

THE Philatelic Exhibitor

VOLUME 12

NUMBER ONE

JANUARY, 1988

Before and After... by Capt. Wolf Spille

German Passenger Liner

1881 - 1895

S.S. ELBE



Reproduction of NGL engraving used for advertising purposes during early 1880s . . . and the source of design of the Waterlow engraved stamps of Uruguay below...

Unidentified until 1963, this fortunate find of a New York MCC member positively established identity via the vessel's code flags shown here!

North German Lloyd

Built 1881 at Glasgow

4,897 GRT - Length o.a. 440', beam 44'

Compound engines providing for serv. speed 17 knots

After 17½ years in NGL's successful 'express service' Bremen/Southampton/New York, she collided with a British steamer in the North Sea on January 30, 1895, and was lost with 332 lives



1895 - Definitives - 1897

1897 - Official - 1895

Uruguay - Regular issues, existing both perf. and imperf., and converted to 'OFFICIAL' stamps, with overprints locally applied by hand, resulting in inverted and similar varieties

1975 - Before

For After - See Page 11 Of This Issue

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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DEADLINE FOR VOLUNTEERING: MARCH 1, 1998

Election Timetable:

- April **TPE** will include the report of the nominating committee
- July **TPE** will contain a ballot due no later than September 1
- October **TPE** will contain election results
- New officers will be installed in November.

Election Committee: Randy Neil, Chairman; Ann Triggler and Bill Bauer.

1998

DUES FOR AAPE ARE PAST DUE

Please check your mailing label. If the date at the top by your name is “97” this

will be your last issue

unless

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POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 1023 Rocky Point Court NE, Albuquerque, NM 87123.

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

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

Deadline for the next issue to be printed on or about April 15, 1998, is Feb. 20, 1998. The following issue will close May 20, 1998.

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 5-10 at \$3.00 each; Vol. 11, No. 1-4 \$3.00 each.

FUTURE ISSUES

The deadline for the April, 1998 issue of *The Philatelic Exhibitor* is Feb. 20, 1998. The suggested topic is "What we've done to make our show into a recruiting event for the hobby of stamp collecting."

For the July, 1998 issue of *TPE* — Deadline May 20 — the suggested topic is "Working with new exhibitors — How to teach "Exhibiting."

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. — JMH, editor.

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Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

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

November, 1997 — **Ken Martin**, APS Director of Shows and Exhibitions (and part time 'Whirling Dervish' for all he manages to cram into a day!) for the excellent job he has done with the administrative support for the APS-AAPE Winter Show in Houston.

December, 1997 — **Ada Prill** whose work before INDYPEX '97 resulted in the largest and best National Youth Stamp Exhibiting Competition in years; maybe ever. Also to those, especially the people of World Columbian Stamp Expo '92, who sponsored prizes, and supported the NAYSEC in many ways.

January, 1998 — **Les Winick**, whose "The Insider" in Linn's of December 29, 1997 ('It's Time For PACIFIC 97 To Account For Itself'), provided a balanced and factual focus for the ongoing debate about what happened to PACIFIC 97, and by inference, how to prevent it from happening ever again.

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.

AAPE: THE LEADERSHIP

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SEND:

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

MEMBERSHIP APPLICATION TO: Paul E. Tyler

American Assn. of Philatelic Exhibitors
1023 Rocky Point Court NE, Albuquerque, NM 87123

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

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SIGNATURE: _____ DATE: _____

* 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



Shortly after you receive this issue, the APS-AAPE Winter show in Houston will take place; the first APS show to be focused on One Frame, Display Class, developing exhibits, and other creative types of exhibiting. It is fair to say that there are those who believe that this type of show can't succeed. I personally hope that the rest of us will have the last guffaw.

We have seen AAPE membership decline somewhat, paralleling the increasing difficulty in filling exhibit frames. As we have chronicled in these pages, there is no one reason; but it is clear that we who are involved in exhibiting need to do a better job of adapting to the times, and selling our avocation as worthy of the investment of time and resources that it represents.

This means that we must think creatively, and experiment. Fortunately both AAPE and APS leadership are enthusiastic about broadening the possibilities for exhibiting, and making it easier to participate. It will take time for these new needs to germinate, and in the meantime, your support of the shows that welcome new and creative formats is essential; not just as exhibitors, but as exhibit viewers, bourse buyers, program-givers, and as encouragers of new exhibitors just getting their feet wet.

I'm hoping to see many of you in Houston.

Your 2¢ Worth — Gary Weiss - Dempsey Prappas - Lawrence Lebel - Gary Bruce - Jerry Massler

Obtaining Material

To The Editor:

I would like to add to Darryl Fuller's list of the top ways to obtain the material you need. High on the list should be exhibiting. I have been amazed and pleasantly surprised by the items that have been offered to me by people who have viewed my exhibits.

Gary B. Weiss
Webster, TX

To The Editor:

I concur with all the ways to build a great collection as set forth in Darryl Fuller's article "Can You Buy a Gold Medal?" or (How to Put a Great Collection Together) October, 1997.

Having spent many years building a Grand Award Exhibit, I would like to suggest some additional comments:

1. To build a Gold medal exhibit — takes money, particularly if you are building a traditional exhibit.

2. Research the APS library, or if collecting British material, visit the Royal Philatelic Library in London.

3. Utilize specialized catalogues if available, e.g. Stefan Heijtz "The Falkland Islands and Dependencies."

4. Submit your exhibit to the AAPE Exhibitor's Critique Service.

5. Continual upgrades to your site page.

The Philatelic Exhibitor

6. Choose the right venue to exhibit your collection.

I am certain there are many other ways to help your building a Gold medal exhibit.

Finally, never give up — and be patient and remember it takes a long time for good things to happen — finally getting the Gold.

Dempsey Prappas
Houston, TX

Landau Proposals

To The Editor:

It was with great interest that I read Elliott Landau's article on judge mentoring and a "minor league farm system" for the grooming of judges (TPE 7/97).

First, I feel that more could and would be accomplished in the recruitment of new apprentices by requiring all WSP shows to have at least one of the judging disciplines seminar at least once every other year to keep their accreditation. This year the options for attending the seminars were at PACIFIC 97 or Stampshow. I tried to calculate a budget for me to go to PACIFIC 97 for one week but when I realized it would be around \$2,500 for just airfare, hotel room, food and a car and no philatelic spending money I said forget it. The room at half the cost of the show hotel rooms was over an hour away in Modesto, CA.

