

U.S. Washington-Franklin Head Series: 1908-09 Development Efforts

Preparation of the U.S. Washington-Franklin Head Series ("Third Bureau Issue" - 1908-1922) during 1908-09 is presented using Bureau of Engraving and Printing (BEP) art work, engraver's models, die proofs, and issued stamps.

This was the third series of definitive stamps prepared by the BEP and it served for an extended period due to its excellent design and execution which gained widespread public and postal worker acceptance.

In 1902, a Massachusetts local politician, Charles H. Dalton, proposed the series in an 8-page booklet (copy of cover shown at right). That proposal was not acted upon until 1908 and significant development efforts continued into 1909.

This exhibit contains the key documentation of the design, engraving, and other preparations for issuance of the series.

Organization: Presentation is by subject in the general sequence of the steps taken, as follows.

- Art work.** A photograph of a bust of Washington used by designer Clair A. Huston is presented. His original art work for the frame design and for the Washington vignette follows.
- Engraver's models.** A complete set of the 12 models is shown.
- Essays of Unused designs.** Unused designs for 4¢ and 5¢ stamps, with denomination in words, are presented using die proofs.

- Engraver's progress die proofs.** Two proofs pulled during engraving of 2¢ master die, the only such progress proofs, are shown.

- Trial colors.** For brevity, a few examples are provided of the many trial color die proofs.

- Die proofs, accepted master die.** Two large die proofs from accepted master dies are shown.

- Issued stamps.** A set of issued stamps are shown.

- Essays for 12¢ value.** Essays for a 12¢ stamp, not issued, are shown.

- Paper color experiments.** Prints on colored papers, to improve recognition of specific denominations, are shown.



Cover of booklet proposing Washington-Franklin series. (Reproduced 25% actual size.)

Highlights:

- Photo of Washington bust used for art work; only recorded photo of design source, see Beverly S. King.
- The art work for frame and Washington heads, see T. Morris, unique.
- Engraver's models, complex, each unique.
- Engraver's progress die proofs for 2¢, each unique.
- Die proofs of rejected and accepted designs, unique or one of few known.
- Essays for unissued 12¢ stamp, unique.
- Essays and trial color proofs for approved and not approved colors and papers, each one of six or less produced.
- New information on how series came to exist and develop, results of original research.

The Exhibit You Will Probably Never See.....
by Larry S. Weiss. See Page 11

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

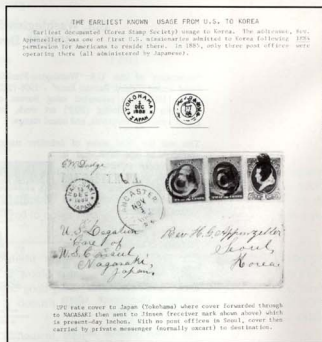
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*A sample page from the Randy L. Neil
Collection of The United States
Two Cent Issue of 1883-87.*

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THE PHILATELIC EXHIBITOR

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

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

Deadline for the next issue to be printed on or about Oct. 15, 1996, is Aug. 20, 1996. The following issue will close Nov. 20, 1996.

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

FUTURE ISSUES

The deadline for the Oct., 1996 issue of **The Philatelic Exhibitor** is Aug. 20, 1996. The suggested topic is "**CAPEX — Exhibitors' Experiences and Lessons Learned About Internationals.**" For the January, 1997 issue of **TPE**, — Deadline November 20 — the suggested topic is "**AAPE's 10th Anniversary — What have we accomplished? Where are we going?**" Your experiences, thoughts, ideas and suggestions are solicited for sharing with all AAPE members.

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

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Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

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

May, 1996 — The Candidates, Volunteers are the lifeblood of every not-for-profit organization. These people who are willing to give their most precious possession — their time — are worthy of your serious consideration. Please read their statements, and please vote.

June, 1996 — Jeanette Adams, who has conducted more AAPE seminars so far this year than any other officer.

April, 1996 — Mary Ann Owens, who has worked on behalf of PACIFIC 97 with Pres. Peter McCann to assure that AAPE will be able to present a new series of four seminars for beginning to middle range exhibitors at next year's U.S. international.

AAPE STATEMENT OF PURPOSE

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

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SEND:

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

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

Editor's 2¢ Worth

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



CAPEX AND PACIFIC 97

Here it is July 4, and I am late getting this issue to the printer. I wanted to wait until after CAPEX, and then "after CAPEX" got away from me. I'm delighted to have had the chance to talk with a lot of AAPE members at CAPEX, including many of our Canadian colleagues.

As usual, right after an international, there has been little in the philatelic press about CAPEX. Maybe more will appear in the next several weeks, but I want to tell you that I had a great time: Total Immersion in philately for 10 days! And it whets my appetite for PACIFIC 97 (May 29-June 8, 1997).

If you have not been to an international, it is a philatelic smorgasbord made up equally of philatelic treasures to be seen, philatelic goodies to be purchased, old philatelic friends to be enjoyed, philatelic events from seminars to first day ceremonies, and a lot of folks to meet who will enrich your philatelic life and

probably add to your collection.

Don't deny yourself the pleasure of at least a few days in San Francisco during the show. While San Francisco isn't free, entry to the show is. I know many people who are cutting costs by renting a room or suite as a group and splitting the \$\$\$ three or more ways.

If you would like information about what is happening in the way of exhibiting and judging events at PACIFIC 97, drop me a line. AAPE will be putting on a series of seminars on how to solve the problems of exhibiting, and there will be a full range of APS national judging seminars. In addition, there will be judging seminars for several disciplines of international exhibit judging.

Our member Mary Ann Owens has the task of fitting all of this and over a 150 other meetings and seminars into the days and meeting facilities available. When it's all done, I will make the list of exhibiting related items available in TPE.

Your 2¢ Worth

— Josephine Griffith, Mary Ann Owens, Dorothy Smith, Robert Morgan, Michael Morrissey, Paul Jensen, George Kramer, Michael Fassbender, John Blakemore, Lou Repta

Likes "Fly"

To the Editor:

Have just read "The Fly" — Winner's Medals. I always enjoy that column and wonder who "The Fly" is. I have cast about the stamp people I know as to possibilities, but I certainly have reached no conclusions. Just wanted to say how much I enjoyed this one. I don't think I've ever run into that situation in my exhibiting experience but I can see how it could happen sometime!

Josephine Griffith, Odessa, TX

Is It A Thematic?

To the Editor:

As the ATA/APS judge referred to unkindly in Clyde Jennings comments on page 10 of the April 1996 issue, I feel that it is necessary to respond.

As Clyde knows only too well, prospecti are never handed over to the judges so the judges do not have any idea in what section an exhibit has been entered. Even if the show program has the exhibits listed by sections, which ORAPEX 95 did not, the jury is not supposed to have seen it.

In an open show, all exhibits are judged on their own merits against the accepted rules, regulations, and guidelines of their

respective sections or disciplines. It is also common practice that if any exhibit can be possibly judged by more than one set of rules, it will be so judged twice and the better award will be given to the exhibit.

At ORAPEX, the entire jury, not just me, saw the exhibit as a thematic and judged it as such. As a Special Study exhibit, it would not have fared any better. Clyde is well aware of the deficiencies of the exhibit because I gave them to him in writing and they are the same no matter what set of rules the exhibit is judged with.

In a nutshell, a three-frame exhibit of primarily mint stamps plus non-philatelic items is not going to do well in a show where most of the exhibits have more frames and a wider scope of elements. To have given the exhibit more than a bronze would have been unfair to those exhibitors who worked equally as hard and had other deficiencies keeping them also at the bronze level.

As a judge as well as an exhibitor, Clyde is also well aware that a jury has the final say on how any exhibit is going to be judged. He uses that prerogative when he is the judge. Therefore, he should accept the same when he is the exhibitor.

Mary Ann Owens LM 28,
Brooklyn, New York

Computer Preparation

To the Editor:

I would hope that it will not become mandatory to mount an exhibit by computer in order to receive a high award. Although exhibiting is a lot of work, it should also be enjoyable. Some of us work all day using computers as a tool. We don't want to come home and spend all evening and weekends banging around on a computer — nor do I want to invest in one for home use. If it comes to that, I'll give up the idea of exhibiting.

Those who still have it might read Ian Paton's letter in the December 1995 issue of *American Philatelist*, and refer to Sven Birkerts' book *The Gutenberg Elegies*, subtitled "The Fate of Reading in an Electronic Age." Computers aren't everything to everybody.

A carefully designed, well thought out plan, executed neatly with no errors and good material should be the criteria for a high award, not the equipment used to produce it, whether the equipment is a pencil and paper or a computer. Let's not let technology get in the way of exhibiting.

Dorothy Smith, Alexandria, VA

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Free On The Web?

To the Editor:

There is a very challenging article on p 11 of the April '96 issue, regarding WWW Stamp Expo '96. I'm not an expert operating a computer, but I'm fascinated with the fast advancements of the technology. I'm even reading some of the magazines directed to the computer 'geeks.' These are exciting times for computers and philately.

The Internet covers a lot of territory, and most people think that **everything** is going to be available **free** for the asking. I do not believe it. After a shakeout in the field (the way companies and individuals doing business on the Internet) there will be major changes, adjustments. What Regis Hoffman projects in his article, assumes that everybody will allow the copying of their collection, and that anybody can use it to their heart's desire, forever. **DID WE FORGOT PROPRIETARY RIGHTS?**

A straw in the wind: I've read in one of the 'geek' magazines that Bill Gates (of Microsoft fame) is already tying down (buying) the rights for digitized-copying (CD-ROM) of all kinds of art pieces, paintings, posters and whatnot. Do you think he knows what's he doing? You can bet your last dollar that he does.

Here's my guess for what is going to happen in the real world of philately: *Each exhibitor is going to declare Copyrights of his stamps/covers/proofs or whatever items.* He will have to be asked for the right to copying (digitized or not), which in the world of philately I imagine is going to be given free if the request is for research. But if somebody will want to use the copy to put an electronic exhibit together — either he will have to pay a nominal fee for the right to show somebody else's material, or possibly be declined (for any, or no reason). And the use fee is going to be for a one-time use, with a time-limit attached.

You might ask how is this going to be enforced? I don't know, but you can bet on it, the Big-Boys will work out the details. The future might develop a brand new business on 'protecting proprietary rights' for individuals, just leave it to the attorneys and insurance companies. I even know a specific example where a middle-sized corporation set up a legal department working on nothing else but protecting the company's proprietary rights. And I know that this was a very profitable department for them. And that was years ago.

The Philatelic Exhibitor

As a realist I don't say that an individual collector can spend a lot of money for legal satisfaction from the violators, but some kind of solution for a penalty will be found. Sheer publicity can shame a violator.

'One-time-use' has a very long precedent in the 'mailing lists' business for mass mailers. Buying lists of names for mailings are a 'one-time-use' affair. There are legal precedents for such protection, and it could be very costly to take a chance of not abiding by it. The explosion of the computer technology brought on new, never before asked questions and problems which are demanding answers. Philately in the computer age has new challenges. The welcome news is that it is adjusting to the need. Congratulations to Regis Hoffman for organizing WWW Stamp Expo '96.

Robert Morgan
Los Angeles, CA

Revenues Philately?

