these changes, and recruit a team of qualified judges willing to give them a fair test. Let's ask that World Columbian Expo '92 host this competition, so that the test doesn't threaten any existing U.S. national or FIP sponsored international show conducted under current rules.

While we're at it, let's make room at the table, and in the frames, for first day cover collectors and exhibitors, the largest group currently relegated to second-class status.

For Example:

Cover A can be included in a thematic exhibit. That's because the drawings of Jimmie Rodgers and a steam locomotive are included in the meter imprint, even though they are not postal markings and serve no postal purpose.

In essence, an advertisement printed from a meter die slug is acceptable, but the same advertisement applied by a printing press or a rubber stamp isn't. In fact, a thematic exhibit is likely to be downgraded if it fails to include some pictorial and slogan meter imprints.



What about cover B? The World Wildlife Fund logo, globe and slogan is applied as part of the simulated meter bulk mail permit imprint. Is it legitimate to exhibit or not?

One thing is certain. If either cover were franked with stamps, they would not be allowed, even though the corner cards, bearing identical thematic content, would still be present.

How does this kind of rule enhance the quality of philatelic exhibiting?

In Defense of the System

by William H. Bauer

I have now been an accredited judge for nearly twenty years. Throughout that time, exhibit judging has been a subject of controversy; it was before and it will continue to be. That is simply part of the nature of competitive events. One needs only to look at every major sport to recognize that the true American sport is hollering "Kill the umpire!"

In response to the criticism, and in spite of it, there has been constant improvement in exhibition judging. When I started in 1970 the apprenticeship program had just begun. Apprenticing at three shows was all that was required. Now, the requirements are four national show apprenticeships, mandatory attendance at a judging seminar, and win at least a vermeil medal at a national show. Also, the apprentice's performance is reviewed, after each apprenticeship and again when the formal application for accreditation is made. Accreditation as a judge is not granted automatically.

In 1970 a national show jury was three judges. Today five are required in order to bring more varied expertise to the panel. The jury of 1970 had no advance knowledge of what they would have to judge and little or no attempt was made to compose a panel of varied knowledge. In 1990 the judges receive a list of exhibits well in advance of the show, in addition to title or synopsis pages from those exhibitors that make the effort to submit such information. The show committees try to select a balanced panel suited to the type of exhibits expected and the panel is reviewed by the Chairman of the APS Accreditation of Judges Committee for qualifications and balance.

In 1970 the judges came, they judged, and they disappeared. Today they must conduct a critique and defend their decisions. In addition, after the judging is finished, they are readily available and willing to discuss individual exhibits with the owners.

The result of these changes means a lot more work for the jury members, but much better and more even treatment of the exhibits.

There is a conception by some persons that the judges are biased towards individuals or towards certain exhibits. It would be foolish to deny that person to person animosity doesn't exist. But, I have yet to hear it expressed in the jury room deliberations, and I have not seen it evidenced in the awards given to any exhibitor.

The APS 'Manual of Philatelic Judging' emphatically states that the award is to the exhibit and not to the exhibitor. Also, with the strong personalities of our judges, it would be difficult, purely on the basis of personal dislike, for one individual to make a major impact on the decision of the other four.

A difference in the respect shown towards particular subjects and types of material does exist, but for good reasons. Would anyone deny that not all material is of equal stature? Some is easy to find, some nearly impossible to acquire. Some material has great historical and postal significance while some is little more than pretty pictures prepared to enhance a national treasury. This is merely the proper evaluation of the challenge of the subject and the quality of the material being exhibited. It leads directly to the unhappy conclusion that not every exhibit has the potential to be a gold medal winner, and even among gold medal winners there are more likely grand award subjects. In spite of this 'bias' you need only look at the wide scope of gold medal exhibits in any year to realize that there is a great deal of latitude in what does win the top awards.

Another frequent source of argument is that once an exhibit reaches a given award level it should henceforth not receive a lesser award. This is always a one direction argument. The jury that gave the lower medal was wrong. Why wasn't the jury that gave the higher medal wrong?

Medal awards are not the decision of a single individual. The final award is a consensus decision, thus it is very easy for a marginal exhibit to fluctuate between two levels, such as

gold and vermeil. It might require only the shift of one vote to make the difference. However, once firmly established at a medal level, the drop in level is less likely to happen unless there are extenuating circumstances, usually perpetrated by the exhibitor. The exhibitor will make a change and sometimes that change is not for the better. Suddenly the exhibit is no longer the solid gold medal winner it once was. The exhibit may have been reduced or expanded in size without appropriate restructuring thus destroying its story line and continuity.

It has been said that 'familiarity breeds contempt'. A frequently shown exhibit will encounter the same judges, and each time they may study a different facet more closely, gradually building a reservoir of faults that might eventually diminish their appreciation of the exhibit. The best exhibits do retain their crowns. The weaker ones can stumble. This is not necessarily the fault of the jury. In the best of exhibits there is always room for some improvement. If this were not true then the only reason for looking at a previously judged exhibit would be to determine special awards.

The lack of standards is often criticized. But there are standards. The standards just aren't codified in precise measurements. An exhibit, no matter what the subject, that does not offer an in depth study of difficult to acquire material and present that study in a logical and non-distracting manner to demonstrate knowledge of the material is not going to win a good award. Long gone are the days of spending a lot of money, mounting the items at random, and calling the result an exhibit.

A recent article called for accountability of the judges. That already exists through the required critiques. If the judges can't defend their decisions in the critique they will look foolish. Further accountability is in the one-on-one discussions. This process is in place and it works reasonably well. Judges are not perfect. They are human beings who overlook key items in the press of time or misinterpret the exhibitor's intention. Most will acknowledge the error when confronted, but that error may have had no more impact on the decision than a spelling error by the exhibitor.

There is another facet of accountability. The poor judges become known by word of mouth among exhibitors and show committees and they simply don't get invited to judge as frequently as the good ones.

The idea has been proposed that the exhibitor should have the right to appeal a jury's decision. I believe this would be totally unmanageable. What would be appealed? The medal award, the decision on a special award? If a higher medal was awarded on appeal that might change the result of a special award – would you then take the award back? Would you reverse the decision on a Grand Award? If such an appeal system were instituted I believe it would quickly throw competitive exhibiting into chaos. Every exhibitor would find fault. Americans love to litigate, that's why we have more lawyers per capita than any other country in the world.

To whom would the appeal be made? To the same jury on the spot? They might change their decision, but not likely unless there was a gross error rather than simply one of judgement. To a super panel? How would such a panel come to their decision? They would have to examine the exhibit and hear the opinions of the exhibitor and the jury under appeal. At best this would be a complex, expensive, and time consuming process, all for the sake of a memento of little intrinsic value. I doubt that many exhibitors would tolerate or be willing to participate in such a system, particularly at their expense.

Contestants have the right to criticize, but when was the last time you heard that the protest of a major league ball game was granted?

Criticism of judging all comes down to how the exhibits are judged. When all the trimming is stripped away there are really only three major considerations: The material exhibited, the difficulty of acquisition, and the depth of study shown in the exhibit.

You have to have the material. You can not expect a high award if you do not have many of the key items for the subject you are exhibiting. Also, you can not fare well with poor condition material where fine condition exists.

Easy to acquire material will not win high awards. It must take time and the effort of searching to accumulate, and not just money and a dealer with a better than average stock.


The exhibit must be an exhibit and not merely the display of a collection. The exhibit has to demonstrate knowledge of the material shown and that comes only with study. The arrangement must be logical so that the theme can be followed and understood. The material must dominate and the presentation must not detract from the philatelic items being shown.

These three topics can be broken down, or redefined, but ultimately they have been, are, and will remain the foundation on which all philatelic exhibits are judged.

I am making no claim that our judging system is perfect or that changes will not be made. Anyone, exhibitor or judge, who has been involved for more than a few years well knows that the system does change, and change for the better.

The APS Accreditation of Judges Committee welcomes specific proposals for improvement. I feel it is our task to promote exhibiting for the pleasure it gives to the exhibitor and to those who view exhibits. I do not feel that it is our duty to protect the occasional sensitive ego that is bruised in the arena of competition.

Mr. Bauer is Chairman of the Accreditation of Judges Committee of the American Philatelic Society.



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Hints for Beginning Exhibitors

by Maj. Ted Bahry, USMC

1. Decide, early on, whether you're doing this for fun or going for the gold. You are probably going for the gold but might not have admitted it yet.
2. Do your homework **before** you start on your exhibit. Learn your subject field, and your material, while you're getting organized.
3. Study *The Philatelic Exhibitors Handbook* and the *APS Manual of Philatelic Judging* before you mount one page. Do your title page **last**.
4. Subscribe to, and read "The Philatelic Exhibitor". Also read the back issues and anything else you can find on exhibiting.
5. Talk with experienced exhibitors and look at the exhibits of others. Take notes.
6. Be prepared for a lot of work. And, yes, you will be redoing at least some of your pages if not your whole exhibit, to take advantage of good advice and newly acquired material.
7. Gear yourself up for a fair amount of criticism; some of it petty and not all of it constructive.
8. Evaluate all the "constructive" criticism and follow a course for improvement that best suits you and your goals.
9. Be aware that by exhibiting you will put yourself in a rather distinguished minority group. Strange and wonderful (?) things will start to happen right after your first exhibit is shown.
10. You will get a lot of advice from "friends" and acquaintances; some of it contrary. Pick the best of it and keep striving to improve or to just have more fun.