Flying out of the Hartford, CT airport to

Stampshow in its various venues often leaves little choice for discount airfares in the summer months. For instance, for the Milwaukee Stamp show this year, airfare was almost \$300 plus a hotel room that at the minimum was \$50 per night. Additionally it was a bear to make reservations for a price that I felt was worth what I was getting for my dollars.

While I hope and expect to successfully complete the process towards certification as an accredited APS judge soon, it does not make it any easier for others who might consider starting the journey of judging apprenticeships.

Very often at national shows, there are, amongst the exhibits and exhibitors in attendance at the show, several accredited judges who are there because they are exhibiting at the show or hope they may be able to acquire something for their collection. They might be willing to offer one of the seminars that are required for certification. I recall several years ago, Ann Triggles and Dr. Peter McCann offered the postal history judging seminar at NOJEX. Ms. Triggles made a special point of notifying me and other apprentices in the East well in advance about this show. Surely with five national shows it ought to be far simpler and less expensive to get the seminars in somehow.

Next subject: The recent revision of the provision of local shows being counted towards the biannual recertification of

January, 1998/5

APS accredited may have significantly harmed such shows in attracting accredited judges. Even if a judge looks at a local show as part of a grassroots effort to pay back the hobby, a good free lunch and awards banquet dinner may not be enough of a come-on if it won't count towards the APS recertification.

The mentoring program sounds good but my feeling is that local and regional shows often advertise to prospective exhibitors that they will have APS accredited judges. I know in CT, both MANPEX (Manchester Philatelic Society) and SONEK (New Haven Philatelic Society and Cheshire Philatelic Society) shows invariably have a full complement of APS accredited judges for their panels respectively. Further, I think it would be a grave disservice to exhibitors at the local shows not to have such judges there to encourage exhibitors to achieve that higher award level or suggest possible ways to improve their exhibit.

Next: Far too often at the local and regional shows the exhibit chairperson has little if any title or synopsis pages to get to the judges before the show and judges have half a day of the show to review and evaluate say 80 frames of exhibits. Therefore, a judge may well have to "wing it." Certainly, I don't think this would be a good way to accomplish the desired goal of gaining new prospective judges with such a trial by fire, or okay to result in the dispensing of sound exhibit critiques. I have personally seen far more exhibitor temper tantrums at the local and regional shows than at national shows. There they have been delicately and adroitly handled by an APS accredited judge or an apprentice.

Another point that Mr. Landau mentions is lack of breadth of knowledge by some newly accredited judges and apprentices. To paraphrase Mr. Hotchner's writings on this subject, "I may not be an expert in the area shown, but I do know what makes a good exhibit and if I have done my homework beforehand, I can intelligently view an exhibit and evaluate it appropriately against the current standards." I have to believe that the reports in the TPE have shown that the newer accredited judges and new apprentices are holding their own in the application of appropriate study techniques during their judging duties.

This is not an attempt to discredit or discourage Mr. Landau's suggestions and I hope my remarks add some useful thoughts to the discussion on ways to

expand the pool of potential judges.

Lawrence LeBel
Hartford, CT

Certificates in Exhibits

To The Editor:

I was the exhibitor who included Xeroxes of the certificates behind my exhibit pages at Stampshow in Milwaukee. This was criticized at both the judges critique and by a letter from the American Philatelic Society as discussed by Odenweller (October 1997, page 22). All of the certificates for my exhibit were with me at the show (in my suitcase) but no one asked to see them.

Although Xeroxes of certificates can be altered, the placement of the actual certificate in the exhibit may be even worse for at least three reasons.

First, security. A stamp with a certificate (if stolen) is very easy to sell. Without a certificate, the new (final) owner may wish to have the item expertized at which time it will be readily identified as stolen. The other experts in this narrow field will have been informed of the theft and the expertizing services all keep photographic records of items examined. Certificates should always be kept separate from their stamps (except at the time of sale). If they are kept separately at stamp exhibits (perhaps in the bin room), they could be viewed (when needed by the judges) without their having to handle the pages.

Second, anonymity. Although I exhibit anonymously only for security reasons and do not try to hide my identity from the judges, friends or other exhibitors, some people (e.g. The Fly) really want anonymity. Many certificates list the name of the owner.

Finally, the certificate sizes of the three major United States services are all of a size smaller than my exhibit pages. With only one certificate to a page, there is no problem. In my exhibit, one page contains 13 stamps with hand stamped overprints and 13 certificates. A stack of American Philatelic Expertizing Service certificates cause a bulge in the page and eventually will result in the page creasing around the certificates and damaging any stamps on the page mounted over these areas. In contrast, a number of 8-1/2 x 11 Xeroxes actually protects the page and avoids the need for an additional backing sheet as a stiffener.

I hope that this leads to changes before the next APS show at which I hope to exhibit and at which I will have expertized stamps in the exhibit and certificates with

me.

Gary Bruce

Extending The Hunt

To The Editor:

Having enjoyed Darryl Fuller's article which appeared in the October TPE, I wish to add some amplifying comments as one who has been in the hunt for some time. Three important additional sources which Mr. Fuller did not mention are: museums/libraries, businesses of long standing, and professionals such as lawyers, notaries, accountants, etc.

All museums and libraries are recipients of gifts and collections and all have de-acquisition programs to compliment their acquisition activities. To be sure, some notable collections such as the Miller collection of the N. Y. Public Library are inaccessible due to their "deed of gift," but this is not always the case. Not all their holdings are ever on display and some of the "more interesting" items may be gathering dust in anticipation of the savvy visitor who asks if there may be something available for de-acquisitions.

Businesses of long standing may still have in storage cartons of inactive files or financial papers that they pay annual storage fees on. Someone who will both pay and remove (you dear collector for one) may be the proverbial win-win situation.

As a collector of Monaco, I am about to visit the archivist/historian at the Soci t  Bains de Mer (S.B.M.) for the third time, as the fishing so far has been quite satisfying. I also recommend that you try and find a firm still doing business at the same location for a long period, restaurants or hotels for example, as much gets discarded during a relocation.