To the Editor:

I am not a postage stamp collector, though I have been. I am not a postal history collector, though I have been, winning Gold medals at National level shows with an exhibit containing only three stamped covers. I am a revenue. That is, I collect not postage stamps, but fiscal stamps. It was therefore with peculiar interest I read the letter of Mr. Ray F. Smith in YOUR 2¢ WORTH in the April, 1996 issue of TPE.

Mr. Smith lamented an exhibit of "The Hunting Revenues of Canada" being admitted to VANPEX '95 and was even more galled that it won the Grand Award! He did not consider such material "philatelic," and reported his outrage to the RPSC.

Now, I must confess that I have not seen the exhibit in question, but I must assume that the judges did. I must also assume the judges were competent to decide what was philatelic and what was not and which exhibit deserved the grand award.

That having been decided, let us go on to examine what Mr. Smith must be getting at.

The hunting revenues are modern material, usually surface printed and in some cases non-pictorial. Could this be the problem? No, there are many exhibits on the "circuit" that meet that description.

Most of the hunting revenues of Canada are provincial issues, not national issues. Could that be Mr. Smith's problem? Does he object to regional stamps?

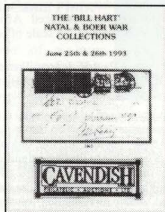
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Such stamps have long been recognized as philatelic and thus exhibitible. Examples are the cantonal issues of Switzerland and German municipals.

The exhibit was not of postage stamps. Could that be the problem? Does Philately encompass only postage stamps? Obviously not, because many exhibitors show stampless markings or postal history of a stampless period and they have long been accepted under the philatelic umbrella. I have done it myself.

I suspect that it is not one thing, but a combination of things. I also suspect that the primary objection is to **revenue** stamps in general. If that is indeed the case then I must now drive the stake into the heart of Mr. Smith's argument that such material is not "philatelic." The term philately is derived from three Greek words literally meaning "lover of without tax." A free translation is lover of tax paid or tax exempts, which are classes of revenue stamps. Revenue stamps predate postage stamps by centuries and formed the basis for the idea of the postage stamp. It would thus seem that "philately" is indeed a much larger umbrella than Mr. Smith is able to comprehend. And, thank God for that!

Michael J. Morrissey
Columbus, Ohio

Color Copies

To the Editor:

I just received no. 2/96 and note that the question of color copies/color photos in exhibits is mentioned.

In John N. Liles' notes about this question he is kind enough to refer to my comments in the Postal History Journal on the judging at SINGAPORE '95, and he expresses a wish to know where the "rules" are.

These are to be found in the FIP Guidelines for Judging Postal History — paragraph 5.4.2. (Ed. Note: quoted below) This was actually put into the initial version of the Guidelines (1987) and amplified in the revised version (1992). These rules are of course not binding for national US shows (or other national shows), but the FIP standards do occasionally contain advice which may also be useful on the national level!

Judging internationally I have been impressed with what I thought were actual "two per page" material — and afterwards disillusioned by observing that the "second item" was just a full size color photo or copy. Therefore, the observation that color copies should be reduced at least 25% of the actual size.

July, 1996/7

A judge, making an initial mistake as to what he believes is real material can, when discovering that this is not right, be as dangerous to the exhibitor as a wounded rhinoceros to the inexperienced African hunter. So — beware of the scale of color copies.

Paul H. Jensen, President
FIP Commission for Postal History
Oslo, Norway

5.4.2. Illustrations of relevant postal markings are necessary only when the originals are not clear enough to the onlooker. When it is desirable to illustrate significant markings on the reverse side of a cover, such markings can be either drawn or illustrated with a reproduction, such as a photograph or photocopy, as long as the reproduction is clearly seen as a reproduction to onlookers. Colored photographs or reproductions should be at least 25% different in size from the original.

(Note: For a copy of the entire six pages of the guidelines, send 50¢ in postage and a stamped addressed envelope to the editor.)

To the Editor:

Assuming that the reason an exhibitor would want to show the reverse of a cover is to emphasize a postal marking in a particular color, then I would suggest to: 1. make a color photograph or color photocopy; 2. make a "cut square" of the postal marking and surrounding area; 3. place to the side of the presented cover and; 4. label the postal marking.

George Jay Kramer
Clifton, NJ

How to . . .

To the Editor:

I purchased a stamp (US #73 Black Jack) at a show in Chicago and was told that it had an English cancel, and that if the cancel was not English, I would be refunded my money. APS expertised the stamp and said it was canceled in England, but no other details were known. I contacted the British Postmark Society and was given a good amount of material to help me find the origin of the cancel. I was told that if I could read the number in the cancel, it would be very helpful. This became the problem.

I have an IBM compatible computer — DOS with windows. It is a 486 with Pentium and 75 MHZ. It has 8 Mgs of Ram, 805 M8 of Hard Drive and Quad speed CD Rom. I have a Cannon MT 7000 tower, HP ScanJet3p, HP laserjet 4L and a 17 inch color monitor.

8/July, 1996

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I scanned the stamp, enlarged it, printed the enlargement — nothing. I brought it back from the "file cabinet" and sharpened



it ... I still could not see a number clearly. Then I made a negative of the scanned image, (from picture place) and the number became readable.

From the Picture Menu I chose "Effects," clicked the Picture Effects Box and chose "Make Negative." Then I made a print of the negative. Once a person sees the number, it can be recognized in its natural state.

I placed this on a full page in my exhibit in 1995 CHICAGOPEX. I was told that the cancel did not warrant a full page so I will have to re-do the page, but that is easy because it is on a disc.

Michael J. Fassbender
Marquette, MI

Sunday Hours

To the Editor:

I propose that show committees be encouraged to consider moving Sunday hours to 9 a.m. to 3 p.m. This one-hour-earlier closing time would be of benefit to exhibitors and dealers who have flight connections to make (Frequently, the last Sunday flights are at or just after 5 p.m.).

Attendees who are staying at the local hotels are usually found sitting about from 9 to 10 a.m. waiting for the show to open. Folks attending church still have ample time and opportunity to "do" the show. Finally, casual observation reveals a rather sparse crowd after 3 p.m.; a good many of them being exhibitors waiting to take down their exhibits.

George Jay Kramer
Clifton, NJ

Positives

To the Editor:

Oh yes, I do agree with Jim Davenport's letter in the April issue, that the pages of TPE would be more enjoyable to read if the positive side of exhibiting got more column inches. This is not to say that horror stories should be suppressed or ignored, but our readers have — presumably — gone into exhibiting to increase their pleasure in a hobby, and it would be nice to see that pleasure radiating from most pages.

Aprons the reporting of pleasurable, and sometimes less happy, news in TPE, the 'Mail-In Exhibitor' column is absent this time since I got no reports. It will return in the next issue if I have new reports to summarize. And as I wrote in the April issue, a postal card will serve quite adequately, unless you need to report a major boo-boo.

Our Editor urges exhibitors (presumably rather successful ones) to supply copies of exhibit pages for display in TPE, but this is obviously an uphill task. I wish John's efforts in this direction could bear more fruit. Particularly valuable, especially for our members who are fairly new to exhibiting, are 'before and after' pages, showing how a page can be made to use space and material more effectively. Robert Odenweller did this beautifully in his 64-page book on how to, and how not to, display early Egypt. I for one would love to see pages from many of this country's most effective exhibitors, in TPE.

John Blakemore,
Bellingham, WA

The Philatelic Exhibitor

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



I just returned from CAPEX '96 after spending two long weekends at the show. I therefore, got to see a great deal of the exhibition and the people there. Your AAPE officers and directors were very active at CAPEX as John Hotchner, our Editor, was on the jury, and Ann Triggler, our Vice President, was an apprentice juror. Charles Verge, one of our Directors, was one of the CAPEX organizers and also served on the jury as Secretary. Our Immediate Past President, Steve Schumann, worked as a volunteer for the whole show as an assistant to Denis Hamel, the Executive Director of CAPEX, primarily because Steve is first, a dedicated worker for the hobby, and also because he wanted to see behind the scenes to get ideas and some practical experience in

preparation for his role of Vice President of PACIFIC '97 next year in San Francisco. Our Secretary, Rich Drews, our new Assistant Treasurer, Paul Tyler, and yours truly were all exhibitors, and Director Jamie Gough and Treasurer Earl Galitz both managed to spend a number of days at the show as well.

I go through the above in some detail to impress the idea upon those of you who have never been to a major international exhibition that it is really a high point for an exhibitor to attend, view, and even exhibit at such a show. Thus, I strongly urge anyone who is reading this to try to attend PACIFIC 97 next year. Held from May 29 through June 8 it will be the culmination of USA exhibiting for the decade. It is really not possible to describe the magnitude or

scope of a huge international show, but one comparison is that PACIFIC 97 will have approximately 4,000 exhibit frames, which is ten to twenty times the size of our own national WSP shows.

Most of the leadership of the AAPE is involved in the preparation and management of the show, and the one thing that you as active members of the Association could do is volunteer to help out before or during the exhibition. You do not have to live in California to be involved, so write or fax Steve Schumann if you want to help: 2417 Cabrillo Drive, Hayward, CA 94545, fax (510) 732-8526.

Negatives

To the Editor:

For the past year I've been seriously considering resigning from AAPE. As a founding member (#22) I find this a difficult decision to make. A lot of the enthusiasm and the fun I derived from exhibiting has slipped-by-the-wayside. Many fellow exhibitors, I feel, take themselves and exhibiting much too seriously. Witness the constant griping written-up in *The Philatelic Exhibitor*, and at the judges critique with the attendant under-the-breath muttering. We have lost sight of who we really are, and why we are exhibiting. We've turned into a bunch of "mug hunters."

When I first started to exhibit I was humbled by several well known judges at a WSP exhibit. Nothing constructive was offered, just criticism — basically a "put-down." I held in my anger, took a deep breath and smiled it off. I told myself I'll be back, and I'll show you guys. Then again, this was 13 years ago and judging

criteria has changed measurably.

The individuals who exhibit on an international level do not need the bulk of help. What percentage of the membership do this? The novice exhibitors need constructive help and encouragement. The best book, full of fundamentals for the novice is C.E. Foster's *How to Prepare Stamp Exhibits*.

One of the offending remarks I've received is "computers are in, hand produced pages are out."

Baloney! This statement is pompous and irresponsible! Before I retired I spent most of my working day in front of a computer, either using a canned program or developing my own. To come home and sit in front of a computer to generate exhibit pages is not relaxing and fun for me. It still is not. Do we have a computer at home? Yes, a 486DX2 with lots of memory coupled to a laser printer. I use WordPerfect 6.1 to write articles, letters, etc. I have several other programs installed to enable me to do engineering work and

drafting. Bob Odenweller addressed this issue, to a degree, in the April issue of TPE.

Let me preface the next few remarks with "I realize you can only publish material you receive." The last six issues of TPE, in my opinion, did not contain any articles devoted to the techniques of exhibit preparation; i.e., page layout, symmetry, balance, "golden rule," write-up, highlighting key pieces, and so forth. Maybe more extensive use of the Critique Service chaired by Harry Meier would be beneficial for beginners? To help fill the void of articles helpful to the beginner, TPE may want to introduce a contest to challenge members to prepare and submit articles at the novice exhibitor. Then again, I might be likening beginning exhibitors to amateur golfers who subscribe to magazines and buy gadgets in search of that one elusive tip to consistent sub-par rounds. In real life it is lessons and much practice, coupled with some modest amount of inherent ability that yields positive results.