PHILATELIC EXHIBITING AND JUDGING

by Jim Cross

AUTHOR'S NOTE: I published an article on this subject for the March 1990 issue of COPACARTA, the journal of the Columbia/Panama Philatelic Study Group, which I edit. It was somewhat longer and included examples pertinent only to specialists in that subject area. A number of our members sent copies to your editor who asked me to rewrite the article for a more general audience.

When stamp exhibits were first organized, judges awarded medals much as they do at county fairs. The best exhibit received a gold medal, the second best a silver medal and the runner-up a bronze medal. At larger shows entries were sometimes divided into classes and three medals were awarded in each class, with one of the gold medal exhibits designated as the "best in the show". Exhibiting has evolved to the present system in which medals stand for a level of excellence. A five level system of awards is commonly used, and as many awards are given at each level as are merited by the material.

An average APS sanctioned show in the U.S. contains 200-250 frames of competitive exhibits in open competition. The task of the judges in this system is formidable. They must review each exhibit, meet and compare notes, determine the medal level of each exhibit (sometimes without a consensus on the panel), and select the "best in show" and winners of an array of specialized awards.

Usually, this must be accomplished in one day. Just the physical effort is exhausting. Exhibits are judged in the frames which may be poorly lighted. Close examination of material in the lower rows requires continual bending. Each exhibit must be evaluated in 10-15 minutes or less. Questions that may arise must be answered from the knowledge of members of the panel - by custom exhibitors are rarely queried and many are not present. While it is now common practice to furnish a list of the exhibits and a one-page summary of each in advance, there are usually no restrictions on subjects which can be entered, and judges must be prepared to cope with almost any possible "esoterica".

Most exhibitors and judges realize that the current system often produces less than perfect results. An exhibit often receives a different level of award at successive shows. There is a tendency to over-emphasize presentation rather than content, since presentation can be judged without knowledge of the subject being exhibited. To the extent that this tendency has improved the presentation of the average exhibit at U.S. shows in the past two decades, this is a plus; but few believe it is the criterion on which an award should be based.

Judges do not have time to read much text in an exhibit, so a standard has developed that text must be minimal and inclusion of "too much" text may cause an exhibit to receive a lower level of award. Doesn't this standard adversely affect the main purpose of exhibiting, which is to show philatelic material to the public and provide non-specialists with an opportunity to view the material? My personal criterion is that a well presented exhibit is one in which the material and accompanying text is informative enough so that I can understand, even if I have no previous knowledge of the subject. This often requires considerable explanatory text.

After considering the present system, I believe there is a better way. Exhibits can be better evaluated by a panel of specialists in the subject area being exhibited after an unhurried examination. If done properly, this task does not need to be repeated each time the material is exhibited.

I propose a new system as follows:

Prior to being accepted in an APS sanctioned competition, exhibits would be submitted for certification of award level by a panel of three specialized judges. I suggest use of a three

level system in which exhibits are certified as silver, vermeil or gold medal level. Exhibits failing to receive certification at one of these levels would be ineligible for competitive exhibition in APS certified shows, but could be exhibited at other club shows.

Certification panels would be convened annually or biennially in each specialized area of exhibiting in different areas of the country, especially in conjunction with national meetings of specialist groups. The panels would review exhibit pages in loose leaf binders, not in frames. The exhibitor would not be limited to a number of pages which is a multiple of the frame size, but could enter any number of pages in a specified range. (I suggest 48-160 pages).

The exhibitor would state the award level for which the exhibit is to be reviewed on the application and would be encouraged to submit a brief paper stating why the exhibit merits certification at that level. In this brief, it would be proper to call the judge's attention to scarce or unique material in the exhibit, without noting this on the actual exhibit pages. It would also be appropriate to cite research findings which have not yet appeared in the literature. After reviewing the application and the exhibit, the panel should have an opportunity to question the exhibitor in person concerning the material.

If the panel determines that the exhibit does not merit the requested level, it should furnish a written decision citing the reasons and specifying what material is lacking. An exhibit that otherwise merits certification at the requested level, but does not meet presentation standards, could be given provisional certification requiring the exhibit to be remounted and reviewed by a member of the panel before it can be exhibited.

Adoption of such a system would provide additional flexibility to show organizers. A national register of certified exhibits would allow exhibit organizers to invite specific exhibits, tailored to a show theme. Instead of feeling obligated to award medals to exhibitors, organizers could acknowledge exhibitors with meaningful souvenirs of their participation. The task of judging a show would be made much less onerous by limiting it to selecting a grand award winner from the gold medal level exhibits and determining exhibits to receive special awards.

As a by-product of the new system, I suggest that a photocopy of each certified exhibit be placed in the APRL to serve as a reference for judges considering other exhibits of the same subject and to allow interested philatelists everywhere to check-out the exhibit for study or obtain a photocopy. The panel certificates could be designed to serve as the first page of the exhibit with the title and the name (or pseudonym) of the exhibitor in bold face type. Uniform title pages of distinctive appearance would make it easier to find the beginning of each exhibit in a show and enhance the overall appearance of the exhibit area.

Several collectors have raised the objection that there are exhibits which are not easy to classify by subject area, such as an exhibit of postage dues of the world. Certainly this is true, but it is not an insurmountable problem. It would probably be necessary to arbitrarily assign a small minority of exhibits to a panel of judges, but this would not affect the vast majority. Perhaps a special panel of senior judges with wide experience and interests could process such exhibits.

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MICHAEL LAURENCE, in Linn's Stamp News



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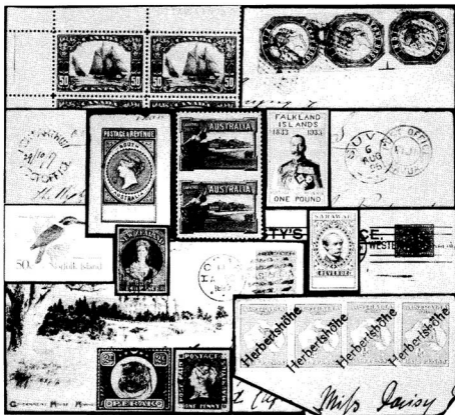
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A SURVEY: Help for Organizers

by Harry Meier

As a help to organizers of philatelic exhibitions, it would be useful to know the opinions of exhibitors on a number of topics, as follows. If there is anything not covered that you would like to comment upon, please feel free to add to it.

● For Awards, do you like or want:

Certificate of participation (in addition to the award certificate)

Certificate of Award Medals Plaques Ribbons

Other: _____

● For Grand Awards: what kinds of things would you like to see?

What things would you not want to see as Grand Awards?:

● Do you want awards inscribed with the show name and year? Yes No
With your name? Yes No Award level? Yes No

● Do you attend Banquets? Yes No If not, why not?: _____

● Particular gripes about exhibitions (name of show not necessary):

Can you suggest improvements in prospectus format and content?

● Judges critiques: do you attend? Yes No If not, why not?

● Should awards be posted before the banquet? Yes No

Does posting or nonposting of awards have any effect on your decision to attend the banquet? Yes No

Comments about specific exhibitions and their operations are not necessary. If reported they will not be used for publication but will be filed for information and an attempt to aid the exhibition with the problem.

Please send your comments to H.C. Meier, Box 369, Palmyra, VA 22963 for consolidation. Replies would be appreciated by October 1, 1990; earlier if possible.

HOW OBSERVANT ARE YOU?

Read the sentence:

Finished files are the result of
years of scientific study combined
with the experience of years.

Now count aloud the F's in that square. Count them only once. Do not go back and count them again.

If you think you are right, look on page 27.

A BANQUET FIT FOR A FLY



Well it finally happened. A friend of mine attended a banquet fit for a fly. That banquet was soooo bad, that I feel compelled to tell you about it, and to make several recommendations to show organizing committees.

The banquet attendees should have known they were in for something less than a treat when the hotel was about 50 minutes late in opening its doors for the cocktail hour. The "bartenders", and I use the term loosely, were earringed, tee-shirt clad beach boys...and the service was what you might expect.

To the hotel's credit, they did allow an extra hour for cocktails. This insect's friend thought perhaps the extra time was provided by the hotel to ensure the attendees had a full hour of drinks and socializing, or at least so the hotel could make some money from the bar. But no, the real reason was revealed shortly thereafter when the guests sat down to dinner, and found out that the main course was yet another hour behind schedule. So the banquet speaker delivered his remarks **before** the meal.