Professionals such as the aforementioned lawyers, notaries, and accountants are great for the public sector, but do not overlook either the military or law enforcement agencies. While the high profile of the UNABOMBER's letters are at present necessary evidence for the prosecution, were the case not so infamous, would they be available in 50 or 100 years? Certainly these groups were active 100 years ago. What do they have? Can you get it? I've received a few choice goodies by calling on the Chief Inspector of the S ret  Publique. There's also Town Hall, the Mayor's Office, the Birth and Death Registry,....

I hope these few comments help you in your continued search. Good Hunting!!

Jerry Massler
Seville, Spain

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This form is included to give wide distribution to AAPE's one frame criteria per request of an AAPE member.

Judges Evaluation Form for One-Frame Exhibits

Exhibit Title: _____ Frame No. _____

Category: Topical/Thematic Postal History Individual Country Special

JUDGING CRITERIA	POINTS POSSIBLE:	SCORE:
CLARITY: A sharply-defined, easy to follow theme or subject; properly labeled by the title.	10	
COVERAGE & DEVELOPMENT: The major aspects of the subject or theme are developed and presented using philatelic material.	20	
ACCURACY: The material is correctly identified; information is correct.	15	
RELEVANCE: Every philatelic piece presented is essential to the subject/theme being developed.	15	
KNOWLEDGE: A high level of knowledge in the exhibitor's development of subject or theme, the material used to illustrate it, and/or the write-up. It can be enhanced by use of the widest possible variety of philatelic elements consistent with the subject or theme.	15	
QUALITY: The highest possible level of quality that exists for the material presented. Commercial usage is preferred where it exists.	10	
BREVITY: The write-up is the minimum essential to conveying relevance of philatelic material and answering questions the material, itself, raises.	5	
THE CHALLENGE FACTOR: The material goes beyond that which is most easily available for the subject or theme, and is balanced.	5	
PRESENTATION: The philatelic material stands out. Exhibit encourages the viewer's attention.	5	
RESEARCH: New conclusions on the subject/theme or individual items included are reached and properly stated.	1 Bonus	
CREATIVITY: Development of the subject/theme (unusual or not) is from unusual perspective and/or using unusual philatelic material.	1 Bonus	
COMMENTS:	TOTAL SCORE:	
	MEDAL:	

Medal Levels:	Adult	Youth	Medal Levels:	Adult	Youth	Evaluated by: _____
Platinum	96-100	94-100	Silver	76-81	70-77	Criteria developed by American Association of Philatelic Exhibitors (AAPE)
Gold	89-95	85-93	Silver-Brz.	68-75	63-69	
Vermeil	82-88	78-84	Bronze	60-67	55-62	

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



One important thing has happened in the AAPE since my last column is that Russell V. Skavaril, PhD has resigned as Executive Secretary after five years of service in that position. Russ, one of our most active literature judges, decided that he had served enough time on the job and told the Board that he was planning to step down by the end of 1997. A special committee headed by Charles J.G. Verge, our Vice President, which also included Drs. Peter K. Iber and Paul E. Tyler, our Treasurer, then investigated from an administrative and financial perspective how the AAPE should handle the Executive Secretary functions in the future. The Committee recommended back to the Board that the most cost effective way for the Association would be to break up the Executive Secretarial duties and divide them among the Treasurer, the elected Secretary, and the Director of Conventions and Meetings. The Board agreed, and for now all matters relating

to membership are being handled by Paul Tyler and all of the AAPE awards are being managed by Bette Herdenberg. Many thanks to both of them from me and the rest of the Board for helping to make such a smooth transition after Russ' departure. Finally we all want to thank Russ for his years of outstanding service to the AAPE and hope that he now has more time to devote to the bedrock foundation of the Association — philately exhibiting!

On a separate note, I want to commend Betsy Towle, one of the chief organizers of the very successful ARIPEX show held each year in either Tucson or Mesa (Phoenix area) Arizona, for a very simple and effective practice that makes certain that the ARIPEX judges are always well informed about the exhibits they are responsible for. While most shows ask for a copy of the title page and synopsis as part of the application form, ARIPEX will not accept the application and check unless the title

page and synopsis are enclosed at the same time. Betsy tells me that she just sends back the application with a note that it can not be processed until the other documents are sent. She also makes it clear that no space is being reserved for the exhibit until such time as everything is in hand. A very effective means to solve a problem that many judges have when they are stuck with trying to do research on an exhibit with only the title from the show organizers to give them some idea of the subject and scope. On a personal note as a judge I find that many times the people that complain the loudest about their award levels are very often those who did not bother to send in any information or background about their exhibit. In this day of more and more specialized exhibit topics, we need to know what we need to know!

Show Listings

February 7, 1998, Bramalea Stamp Club Annual Stamp Exhibition and Bourse. Sponsored by the Bramalea Stamp Club at the Jim Archdekin Recreation Centre, 292 Conestoga Drive, Brampton, Ontario, Canada. Free admission. Open local exhibits (6-page frames). Judging/exhibiting seminar, AAPE meeting. For show information write: Show Chairman, PO Box 92531, Brampton, ON, Canada L6W 4R1.

February 13-15, 1998, Winter STAMPSHOW '98. Sponsored by the American Philatelic Society at the Brown Convention Center, Houston, TX. 16 page frames at \$10 each for adults, \$5 for youth. Further information and prospectus from APS, PO Box 8000, State College, PA 16803. (Phone 814-237-3803, fax 814-237-6128, e-mail kpmarin@stamps.org.)

*** February 21-22, 1998, VICTOPICAL.** Sponsored by the Greater Victoria Philatelic Society, The Vancouver Island Philatelic Society and the Victoria Junior Stamp Club. At the Holiday Inn, 3020 Blanshard St., Victoria, BC. 16-page frames at \$5 per frame. 6-page Junior frames at \$1 per exhibit. For further information and prospectus please write Show Chairman, Box 5164, Station B, Victoria, B.C. V8R 6N4. Telephone (250) 721-1940 (evenings).