Louis E. Repeta, Charleston, SC

AAPE ELECTION NOTICE

Watch your mail for AAPE's election packet for 1997-1998's officers and board. Please take time to read the candidate's brief statements and then, to vote.

Show Listings

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by an "*" . Because of space limitations, only those shows that are still accepting exhibit entries will be listed. Requests for a prospectus should be accompanied by a #10 SASE.

* **August 30-September 1. BALPEX '96.** Sponsored by the Baltimore Philatelic Society. Held at Marriott's Hunt Valley Inn, 245 Shawan Rd. at I-83, Exit 20 East, Hunt Valley, MD, 350 16 page "AMERIPEX" style frames available at \$8 per frame (no charge for youth exhibitors). A limited special one frame section will be initiated this year. Annual conventions of: Erie Philatelic Association, Society for Hungarians Philately, Maryland Postal History Society, Carriers and Locals Society and the Postal History Society, 50 dealer bourse and major auction. Prospectus from Patricia Stilwell Walker, Box 99, Lisbon, MD 21765. Other information from: BALPEX, 1224 North Calvert St., Baltimore, MD 21202.

September 20-22. HOUPEX '96. Sponsored by the Houston Philatelic Society. At the Humble Civic Center, 8233 Will Clayton Pkwy., Humble, TX 10 a.m.-6 p.m. (Fri.-Sat.) 10 a.m.-4 p.m. (Sun.) 1500 page exhibit with Sam Houston Auction of State and Federal Fish and Game Stamps. Prospectus and information from HOUPEX '96, P.O. Box 690042, Houston, TX 77269.

September 21-22. CINCOPEX '96. Sponsored by the Tri County Stamp Club of Sidney, NY. Held at the Holiday Inn, Route 23 South, Oneonta, NY. 6 page frames available at \$1.00 per frame (no charge for youth exhibitors). Meeting of the Empire State Postal History Society, 9 Dealer Bourse. Prospectus and other information from Albert Guenzburger, CINCOPEX '96, P.O. Box 213, Guilford, NY 13780.

* **September 21-22. MILCOPEX '96.** Sponsored by Milwaukee Philatelic Society, Inc. Held at Wisconsin State Fair Park, Trade Mart Building, 81st Street and West Greenfield Ave., West Allis, Wis. 16 page frames at \$6 a frame. Juniors free. FREE admission and parking. Prospectus and information from Gaylord Yost, P.O. Box 1013, Milwaukee, WI 53201-1013.

* **September 27-29. Philadelphia National Stamp Exhibition.** Sponsored by the Associated Stamp Clubs of Southeastern Pennsylvania, Delaware, and Southern New Jersey. At the Valley Forge Convention Center, 1200 First Ave., King of Prussia, PA. 300 16-page frames at \$10 each (Juniors \$2). Annual conventions of the American Air Mail

Society, Pennsylvania Postal History Society, Italy and Colonies Study Circle, Mobile Post Office Society, and regional meeting of the Military Postal History Society. Prospectus and show information from PNSE, Box 358, Broomall, PA 19008-0358.

* **September 28-29. AIRPEX XXI.** Sponsored by the Dayton Stamp Club. At the Dayton Convention and Exhibition Center, 5th and Main Streets, Dayton, OH. Frame fee is \$6 each; holding 16 standard pages. Junior fee is \$2 per frame. Special one frame exhibit category for 20th Century only, three levels of awards. Special Junior area, projects and prizes. FREE admission. Prospectus available from: AIRPEX Exhibit Committee, P.O. Box 1574, Dayton, OH 45401-1574.

October 5-6, 1996. VICPEX '96. At the Holiday Inn, 3020 Blanchard Street, Victoria, B.C. Sponsored by the Greater Victoria Philatelic Society, the Vancouver Island Philatelic Society and the Victoria Junior Stamp Club. Admission by donation. Special show cancel. Numerous door prizes. 15 page frames at \$5 per frame. Juniors \$1 per exhibit. Further information and prospectus write show chairman, Box 5164, Station B, Victoria, B.C. V8R 6N4. Telephone (604) 721-1940 (evenings.)

October 5-6. SOCOPEX '96. Sponsored by the Colorado Springs Stamp Club. Held at the Rampart High School, 8250 Lexington Dr., Colorado Springs, CO. Free Admission. Hours 10 a.m. to 6 p.m. Saturday, 10 a.m. to 4 p.m. Sunday. Entry fee is \$4.00 per 16 page frame (adults), \$1.00 per 8 page frame for junior entries. Prospectus from: Art Ackley, 2320 N. Stone Ave., Colorado Springs, CO 80907.

October 19-20. CUYLOPEX '96. Sponsored by the Cuy-Lor Stamp Club. At Lutheran West High School, 3850 Linden Road, Rocky River, Ohio. Frame fee is \$3; each frame holds 9 pages. Minimum one frame and maximum ten frames/exhibit. Bourse with twenty dealers and USPS. Free admission and parking. For prospectus and information, write: Exhibit Chairman, Cuy-Lor Stamp Club, Box 45042, Westlake, OH 44145.

November 2-3. SACAPEX '96 STAMP SHOW. Sponsored by

the Sacramento Philatelic Society. Held at the Scottish Rite Temple, 6151 "H" Street, Sacramento, California. 100-12 page frames available at \$10.00 per exhibit for adults and no charge for juniors. Free admission. Prospectus and details from: Eric Goudo, 10685 Jackson Rd., Sacramento, CA 95803.

* **November 15-17. FLOREX '96.** Florida Federation of Stamp Clubs. At the Orlando Expo Center, 500 W. Livingston St., Orlando, FL. 240 16-page frames, open competition and Display Class at \$8 per frame. Annual convention of United Postal Stationery Society, Prospectus from Ed Eван, P.O. Box 2533, Clearwater, FL 34617. Other info from General Chairman, Phil Stager, 4184 51st Ave., S. St. Petersburg, FL 33711-4734.

* **November 22, 23, and 24. CHICAGOPEX '96.** Chicago Philatelic Society. Rosemont Convention Center, 5555 North River Road, Rosemont, Illinois (Chicago suburb near O'Hare Airport). Hotel Rosemont Suites O'Hare Airport (formerly Radisson Suite Hotel O'Hare Airport), across from Convention Center, at reduced rate. Annual Convention of the German Philatelic Society and the continuation of the 50th Anniversary of the Bund Deutscher Philatelisten e. V. of Germany, and the Annual National Convention of the China Philatelic Society. FREE ADMISSION. Hours of show: Friday - 10 a.m. to 6 p.m.; Saturday - 10 a.m. to 6 p.m.; Sunday - 10 a.m. to 4 p.m. JUNIOR EXHIBITS WELCOME. Frames hold 16 (9x11-1/2 inch) pages. \$7 per frame (adults), \$1 per frame (juniors). For show prospectus (philatelic and/or literature) and hotel reservation cards, please write: Ms. Simone Short, P.O. Box 291, Downers Grove, IL 60515-0291.

* **January 31-February 2, 1997. SANDICAL '97.** Champion of Champions show. Hosting AmeriStamp Expo '97. Held at the Masonic Memorial Center, 1895 Camino del Rio South, San Diego, CA 92108. Open competition with 16 page 'Ameripex' style frames available at \$8 per frame. A separate single frame competition for the AAPE will be featured this year with the annual AAPE convention. Entry deadline is 30 November, 1996. 50+ dealer bourse, free parking, presentations and major auction. Prospectus and information from Gary Santangelo, 4816 Mount Helix Drive, San Diego, CA 91941.

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

Special Announcement for AmeriStampExpo '97

Continuing the annual AAPE Single Frame National Competition and Convention, Sandical welcomes AmeriStampExpo '97. January 31-February 2, 1997. Held at the Masonic Memorial Center, 1895 Camino del Rio South, San Diego, CA 92108. 40 frames will be dedicated to the AAPE open competition with 16 page 'Ameripex' style frames available at \$20 per frame. Standard AAPE rules and awards including 'Best of Class' in five categories and a Single Frame Grand Award. Entry deadline is 30 November, 1996. 50+ dealer bourse, free parking, programs, society meetings, presentations, awards banquet and a major auction. Prospectus and information from Fran Adams, P.O. Box 420308, San Diego, CA 92142.



Anniversary PHILatelic Exhibition

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The Exhibit You Will Probably Never See: Or, It is Time to Change Exhibiting

by Larry S. Weiss

The Exhibit

Shown only once at an enlightened local club show, an exhibit titled "U.S. Washington-Franklin Head Series: 1908-09 Development Efforts" is now in involuntary retirement from competitive exhibiting.

The exhibit contains the art work, engraver's models, engraver's progress die proofs, essays for unused designs, master die proofs, trial color proofs, essays for unused stamps, and paper color trial proofs that were important to the early development of the U.S. Third Bureau Issue, the Washington-Franklin Head series. It is only 16 to 18 pages in length, thus requiring only one frame at most shows or, in the case of the local show, two frames of 9-pages each.

Using nearly all the unique material available to collectors on this major U.S. series, the exhibit presents the first thorough documentation of the origins of the series. Collectors of the series including Max Johl, Beverly King, Thomas Morris and others have not previously been able to assemble as comprehensive a display of this sort.

The exhibit was entered in Parforex 96, the local show of the Park Forest, Illinois club held March 16-17, 1996. After relatively brief discussion, the club accepted the exhibit for competition and enjoyed seeing an unusual display.

On its initial (and only, to date) showing at the local club show it took a first (gold) award.

Why You Will Probably Not See This Exhibit

Why can't such important material be entered in other competitive stamp shows?

Well, this particular exhibit is the joint effort of two collectors. Current APS rules require the material to be owned by a single person for entry into APS accredited shows.

Two owners were needed to put together this joint exhibit since neither could present, except incompletely, a showing of the material that told the story. In addition, the unique or rare nature of the items and their very limited total number made it difficult for one person to assemble even a

one-frame exhibit; together they were able to get to 18 pages which was two frames in the local show competition.

Both persons were willing to show these important items to the philatelic community, but lacked a venue except a non-competitive or Court of Honor approach. That was not selected because the benefits of competition would be missing — particularly, the impetus to strive toward excellence and the critique by a qualified panel of judges hopefully leading to improvements in the exhibit. Thus, it was decided to challenge the taboo against joint exhibits.

The Exhibiting Rules

The current "bible" for exhibitors is the 1990 *Manual of Philatelic Judging*, third edition. In Chapter 14, Requirements for Judges, Apprentices, Exhibitors, under the subheading "Exhibits and Exhibitors" (p. 100) it states:

"Exhibits and exhibitors must meet the following criteria:

1. An exhibitor must be a person or a private (personal) corporation.
2. The exhibit must be the property of the exhibitor.
3. A purchased exhibit either must have been the property of the new owner for at least two years, it (sic) or must have been significantly altered.
4. The exhibit must be the property of an individual or of members of the immediate family living in the same household."

While a new manual for judging is expected soon, this set of rules, to my knowledge, is not changing.

I would expect these rules are in place in an attempt to introduce some sort of "fairness" in the competition among exhibitors. Exhibiting will never be a "fair" endeavor; those with greater resources will always have a potential advantage.