"Dinner" (and please forgive me... for I must use **that** term loosely too), was served. I am told, by tee-shirted, skin-tight jean clad nymphettes whose only knowledge of how to serve a meal in this insect's friend's humble opinion, was obtained by watching "Roseanne" on television.

The meal itself was greeted with mixed emotions (fear, disgust, nausea? There was little difference between the peas and the corn. Both had the same color and taste. Some liked the prime rib...others sent it back, and yet others simply left it on their plates, untouched. A few diners were not served.

Dessert was forgotten and many attendees went to the hotel lobby to obtain after dinner coffee. I'm told that the banquet chairman was openly and verbally apologetic to the attendees and offered numerous disparaging remarks about the hotel during the awards ceremony.

What's the point of all this? Well, I have attended many awards banquets in the past...and I'll attend many more in the future (until I'm called to the great manure pile), but never have I heard of one quite so bad, a disaster from beginning to end.

Who's to blame? What went wrong? What should be done in the future? For openers, "The Fly" suggests that the committee never again associate itself with the national chain of "economy" hotels hired to cater the awards banquet. Any convenience offered by the close proximity of the hotel to the show venue was lost in the banquet debacle. I know the city in which the show as held has many fine dining establishments. It is not my intent to belabor the point. Suffice it to say that the show organizing committee now knows what it has to do to make sure that such a debacle never happens again. I will devote the rest of the column to examining the purpose and format of awards banquets in general, and in so doing, perhaps provide committees with a little food for thought (pun intended).

I can conjure up in years past, begowned women and tuxedo-clad gentlemen attending awards banquets. These events were often formal stuffy affairs. Even the ones that mixed in a fair amount of humor, were often preceded with more formal openings. In any event, this insect suggests that the average awards banquet attendee of today, is expecting a far different type of banquet than the attendee of years gone by.

The evidence and trend away from the formal type banquet is clear. Awards functions held at the 35 or so champion-of-champions qualifying shows run the gamut from wine and cheese tasting, to stand-up hors d'oeuvres, to buffet, to the traditional sit-down affair, complete with introductions, speeches, and presentation of countless awards. One forward-looking committee has a short awards ceremony followed by an evening dinner theater. "The Fly" knows of at least one show that has an awards breakfast.

Times have changed. Most of us no longer look forward to the "old-style" awards banquets, I'm tired of some features or the traditional banquets: The "IN" jokes...Frankly I don't understand them. I hate it when I have to sit there and watch the shenanigans associated with inductions into private "clubs" not open to the rest of us. Too much of red suspenders, medallions and other elitist trappings. Why not do more for philately in some way?

What I'd like to see happen is continued change to more contemporary styles of ceremony and fare. It can't be that hard to do some innovative things to make the awards presentations go faster, to keep the recognition of everyone associated with the show down to a minimum, to work with hotels, restaurants and entertainment sources to make the "banquet" more positive.

I spend as much per capita on many banquets as I do when I go out for an evening... (except when I can lite on free food), and I can assure you that I have better food and better entertainment for my fly bucks. There is simply no reason why the show organizing committees must slavishly adhere to the "old" way of doing things. There is no need to have the banquet at the show hotel simply because they give a good rate, or because it is more convenient. Be creative! I'll share a cab with others to go to a better place... or better yet, I'll fly while the rest of you take the cab.

... and now, on to that regular part of my column, where I single out, for better or worse, those people who made a difference.

Fly Bite -To the "economy" hotel which was the issue of this month's column. If it were up to this insect, I'd have the franchise pulled from its holder. What a sham . . . pretending it could put on a banquet!

Fly Bite - To the exhibits committee of NAPEX '90 for waiting until a month before the show to let those people who had sent in prospectuses know whether or not they were going to be accepted for the show. Many were not, and, my sources tell me that it looks almost as if NAPEX held off to ensure that the maximum number of "the right kind" of exhibits would be accepted (The Bureau Issues Association was meeting at NAPEX if you get my drift). It also seems as if previously earned medal levels were a criterion for acceptance at this year's NAPEX. The rest of the aspiring exhibitors simply fell by the wayside. Shame on NAPEX for waiting so long.

Gold Flyswatter - To Frank L. Shively, Jr., for sending along the terrific "fly" cartoon from "The Far Side." Keep looking folks, I'm trying to work it in to my one-frame exhibit...but more on that in a subsequent issue. And **another "swatter"** to George P. Wagner for letting me see another copy of the "fly" cancel used by the Chicago Board of Health after the turn of this century.

Gold Flyswatter - To the APS. At last I am beginning to see some movement from the elected officers and directors as well as the judges accreditation committee. I won't reveal the particulars yet, but rest assured dear friends, we will all be treated to some innovative thinking over the next few months. Stay tuned.

Gold Flyswatter - For Alan Hanks. My cousin the mosquito confirms that Alan, who is a past president of the ATA, and who lives outside of Toronto, Canada, is a friendly outgoing person, always willing to be more helpful than the average APS Judge. I know Alan and I'll confirm that he is one of the best.

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

Ryukyu Philatelic Specialist Society offers its "Shurei-no-Mon" award to all stamp shows. WSP shows receive it automatically. Others should request it from George Mansfield, P.O. Box 4510, Arlington, VA 22204-4510. Award is for the best Ryukyu exhibit winning a show bronze or higher. Shows retain the award until it is presented, then a replacement is sent.

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Cimon Morin, Chief CPA
Canadian Postal Archives

Note: Write to Canadian Postal Archives, 395 Wellington Street, Ottawa, Ontario, K1A ON3 Canada for a copy of the informative new brochure describing collections and services.

ANSWER TO "HOW OBSERVANT ARE YOU?"

There are six F's in the sentence. One of average intelligence finds three of them. If you get four you're above average. If you get five, you can turn your nose at most anybody. If you caught all six, you are a genius. There is no positively no catch.

How About It Folks! NO Response To This Notice! JUNIOR EXHIBITORS TAKE NOTE!

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

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

NAME: _____ BIRTH DATE: _____

ADDRESS: _____

Year exhibit first shown: _____ Highest Award Won: _____

Subject of your exhibit: _____

Will you exhibit anywhere? _____ Or only near where you live? _____

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

EXHIBITING AND YOUTH: The Importance of Local Youth Exhibiting Competitions

by Cheryl B. Edgcomb

P.O. Box 166 Knoxville, PA 16928-0166



The 1990 Tri-Code Benjamin Franklin Stamp Fair has drawn to a close. As coordinator for eight years of this local youth exhibiting competition for BESC members in our three zip code areas, I have had the opportunity to study first-hand what it is that makes these young exhibitors continue to support the Program. In the beginning, 15 exhibitors participated in open competition. This year, 104 participants made up the 900 plus framed pages. Why the continued popularity? Let's look.

Goal-Setting Program: Knowing this local competition is an annual event, local project leaders take time to encourage young exhibitors. Over half of this year's participants were first-time exhibitors. A variety of projects are made available which all directly tie in to the final event.

In November, a "Design a Christmas Cachet" contest was conducted. Entries were placed on display at the Fair. January targets another enthusiastically received project, a "Design a Pictorial Cancellation" contest. This contest is the first of publicity pushes, and an actual youth entry is the one selected for use at the Fair.

Exhibit workshops are conducted throughout the clubs from January to April. These continued follow-ups give further encouragement to the newcomers, while providing an opportunity for the club advisor or project leader to trouble shoot problem areas of concern. Each different activity not only provided a new learning experience for the young exhibitors, but also helped to motivate continued participative efforts.

Beneficial Results: Who actually benefits the most from such local competitions? By bringing exhibiting to the local level, many newcomers feel comfortable enough to participate. The Tri-Code Fair relies strictly on voluntary assistance; be it from the dedicated Postal employees, Postmasters, or stamp club members. In participating, the workers gain a new sense of philatelic understanding. Collectors gain a new sense of appreciation of the hobby when they observe exhibiting on a beginning level.

The looks on the faces of the young exhibitors as their names are called to accept an award reveal the positive influence of local competition. Capable judges also benefit, by remembering how it was to be a beginning collector. As local critiques are conducted, both young exhibitor and seasoned judge gain a new respect for the problems encountered at this level, and new ideas on how to overcome them. Even if an award isn't forthcoming, a certificate of merit, or a philatelic memento is provided to all exhibitors—JUST FOR TRYING! Everyone goes away a winner.

Making A Difference: This year I observed a couple of stamp dealers searching among their wares to locate a pair of stamp tongs, requested by a young exhibitor. Though the young lady's allowance was limited, the dealers reduced the costs to accommodate her. I wondered at the moment what an impression was left on the young lady at the selfless gesture.

There is little doubt as to the time and energy it takes to conduct a local exhibition. Participation at such a level reveals the true "soul" of stamp collecting in all its basic popularity, returning to drowse each exhibitor with a dose of enthusiasm and FUN! Perhaps a few pages are prepared sideways, or the printing may be less legible than a type-written page. The creativity present at such shows, though, cannot be missed.