February 21-22, 1998, LINPEX '98. Sponsored by Lincoln Stamp Club. Held at University of Nebraska East Union, 35th & Holdrege, Lincoln, NE. 16 page frames at \$5 each. Show admission free. 14 dealer bourse, youth table. Information and prospectus from Kenneth Pruess, 1441 Urbana Lane, Lincoln, NE 68505-1971 (E-mail kppruess@aol.com).

March 21, 1998, OXPEX '98 and OTEX '98. (Philatelic and Topical Exhibitions) at John Knox Christian School, 800 Juliana Dr., Woodstock, Ont. 160-6 page frames —

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.

12 page limit. No Charge. Youth area. Information from Gib Stephens, P.O. Box 20113, Woodstock, Ont., Canada N4S 8X8.

April 18-19, 1998, FRESPEX '98. Sponsored by the Fresno Philatelic Society. At the Fresno Fairgrounds, Industrial Arts Buildings, Kings Canyon and Chance, 100-16 page frames; 100-12 page frames, \$6 adult, \$1 youth. FREE admission. Further information and prospectus from Ruth Seibert, 6158 N. College, Fresno, CA 93704 or e-mail: Frespex98@AOL.

*** May 1-3, 1998, Philatelic Show '98.** Sponsored by the Northeast Federation of Stamp Clubs at the Holiday Inn at Bobxorough Woods, Route 1-495, Exit 28, Bobxorough, MA. 300 16-page frames, \$9 each; Youth Exhibit 16-page frames, \$3 each. Annual meetings of the American Revenue Association and the British Caribbean Philatelic Study Group. FREE admission. Prospectus from Guy Dillaway, PO Box 181, Weston, MA 02193-0181. Other information from Paul Bourke, PO Box 125, Ashland, MA 01721-0125.

*** May 1-3, 1998, OKPEX '98.** Sponsored by the Oklahoma City Stamp Club. Held at the Clarion Hotel and Conference Center, 4345 N. Lincoln Boulevard, Oklahoma City, OK. 200 16-page frames at \$8.00 each for adults, \$2.00 each for juniors (10-16 frames); one frame exhibits \$10. Hosting the Annual Meetings of the Scouting on Stamps Society International (SOSSI) and the Oklahoma Philatelic Society. Show admission free. Further information and prospectus from OKPEX '98, PO Box 26542, Oklahoma City, OK 73126. e-mail jrcosbyci@aol.com.

*** May 23-25, 1998, NOJPEX '98.** Sponsored by the North Jersey Federated Stamp Clubs, Inc. Held at the Meadowlands Hilton Hotel, 2 Harmon Plaza, Secaucus,

New Jersey. 300 16-page frames \$7 each; youth exhibitors \$3.50 each. Annual conventions of the Society for Czechoslovak Philately, Italy and Colonies Study Circle, the Machine Cancell Society and the New Jersey Postal History Society. Prospectus from Robert G. Rose, P.O. Box 1945, Morristown, New Jersey 07962-1945. E-mail: r.rose@pkhs.com.

*** August 27-30, 1998, APS STAMPSHOW '98.** Sponsored by the American Philatelic Society at the Santa Clara Convention Center, Santa Clara, CA. 16 page frames at \$10 each for adults, \$5 for youth. Further information and prospectus from APS, PO Box 8000, State College, PA 16803. Phone 814-237-3803, fax 814-237-6128, e-mail kpmarin@stamps.org.

*** September 18-20, 1998, Greater Houston Stamp Show (formerly HOUEX).** Sponsored by Houston Philatelic Society at the Humble Civic Center, 8233 Will Clayton Parkway, Humble, Texas 77338. One hundred twenty - 16 page frames are available at \$6 for adults; no charge for youth exhibits. 30+ dealer bourse, beginner's booth. Friday and Saturday hours are 10 a.m. to 6 p.m. and Sunday hours are 10 a.m. to 4 p.m. Prospectus available from Denise Stotts, PO Box 690042, Houston, TX 77269-0042.

*** Oct. 30-31 & Nov. 1, 1998, FLOREX '98.** Sponsored by the Florida Federation of Stamp Clubs. Held at the Orlando Expo Center, 500 W. Livingston St., Orlando, FL. 240 - 16 page frames at \$9 per frame. Annual meeting of China Stamp Society. Show admission free. Prospectus available from James Pullin, 2837 Wright Ave., Winter Park, FL 32789. Other show info from General Chairman, Phil Slager, 4184 51st Ave., S. St. Petersburg, FL 33711-4734.

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.

North American Youth Stamp Exhibiting Competition Won by Ellice Miller by Ada M. Prill, Director

The winner of the 1996-97 North American Youth Stamp Exhibiting Competition, held at Indianapolis September 5-7 and sponsored by AAPE, is 16-year-old Ellice Miller of Wauwatosa, Wisconsin. Ellice's exhibit, "How Writers Use Flowers to Interpret Their Ideas" was named the best youth exhibit of the year in a contest among the winners of Youth Grand Awards at national stamp shows in the United States and Canada. Ellice's exhibit won the Youth Grand at ARIPEX.

Other awards given to the same exhibit were the NAPEX Award of Excellence, which was one of four cash awards donated by the National Philatelic Exhibitions of Washington, DC, the ATA Youth Award, the Johnstown Junior Stamp Club Award, the Ralph Herdenberg Award, the APS Membership Award, and the Merit Award of the International Society of Worldwide Stamp Collectors. The exhibit will be placed on display at the Leon Myers Stamp Center at Boys Town at a time to be announced.

Additional special awards went to the following exhibits:

Tim Jones, "History of Man's Flight in the Earth's Atmosphere": NAPEX Topical Award, JPA Membership Award, and

American Airmail Society Award.

Miki Harris, "U.S. Love": NAPEX Creativity Award.

Nathan J. Munier, "Prosimians, Each According to Its Kind": NAPEX Encouragement Award.

Sarah E. Smith, "United States Christmas Stamps": Liberty Award.

John R. Ryle, "Stampless Covers from the Correspondence of Cornelius O'Brien": Howard Hotchner Award.

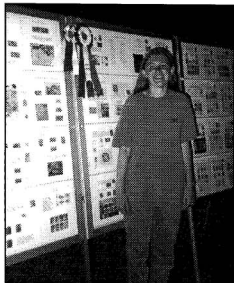
Jason Vulgamott, "Kings of Diamond": Sports Philatelists International Certificate.