Terminology

A word about terminology here. For purposes of the discussion that follows, consider the Single Collection Exhibit (SCE) as distinguished from the Multiple Collection Exhibit (MCE). Current rules require exhibits to be SCE only; that is, the

property of a single person or members of an immediate family and living in the same household. MCE exhibits, where two or more separate collectors get together to present an exhibit, are not accepted.

Among SCEs of Washington-Franklin heads, the exhibit formed by Pat and Ed Siskin immediately comes to mind. Their gold medal exhibit of Washington-Franklin heads on cover and piece was sometimes exhibited under Pat Siskin's name only and more often acknowledging the joint ownership. It won at least seven golds according to my records.

I am pleased SCEs such as that exhibit are allowed in competition, but why do we need to exclude MCEs? — just because people are immediate relatives does not seem particularly relevant to exhibiting, nor does their living in the same household.

Living Within the Rules

To strictly abide by the competitive exhibiting rules, the two Washington-Franklin head collectors considered all sorts of approaches. Getting married would apparently make the exhibit into an SCE — but one was already married, neither was gay, and their state laws frown upon bigamy and male-male marriages. The married man's wife and kids also objected, so marriage was out. Adoption was then considered, but neither could see adopting an adult "child." The kids also objected to this, as did the wife again, so that too was ruled out. Worse yet, they would have to live together in the same household. The APS rules were just too tough!

Various, more serious, suggestions have been offered regarding how to live within the rules:

1. *One collector buy out the other:* Each of the collectors has already spent the better part of a collecting lifetime assembling the material. Neither is anxious to part with it, nor is there a compulsion to own everything that may exist. A buy out also may not be feasible, as substantial sums of money could be involved. Each collector is content having a part of what exists, but that limits the ability to exhibit what is owned.

2. *Pass ownership for purposes of*

meeting the rule: I soundly reject this idea. It is simply evading the rules. I have heard of cases of the ownership technically passed for the mere sum of \$1 with the understanding the material would be resold to the original owner after the exhibition. This subterfuge is to me unacceptable on an ethical basis.

Besides being on the less desirable side of ethics, such schemes present practical problems. Even if material is "sold" for a nominal (or not so nominal) sum to the other party, then what is to stop the person now "owning" the material from not reselling the material back. Worse yet, should one person come to an untimely end, the families would be left with having to honor an agreement (possibly one that is unwritten) and perhaps knotty and expensive legal problems would arise.

It simply is not acceptable to consider any transfers of the material, plus high ethical standards require living by the letter of the rules for exhibiting.

3. *Restrict exhibiting to local and regional shows:* Most shows, even if small, try to follow the APS rules and too few and very minor opportunities would be open for MCE exhibits. The fine folks at the Park Force club had wisdom, bravery and boldness to allow an MCE exhibit in their show. There are probably few clubs even willing to consider the matter, nor is it practical to approach the issue on a show-by-show basis. What we really need is to see the APS rule change.

4. *National Display Class:* It appears this newly-created "fun" class may allow more than one exhibitor. If so, that truly is an option. I await seeing the rules. But many exhibits are very traditionally philatelic and "serious" in nature — such as the Washington-Franklin head exhibit. Why should they need to go into this more for "fun" category? Just because they are MCE exhibits? This too sounds like an inappropriate approach.

5. *Exhibit Non-Competitively:* If non-competitive exhibiting is desired, the MCE exhibit is acceptable. It will educate, entertain and perhaps make converts — three reasons for showing non-competitively. Unfortunately, it will do nothing to improve the exhibit over time due to lack of critical critique nor will the competitive spirit be present to have encouraged formation of the exhibit or excellence in its presentation. Again, it is only a partial solution.

Evading the written word of the APS rules was never considered. It was decided the most appropriate approach was simply

to challenge the APS exhibiting taboo.

What needs to change

The APS exhibiting rules should be changed to encourage formation of exhibits that would not otherwise exist. Specifically, rules 1, 2, and 4 should be eliminated.

The benefits of allowing MCEs in competitive exhibits may be very significant to philately. Exhibits may be formed that would not otherwise exist. Similar exhibits now competing may become one much more powerful exhibit. Shows may consist of many important collections, not just a few. Philatelists will be encouraged to work together, which has benefits in the increased research, information exchange and learning that occurs. Exhibit quality should rise from its current state. More people will be involved in exhibiting, as some would not otherwise be inclined to "go it alone." Show chairmen may find it easier to fill frames.

Certainly, a combination of exhibitors may not have the resources of even one individual and, similarly, a group of well-heeled exhibitors may easily out-dollar any other individual or group. MCE exhibiting retains the same unfairness that SCE exhibiting already contains. So, on a financial basis, the MCE concept makes no difference; it may just raise the ante somewhat. That also means it is totally unnecessary to create any new exhibiting categories to accommodate MCEs.

As John Hotchner mentioned to me: "...the exhibit is awarded the prize, not the exhibitor." While shows may hand ribbons to a person, the judge does not see a person, they of course only see the exhibit. Viewers of exhibits only see the exhibits, not the people behind the exhibits. Both thoughts should lead us to focus on the exhibit, not people. People will solve the problems of how to divide ownership of medals and ribbons; sports teams winning trophies solve that problem routinely. I am sure that people who managed to get their collections together into one exhibit can figure out what to do with the one medal.

It is better to change exhibiting so that we all may see those great, hidden away collections that are not public because of some incompleteness that may never be fixed or because an exhibitor is not motivated to do it all themselves. In the case of the Washington-Franklin head issues exhibit, the two exhibitors have not shown this material in the 20 years it has taken for its collection, one had never exhibited before, and the material would have stayed hidden had they not joined forces.

Why should collectors be deprived of seeing rare material from which they can learn just because one person cannot own enough of it to fill a frame or to tell a story? It simply makes little sense.

In philatelic literature competitions, often there is more than one author. I have never heard of a literature competition entry being rejected because more than one person authored the work. Nor have I heard of there being an uproar among exhibitors because some other work was authored by two or more persons. Periodicals, with their many authors, would never be acceptable if there really was a valid objection to multiple authors.

It is arguable that Grand and Reserve Grand awards are often a matter of check-book power assuming the other factors are equal. I am not disturbed by this, since it can have the effect of stimulating big-money exhibits to exist thus ensuring that the rest of us get to see that great material. And the MCE will not always beat the SCE. Indeed, at Parforex 96, the Grand award went to a SCE of Prince Edward Island by a novice exhibitor.

I can imagine that the one-owner rule got in place because some big money collectors, combining, could be seen as dominating the exhibit scene for as long as they cared to do so. Perhaps this could happen, but so can any individual with outstanding financial resources.

A most disturbing development that needs discussion is the open advertising for paid, professional preparation of exhibits. To me, the availability of that service makes it imperative that MCEs be allowed. In effect, when someone uses such a service, the rest of us are competing against more than one person. While the material may be the property of one owner, the exhibit is no longer the sole product of that person. That could make a big difference in medal levels and who gets the Grand. The APS rules do not address this issue.

I think exhibiting is interesting as it is now — we have exhibits compete against a common standard for medals with no limitation on how many medals are awarded at each show and we also have the exhibit-against-exhibit competition for Grand, Reserve Grand and special awards. That's two promotions of exhibiting through the human competitive spirit. I would just now like to see the *exhibits compete, not people* by removing restrictions against the MCE. I am sure few exhibit viewers will care whether there is a MCE or SCE behind an exhibit.

Envision the new world of exhibiting after the rule change to permit the MCE in competition. Since initially some teams will form and their exhibits will garner higher medal levels than they did as individuals, the competition for a Grand award will be more intense and go to only the most worthy exhibits. Philatelists will be encouraged to pursue their hobby in a

group manner and more exhibits will be elevated to higher quality. Individuals will also be able to compete if they desire; their award levels will be the same as they would be currently. Experienced philatelists will work with less experienced. New exhibits will be formed that may not have otherwise existed. Collectors now left out of exhibiting will find impetus to work

with experienced exhibitors, and vice versa, so that more people will be involved. When you go to a stamp exhibition, you will be more likely to see significant collections than ever before. And most interestingly, exhibiting will still be an "unfair" endeavor in which advantages go to the most wealthy.

I would appreciate hearing other views on this proposal.

Who's Judging?

Knowing this could improve your award

by Douglas N. Clark

I believe that many exhibitors could bolster their award level or, at least, maintain the highest level they have attained, by paying more attention to who's on the judging panel.

Picking the judges is not always necessary. Ideally, an exhibit's award will rise as it is improved and when it reaches its ultimate level (hopefully gold) it will never get a lower award again. But even at that ultimate level, there are special awards, including grand and reserve grand, to be hoped for.

Every judge knows that a grand award winner must be nominated. And then, often, each nominee has to have an advocate willing to make a case with the other jurors. Also, for the normal award levels, a jury that does not have much knowledge about a certain exhibit, is always eager to listen to the jury member who professes expertise in that field.

Then, too, there are judges to be avoided. Often these are legitimate experts in the area of the exhibit, having a basic disagreement with the exhibitor.

I once mentioned my U.S. street car R.P.O. exhibit to a gentleman I'll call Judge R., together with whom I was serving on a jury. "I hope you show the St. Louise Centennial Parade R.P.O.," said he. Actually, although I own several copies of this postmark, applied in a converted express car during a parade through the city's streets, I do not show it, as my exhibit shows the development of street car mail service. Never mind, "I'll never vote for a gold for your exhibit without that marking," Judge R. assured me. So, thereafter, I always avoided Judge R. (now deceased) when I showed my street car R.P.Os.

Each judge's vote on an award level or special prize is confidential, as is the con-

tent of any deliberation that goes on in the jury room. So how is an exhibitor supposed to find out these favorable judges; these judges who will vote for, or even push for, a higher award, grand, reserve grand, or other special? Or, maybe more important, how can the exhibitor spot those Judge R.s, who must be avoided? The best answer is: by attending the critique. If somebody on the judging panel has real problems with an exhibit; voted against it, campaigned against it and otherwise opposed it; the chances are good that that judge will be assigned to address the exhibit first at the critique. If not, he or she will get his or her 2¢ in, after the "first responder."

Often, a judge who really loves your exhibit will make side remarks away from the critique. In the old joke, all five judges approach the exhibitor privately, and confide "I voted for gold, but those other bums outvoted me." Such confidences, as to the judge's vote, are, of course, unethical. But some confidences are ethical. Peering the judges to try to find out how they voted is also a bad idea, but asking them all for their suggestions to improve the exhibit is just what you are supposed to do. And it can reveal much about the judges.

The annual convention on your philatelic specialty is often a good place to find judges who appreciate your exhibit. But they can also be Judge R.s. Judge R. was knowledgeable; I just happen to disagree with his opinion.

So, finally, suppose you have found out which judges you want to seek out and which ones you want to avoid. What next? Next is to find out who is judging; to request a list of the judges each time you request a prospectus for a show.

In an ideal world, every stamp show

would publicize its jury list when the availability of its prospectus is announced. A few do, but, for understandable security reasons, most don't. When I write the judges' invitations for our Peach State Stamp Show, I ask each prospective juror if he or she would mind if his or her name is published. So far no one has objected. I suppose when one does, I will mention, in the press release, that the list of judges is available, to exhibitors only, on request.