Imagine the long-range effects from such effort. On my return home I was contacted by a young competitor's father. He remarked his daughter was already thinking about NEXT year's exhibit. This, perhaps, is the true measure of a successful show!

Exhibits Committee Clearinghouse

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

Sad to say, my good friend Randy Neil has done it to us once again. Not in these pages this time, but in his April 1990 **American Philatelist** column "On Exhibits and Exhibitions." The subject was youth exhibiting at World Series of Philately exhibitions—or the lack of it.

Randy, you know we really do try. ROMPEX, for one, after having been "burned" a number of years ago for failing to have a separate Junior class (for which I take full responsibility) has ever since encouraged young exhibitors by offering them free frames and by extending special invitations to the stronger Junior exhibits at local shows in Colorado and adjoining states. Some years we win a few; in others we obtain zero response and zero participation.

We do try. But, how **does** a national-level show obtain quality Youth (Junior) exhibits when so few youngsters go through the motions of exhibiting first at local and regional shows? Not their fault, and not really ours either. For any number of reasons, well belabored on many previous occasions, kids have too many irons in the fire. Stamp collecting is one thing, and we do hope we are encouraging our potential successors to collect intelligently. Stamp exhibiting is quite another thing altogether, for there exist far too many other activities that, unlike exhibit preparation, bring instant gratification. Assembling an exhibit, writing it up, even mounting the material, are time-consuming activities that smack too much of long-term school projects.

As I see it, some shows, perhaps half of the total, do obtain (sometimes perhaps forcibly) a few Youth exhibits. What great things result from their efforts? Are the kids hooked for life? **Tell us Randy, or anyone else, can you name a single Youth exhibitor of 1980 who, now an adult (or even an aging youth), is still actively exhibiting in 1990?** OK, name two; one now comes to mind but I don't know how old he is. Might they, instead of becoming our hope for the future, merely experience premature burnout?

Stamp collectors are numbered in the hundreds of thousands (umpteenth millions if the Postal Service is remotely correct in its estimate). Stamp exhibitors of all ages number at best in the low thousands. If the vast majority of collectors are adults because youngsters lack the wherewithal and time—particularly if those need to be apportioned among many pursuits—then apparently only a tiny minority of youngsters might be able to achieve exhibitor status—even with constant adult pushing and prodding. What do you all think? What can you suggest we in AAPE can do, other than wring our hands in despair over the uncertain future of philately (or perhaps only of philatelic exhibiting).

I'm not ready at this time to tackle once again the prickly issue of "philately importance" (this column, January 1990, plus the words of many more qualified philatelists). Suffice to say that, while others bemoan the uncertain fate of non big-bucks, perhaps not quite

"important" enough exhibits, my relatively small bucks exhibit (see **TPE** for April 1987, p. 28-29) is, as I write, about to be shown in the Championship Class at LONDON 90. OK, I am tooting my wee trumpet! Maybe some of the pessimists among us might hearken to it and gain courage...

Too unfortunately and too commonly, one can't tell a book's content by its too customary snappy or even cute title. This holds for exhibits too. Seems to me that sometimes the title is conceived long before the exhibit. I've been guilty myself of this on at least one occasion.

John Lievsay, esteemed friend, exhibitor, and judge, is making a plea to exhibitors--and for all exhibits committees to so request--to submit their title pages (plus bibliography and topical-plan pages where deemed necessary). Preferably they should be sent along with the entry forms and frame-fee payments. At the very latest, by return mail once the exhibitor has been notified of acceptance. The exhibits committee should send copies of these pages to jury members as soon as the book has been closed on entry acceptance. If the title page, etc. are still unprepared at that time (neither uncommon nor reproachable), then a reasonable approximation (so labelled) would be completely acceptable.

Are there still people out there who ask what's the purpose of making the exhibitor (and the exhibits committee) churn out all this extra paper? In order to judge an exhibit correctly and fairly, the jury must be informed and prepared beforehand regarding the scope of the material to be judged. (And I **don't** mean its previous track record at other shows!). It is then up to the individual judge to run to the library and do his or her homework. A judge, misled by a poorly chosen, uninformative, or meaningless title, may be studying the wrong sources and thereby become less than appreciative of the pages he or she would eventually face. Therefore the need for meaningful advance information on what's to be shown. This can only benefit the exhibitor, the show and its ultimate medal levels, and the ever-striving-to-improve judge. Except at international shows, an exhibit is judged only for (1) what it purports to show by way of its title and/or plan page, and (2) what it actually does show. A prepared judge is, if not automatically a good judge, at least a better judge. He or she has concentrated in advance on what should be there. He or she should be better able to appreciate the exhibit and to offer real constructive criticism to the cooperating exhibitor.

A workable, intelligible title is seldom an adequate guide to the range and scope of an exhibit; unless perhaps it states "Bangaland Complete"; and then, it better be so. There's no reason in having a judge cram up on classic issues of Middle Seraphina when your exhibit entitled "Middle Seraphina Stamps and Covers" has nothing prior to 1920. "The Sower Issues of France" certainly is a good title. But why make the conscientious judge read deeply into postal stationery, booklet covers, encased postage, etc., when in paragraph one of your title page that you could have provided, you state you're showing only adhesive stamps prepared for sale in sheet form, and only the early issues at that?

Comments on previous questions and outrageous suggestions have been more than normally minimal of late. John Hotchner (he **has** to read my stuff) and Dempsey Prappas second the suggestions made in the

January 1990 issue regarding mailing taped judges' comments back to those absent exhibitors willing to submit blank tape for that purpose. John feels this would be especially useful for literature entries.

If the idea of talking to too many individual tapes might turn off an overloaded jury, then perhaps taping-in-common, at the critique, of previously requested questions (1-2 per absent exhibitor)—even of the entire critique session—could be reasonably satisfactory. It seems that some of us believe the idea has merit, though we lack a consensus on how best to put it in practice.

Is there a show out there willing to accept **and** make good use of exhibitors' audio cassettes? Would other judges care to comment upon the pros and cons and the least disruptive means of providing effective taping? Are there exhibits committees out there prepared to shoulder the added burden of (1) providing borrowed tape recorders to the jury, and (2) getting the tapes back to their owners (within or without the exhibit container?) We would like to hear from you, on your opinions and on your actual hands-on experiences, for the possible advancement of philatelic exhibiting.

Judging Postal History Exhibits at International Exhibitions — Part II

by Paul H. Jensen, President of the Postal History Commission of the FIP.

(Part I of Mr. Jensen's article appeared on pp35-36 of the April, 1990 TPE).

The FIP SREV splits 100 points among four criteria; the approved Guidelines give a further split in three of these criteria.

	SREV	Guidelines	
Treatment and importance	35	Importance	15
		Treatment	20
Knowledge and research	35	Knowledge	25
		Research (study)	10
Condition and rarity	25	Condition	10
		Rarity	15
Presentation	5		5
	—		—
	100		100

One should note carefully that the GREV and SREV take precedence over the Guidelines, as GREV and SREV are Congress decisions, while the Guidelines are Commission recommendations to the FIP Board.

In international competitions the point levels for medals are:

95 points - Large Gold	75 points - Large Silver
90 points - Gold	70 points - Silver
85 points - Large Vermeil	65 points - Silver Bronze
80 points - Vermeil	60 points - Bronze
Below 60 - Certificate of Participation	

In national competitions that use points, the points for each medal level are usually 5 points below the international requirement; in regional and local competitions 10 points below the international scale.

It is a sobering thought that to get a Large Gold medal in an international exhibition one needs 95% of the total points available.

Obviously, an international Large Gold shows that the exhibit cannot be much better - it is nearly perfect. I wish that some judges would keep that in mind when they award international Large Gold medals...

It is also a thought that to get an international Silver medal you need 70% of the total points available. This means that an international Silver is a good award; not an insult as some exhibitors feel it to be.

Now let us see how the FIP judging criteria are applied in practical judging. This is the important part, so please read carefully.

We have first the criterion of Treatment and Importance. This is the starting point. I'd like to assess Importance first, because that will show the **ambition level** of the exhibitor. This should be balanced by the Treatment - and completeness - which will be an expression on how well the exhibitor fulfills his ambition level.

Obviously, one may reach the conclusion that the ambition level is low, but the treatment very good. An exhibit of a relatively unimportant area - say the postal history of a small town somewhere - may reach only 5 points in Importance, but may be so well treated that it gets 20 points in Treatment. However, as you will realize, the postal history of a small town, except in special cases, will hardly ever be important enough on a world scale to get a Gold medal. In a national exhibition in the country involved it may get a higher importance rating.

This is really important. Importance and Treatment balance one another as a seesaw. If in complete balance top points may be given to both sides, if not, less points will be given. One must also realize that not all exhibits can reach the top medal level - there has to be room for further development.