In addition, each participant in the competition received a medal from the Fran Jennings Foundation of the Postal History Foundation, in recognition of their achievement in earning the right to participate in the championship.

NAYSEC judges were Dr. Peter P. McCann, Jeanette Adams, and Ann DeBayley Nichol.

This year's competition was dedicated to the memory of Mike Jolly, who directed the program from 1991 until his death last November.

The next Championship competition will be held in Toronto in October 1998.



Effective with the 1997-98 season, the program has been renamed the AAPE Youth Champion of Champions, to better reflect its nature. Any nationally-accredited show wishing to have their youth grand award winner participate in next year's competition should get in touch with the program's director, Ada M. Prill, 130 Trafalgar Street, Rochester, NY 14619. She can also be reached by e-mail at: ada@math.rochester.edu.

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For Capt. Wolf Spille's 1975 version, see the front cover of this issue.

Display Class Exhibits by John Steinberg

The concept of Display Class exhibiting, relatively new, is an outgrowth of the thematic collecting/exhibiting, special studies and social or historical philately.

As an experienced exhibitor, having participated in numerous national exhibits either under Postal History or Special Studies, I decided to try my hand in the new Display Class. It is believed that the writer's exhibit "Civilian Internment Camp Mail in Switzerland 1940-46" was the first exhibit in the United States to have won a Display Class gold ribbon at a national-level show. The event was the Fall 1996 Postage Stamp Mega-Event in New York during October 31-November 3. There was one other entry in this category which fetched a vermeil ribbon.

My first encounter in the Display Class occurred earlier the same year when I was the U.S. representative, appointed by the APS, to the "Swiss Stamp Open 96" which was held in Switzerland in late August 1996. This festival had three categories of exhibiting:

- 1.) Open Class (Offene Klasse), the equivalent of our Display Class
- 2.) Mophila for stamps issued within the last 30 years
- 3.) Youth Class

The Swiss rules to exhibit in the "Open Class" are similar to the still evolving US proposal and specifies under new Rule 10, as published in *The American Philatelist* of June 1995. In Switzerland at least 50% of an exhibit must be philatelic, whereas the remainder can be material pertinent to the subject matter, but not necessarily philatelic. In the United States, at present, up to one-third of the material can be non-philatelic. Examples from my own exhibit have been:

- Camp ration card
- Camp furlough documents
- Photographs of camp inmates
- Pertinent correspondence
- Maps

The Swiss jury for the "Open Class" was a lay group consisting of an artist, a philatelist, a press representative and a craftsman. The Mophila and Youth class were judged by the public which received, upon entering the show, a catalogue

together with a voting card. The U.S. jury for competitive display class exhibits is the same as for the open competition.

There were 60 exhibitors in Switzerland who showed their exhibits in nearly 300 frames. The remaining 400 frames were utilized by the Mophila and Youth exhibits. More than 8,000 visitors attended the show which, for a small country like Switzerland, is substantial.

The "Open Class" awards for the six best exhibits among the 60 display entries in descending order were:

- A table clock
- An escutcheon
- A mountain crystal mounted on wood
- A watch
- A Swiss military knife
- A stamp catalogue (Finland)
- All the rest received a participation medal.

As a pioneering display exhibitor I would like to make some suggestions that may help show committees to better promote this class amongst U.S. collectors. It is proposed that each exhibition contain a separate section for the participants entered in the Display Class, with a further breakdown between "Open competition" and "Non-competitive," depending on whether an exhibitor wants to be judged.

As part of a "Day of the Stamp" festival in Switzerland, which was held in the town of Jona at the end of November, there also was a local exhibition divided into "Open Competition" and "Display Class" (Offene Klasse). This was the first time that the Display Class was admitted to a local show. The rule of maximum 50% nonphilatelic material applied. The awards in this class consisted of a Certification of Participation, the official exhibition medal, as well as a special prize. The Display Class was judged solely by the visitors to the exhibition.

Europe seems to be much ahead of the United States as the Open Class category is now admitted at IBRA 99, which is the World Philatelic Exhibition that will take place in Nuremberg, as well as Australia 99. In case of the IBRA exhibition, the philatelic elements must represent 30 percent of the whole collection and the bal-

ance marginal subjects. This is in large variance to our present rule of 2/3 philatelic and 1/3 nonphilatelic, and even less than what the Swiss require at this writing. The evaluation and awards in the Display Class will be judged by the visitors to the exhibition and by a special commission. The final result will be composed of the evaluation by the visitors, the quota is 60%, and by evaluation of the commission, which is 40%. All participants in the Display Class will get a diploma and a commemorative medal. The three best collections will get a special prize.

Naturally if an exhibit is to be judged in our National Level competition, the APS criteria set forth in 1995 should be followed. Under these guidelines, an award is given in the form of a ribbon only. However, this small token of appreciation is, in the writer's opinion, demeaning. A display class exhibitor puts in just as much time, effort and research to create a worthwhile exhibit as those who exhibit in all other categories of open competition. A Display Class exhibitor does not necessarily have to be awarded a medal, but something more substantial than a ribbon is needed. At least a certificate recording the award level, and perhaps appropriate special awards from a philatelic organization, as well as mentioning the Display Class exhibitors in the press releases, enhances this new category of exhibits. By adopting these suggestions, U.S. exhibitions create a better climate that will make display class exhibitors feel more like first class participants.

WANTED

Articles for future
issues of TPE —
especially those
which can be
illustrated with your
exhibit pages

A Russian Reminiscence of PACIFIC 97 by John Briggs

"Oooh, those Bulls Eyes," I exclaim to the Distinguished Judge, huddled across the table in a darkened corner of the California Club. "Those big, black, beautiful Brazilian Bulls Eyes." The Distinguished Judge shifts nervously, shoots his eyes around to see if anyone is in earshot. "Simply breathtaking," he mutters. "It is humbling to judge such material that I have no hope of acquiring myself." Indeed. The oldest stamped cover originating in the Western Hemisphere. Oi. And here is only the first exhibit. They stretch on and on with mind-bending quality. So good that even the public is looking at them.