I have entered shows and done well on the basis of published lists of judges. I have also failed to enter shows when I requested a prospectus and list of judges and received only the prospectus.

Unfortunately for those of us who are trying to play the judge angle intelligently, there is very little information exchanged on judges. Someone ought to make available the lists of judges, after all national shows. That could give useful information to exhibitors, who can see how the panels reacted to others with similar exhibits and would be useful to show organizers inviting juries. Unfortunately, many of our periodicals have sworn off listing even the award winners of stamp shows, and the few that still do list winners rarely mention who judged.

I think that wider interest in who will be judging, or has judged, and what their decisions were, would be quite healthy for the exhibiting community. It might even be one way of handling the problem of what to do with a judge who is not judging well.

WRITE FOR TPE

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“The Fly”-Asks — What’s In A Name?

Okay, I’ll admit it, I have a bias. Some time ago, I was asked to judge an exhibit titled something like “George Washington and Abraham Lincoln on stamps.” The first thing that crossed my mind when I saw the title was “here we go again, another poorly presented thematic exhibit drawing heavily on contemporary issues of the United States.” The judging assignment was in the pre-synopsis page days, so I prepared to judge a thematic exhibit, drawn on a very narrow subject, based on what I thought I would see. I was wrong.

Much to my surprise, the exhibit was in its entirety, one of the best displays of classical United States material I had ever had the pleasure of seeing. Every single component of a major exhibit was present. The exhibit covered the full range of materials from essays and proofs through the stamps and their varieties. The exhibit ended with a magnificent showing of rare rates, routes and destinations on magnificent covers. So where did I misread the task at hand?

Well, I’ll admit it, I did not know that I had a bias until I had judged that exhibit. Why, because the exhibit’s title had led me to believe one thing, (and prepare accordingly), when the actual exhibit was something quite different. So how important can an exhibit title be? (Answer: It is very important).

My bias showed when I accepted without further research, the title of an exhibit and drawing my own conclusion from that title, I prepared to judge the exhibit accordingly. Thank God that I was smart enough to recover and as a result neither the exhibit nor the exhibitor was penalized. After all, any insect worth its weight, should be able to separate the gold from the bronze.

This insect has noticed a recent trend whereby exhibitors are giving their exhibits titles that are incomprehensible to the average viewer — and more importantly, to the average judge. Of particular

note are those exhibitors who insist on giving their exhibits “cutsey” titles in a foreign language. For heavens sake, I can barely speak Flyese, let alone Latin or French.

Why would an exhibitor who is trying to communicate with a judge, not think through the possibility that the judge will not understand the exhibit from the title? Titles ARE important!

The issue might be easier to understand with some examples. If an exhibit was titled “Postal Emissions of United States, 1847-1869,” I might be able to scope out within some narrow boundary, the type of material to expect in the exhibit. On the other hand, the same exhibit titled “Classical Issues of the United States” might be a little less precise. That same exhibit titled “Philatelic Americanus” would present an insurmountable challenge to a judge. We are so lucky to have synopsis pages.

And while I’m on the subject of the title — don’t forget the “25 words or less” that accompany the title. While those words are often used in the show program, they can be written underneath the title. The use of a subtitle can greatly expand on the concept embodied in the title and provide the reader with additional important information. Use the subtitle wisely and it can enhance the way judges and the viewing public approach your exhibit.

And now...

GOLD FLYSWATTER — To John Rose of Pittsburgh for preparing a variety of album pages and other items that can be used to get children interested in the hobby. John’s work, which he provided for the cost of photocopying, will go a long way toward providing excellent youth table resources at stamp shows. If you want more information, write to me in care of the Editor.

GOLD FLYSWATTER — To the groups from Chicago and Washington, DC who submitted proposals to host a world

philatelic exhibition in the United States in the year 2006. We haven’t even had PACIFIC 97 yet and those groups are already looking out ten years. I know that PACIFIC 97 will be a great show — and regardless of which committee is selected by the APS, with the early planning, I know the show 10 years later will also be great. Thanks to the two groups for their willingness to take on the responsibility.

FLY BITE — To those few exhibitors who still refuse to submit synopsis pages for their exhibits. I’ve been around long enough to know how important the synopsis page can be, and the logic of why anyone would not submit one for the review of the judges escapes me. So, for those of you who don’t want to participate — DON’T COMPLAIN when your exhibit doesn’t get the award you feel it deserves.

GOLD FLYSWATTER — To Randy Neil and the rest of the APS folks who got a photocopying policy turned around. It seems that some commercial photocopying companies were still refusing to make copies of stamps, covers and other types of philatelic material. Under Randy’s leadership, the APS was instrumental in getting the policy rescinded at some companies. The ability to have high-quality photocopies is an essential element in putting together many fine exhibits. A tip of the wing for a very fine effort.

FLY BITE — To those societies who decide to convene at a given show, make impossible demands on the show committee — and then fail to support the show with either an appreciable number of exhibits or a robust speakers program. Successful shows have some leverage with regard to hosting society conventions. It seems appropriate that the relationship be a two-way street. For example, show committees can ask societies to come up with a fair representation of exhibits, a certain number of speakers for a variety of programs, and one or more special awards.

Philadelphia Show Adopts New Logo — The Philadelphia National Stamp Exhibition has adopted a new logo featuring the Liberty Bell. “The famous symbol of Philadelphia as well as our nation’s history was the overwhelming favorite among the delegates from the PNSE member clubs” commented Bob Lana, president of the organization. For many years the show was known as SEPAD which stood for the fact that the member clubs came from Southwestern Pennsylvania and Delaware.

The association of Philadelphia area clubs was founded in 1937 and held its first exhibition the following year in the city’s Convention Hall. Two dozen clubs formed the association nearly 60 years ago. Several are still members today including the Havertown (PA) Stamp Club and the Wilmington Stamp Club.

This year PNSE will hold its 56th national exhibition September 27-29 at the Valley Forge Convention Center in King of Prussia, PA. Convening at this year’s show are the American Air Mail Society, the Mobile Post Office Society, the Pennsylvania Postal History Society, and the Italy and Colonies Study Circle. The Military Postal History Society and the International Society for Portuguese Philately are holding regional meetings.

The show features one of the largest exhibition bourses in the country with over 74 dealers.



ASK ODENWELLER by Robert P. Odenweller



Each issue of *The Philatelic Exhibitor* contains remarks that raise questions or seem to beg for responses that may go beyond those anticipated. The April issue was no exception to this.

Color Photocopies — I should have expected this one. There is nothing worse, particularly in a publication such as this, than raising a question and not having some sort of answer in mind, whether it be right, wrong, or one of many choices. When I said "color photocopies are not a very good answer," I assumed that everyone would reflect back on all of the discussion about them in past issues and other venues, and not need much explanation. Wrong. Alan Warren points out G. H. Davis's comments that "color photocopies are much preferred," and "black and white photocopies have little place in an exhibit." He believes that there is a difference between Davis' comments and mine, but there really isn't. If you were to tack my statement onto Davis's comment about color, you may get closer to the nuance of the situation.

I could have added to my remarks that color photocopies are among the better of a number of poor choices. The first question that one must ask when thinking of putting a photocopy or photograph into an exhibit is "What purpose will it serve?" If it's only to show a mark on the reverse, then reproduction of the mark on the exhibit page may be a better choice, particularly if it is very unusual or has some need in attracting strong attention to the item. By drawing the mark on the page (and not showing many, if any, marks elsewhere) the item will stand out by its unusual treatment, or what I often call "showcasing." It's a great technique. On the other hand, a color photocopy will rarely be a good color reproduction unless some of the better new laster copiers are used and it is still likely to look a bit strange. That, plus the psychological factor that the judge may sooner or later get the feeling that the exhibit contains much less material than it appears to have should sound caution warnings.

There can be many other reasons to show the backside of covers, though, including ones that make a drawing on the page inappropriate, such as a sizable number of additional stamps that would not fit on the front. One easy answer (in some

cases) is to "explode" the cover, folding it out so that both sides can be shown. That may not be easy to some exhibitors (including me), who would consider such action to be vandalism. It's easier when you acquire an item that someone else has already violated that way, but it doesn't solve the problem.

In thinking about this with the idea of providing a reasonable opinion of what to do, I would think that a least objectionable answer is at hand. First, the exhibitor should examine the need to show the reverse of a cover and see if there is any alternative (and often better) way the information may be presented, such as drawings of marks or narrative description in the writeup. For those covers that have features that *must* be shown on the reverse side, I would recommend a *full sized* high quality color laser photocopy or photograph. (So far, I have been unable to find any restriction of 25% that was mentioned by John Liles when he cited Paul Jensen's remarks following the show in Singapore.) If this is appended to the cover in the way *it would be if it were exploded*, then the only difference is that the vandalism has been avoided. *If this is done, it should be mentioned prominently in the writeup.*

A reduced size copy often fails to give more than a vague impression of what it is that the exhibitor is trying to show. As a minor corollary to this recommendation, if more than a mark is worth showing (but not the entire reverse), the exhibitor could show a copy, similarly produced, (but cut out to show the portion that is of interest). In this instance it should be placed somewhere away from the cover, and a note under the cutout should state "Photo of detail from reverse," or some similar comment. Of the two, I would think that each has its place, but the item should be so special as to require the extra treatment. If it's only to show an address or some minor detail that could be mentioned in the writeup, the writeup is the place for it.

Again, it's not a perfect answer, and it may well receive criticism from other judges, but it is one that could work. To forestall those who may wish to take pen in hand as they read this, I should note that same-size color reproductions of used stamps are permitted by law. Naturally, if there is some obscure reference in the regulations that I have missed, or if it violates

the laws of other countries where the exhibit may be shown, there is likely to be a problem. As I said before, there is no simple answer.

Overexposure — Many exhibitors will have an equal number of responses to how many times to show an exhibit. In my active exhibiting days, my personal rule was simple: If my exhibit had not achieved the level I had hoped or expected it to attain, I would continue at that level, but only if I had made a change in it, either by adding new material or remounting it, although it usually involved both elements. I find it difficult to understand the motivation of exhibitors who show the exact same pages at show after show. In 1980, when the time between London and Norway was very short, many exhibitors had their exhibits sent from one show to the next. Since mine was in the Honor Class (now the Champion Class), it might have been more acceptable to have done so, but I took the exhibit home, added quite a bit of material and removed a fairly large number of pages. The judges may not have seen the difference, based on some comments I heard after the show. So I changed some of my approach and went from 10 to 15 frames for Buenos Aires (there was no frame limit in those days), with the result of the grand prix d'honneur.

There is another factor that may also be considered in overexposure. Some exhibitors may feel that they will get a different result from different judges, and that is likely to be true. But there are also judges who remember seeing an exhibit from the previous time and who will hope to see something new or changed. If the exhibit looks like the same old showpon exhibit, the disappointment may result in a lower award, possibly based on the feeling that "It's not perfect; why didn't he do something to make it better." This can be especially true if the judge remembers a defect or two that may have been mentioned at the critique. The message from the exhibitor is either that he doesn't care or that he doesn't have much respect for the judges' observations.