In Treatment, the introduction - the plan - is very important because it shows the ambition level. A postal history exhibit needs a plan, and this should be very clearly defined on an introductory page.

The exhibitor should clearly state what he is showing and what he wants to prove. This may be amplified by introduction to divisions of the exhibit. The individual sheets in the exhibit could also carry a reference to the plan/introduction in the sheet sub-title.

This leads us to the second double criterion - Knowledge and Research. I do not really like the word research. That sounds too scientific to my mind. I prefer by far the term "personal study". One very rarely finds a proper research exhibit these days; if you find one purely dedicated to research, it may well be unbearably dull.

In theory you may give up to 25 points for knowledge and up to 10 points for research (personal study). In practice it is difficult to distinguish between these, and I really like to lump them together even if this goes against the guidelines. However, the way I see it, you give knowledge points for the general knowledge shown in the exhibit, and points for research (personal study) for the proper analysis of each item shown.

If you see - for instance, a cover where the rate and distance notes are not explained, while the postmark rating is prominently displayed, you should deduct points for personal study. Even if an exhibit is a marcophily exhibit based on postmarks only, all other interesting information on the cover should be analyzed and shown. That is the proper way of showing knowledge and study, and this will help the jury to assess the level of the exhibit.

It is also very useful to indicate your sources. This can be done in the introduction, or on some of the sheets in the exhibit. Remember - the exhibit shall tell and prove the story which you are setting out in your title and your introduction.

Some words about the write-up - the text. Do not write the obvious, which anyone can read from the object shown. Rather, tell what it means; what it signifies; what importance it has for the exhibit. State the place and date of mailing if not obvious; describe why the postage is so-and-so much (do not just say it is a 6d postage stamp which anyone can see from the item); nor describe the addressee if this information is clearly legible on the object. Explain the unusual or the difficult points.

Do not try to write a complete study, but give the story as briefly as you can. That is what the judges should look for. And beware of contrived and hopelessly philatelic covers. A genuine commercial cover with the proper rate is much better than a complete set of rare stamps on a cover to a dealer.

When we arrive at the criteria of Condition and Rarity we shall see again that these criteria are "seesawing". It is better to establish the rarity factor first and then test the condition against the rarity. Obviously, very rare items may not be in the condition that you will expect for more common items.

On what grounds do we assess Rarity? On **factual** rarity: statistics of mail; number of items recorded; objective rarity. Please observe, however, that the marketing of new archives may disturb this rarity factor. As for Condition, one has to assess the quality available. Some postmarks exist in abundance in wonderful condition; others are generally imperfect. Would you throw away a one penny Mauritius Post Office because the margin is nicked? If less than ten strikes of postmarks are recorded, the rarity factor will outshine the quality.

If, on the other hand, good quality is available, points should be deducted if poor quality is shown. This aspect again is one of those which divides good exhibits from less good ones.

And do avoid the trap of double points or double penalty for different criteria.

Here up to 15 points are related to Rarity and 10 to Condition. The rarity figure is really very subjective and will vary within the area shown. Remember, market price is not indicative of rarity. An item may be expensive, but not rare; in postal history, very often an item may be very rare, but not really expensive. However, you always get to the point of "key pieces" - rare items which are necessary for getting high marks.

The last criterion is Presentation. This is limited to 5 points because the idea of beauty will differ from country to country.

Here one should really try to see whether the exhibit is pleasing to the eye only, and not go very far from that. If the presentation is good, the exhibit will also earn extra points under the other criteria because a good presentation makes judging and understanding easier.

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

As I See It How About You?

by John M. Hotchner

If I knew then - in 1976 when I began to exhibit - what I know now, would I have begun? Yes!

To be sure, having caught the exhibiting bug has been a mixed blessing. I've enjoyed some terrific highs and some plunges into the depths that were most unpleasant. There was the time the exhibit got a Silver-Bronze after four straight Vermeils. From my vantage point today, it took that attention getter to refocus my attention on what needed to be done rather than on my considerable pleasure with how far the exhibit had come. My reaction at the time can only be termed "bitter". I was ready to exhibit, as quoth the raven, "Nevermore". I was convinced that judges were indiscriminate and the judging process was haphazard.

Maybe the only smart thing I did was to seek reasons for what happened; from the person on the jury who knew most about the content of my exhibit: Bud Hennig. I didn't like much of what he told me about his and the other judges' perceptions. I could come up with two reasons why each of their thoughts was wrong. However, in the ensuing months, I found that by letting all of what I'd heard percolate, the truth of much of it became evident; and that where an observation was wrong, there was still a lesson in that for me.

Since then, I have become a moderately successful exhibitor, a judge, and a student of both processes. I'm the first to tell you that the system is not 100% fair; nor are all the judges. In fact, any judge can make mistakes. The single most important lesson I've learned in both roles is that an open mind, an ability to listen to criticism, winnow it, and learn from it, will help you to get better and better at the craft.

Following close on the heels of that truism is the fact that giving up is the only sin. No matter how badly you think you have been treated, give yourself no more than two weeks to wallow in your misery, and then get on with it. In short, I've learned that I can be knocked down, but no one except myself can make me stay down.

TITLE PAGE ART

by James F. Cornell

I'm no artist, but I like to have an attractively illustrated title page to draw attention to my exhibits, or just for my own pleasure. Yet tracing, retracing, and rearranging illustrations on a title page is both time consuming and difficult, and in my case, subject to too much human error!

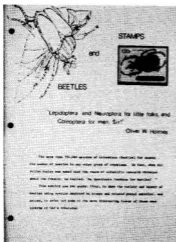
I have found that the use of a dry process copier is the solution to my artistic dilemma. The technique I use is as follows:

1. Find a suitable line illustration or other picture that can be satisfactorily copied.
2. Copy the figure onto exhibit stock. I usually make more than one copy and often at more than one magnification or reduction.
3. Trim around the figure. I find that trimming curving lines around the figure gives less chance of an obvious line of demarcation between the figure and the blank part of the final sheet.
4. Using a minimum of adhesive, affix the trimmed figure onto a page of exhibit stock where it is desired.
5. Copy the pasteup. If necessary use whiteout or equivalent to cover any unwanted lines that may show up in this copy. This final copy can be used in the exhibit, but I usually make a couple of extras just-in-case.
6. Add any typed or written commentary, titles, and any philatelic items and the page is complete.

Using this technique I have prepared several different title pages for my insect exhibit. As I use transfer letters for my larger headings on my pages, I have found that copying the final setup gets around the problem of having the transfer letters and symbols flake off after mechanical abrasion or changes in moisture etc. I save the master copy with the lettering and use the copies in the exhibit.

As sources for illustrations I might recommend the "Clip Art" and other printers illustration books published by Dover Books*, and the use of engravings from old books and magazines. Perhaps the greatest advantage for non-gifted artists like me is the opportunity to try out several possible formats in the final form without tying up a huge amount of time and effort in preparing them.

*Dover Books, Dover Publications, Inc., 180 Varick St., N.Y., N.Y. 10014



International Astrophilately in Turmoil

by Les Winick

I'm angry.

My exhibit titled, "The Evolution of Space Mail," has won gold medals at Nationals and an FIP International Exhibition. I am also a judge accredited by APS, ATA, and FIP, and have been a member of an International Organizing Committee. I am aware of GREX's GREV's and SREV's, and their ramifications. That's my credentials.

No, I don't understand "importance" and feel that most of the factors that go into making up this category are very subjective on the part of the judge. This word or thinking does not belong in philatelic judging. The material on exhibit must speak for itself, not what a judge considers "important," no matter how it's interpreted.

Dr. Teddy Dahinden of Switzerland, member of the Board of Directors of FIP, the governing body of international exhibiting, is also very active in the area of astrophilately and judges that subject area. As a member of the Board, he automatically serves on most of the FIP juries. If he is not selected by the Organizing Committee, then FIP appoints him to the jury. This places the cost of travel and hotel on the show, not on FIP. Unfortunately, this is a fact of life.

(As a side note, the Swiss Federation is publicly complaining that they have not been able to get another member of their society on an FIP jury in the last ten years. Dr. Dahinden is always assigned to represent Switzerland, whether through FIP, or by the Organizing Committee. The same situation is happening in many other countries. Switzerland refuses to hold an FIP show in their nation for this and several other reasons.)

Dahinden has written a five-page article, published in *Signet, the Journal of the India Philatelic Society*, that contains so much incorrect information that it will do irreparable harm to Astrophilately and exhibiting in general.

He lists what he considers the "rare" space covers. As proof that they are scarce, he then quotes the current price of each cover. This is done eight times in the course of the article. What does price have to do with rarity? We have learned both Nationally and Internationally, that the cost of an item must have absolutely nothing to do with rarity for exhibiting purposes. In addition, Dahinden is informing all collectors that in order to have a top exhibit at an FIP show, you must spend a lot of money.