The Moscone Center is a dream venue. Wide aisles. Coool. Bright, bright lighting. Even those Old White Guys on the jury can see the exhibits. (Some letter-writer later talks about the "dim halls." Wonder where *he* was?) Moscone Center is definitely not some old converted horse barn, as housed WIPA 65. And what Russian collector could resist the carpeting in our Russian national colors of white, blue and red? Very thoughtful of you Americans. The carpets do look terribly expensive. Maybe America will lend-lease them to use for some future stamp show in Moscow.

Big. Really BIGG. Lots of space. (Another writer later complains about *too much* space. What *will* please such guys?) Two sore calf muscles. Lots of places to sit and rest and think about what I've been seeing. Oh, there are a few glitches. Will we ever learn that you can't read black type on red paper, as on dealers' nametags? No chairs for customers at the dealers. I for one can't think straight standing up. The ample area reserved for the Societies is pretty bare by midweek, probably because the Societies as a group are lax about staffing their desks. PACIFIC 97 lacks informative people at the entrances. Other flows, real or imagined, will be well documented by the professional naysayers with whom our hobby seems increasingly clogged. But overwhelmingly, applause for the planners, organizers, and executors. You know what else I like? The oversized muffins at the concessions under the escalators. Yum. Maybe you Americans will lend-lease Moscow some muffins along with the carpeting.

Not having an exhibit here simplifies my life at PACIFIC 97. I have a chance to look at other folks' stuff instead of being

forced to lurk near my own frames to watch other people look at my stuff. But where are the Russian exhibits? Aside from Adolph Ackerman's wonderful but much traveled "Red Skies," the program only lists two or three, and one of them isn't here. Where are the Big Guns of Rossica Society's Eastern clique? Where are Mike Carson's meticulous inflations, "Hard Times in Russia?" I know one of oddball Russian exhibit, rejected by PACIFIC 97, that has just won its 5th National Gold Medal. Maybe PACIFIC selectors-and-rejectors were geographically-challenged and didn't realize that Russia is the biggest Pacific Rim country there is. There are more exhibits of Hungary, a dandy little country but not noted for its Pacific rimminess. Well, what the hell, I used to collect Hungary; let's go look at them.

Aside from the exhibits, there are two PACIFIC 97s going on in simultaneity as it were. There are the national postal agencies, and there are the dealers. Lots of dealers. Webster Stickney entrusts me with his "cheap box," which I take to a lounge area for a happy and profitable three hours. But not only the specialists have what I want. I pause at every booth, and even if signage proclaims "Commonwealth Only," say smilingly, "Soviet covers?" For every three disdainful snorts I get from dealers (the Brits excel at disdainful snorting), a fourth will dig out Russian covers, maybe even the *Soviet* covers I asked him for. Some have exotic destinations (would you believe Murmansk to the Maldives?) if only one dare inquire of the right wrong dealers.

At PACIFIC 97 I buy, God help me, 260 Soviet covers. One cover is pricey but immediately useful. The other 259 covers, all inexpensive, will be invaluable for what my Uncle Less calls "making up pages for God." Pages not for exhibition, that is, but that only God and my estate's auctioneer will ever see again. It will be fun stashing those covers away in storage tubs and imagining putting them together on pages over the next 30 years, by which time I'll be 103 and probably ready to tackle another specialty.

All of "my" dealers report good sales, most making expenses by the end of the first four days. One man does complain that the North hall was less frequented, but he's a guy who hasn't been satisfied with anything since he learned of Original Sin. The usual drop-off of traffic at the dealers

in the middle of the full week isn't as noticeable. Yet dealer counters are seldom uncomfortably packed to get at, just busy. And there are some kids among their customers, and lots of young adults brightening the usual hard core of us tottery white males.

The other "show" is the national agencies of post offices. Here's what the hoi polloi come for. Most are ho-hum. For example, the Russian agency is staffed by a woman who speaks no English, not a word, and a man with little of it. They sell from (!) stockbooks. Most agency traffic is concentrated in two places. The Hong Kong booth has a long line of mostly Far Eastern faces snaking back from it all hours. I thought Hong Kong is to be given back to the Chinese in July. It appears that they're trying to sell it off in pieces in San Francisco in June. Evidently the booth allows only one or two of a hot item to be sold to a customer, for I see the same faces again and again as I pass back and forth.

The other biggie is the US post office, which has the most prominent position and the lion's share of space, as befits its importance in financing the show and drawing the public. They handle it superbly. The arena is staffed by plenty of clerks, and they are overwhelmingly nice people, almost as if they'd gone to Charm School, polite, chatty if you wish, and well informed. Certainly it is crowded at certain times, as on the two first days. Crowding is a proven way to build excitement, you know. But if you go just before closing, even on weekend days, the wait is minimal.

In 11 days of the show I don't try to see everything. I mean, does anybody willingly examine postal stationery exhibits except stationers? But on the second Saturday, out of journalistic duty, I wander into the large, bright 'Youth' section. It is firmly labeled, "No Adult Admitted Without a Child," but I wangle my way past its guardian. "It's quickly apparent, it isn't the children they're trying to protect, but the aged. Everything is computerized, and I haven't the foggiest ability to operate any of it. One moppet takes pity on me. "Here," he chirps. "You push this — poke that — and mash here." It works splendidly for him but never for me. I retire, defeated, for another muffin and a last look at those beautiful Brazilian Bulls Eyes.

Last Year at Marienbadpex

by Dennis Ryan

Since *The Philatelic Exhibitor* debuted in the fall of 1986, the exhibiting community has had eleven years in which to propound and examine theories of what, exactly, a philatelic exhibit should be and what functions, exactly, it should perform. We have discussed and debated, sifted and winnowed, and, although a great deal of dust has even yet to settle, two distinct schools of thought have emerged in these pages — schools of thought that were prevalent even before *TPE* began.

One school of thought views the exhibit as an end in itself. Such exhibits are objectively, platonically, irrefutably *there*. The *thereness* of these exhibits is their excuse for being. "Postal route X was, in fact, postal route X," such exhibits seem to say. "Now let's define postal route X by showing its various markings and the scope of its usages." The content of such exhibits is the philatelic material itself, plus its contributions to philatelic knowledge. Just the facts, ma'am.