Exhibitors Who Reject Critiques — There is nothing more rewarding to most judges than having spent time with an

exhibitor in a discussion of how to "fine tune" his exhibit and to see the happy results at the next show. It is equally a disappointment to encounter those few who have no interest in hearing any suggestions from anyone after a show where they "know" that they have been "robbed."

The reasons for many of these are fairly well known, and include pride, questions as to the abilities of the judges to understand their area, and outright refusal to read, let alone follow, the rules. Unfortunately, material by itself is no longer sufficient. It must be made into an "exhibit." Exhibitors who have this prob-

lem may look at others that have much more modest material but which achieved higher awards and are then "sure" that the judges are mistaken, without considering that the "lesser" material may have been put into a fine exhibit. Is there a way to reach these exhibitors? I would hope so. They do seem to keep coming back, so there must be some love-hate relationship with the process. All I can say is that every now and then one does finally come around. This happened to me very recently, and has been in the process of happening for about 15 years, perhaps more. I commented to some mutual friends about

some problems with one exhibitor's exhibit, and suggested a very simple way that he could cure that problem. He persisted for years, and at every show he got the same award, regardless of whether or not I was on the jury. The offending problem remained. Very recently I met him and he informed me that he had finally made the change. I was not one of the judges of his exhibit, but he got the award he had been seeking for so long. Is there a lesson here?

AAPE PUBLICITY MANAGER NEEDED

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- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, 1934 Christmas Seals on cover, Pentothal Cards, U.S. oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.
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SHOW AWARDS CHAIRS, PLEASE NOTE: THE AAPE EXHIBIT AWARDS PROGRAM

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

- U.S. & Canadian Shows of 500 or more pages — Two Silver Pins.
- U.S. & Canadian Show of fewer than 500 pages — One Silver Pin.

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

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

In Search of the Unblemished Cover

by Alan Warren

I was reminded of one of my pet peeves while reading Leonard Holsten's description of his Favorite Page (April 1996, p. 17). He mentions there are penciled notations on the blanks and leader of his mounted coil end. Then he raises the question of whether he should erase the marks or leave them there, and if the latter, then he might be faulted for lack of philatelic knowledge since he doesn't know what the pencil marks mean.

My peeve is not with legitimate pencil markings on philatelic items including covers, but rather notes such as purchase price or catalog number. To my mind such notes do not belong on the cover at all, even if they are in pencil. Placing them on the back may be acceptable to some but it seems to me that such information should really be kept separate. I have seen penciled arrows pointing to some special feature such as a cancel or handstamp marking, often placed there by a dealer to call attention to the reason that justifies the price.

Many times I have seen exhibits either as a casual viewer or as a judge, and noticed such penciled notations. They should not have been put there in the first place, but when I find them on purchased items, I try to remove them. This can be a real problem with covers which are made of poor quality paper such as highly acidic stock that is turning brittle. Attempts to remove the marks may result in ruining the cover. In such cases it is best to leave well enough alone, and to suffer the blemish.

Those who mark covers with a pencil

often do not realize that while the mark can be erased, the pressure of the pencil may have left an impression in the paper which is not readily removed. In some cases experts have also signed the front of a cover near the stamp or cancel. This kind of information and notes such as catalog numbers or price could just as easily be kept on a separate sheet of paper.

Another practice which I abhor is placing auction lot numbers on the face of a cover. I have seen this done by European auction houses rather than those in the U.S. Most covers which are sold at auction are kept in protective sleeves and quite often are mounted on card stock. The card is where such things as lot numbers and catalog numbers belong, or even on a separate piece of paper placed within the sleeve, not on the cover itself.

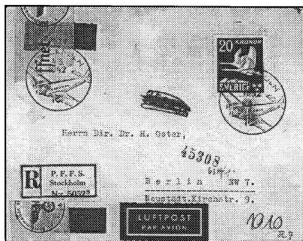
Of course there are many pencil markings which are intentionally placed on covers and which need to be retained. Carriers may note attempts at delivery. Senders may write the weight at the upper left so that the correct postage can be calculated. Rate markings appear in red on many 19th century prestamp covers. The crossed blue pencil marks are a familiar sight to collectors of registered mail of the British Commonwealth. Covers which passed through German censor offices, in Germany as well as in occupied countries during WW II, often contain a variety of pencil, ink, and handstamp markings placed there by the inspectors.

Sometimes the effort to remove a pencil "blemish" can do more harm than

good. In my zeal to remove what I thought was a penciled scribble on a Swedish first day cover, I learned only too late that the inscription was the autograph of the stamp engraver. So you need to understand what the pencil markings are before you try to remove those that are undesirable.

Another type of penciled notation is somewhat arguable. I collect prestamp covers of Sweden. Sometimes the Scandinavian auction houses indicate a date for a cover with the notation "pencil dated." In such cases someone has noted the date, usually just the year, in pencil on the reverse of the cover. This is done when there is no obvious way of dating the item either from the postal markings or the contents. You are led to believe that someone had information that enabled them to make the notation, but you wonder what the source was. Perhaps it came from a correspondence that was known from a certain period. But there will always be some doubt, if there is not accompanying explanation of how the date was arrived at.

The main thought I would like to leave with collectors is that when we acquire a cover or other philatelic item, we do not become the owner but merely the temporary curator. Some day that cover will be given, traded or sold to another collector, and it is incumbent upon us to preserve the item while it is in our possession. In some cases it is possible to leave the item in better condition than when we acquired it. This brings to mind such practices as cleaning covers, but that is a topic for another article.



What Does Your Show's Prospectus Say About the Minimum Number of Frames in an Exhibit? by G H Davis

It is the purpose of this article to discuss what can happen when a prospectus establishes the minimum number of frames at one.

A key piece of information in any show prospectus is the numerical range of frames (minimum/maximum) the show committee will accept for exhibits. Many shows set the minimum number of frames for an exhibit at two or three and "respectfully decline" exhibits of lesser size. Sometimes these shows also set aside some frames for one-frame exhibits.

However, there is the occasional show that establishes a numerical frame range with one frame as the minimum. Plus, they do not have a one-frame section. ROPEX 96 (April 12-14) sponsored by the Rochester Philatelic Association was recently one such show.

The use of a prospectus that permitted a one-frame minimum created an interesting situation for ROPEX 96. When all the exhibits were in for ROPEX 96, the show committee discovered they had three one-frame exhibits (excluding youth and thematic categories) and no one-frame section set aside specifically for this type of exhibit.

What to do? The judges for ROPEX 96 decided to judge these three exhibits by two different methods.

First, they were judged by the same criteria as the multi-frame exhibits. This criteria is spelled-out by the American Philatelic Society for its World Series of Philately (WSP) shows. The results of this judging was only made available to the three individual exhibitors upon their request.

Second, the one-frame exhibits were judged by the American Association of Philatelic Exhibitors' (AAPE) one-frame exhibit criteria. This criteria is shown in the accompanying box. This criteria was developed for the AAPE's one-frame exhibition known as AmeriStamp Expo.

Using the AAPE criteria, each of the three one-frame exhibits received a gold medal. This award was posted on the frames and included in the Palmaries. As shown below, the AAPE points system requires at least 89 points to receive a gold medal.

Award Level	Required Points
Platinum	96 - 100
Gold	89 -95
Vermeil	82 - 88
Silver	76 - 81
Silver-Bronze	68 - 75
Bronze	60 - 67

As noted earlier, APS judging standards had to be used since ROPEX 96 was a qualifying WSP show. These standards prohibit the use of points to determine medal levels. Therefore, the three one-frame exhibits were moved into the Display/Experimental Class. According to APS rules, this class can be up to 20% of the total competitive frames.

It will be interesting to see if ROPEX 97's prospectus allows a one-frame minimum.

AAPE's Criteria for Judging One-Frame Exhibits

Criteria	Possible Points
Clarity	10
Coverage & Development	20
Accuracy	15
Relevance	15
Knowledge	15
Quality	10
Brevity	5
The Challenge Factor	5
Presentation	5
Research	1 Bonus
Creativity	1 Bonus

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Show Mentor Volunteers by John M. Hotchner

The last several issues of TPE have asked for members to volunteer as Mentors for local and regional show committees, in the following categories: 1. Being a show chairman; 2. Being exhibits chairman; 3. Being bourse chairman; 4. Being judging chairman; 5. Working with USPS; 6. Youth area/table; 7. Show program; 8. Floor manager/problem solver; 9. Show security; 10. Finance committee; 11. Show publicity; 12. Show cachet/sales; 13. Seminars/meetings; 14. Obtaining awards; 15. Venue Coordinator; 16. Hospitality.

The following members have volunteered. Use this number key to identify 18/July, 1996

what aspects of the show they can help with.

Dorothy B. Blaney, RD 1, Box 218, Perryopolis, PA 15473 — Categories 5, 6, 13 and 16.

Jane King Fohn, 17209 Whippoorwill Trail, Leander, TX 78645-9734 — Category 7.

John M. Hotchner, P.O. Box 1125, Falls Church, VA 22041 — Categories 4, 11.

Eliot A. Landau, 5329 Main St., #105, Downers Grove, IL 60515, Categories 1, 2, 3, 5, 8, 9, 12.

John Luong, P.O. Box 4960-177, Irvine, CA 92716-4960 — Categories 6,

13.

Dr. Frederick P. Lawrence, 5016 So. Kenneth Pl., Tempe, AZ 85282-7265 — Categories 2, 4.

Garvin F. Lohman, 1541 Sacramento St., Apt. 3, San Francisco, CA 94109 — Categories 1, 2, 3, 4, 6, 7, 8, 9, 11, 12, 13, 14, 16.

Harry Meier, P.O. Box 369, Palmyra, VA 22963 — Categories 1, 4, 8, 14.

Ada Prill, 130 Trafalgar St., Rochester, NY 14619-1224 — Categories 1, 2, 11, 13.

More volunteers are welcome! Write to editor John Hotchner, address above.

The Philatelic Exhibitor

Color Photocopies by James W. Graue

I have been watching the discussion of the use of color photocopies as a means of showing the reverse side of covers. It seems that little in the way of positive guidance is being offered, a situation that is discomfiting because it need not be the case.

Bob Odenweller, who stands on a relatively high plain in the world of philatelic exhibiting, offered nothing in his discussion of the treatment of the reverse of covers, and his parting comment . . .

"There is no simple answer to this but color photocopies are not a very good answer."

is a disservice. No one wants to know what the answer is *not*, and everyone would be interested in what the answer *is*, in the view of one who could be regarded as an authority on the subject. Why is it "not a very good answer?" He must have reasons.

The problem of how to portray both sides of a cover when both have elements essential to the exhibit at that point is not new. It has been challenging exhibitors for as long as covers have been displayed. The techniques used vary depending on what is to be shown, the creativity, originality, and artistic talents of the exhibitor, the lessons learned from observing the effectiveness of what others have done, from personal experience, and available technology.

The first point to be made is that there is no single answer for all cases. There are, however, answers for all cases, and more than one in most, which is where the debate begins.

Odenweller mentions "exploding" the cover, a technique as old as time. Although I can accept it in another's exhibit, I always regret that it was done. It is a technique that I will not consider for my own material. It is nothing less than the irreversible physical alteration. (if not near destruction) of the item, and that (for me) is not an option.