It is interesting to note that some organizing committees feel that "professional philatelists" (read as dealers) should not be permitted on juries because they will favor their clients. I do not believe this one second. I have found dealers honest, very knowledgeable and fair. Juries that deliberately leave out dealers are doing their exhibitors a disservice. Please don't write and tell me what happened 20 years ago with so-and-so. Dahinden is not a dealer, yet is exhibiting all the traits of a dealer interested only in price.

Dahinden describes "RARITY as ... quantity of issue, difficulty of acquisition and the presence of exceptional items." To illustrate "exceptional items," he offers several covers that are "rare" because they are autographed by cosmonauts and even one "with the authentic signature of US President Nixon." C'mon now, this isn't even worthy of discussion.

My discussions with other space philatelists reveal universal disagreement with his choice of rare covers. The space covers that he lists as "rare," are just a portion of the many scarce covers available on the market. But, I'm willing to bet that he personally owns all the covers listed in his article. Alfred Bolaffi, an Italian dealer, had many scarce space covers on exhibit in the Court of Honor at AMERIPEX that were not listed in Dahinden's article.

His article also contains factual errors, for example: "Since it was not sure, whether the helicopter had already delivered the new US stamp showing the capsule of Glenn, to the post office of the recovery ship at the time of taking over, the astronauts covers bearing older stamps are of more value. (up to SFr. 500!)" The Project Mercury stamp was issued at 3 p.m. on Feb. 20, 1962 in a widely-publicized release and it is certain that no stamps reached the ship.

The ship's clerk backdated some covers three days later with the Mercury stamp and was court-martialed by the U.S. Navy. This was published in the philatelic press throughout the world. An astrophilatelic judge should know this fact.

I won't go into his two paragraphs explaining Treatment and Importance. They make so little sense, that I'll assume that the translation from Dahinden's draft to Indian English was inaccurate.

At the FIP Congress held at London '90, Dr. Dahinden is unopposed for the position of Vice-President of FIP. He will serve on many international juries for years to come. As for me, I will not exhibit space internationally at an FIP show any more. Why bang my head against a wall?

Editor's Note: A copy of the Dahinden article referred to by Winick is available from the editor for 60¢ in mint postage and a 45¢ stamped return (legal size) envelope.

An Open Letter To Show Committees

by John T. Nugent, Esq.
One Barristers' Court
Meriden, CT 06450

TO: ALL PHILATELIC EXHIBITION CHAIRMEN AND EXHIBIT CHAIRMEN

RE: A MODEST PROPOSAL

Much has been written in the pages of "The Philatelic Exhibitor" and other journals of philatelic opinion of the sometimes "adversarial" nature of philatelic exhibiting between exhibitors and judges. I believe an innovative step toward easing this too often occurring phenomenon has been taken by the Exhibit Chairman of the Middletown-Portland (Connecticut) Stamp Club at its annual show, "MIDPEX 90." At the suggestion of one of the show's judges who wanted to keep from getting rusty at exhibiting, MIDPEX Exhibit Chairman Dick Lindquist hit upon the idea of "turnabout is fair play." The judge was encouraged to enter a non-competitive exhibit and all those with exhibits in competition were encouraged to critique the judge's exhibit at the same time the judges were evaluating the competitive exhibits.

The result of this idea was rather interesting. Competing exhibitors benefitted from a taste of what judges have to go through in evaluating exhibits, the exhibiting judge's credibility was enhanced with the exhibitors by his demonstration that he might actually know what he was doing when it came to exhibiting, and the "adversary" nature of the judges' critique was missing entirely, replaced by a camaraderie not usually seen, even at the local level. (As an aside, the judge, encouraged by the reaction to his exhibit, entered it competitively in another local show, MANPEX 90, Manchester, Connecticut, where it garnered a gold. The three-frame exhibit then took a vermeil at Philatelic Show Boston 90.)

Dick Lindquist had quite an idea, Would it work at the regional or national level? I think it might. Are any of you exhibit chairmen or judges willing to try it?

**YOUR VOTE COUNTS
USE THE BALLOT ENCLOSED
FOR SUGGESTIONS FOR AAPE, TOO.**

SUGGESTIONS?

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

“Secrets” of Gold Winners -- Part IV

Herewith the final installment of “Secrets” from AAPE members who have achieved Gold Medals at national shows during their exhibiting career. These 100 word (or less) essays contain many tips that exhibitors at every level can utilize, and much practical wisdom that will help to explain how the system works.

I honestly do not think there is any one “magic” lesson in learning how to prepare a gold-medal exhibit. It is, in my view, a combination of many factors, including completing the intended task as outlined on the title page, combined with neatness, pertinent data, etc. In my view, the single most important factor is the first, for if you do what you have informed the judges you will do, you will usually have accomplished the rest, other than neatness, along the way.

William Weiss, Bethlehem, PA

The title page can improve a “so-so” exhibit if done properly and destroy a significant exhibit if not done properly.

If, in an exhibitor’s opinion, a newly found item is rare /unique, then it should be written up for the philatelic press. Responses to the article can provide a more accurate picture of its true value.

Judges are (generally) readers of any philatelic material they can get their hands on or have time to indulge themselves with.

An obvious, but sometimes overlooked fact is that emphasis should be placed on the lesser known information rather than on that which is more widely known.

A. Don Jones, Portsmouth, Virginia

Any exhibit is at the mercy of the jury that views it. Therefore, an exhibitor should not be upset at any given award at any particular show and should carefully take note of what the jury says in their critique. When the same critique is given at different shows and by different jurors, it is then time to take action and rework your collection accordingly.

An exhibitor should do his homework and exhibit to juries that are knowledgeable in his or her field. Many jurors have a wide knowledge and all juries do call in outside experts, but it is always a plus to know that there is a knowledgeable juror present in your collecting area.

Joe Schwartz, Sacramento California

In the beginning ... there were tears, and a lot of energy wasted on anger. In the end I listened to the judges. Since there is no other exhibit like my “U.S. Ladies’ Envelopes, 1848-1861”, even the judges did not know quite how to judge it. I remember with gratitude the several who liked my exhibit, saw the potential, and encouraged me to add important postal history items to it. They were “out there”: overseas usages, cross borders, auxiliary markings, and examples with U.S. #1s and #2. I am now sufficiently knowledgeable and confident to sift judges’ advice and listen to my inner self as to what is appropriate.

Jean Crozier, Fairhaven, New Jersey

As the proud parent of several exhibits, I considered it my duty to edify my viewers and perhaps also regale them with my erudite philatelic knowledge. The results were indeed pleasing, except where pertaining to medal levels. It was only after I began my judging apprenticeship that I came to realize that judges really want to help exhibitors obtain higher awards. Grudgingly and with far too many halfway measures, I started accepting good advice from my judges, to improve the quality of material presented, to chop overextended writeups, and to expect and receive top awards.

Stan Luft, Lakewood, Colorado

I believe the most beneficial lesson was realizing an educative process was required: learn from experienced judges, educate them at the same time.

First I read all I could on how to exhibit, then I 'selected' three judges I felt could advise me. I valued their opinion, asked for it, and received very candid critiques at the frames. Next was to write articles on my areas of interest. It was rewarding hearing a judge say he recognized the exhibit from illustrations in an article he had perused.

The method was beneficial: the exhibit has garnered higher awards nationally and internationally.

Gianluigi Soldati, Edison, New Jersey

We have been told that "presentation" counts for only 5% in determining medal level. The exhibitor who wants to move to the GOLD level had better think otherwise. How an exhibit looks when the judge takes a panoramic view is going to skew a judge's **feeling** about an exhibit. Collectors who enter yellowed pages, pages with misspellings, pages with poor layout or with too little or too much write-up, will find that the penalty is sometimes more than 5%. As in other areas of life, what looks better is often thought to be better. The collector going for the GOLD must make his exhibit look like it deserves GOLD!

Stephen Reinhard, Mineola, New York

First, you can't please everybody. Pick good mentors who have won top awards and **listen** to them. Lucky me! Bill Bauer, Hubert Skinner and Harvey Warm were mine. At my first international, found John Griffiths - or he me - and learned from him, if necessary, stretch budget, but buy key pieces right away. Fillers can come later.

From Bud Hennig, telegraph your write-up at \$50 per word, i.e. translating "this blue stamp with a Boston cancellation applied on January 20th 1902" to "Boston, Jan. 20, '02", banks over \$400 towards a better award.

Lynne S. Warm-Griffiths, Vista, California

Changes made in "Alternate Lifestyles of Famous People" which caused the collection to advance were: 1. Replacing the title page containing **Love** stamps with one containing an open closet with stamps falling from it (representing the emergence of gay people from repression). 2. Cutting the text markedly. 3. Retyping the collection on a new typewriter. 4. Replacing cluttered covers. 5. Removing the page on T/Sgt. Matlovich with common material. (He was my hero, having fought the USAF for discharging him because he was gay, and won.) This page I stubbornly kept in the collection for several years, although I had been told many times that it did not belong.