Even these "objectively there" exhibits, however, take on several dimensions of a work of art, especially when the exhibit achieves gold status. Such exhibits' completeness, scholarship, and value as reference sources magnify them to larger-than-life size. They have reached a level of excellence that lends them status as icons, rather than mere documents. Such exhibits tend to be viewed as "mini museums," with the "Louvre" reducing in size to accommodate a single time period, a single issue, a single stamp, a single thematic, or a single postal route. The "museum," nevertheless, contains works of art, that is just as expensive and just as rare as pieces in the Tate or Smithsonian, and that demands equal care and custody. And all this looms at violent odds with our basic instinct that philatelic material is ultimately discoverable, knowable, and definable, and that the scientific method should therefore apply.

The second school of thought views the exhibit merely as a means to a totally different end, a medium for communicating something *else*, and as such, an art form. "Here is a group of creatively selected pieces," such exhibits seem to say. "Now let's examine what else we can learn — in addition to philatelic knowledge — by looking at them." The content of such

exhibits is the artful purpose the exhibitor has artificially constructed, plus the strongest possible material and the most insightful philatelic knowledge the exhibitor can bring to bear in creating it.

Whenever two or more pieces of philatelic material get together, the stage is set for debate: is the exhibit about the pieces of material themselves, *per se*, or is it about the relationships between them — relationships that must necessarily be "artfully" imported from the outside. This article will assume that a philatelic exhibit is an artificial construct, carefully designed to be greater than the sum of its parts. But to subscribe to this philosophy does not at all deny the proposition that the parts — that is, the philatelic material — should be the strongest possible parts available to create and support the sum, that philatelic knowledge should be displayed when and wherever possible, and that the total of this "content" should be critical in the judging. Nor does it deny the proposition that "artful constructs" may well be totally immaterial in the judging.

Exhibits' content can approach total objectivity only when the total amount of material from which the exhibitor can select is 100% known by both exhibitor and judge. Neither one can assign a "perfect ten" to any philatelic accumulation if he has only vague intimations of the total body of material available. Historically, the less objective an exhibit's content, the less well it fares with judges. Exceptions, however, certainly do exist: John Hotchner's highly successful exhibit on stamp separation, for example, has surely earned the high regard in which it is widely held. John has invested a lifetime in educating judges about stamp separation, so that their "vague intimations" have gradually become more and more concrete over the years that John has developed his material.

Organization and presentation, of course, are totally subjective, although we pretend not to notice. We talk grandiosely about story, plan pages, "flow," and layout, just as if our talk could somehow objectify the subjective and allow us to perform exactly those miracles that the medieval alchemists never could. (Aha! Those "objective" exhibits are really only

45% objective, after all.) So like it or loathe it, the conclusion is inescapable: a philatelic exhibit is a subjective work of art, subjectively judged. Organization and presentation are important only because one sole criterion for judging exists: how close is the exhibitor's wavelength to the judge's wavelength. And my deepest fear for the future of our hobby is that the current frenzy to embrace the "mini-museum" theory reflects only our collective, paranoid denial in confronting the true implications of that statement. The second the word *subjective* appears, we run like warm jelly. Think of the furor and flood of ink that the subjective word *importance* has inspired in recent years.

This article will take this premise to logical but *avant garde* extremes. It will fly in the face of many established philatelic conventions, rather like Alfred Hitchcock's birds, to suggest the validity of a type of exhibit that to my knowledge has never been attempted. It will conjecture about the reception such an exhibit might receive, and plead for a place in the exhibiting spectrum for a point of view not often heard.

When I was a freshman in high school, I was the proud owner of two different simple misperfs on the three-cent Jefferson Presidential coil. (I was the envy of my neighborhood: after all, I owned *errors*.) I displayed them proudly on an extra blank sheet in my U.S. album, on which I had hand-drawn an old-fashioned stereopticon. The two misperfs were mounted on the left and right panels, where the out-of-synch slides were supposed to go. In the center, as the three-dimensional stereopticon image. I mounted a copy of the normal stamp. In a very real sense, this was my finest exhibiting hour. Something about that childish presentation — something far beyond simple nostalgia for boyhood days, when I loved stamps and loved loving them — has always haunted me. Last month, I discovered what it was.

Last month, I acquired a videotape of the 1961 French film classic, *Last Year at Marienbad*, written by Alain Robbe-Grillet and directed by Alain Resnais. The film avoids all linear plot and classic organization. Instead, past and present, memory and reality, fact and fiction, experience

and fantasy are juxtaposed without transition or explanation. Such non-linear organization is certainly disquieting, especially as one gradually learns how carefully planned and tightly knit this organization actually is; but after more than twenty viewings, it remains completely absorbing. It is exactly what I have always wanted to do in a philatelic exhibit. What I have really always struggled with since those freshman "stereopticon" days is a whole point of view about philatelic exhibiting as artistic expression. I have seen my own ideas ricocheting back at me off the video screen, realizing that someone else, in a foreign country and in a different genre, got to the top of the mountain first.

The strange collaboration between an exhibitor and his viewer, and the establishment of an aesthetic distance that weaves them both mysteriously into the material, take an infinite variety of patterns. It is different for every exhibit. In fact, it is different for every viewer of the same exhibit. Yet all these patterns in exhibits that judges currently deem acceptable involve a radical dichotomy between image-in-the-frame and presentation; between "story" and style; between content and the organizational forms that are its building blocks. In each aforementioned pair, one member both supports and contradicts the other, because only pre-established linear systems of organization are allowed. (Little wonder our hard-spent efforts often seem to result in viewer schizophrenia.) In most exhibits one sees today, "content" depends largely on the presence or absence of philatelic knowledge and the existence or non-existence of key material. "Form" hangs largely on the APS judging manual and the exhibitor's understanding of it. But even in the context of all this sameness, this continual vain attempt to objectify the subjective, the frames take on very different — even contradictory — meanings, depending upon the exhibitor's page layout, textual wording, materials, and balance. Presentation, in short, can make or break both form and content, and it can make or break the relationship between them. Presentation is, and always has been, undervalued in APS judging. "Just keep distractions out of the way," say the tight-lipped judges, "and we'll give you ten points." Thereby we deny a basic truth of all exhibits: *each one has an inner life, a direction, a logic of its own; and that direction is more than not non-linear.* It is precisely this "inner direction" that the judges would have us keep out, imposing instead an artificial "outer direction" from

the outside because it is a convention with which they are familiar and involves patterns of thinking they are accustomed to. They find unaccustomed, non-linear patterns "distracting" from the material only because they wish to direct the exhibit's flow instead of letting an exhibit's non-linear logic direct them.