The center of the present debate is the use of color photocopies. Color copies were first available only through photography; it was expensive and difficult to get the desired quality. The advancing technology of photocopying has made it possible for anyone to secure high quality color

copies at minimal cost. The advantages are clear:

- = Quality reproduction of the real image
- = Maximum visual impact in presentation

Problem solved! But wait . . .

As a pioneer in the use of color photocopies to show "the other side," I remember the impact they had with the jurors and other exhibitors when I introduced them. They swarmed over the exhibit in singles and groups, discussing the quality of the copies, the presentation techniques, and the potential for misunderstanding what was being shown. The problem, it was agreed, would be in the mind of the passive or casual viewer who did not take the time to really look at what was being done and could therefore get the impression that there was more to it than a photocopy. This was countered by the favor of those who were active viewers, seeking to understand and learn from the exhibit and the presentation. There was no confusion in their minds, and they liked what they saw.

The long and the short of the problem is the mind set of certain judges. Without regard to the benefit of the color photography as a means for showing the reverse side in its best possible form, clarifying and enhancing the understanding of the exhibit and the attractiveness of the overall presentation in the process, they would forbid that an exhibitor may do something that might stand a chance of being misunderstood or misleading because of their haste or inattention. That might make them look less than perfect; clearly unacceptable! So, when the FIP addressed the question, the result was . . .

When it is desirable to illustrate significant markings on the reverse side of a cover, they may either be drawn or illustrated with a reproduction (photograph or photocopy), but a reproduction should be apparent as such to the observer. Color photocopies or photographs should be at least 25% different in size from the original.

FIP Guidelines for Judging Aerophilatelic Exhibits, Section 4.7.3. (emphasis added)

Similar guidelines apply to other classes.

I was privileged to participate in the preparation of the current FIP guidelines for aerophilately, and my proposal for this final sentence was . . .

A reproduction which is not apparent as such visually should be marked as such.

This proposal was overruled by the FIP Board, which applied the "25% different" standard in all classes.

There are some points to be made about the "25% different" standard:

(1) FIP Guidelines . . .

"The Guidelines are intended to assist exhibitors in the development, and jurors in the evaluation, of exhibits."

FIP Guidelines for Judging Aerophilatelic Exhibits,

Section 1

The question that follows is: Are Guidelines rules? The word "guidelines," in its usual sense, allows for some latitude rather than being thought of as a "rule," which is inflexible.

(2) It is written in the permissive "should" rather than the mandatory "shall."

A permissive is generally accepted as "preferred" but not as a rule requiring compliance. Yet, Paul Jensen reports that at Singapore '95 . . .

"The use of color copies or photos in original sizes (not reduced by at least 25% as the rules call for) led to some exhibitors being punished."

Note the word "rules" used here, not "guidelines." See how easy it is to move away from the original intent.

The Guideline offering the "25% different" standard is in presentation, which is worth 5 points out of 100 in the FIP scoring system. One wonders what the extent of the "punishment" was in Singapore.

With 5 points, presentation is the least important of the criteria in judging an FIP exhibit. This does not mean it is to be dismissed; a well presented exhibit will assist the jurors in understanding the treatment,

knowledge and rarity, thereby gaining points in these critically important areas. Breaching the "25% different" standard should not adversely affect any of them, and the enhancement of the presentation, one might think, would offset any adverse effects. Apparently this was not the case of Singapore '95.

(3) It follows "a reproduction should be apparent as such to the observer."

Which observer, the casual or passive (read: inattentive), or the active and attentive? The "25% different" guideline would have us sacrifice clarity and presentation for the sake of the inattentive viewer. Is there something wrong with this? There is to me.

Exhibitors, myself included, dedicate uncounted years in search, collecting, study and research for the development of an exhibit. I object to the idea that it should be presented for the benefit of the passive, inattentive observer who could not care less about it.

Here is the comment on the point in the standard seminar paper "Exhibiting and Judging Aerophilately" used by the FIP Commission for Aerophilately at the aerophilately exhibiting seminars presented at FIP shows:

Colored reproductions should be marked as such so as not to fool the judges. Photocopies should comple-

ment, not overpower, the philatelic material.

Nothing said about "25% different" and a reasonable and acceptable position.

(4) The FIP "rules" and "guidelines" apply to international exhibits endorsed by the FIP; they do not apply to the standards used in judging APS-accredited national stamp shows in the United States.

This may be true in the strict sense, but do not rely on it. The judges at the national level are, for the most part, attentive learners who have studied the FIP rules as a means to expand on the meanings and interpretations of philatelic judging criteria, and the "25% different" standard is not foreign to them. Whether they apply it or not is another question, but not safely answered in the negative in all cases.

In my own exhibit, I include the following paragraph in my synopsis, the exhibit summary which is sent to the judges prior to the show:

The original showing of this exhibit pioneered the use of **color photocopies to show "the other side,"** i.e., to show all or part of the reverse side of a cover where it was significant. This use of full size color photocopies has been criticized by some as confusing or misleading, and some judges encourage a significant reduction in the scale (e.g., 25%) of

the photocopy to clearly show the copy for what it is. I have not subscribed to this idea. The visual presentation is best with full size copies, and it is clear to me that if both sides of an item are shown, one must be a copy! I have continued to use full size color photocopies in this exhibit.

This seems to have put the issue to rest for this exhibit.

This is, I am sure, more than you bargained for on this issue. It happens to be a sensitive point for me as a pioneer user and advocate for the acceptance of full size color photocopies in philatelic exhibits. Choking the use of photocopying technology is neither encouraging nor justified.

We can ill afford to stifle creativity and innovation in exhibiting. New approaches in exhibit organization and development, and techniques for enhancing the clarity, understanding and significance of exhibits, should be welcomed rather than subjected to inflexible and stifling interpretations of perceived rules. We need to encourage an expanded view of what philatelic exhibiting can be by providing wide latitude within the basic principles. Anything less will discourage exhibit development and adversely effect the hobby in general.

The Novice Exhibitor Flirts With Disaster

(Note: The latest in our continuing series describing the hurdles our favorite local exhibitor, Phyllis A. T. Lee, jumps over on her way to the show.)

Fifth Year: Make verbal commitment to Exhibit Chairperson in summer and promptly forget good intentions. Stamp show draws near, take call from chairperson who unfortunately either has good memory or writes things down. (Later consider that Chairperson may be making up statement of commitment. Ponder possibility...some people do *anything* to get exhibits in show.) Search frantically in own collection for idea that is just right. Find something, and send in title with request for frames. Start work. Decide to write to APRL for special book on topic. Settle down to wait. Get antsy when time goes by and goes by. Realize belatedly that they will probably send it Book Rate. Book finally arrives. Wrong one. Either neces-

sary one not available, or someone goofed. Too late to worry about it. Really get down to work.

Try to remember exact wording of title. Family clears out for two days, so just cats to contend with. One cat decides to pull notes from stock sheets. He hasn't had so much fun since he removed tags from Christmas gifts. Cover up everything except what is being actively worked on and tell cat to quit putting little damp nose prints on everything. Let him eat stamp hinge as consolation.

Two weeks before exhibit, really start to sweat. Use elbow to knock stock sheets with exhibit material on floor. Be thankful that only ears in vicinity are pointed and furry.

Reassemble exhibit. Wonder for hundredth time why this agony is necessary. Get out big coffee pot and get really, really serious about exhibit. Plan to sleep only long enough to assure alertness for drive to exhibit site. Ignore travel advisory. Drive through blinding snowstorm to visit main library to check minor details. Mutter about doing these things during good weather. Find that exhibit does, indeed, contain errors. Return home safely, make corrections, finish printing pages. Complete exhibit with about 14 nanoseconds to spare. Set up exhibit. Go home and start *that night* on next year's exhibit.

(Thanks to Eric Knapp, editor, The Anchorage Philatelist)

SYNOPSIS PAGE OF THE ISSUE

by STEPHEN WASHBURN

Portugal Classics

- stamps issued 1853-1884 and their postage usage.

Synopsis for Philatelic Jury

This is a **stamp** exhibit. It was first shown in 1994. The six frames attempt to show the classic embossed stamps of Portugal, popularly Scott #1-51. The format attempted is *one page for each face-different stamp*, shown in order of issue. There are approximately 89 face-different stamps, not counting die, shade, and minor paper varieties. For each stamp I try to show the finest possible examples of:

- mint stamp(s) of various shades/dies
- used stamp(s) with unusual or scarce cancel.
- multiple — larger the better.
- entire showing appropriate usage (in order of preference: single franking, earliest or latest usage, multiple franking of single stamp, mixed franking)

(The few proofs which exist for these issues are shown, where appropriate. Official government reprints of 1863, 1885 and 1905 are shown when necessary to fill a page.)

To complete this is obviously impossible, since several stamps are now known on cover, the entire known world supply of Scott #46a is six used stamps (one of which is shown,) and the perf 11 issues are not known mint. In this one page per stamp format, some pages will be thin, and this should be taken as a guide to rarity/difficulty of acquisition. The key missing items in this exhibit are obviously #4 mint and #4 on cover. While this is no excuse, the exhibitor's copy of the former was stolen in the mail, and he sold the cover because, despite a Diena certificate, the stamp was a reprint with fake cancel added!

But we do our best, and do show several unique, only recorded, earliest, and/or largest known. Rare and unique items are indicated by ® & ©. Although it does not pretend to treat postal history other than incidentally, there are 88 covers: 32 domestic (19 diff. origins, 12 destinations) and 56 to 18 diff. foreign countries. Large mixed frankings and exotic destinations do not fit in this exhibit, nor do unusual markings and routings on covers. Remember this exhibit is stamps and their intended use!

Provenance

This presentation combines the best elements of two exhibits which won APS grand awards (1973 & 1989) and includes items from several "name" collections: Ferrary, Trincão, Godinho, Gonzalez-Garcia, Leote, Seabra-Ferreira. The exhibitor has continued to acquire material since 1956, as his budget allows. He emphasizes **condition** over rarity, and strives for **balance**. **Research** is shown by the *absence* of questionable and spurious items, and by "discovery" copies of dies and perforations.

References:

Vieira, Armando: *Selos Clássicos de Relevo de Portugal*. Porto, NFACP (1983) - **definitive ref.!**

Mueller, Edwin: *Catalog of the Imperforate Classic Postal Stamps of Europe*. Vienna, Geitner (1958)

CTT de Portugal, ed.: *100 Anos do Selo do Correio Português*. Lisboa (1953) (Chap 2, 3, & 4)

Catalogs: Scott (not too useful)

Stanley Gibbons, Part 9 — Portugal & Spain

Simões Ferreira *Catálogo de Selos Postais*. Porto, Mercado Filatelico (last published 1981)

"Ateneu" *Selos Postais de Portugal, Açores,...* Porto, Afinsa (annual)

Track Record: Sarasota '94: Vermiel; Westpex '94: Gold+special prize; Balpex '94: Gold+2 spec. prize; Mega-Event '94: Gold+spec. prize.

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Judges' Worst Nightmares — Part II

by An Interested Observer at Critiques

1. **Elderly Exhibitor** This happened at a Critique, and I cannot for the life of me remember who was the Chief Judge, or the judge who was assigned the exhibit, or even which show. The exhibitor was a very, VERY elderly collector I'd seen a couple of times (but not since), collects Bazookistan*, and rather clearly has nothing of interest left in this world but to show his exhibit.