Paul Hennefeld, Upper Montclair, New Jersey

At each philatelic exhibition I attended I diligently studied the exhibits which received major awards, looking for ideas I could apply to improve my own exhibits. Mainly, the ideas I used related to improving my title pages, my presentations, the types and quality of my material and my research methods. I picked up dozens of ideas and tips from observing the major award exhibits at various national and international philatelic exhibitions, and feel the ideas I used and worked into my own exhibits helped me get the major medal recognition my exhibits have received.

Frank Vignola, San Francisco, California

The two things that helped me most were carefully reading Foster's books and using the information, and perhaps most important of all, getting a courteous and helpful personal call from Kal Illyefalvi at BALPEX. He suggested changing from a topical subject format to a topical theme format - which I naturally considered idiotic because as a taxonomist, I liked the orderly subject format! Nevertheless, I seriously thought about his suggestion and upon reflection decided that he undoubtedly knew what he was talking about, and with a bronze, I obviously did not."

J.F. Cornell, Jr., Charlotte, NC

There is one thing that I do use that is most helpful and that is my Canon PC25 copier. It enlarges and reduces and I use it for "collateral" enhancement and definition - especially turned covers when there is not enough room on an exhibit page.

Because it is possible to change ink cartridges quite easily, I use the copier to show different color CDS inks - especially so in Petersburg, VA CSA covers where they used blue, then red and finally black ink in applying the dates and markings.

Tov Tobias, Los Angeles, CA

After listening to a few judging critiques, I concluded that comments were too general to be useful.

The best judges' input I received came from the one-on-one encounters, where a true learning experience took place. No generalities.

The overriding result of exhibiting is an increase in the scope, depth and expanding knowledge resulting from one's study and research.

Expanding from 3 to 10 frames, as my knowledge grew, so did my collection and its scope included items that gave character and depth to the collection.

Dr. Reuben Ramikissoo, Hinsdale, Illinois

I really like modern material and consider it a challenge to exhibit it and do well despite built-in prejudices against it (which are fading). It is important to look for the unusual examples in your subject, and to try for visual appeal: use oversize pieces, or covers from senders or receivers who add a little more variety, for example, a letter from the White House to show a rate instead of a regular piece. Another lesson is bad condition must be explained. I have a postcard that is ripped and shaggy. However, I put on the exhibit page "One of two known".

James R. Adams, Indianapolis, Indiana

The single most important lesson was to avoid a "cute" title page. My Canadian Victorian postal stationery has earned every award from bronze to gold, but not in sequence! I have a lovely picture postcard of the good Queen sitting at a desk and writing. It is appropriate on the title page of this exhibit. However, the exhibit comes across "more professional" if one of two things is done - either hit the judges with an excellent piece of material on the title page, one of your real stars; or use the page for words only.

Jeanette Adams, Indianapolis, Indiana

The judges' critique is one of the most important events at a stamp exhibition. Here, an exhibitor can gain much philatelic knowledge from the constructive criticism given not only on his own exhibit, but on others as well. Patience and a willingness to **listen** and **learn** are favorable assets for any exhibitor.

Ralph Herdenberg, Chicago, Illinois

In all my years of exhibiting the most significant step I ever took was to sit down and re-think my philosophy on title pages. Somehow, they had to be made more useful to both exhibitor and judge. By deciding to use this page to emphasize the "importance" of my exhibit and the significant items contained therein, I succeeded in providing the judges with a "road map" and, subsequently, seriously raised my medal level.

Randy L. Neil, Shawnee Mission, Kansas

Early in my exhibiting career, I realized that KNOWLEDGE of what was necessary to improve my exhibits was the most important lesson I could learn. I accomplished it primarily by traveling to major exhibitions around the world, by studying major thematic winning exhibits for their good points, by talking with successful thematic exhibitors, by understanding what of the knowledge learned would be helpful in my own exhibits, and by my willingness to adapt that newly found KNOWLEDGE into the revisions of my exhibits.

Mary Ann Owens, Brooklyn, New York

Keep the write-up short and simple. Give the essential facts and figures in a tabular form. Do not state in words that which is easily visible from quick examination of the item(s) on the page. Let the item be the focal point for the viewer. In cases where a significantly longer explanation of a rate or usage is necessary, the importance of the item will be highlighted by the longer writeup. By letting the item be the primary speaker, you will also show that you have chosen your material wisely - after all these are stamp shows, not literary contests.

Lowell S. Newman, Basking Ridge, New Jersey

So You Think You Always See The Same Judges?

by William H. Bauer

I have often heard exhibitors say "The same people seem to judge all the shows.", and some judges complain that they can't get assignments because the positions go to a small clique. Listening to those comments I began to wonder if they were true. Fortunately, as Chairman of the APS Accreditation Of Judges Committee, I have on file the reports from each of the 35 APS accredited national shows. The file is complete for the past four years, and also contains a number of reports dating back to 1981. Thus, an analysis is possible. Judges at philatelic literature competitions will not be included in this analysis.

To set the scene; for the past four years the number of accredited APS Judges has held steady at close to 200 individuals. It drops slightly at the end of each two-year reporting period (1990 is a report year) when the roll is reduced by the removal of inactive judges and by the voluntary retirement of other judges. The number then builds back above 200 as new judges are accredited at a rate of ten to fifteen per year.

In the early 1980's the number of judges required for each national show was raised to five. This was done to meet the growing size of the shows and the resulting increase in the range of expertise that was needed. TOPEX, because of its specialty nature, is permitted to use only three judges, but they must be accredited by both the APS and the ATA. At nearly all of the shows, one or more apprentice judges are also on the jury. The apprentices do not have a vote, but their knowledge does contribute to the decision process. Thus, in each exhibition year (starting with STaMpsHOW in August) there are 173 possible openings for philatelic judges. The actual number varies slightly as some shows may skip a year, or may use an extra judge. It is obvious that even if no judges were permitted to accept more than one assignment each year, there would still be a surplus of judges to openings.

Table I displays for each show the number of judges used each year. Each show has been summarized as to the number of openings reported, and the number of different individuals the show used as judges. Every show, with the exception of the most recently accredited shows, has called one or more judges back for repeat performances. From a study of the names involved, it seems that some shows make frequent use of their local judges, are reluctant to seek judges from long distances, or have their favorites to be selected frequently. None of this should be unexpected, given the people involved and the regulations that do not prevent such a selection. Also apparent from Table I is the fact that some shows are more likely to seek a variety in the judges they invite.

The next question to be answered concerns how often, in a year, an individual is likely to judge. Table II reports, by year, the number of individuals who judged one, two, three, or more National shows in that calendar year. Also reported is the total number of individuals that judged a national show that year, and again the number of openings that were available. Surprisingly, the total number of individuals has remained quite consistent, varying less than 10% (the 1990 figures are not yet complete, but will most likely reach 100 or more).

Obviously, some people do judge frequently (3 or more times) each year. Again, from looking at the names of those judges, some common denominators are apparent. The 'frequent flyers' (they have to be) are all well known throughout the country for their philatelic activities, thus their names come readily to the mind of a committeeman selecting a panel. These judges are respected for their expertise and their ability to do th job in a careful and expeditious manner. These people are usually readily available and willing to travel to any show. Also, these popular judges are frequent show visitors, even when they are not judging, or they may be frequent exhibitors.

Of the 208 accredited judges (January 1, 1990) 175 will have judged a national or international show in 1988-1989, are scheduled to do so in 1990, or were only recently accredited. Two-thirds of the remainder appear in the show reports prior to 1988. The small remaining group (12) may not live near a national show, or are satisfied to restrict their judging to local and regional shows. With this level of activity it would seem there is no lack of opportunity to judge a national show at least once in each two-year period. Of course, not considered in this analysis are the great many local and regional shows that also make use of APS accredited judges.