He got up to protest that he had received only say, a Silver or Vermeil, when he had received a Gold several weeks before in Bazookistan. He totally lost it, broke down crying. I thought that the Chief and the normally rather brusque other judge handled the poor fellow just beautifully, gave him all the time in the world, were patient in explanations while standing their ground.

2. **Tactless Juror** This happened at a recent WSP Critique. I was the exhibitor (though he did it to others), only my third

outing in modern times. The juror began, approximately: "I myself am a Great Expert at historical-based presentations, so I looked forward to this with great anticipation. But FRANKLY I was disappointed...."

The rest of the jurors audibly sucked in their breath. He could have crushed a lot of exhibitors, but I don't crush that easily. I was silent but furious, went back to talk to somebody I had just met named Peter McCann, who said "Oh Christ, Go talk to the Chief Judge (Ann Triggler). I did, and she dug me out of the slough of despond, made reasonable suggestions at the frames, and three weeks later dropped me a nice note about "something," but really to say "Keep going." Lord love her!

3. **Knowitall Apprentice** This happened at another recent Critique. The offender was one of the Apprentices who was out on his fifth tour. My Vermeil was fine and there were compliments but suddenly, Dr. Fixit,

ever wanting to be helpful, off the top of his head came up with an elaborate schemata to improve my whole set-up. The rest of the Jury vigorously semaphored their dismay and disagreement to me; it was obviously nothing that had been discussed in camera. Afterwards three judges sought me out and tactfully conveyed that they would do no such thing. I was by this time a little drier behind the ears, and said I was not remotely considering such changes. Dr. Fixit sounded off to others in the Critique; and had apparently disrupted Jury sessions by comments and side issues.

The point is that the nightmare for a judge can be the situation, the exhibitor, and even his or her colleague. It all makes for great theater; one of the unanticipated fun aspects of exhibiting. Others with Judges' Nightmares are invited to send them to the Editor.

* Names changed to protect everyone involved!

Alex at Wonderpex by J. K. Weiss

Alex had inherited many of his great-great-grandmother's favorite toys. He enjoyed spending whole afternoons peering into her looking-glass, imagining what fun her adventures had been. Studying her life and times had led, perhaps inevitably, to his own passion for Philately — his exhibit of Western Australia had recently received its first Vermeil. (Alex, naturally, collected places starting with 'W'.)

While he pondered the criticisms of his exhibit at the recent WesternPex (where else?), Alex's doorbell rang. Actually, it squeaked — it was a Doormouse, after all. The Postman brought a registered envelope, postmarked in the small West Midlands village where Westmost Auctions held their sales. The small parcel contained his latest purchase — a long desired example of the Wonderland Stamp Case. It was in beautiful condition, and would do well in the Thematic exhibit Alex was preparing on (what else?) Wonderland. He placed the case on the mantelpiece, in front of the famous looking-glass, and gazed at it with contentment.

Suddenly the room began to sway and fade around him. The only stable image to be seen was beyond the looking-glass; it seemed to call to Alex in an old, hauntingly eerie voice: "Come through, please." Alex stepped through the glass, as his great-great-grandmother had done so many years ago.

He found himself standing just inside the entrance of a Stamp Show! The bourse area looked slightly seedy as usual, and beyond it (hidden in a back corner of the room) Alex could see several rows of exhibit frames. Although the stands looked vaguely familiar, they were staffed by the oddest assortment of creatures. The customers milling about included various species of animals, people, and even objects. One very much resembled a stamp album on legs, but as it sat at a dealer's table. Alex could see that each page had an attached pair of tongs, so it could look through dozens of boxes simultaneously. An obvious security guard ran by following a Kangaroo, muttering "Gotta watch the pouch!" over and over in a low voice.

Alex felt a tap on his shoulder. He turned, and was confronted by the top half of an elderly man, dressed in a suit of armor fashioned entirely out of used stamp hinges, connected somehow to the front end of a horse. He stood on two hooves, and seemed

somewhat precariously balanced. The horsehair on his lower half was entirely white.

"Good morning, Alex. Welcome to Wonderpex! I knew you would find your way here once you started exhibiting. I wish more exhibitors would come to our show. You know, when you just send your exhibit you can't benefit from whatever passes for wisdom among the jury, which makes it harder to figure out the rather arcane rules of this game, doesn't it?"

Alex interrupted this rather garrulous tirade. "Who are you? What am I doing here? How ..."

"One question at a time" snapped the older. "You know the routine: you get one question and one follow-up question. Leave time for the other exhibitors" He shook his head, and Alex realized that the gentleman's mane continued all the way up to his neck. "Sorry, that's for the critique. I sometimes get a bit ahead of myself. I used to get behind myself, but that was when I had all four legs. Now I maneuver better, but I admit to being occasionally somewhat unstable."

"I am the White Knight, and will be your guide to the show" he said, holding out a hand for Alex to shake. "I will show you how these things really work, and how to improve your exhibit, and introduce you to some of the cliques and clagues that are central to this Wonderful hobby of ours."

Just then a large sized but still petite Bookworm slithered by, saying over and over "I'm late, I'm late, they'll start without me!" She was followed by a Chesapeake Bay 'Coon Cat wearing a fluorescent orange and lime-green striped waistcoat who waved greetings to everyone he passed, whether he saw them or not. Alex turned to the White Knight expectantly.

The Knight replied to the unstated question. "Yes, those are two of our most eminent Judges, or at least two who keep showing up everywhere, and are therefore thought to know a great deal. It's Friday morning, in case you hadn't noticed, and the Judges have just finished their breakfast. They now have a few hours to work before the obligatory lunch, and they need every minute. Why don't we shadow them and see how they go about their work?"

"Can we do that?" asked Alex, "I thought it was considered bad form to cavedrop on the Judges?"

"Oh, it is, it is" chortled the Knight, "but as long as you're with me, they can't catch us at it. And your exhibit has reached the point where you can't improve its award level without really understanding how the game works. Most exhibitors don't, you know. Understand, that is. They keep believing the PR that comes out of the Critiques!"

"But I thought public critiques were one of the best and most important reforms in judging of the last 15 years! How can you say they aren't important?"

"Ah, but they are important," sighed the Knight, "they just aren't important in the way most people seem to think. As an exhibitor, you should always go to the critique. You should always ask for comment on your exhibit. However, you should realize that, even if the advice you get is valid (it isn't always, but more on that later), it wasn't the basis for awarding the medal level you got!"

The Knight waved off Alex's next response, motioning for Alex to follow him toward the frames. As they arrived, the Jury was just dividing into teams — two judges and an apprentice on each, with the Jury Chairman working independently. The Knight explained that this is one of several common arrangements, and works reasonably well. Each team began at different exhibits.

One team, headed by the 'Coon Cat, began at an exhibit titled "Thurn and Taxis — the Asian Connection, 1450 to 1845." It contained six frames of stampless covers bound to or from Asian points which transited the Thurn and Taxis postal system at some point. The three jurors read the title page, then the apprentice, a recognized expert in Alaskan Territorial Postal History, began making a list of the Asian cities shown. The 'Coon Cat who proudly professed ignorance of all non-US philately, yawned as he prowled past the frames until he spotted a cover from Richmond, Virginia to some unpronounceable village in Poland.

"A-Ha!" yowled the 'Coon Cat. "Finally, something' of real merit. These old stampless things may be rare, but unless they come from the US of A, ah just don't give-a-damn!"

The second Judge on this team was a burly truck driver, a road map sticking out of one pocket and a traffic citation in the other. As the apprentice turned to listen to

From The Executive Secretary

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This report was prepared on June 14, 1996 and is based upon new memberships, resignations, etc. received through that date. It is a pleasure to welcome the following 17 individuals as new AAPE members:

2217 Dr. Mali Nongyow	2223 Peter Thy	2229 Barbara Heffell
2218 Henry M. Spelman	2224 Nova Scotia Stamp Club	2230 G. Hansen
2219 Alan Shaw	2225 Don C. Spitzle	2231 Regina Philatelic Club
2220 P. E. Chambers	2226 Willis M. More, III	2232 Gary Giroux
2221 Nancy Ewart	2227 John H. Bloom	2233 Daniel C. Olsen
2222 Edward H. Jarvis	2228 Hugh M. Goldberg	

I am sorry to report that Charter Member J. L. Boyd is deceased.

MEMBERSHIP RECONCILIATION as of June 14, 1996:

Total membership as of June 14, 1996	1,093
New members	17
Reinstatements	1
Resignations	10
Deceased	1
Dropped for non-payment of dues	0
Total membership as of June 14, 1996	1,100

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

the "Coon Cat, the T.D. leaned to him and whispered, "Don't worry about him. Keep up on your lists. If you need help in the Jury Room, I'll give you some crib notes to use." The apprentice nodded gratefully, and switched to listing points of origin.

After a few minutes, and with no further comment, the team moved on to the next exhibit.

The second team arrived at the same exhibit moments later. Alex recognized the Bookworm, who shuffled through a large stack of photocopies, extracted a sheaf of pages, each neatly headed TuT-AC in a spidery hand, which appeared to contain lists of known mis-spellings in the postal markings of Thurn and Taxis. The Bookworm quickly and very efficiently scanned the exhibit, checking off on her list any misspellings contained in the top two rows of pages in the exhibit.

Alex asked the Knight if she were expecting to return to check the bottom two rows later. His guide replied, "No, she will just multiply the number she finds by 1-1/2, and if questioned will comment that the exhibitor should put his best material in the top two rows where it can be more easily seen."

"I've heard something like that before, but it was that the good pieces should be in the middle rows. Is that really important in an exhibit? And which rows are best?"

"Well," replied the Knight after a microsecond of reflection, "I would argue that any exhibit where all the good pieces are in any two rows simply doesn't have enough good pieces!"

Alex pondered this for a moment, then returned to the Judge's conversation just in time to hear the other Judge (a bristly-looking Porcupine) say to this team's apprentice, "Now, this exhibit has gotten two Vermeils and one Gold so far this year, but the Gold was at a minor show, so we should probably keep it at the Vermeil level for a while, but make up your own mind, as long as you can justify your opinion."

"Is this a common procedure?" Alex queried.

The Knight replied, "Some judges think provenance and past performance matter, some don't. The problem is those judges who think performance history is a good substitute for actually judging the exhibit!"

At this point the Jury Chairman came along. He was a rather important looking gentleman, older but not yet elderly, who look as though he'd spent time recently outdoors in the desert. He said quietly to the Porcupine, "Move along smartly now, the Judges' Luncheon is in half an hour!"

As the team walked on, Alex turned to the Knight and asked, "Shall we follow them?"

The White Knight replied, "Not just yet. Think about what you've heard for a while. In the next issue, we'll follow the Jury's deliberations and hear what happens at the Critique. Then we can discuss your exhibit!"

Have You Remembered To:

- Write to the Golden and/or Eric Jackson About Your Revenue Collection Needs (p. 1)
- Order Back Issues (p. 3)
- Send In Your CAPEX Experiences (p. 3)
- Make Your PACIFIC 97 Plans (p. 5, 12)
- Enter Your One Frame Exhibit (p. 10)
- Respond To A Classified Ad (p. 16)
- Send the Editor Your Synopsis Page (p. 24)