TABLE I

EXHIBITION	T O V A D J O S A I L U T I T L A F D A L I O B N E E S S E N T											
	1 9 8 1	1 9 8 2	1 9 8 3	1 9 8 4	1 9 8 5	1 9 8 6	1 9 8 7	1 9 8 8	1 9 8 9	1 9 8 0	37	27
AIRPEX		3	4	5	5	5	5	5	5		37	27
ARIPEX				5	7	5	5	5	5	5	42	36
ASDA				6	5	5	5	5	5		36	29
BALPEX	5	7	5	6	5	5	6	5	6		50	40
BOSTON	5	5	5	5	5	5	5	5	5		50	27
CHICAGOPEX	5	5		5	5	5	5	5	5		40	29
COLOPEX				5	5	5	5	5	5		35	30
FILATELIC FIESTA				5	5	5					5	25
FLOREX	6	5	5	7	6	5	5	5	5		54	37
FLORIDA WEST COAST (*)										5	5	5
FRESPEX		5	5	6	5	5	5	5	5		46	24
INDYPEX		3			5	5	5	5	5		28	27
INTERPEX				5	5	6	5	5	5		36	26
MARCH PARTY		3	5	5	5	5	5	5	5		43	31
MIDAPHIL	3	4		5	5	5	5	5	5		37	25
MILCOPEX		3		5	5	5	5	5	5		38	28
NAPEX		4			5		5	5	5		29	25
NOJEX	5	4	5			5	6	5	6		5	46
OKPEX				5	5	5	5	5	5		35	19
OMAHA				5	5	5	5	5	5		30	21
PIPEX	3	6	5	6	5	6	5	6	5		5	47
PLYMOUTH SHOW			5	5	5	5	5	5	5		5	40
ROMPEX		5				5	5	5	5		5	30
ROPEX	3	5		5	5	5	5	5	5		5	43
SANDICAL						4	5	5	5		5	24
SARAPEX		3	5	5	5	5	5	5	5		5	43
SEPAD	6	6	6	6	5	5	5	5	5		5	49
SESCAL	5	5	5	5	5	5	5	5	5		5	50
STAMPOREE		4		5	5	5	5	6	6		6	40
STaMpsHOW		5	5	5	5	6	5	6	5		5	46
SUNPEX	3	3	5	5	5	5	5	5	5		5	41
TEXPEX				5	5	5	5	5	5		5	35
TOPEX									3	3		6
VAPEX	4	3	5	5	5	6	5	5	5		5	48
WESTPEX		5	5	5	6		5	5	5		6	42
TOTAL BY YEAR	47	46	102	147	158	159	161	163	164	129	1326	1001

(*) The Florida West Coast Stamp Show began the accreditation process in 1990.

There is no denying that some accredited judges do have difficulty getting an appointment. However, it is unlikely they will be successful unless they actively seek assignments.

For newly accredited judges, lacking name recognition, the best places to start are the nearby shows: local, regional, and national. Next, the shows where the judge served an apprenticeship, and is thus a known name, should be considered. Another opportunity may be a show that is hosting a meeting of a specialty society to which the judge belongs. The smaller national shows, particularly those not on the West Coast or in the Northeast also offer opportunities to those seeking to establish a reputation. Those shows are also the most likely to ask for my help in forming a panel.

There is another factor that contributes to the frequency with which a judge is invited: the judge's range of expertise. A judge whose knowledge is only Albania is a lot less likely to be invited than one whose expertise is British Colonies. Therefore, the judges must, and do continue to expand the scope of their knowledge. The specialist is needed but the broader knowledge will be utilized more frequently.

A suggestion to show committees who are selecting panels - don't be afraid to solicit someone from a considerable distance. Often that person will be glad for the opportunity to judge.

From the above discussion, the fact that there are a few people that judge frequently and more that judge at least two shows a year should be an alert call to exhibitors. As an exhibitor, it is a good bet that now and then you are going to encounter the same judges. Therefore it behooves you to pay attention to what the judges tell you about your exhibit. The judges remember exhibits, and will look to see if previously noted weak spots have been corrected.

In conclusion, yes, you do see some of the same judges frequently, but not as often as you might assume. The idea that the national shows are judged by a small clique is definitely wrong. A near majority of a group this size can not be considered a small clique.

TABLE 2

Number Of Individuals Who Judged 'n' Times In The Calendar Year

Year	1	2	3	4	5	6	7	Total Individuals	Total Positions
1984	72	21	5	2	2			102	147
1985	56	20	8	7	2			94	158
1986	53	31	6	4	2			96	159
1987	63	21	9	4		1	1	99	161
1988	59	17	8	6	3		1	94	163
1989	68	17	12	2	1	1	1	102	164
1990	59	21	4	5				87	127

Your Attention, Please!

by Clyde Jennings

Wouldn't we all love to be able to stand by our exhibit as the judges pass and say, "Hey, have a look at this!"; or, "How about this little beauty?"; or, "Now surely you didn't overlook this unique item, did you?"

Nope, all are No-No's --- in fact, they are ten degrees worse, they are Nay-Nay's!! and this is unfortunate for the ambitious and/or new exhibitor. Less obnoxious, but just as undesirable, is the inclusion of such descriptions as "Unique", "Only one known", "Rare", "Scarce", or "Expensive", or "Hard to come by".

However, happily, there are some acceptable ways around these verboten areas. For instance, it is perfectly all right to tell the observer (or judge), "Believed to be one of only three copies known"; or "Only cover reported to date"; or, "Uncommon on this issue"; or "Seldom seen in this format".

But Heaven forbid what I once actually saw in a national level show, "Only examples I have seen in 20 years of collecting coils"! S'help me, it's true, I did.

Hedge; leave yourself a way out; don't go out on a limb where someone could saw you off. I was judging once and an exhibitor had made the unequivocal statement, "Only set of Proofs in existence". "Funny", said one of the judges who also happened to collect the same area, "but I have two sets at home"!

Occasionally, the kind of prominence you want to give an item can be done with a mounting format that draws attention to the item. Figure I shows just such an example if you will note the three twenty-four cent items. The middle one, of course, is the goodie, so far

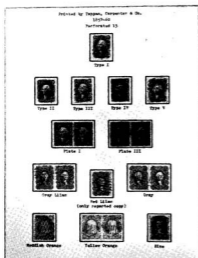


Figure I

being the only used copy of that shade certified by the Philatelic Foundation. This page is from my "Color Cancellations" exhibit, and fortunately the stamp has a red grid on it, so it's right where it belongs. Until I acquired it, the two pairs were mounted side-by-side. Then came this little gem and so I plopped it right in the middle, but even with its, "only reported copy" it somehow seemed lost in the rush. Inspiration! Move it down ¼", remove it from the normal alignment followed on the rest of the page. Simple solution, but it fairly jumps off the page at the observer. Its unaligned position brings attention to it immediately.

A single stamp has to be a pretty weighty piece of material to be mounted all alone on an exhibition page, a practice usually frowned upon by many. However, such items do exist, and Figure II shows what I feel is one such example. This is also from the color cancels exhibit and has a red cancel. Not that such a piece needs embellishment, but just to keep it from having to sit there unadorned, as it were, it has been mounted on a piece of the same paper as the page itself with about a 3/16" border around it, and this larger piece set in the inked frame. Gives it some added stature, an additional prominence over and above just a single stamp stuck out there on the page. The idea is also applicable where a pair is involved, as see Figure III, another page from the color cancel exhibit.

Think. Follow your hunches. Don't be afraid to be somewhat innovative within the parameters set for good taste in exhibiting, and - - - Go for the Gold!

Photos courtesy
Walter Henderson
Melrose, Florida

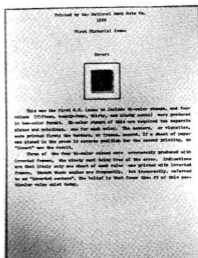


Figure II

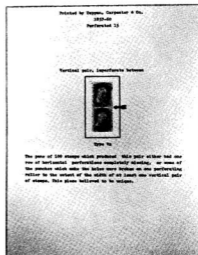


Figure III

FROM THE SECRETARY

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

The following list reflects all members joining the AAPE from March 11, 1990 through May 10, 1990. Members joining after the latter date will be listed in the next issue of TPE. We welcome our new members to the AAPE!

1547 Jerry G. Tkachuk
1548 William A. Sulleeta, Jr.
1549 Arnold Skoler
1550 M.W. Nymeyer
1551 George W. Bowman
1552 James B. Green
1553 Paul F. Ammons
1554 Frederick P. Angst
1555 Dr. J.A. Vosburgh
1556 Frederick E. Lutt
1557 Leo Martyn
1558 Charles J. Peterson
1559 Walter Robinson
1560 Fred Clarke
1561 Larry J. Haller
1562 Michael M. Raskin
1563 Robert C. Toole

1564 Mrs. Gretchen R. Dinin
1565 Richard Dehner
1566 Viktor E. Sten
1567 Carlos A. Vargas, M.D.
1568 Michael F. Schreiber
1569 Harley D. Hickenbottom
1570 Chandrakant A. Patel
1571J Christine Jolly
1572J Andrea Anne Jolly
1573 Ted Raper
1574 Jeanette C. Rudy
1575 Frederick D. Johnson
1576 Otto Z. Sellinger
1577 Harry W. Johnson
1578 Joseph J. Frasch
1579 Edward J.J. Grabowski

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

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

MEMBERSHIP RECONCILIATION as of May 10, 1990:

1. Total Membership as of March 10, 1990:	1216
2. Dropped due to death/unable to locate:	0
3. Resignations received:	0
4. Dropped non payment of dues:	0
5. Reinstatements	17
6. New Members Admitted:	33

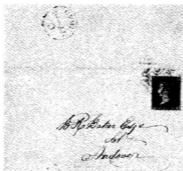
TOTAL MEMBERSHIP AS OF May 10, 1990 1266

DETAILS OF MEMBERSHIP REPORT:

5. These were late renewal payments received after March 10, 1990.

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