What makes any exhibit a work of art is that it creates a reality with forms. The cinematic succession of forms creates a style. Many fiction writers conceive of style and story together, some even choose a narrative style before embarking on plot at all, or even before examining "idea" very seriously. In painting, Cezanne always conceived of a complex series of angular lines before he ever considered landscape, and the right brain/left brain interplays between non-referential lines and naturalistic landscapes are the true subjects of many of his works. To me, the act of conceiving a philatelic "story," whether couched in traditional or thematics format, presupposes that I have thought of it cinematically as a succession of images, involving specific pieces, layout, position, balance, materials, and flow.

Everyone knows the linear plots of standard exhibits, never allowed to spare us a single link in the chain of all-too-expected events: drawings, essays, color trials, proofs, stamps, issues, varieties, usages is assumed to equal some sort of satisfactory whole; or, in thematics, the Word from Mt. Sinai of the plan page. In reality, the mind of a viewer goes faster, or slower; it focuses, and unfocuses. The mind of a viewer is more varied and far, far richer than any exhibit, and is our greatest untapped resource. An exhibit is not a pre-obtained roadmap from the AAA on which we can tick off every town, landmark, and exit as we pass, to reassure ourselves of what we already know. The mind "skips" certain passages, yet preserves a photographic record of others that may seem less important. It doubles back upon itself to repeat passages for no apparent reason and with no apparent selectivity. This mental time, with its ebbs and flows, its gaps and obsessions, its bewildering obscurities and frightening clarifications, interests me far more than the linear time and numerical order of the judging manual. Mental time reflects my viewer's emotions, allows him to apply his individual experiences, and echoes the rhythm of his life. Mental time is the way all of us study and enjoy philately. And ultimately, it is the way my exhibit will be viewed, even by the judges during their few seconds per page, no matter what artificial form of lin-

ear organization I decide to impose on it.

Thus, *beginnings, middles, and endings* are just as external to an exhibit as, say, a catalogue number, or the epithet *rare*. None are reality, but someone's version of reality: artificial constructs that get in the way of the viewer's mental time "experience" of the exhibit. He is going to rearrange these artificial constructs to suit his own mental time, anyway.

The philatelic exhibit, with its cinematic progression of images, is ideal for a non-linear story of this kind. Set-up frames, after all, do greatly resemble a movie "storyboard." The key characteristic of the image-in-the-frame is its *presentness*. Literature has a whole range of tense in which to narrate events in relation to each other. But philatelic material is always in the present tense. What we see is what we get; it is always in the act of happening. We are given an actual image, not a vicarious account of it. So it is the innate, often non-linear logic of the material itself that should determine organization. Organization is merely the adjunct of an idea — one the idea already carries with it. It cannot be pre-determined from the outside. And the idea often tells us to look in a non-linear direction for its natural organization. Organization is not just a tool to make the viewer's understanding and absorption of the exhibit easier. It is an important part of the viewer's exhibit experience itself.

I think I understand that stereopticon, now. And I think I see what it is I really want to do. The philatelic material I show, however fascinating, is just a means to another end. I want to accept the subjectivity of the philatelic exhibit on its own terms, and quit pretending that it has gone away. In some ultimate, existential, philatelic moment, I want my exhibit to mirror my viewer's own mental time. My goal is not to show my viewer what my material objectively, Platonically, irrefutably is; I want my viewer to recognize in my pages exactly what my material is *to him*. I want him to see his own ideas ricocheting back at him off my frames, even though I got to the top of the mountain first.

And now that I see what I want to do, am I really going to do it? Probably not. Great artists in any discipline who have broken their work out of highly entrenched encrustations of linear convention have all, for one thing, been geniuses. And a genius I ain't. I dabble a bit in musical composition, but could never have written Berg's atonal *Lulu*. I dabble a bit with canvas and brush, but could never have painted Picasso's non-objective *Guernica*. And I dabble a bit with philately, but simply do not possess the overwhelming philatelic knowledge the type of

work I envision would demand. My philatelic knowledge, like most people's, was created from the outside in, not the other way around: I only really know what my exhibits have forced me to learn. I am all holes, surrounded by a thin membrane or two of sponge. I define my exhibits carefully to fall within "membrane" territory, so it looks like there's something there.

And then there's this: by philatelic religion, I'm a practicing coward, a faith to which the philatelic community has made me a devout convert. I have never been a crusader, a rebel, or a lonely voice crying in the wilderness. I like to contribute, to succeed, to socialize. I do not wish to be pointed out, as I walk down the aisle at cocktail parties, as some sort of lunatic from beyond

the fringe. The type of non-linear exhibit I envision would be too expensive, too time consuming, and too much work for me to risk its becoming a laughingstock. Nor do I wish to alienate judges when they evaluate those conventional exhibits I wish to do.

I am currently intrigued, however, by the contributions musical forms can make to the organization of philatelic exhibits. Could you imagine one in sonata form, for example, or as a rondo, or as a theme and variations? My favorite idea is for a fugue: eight "staves" of material running across the frames, to be read both horizontally and vertically, as in music, with the themes overlapping, like *Row, Row, Row Your Boat*. The challenge is fascinating, and I believe that "traditional" thematics, and postal history

exhibits could all successfully be organized this way. I would still be importing a ready-made organizational form from the outside; but it would at least have the virtue of being one that neither judges nor viewers would ever have seen in philatelic frames before.

Meanwhile, I believe that non-linear organization is a valid system round which to develop exhibits. I hope one day to see such exhibits as totally accepted by the philatelic community at *Last Year as Marienbad* is by the cinematic world. If people did not go out and do perfectly silly things, nothing intelligent would ever get done. It is not our credit that our horizons have remained so shallow.

The Mail-In Exhibitor

by John S. Blakemore, P.O. Box 2248, Bellingham, WA 98227-2248

I have recently been looking over old TPE issues, to refresh my memory that in the first year or two Charles Luks edited this column, there were a significant number of quite harsh reports, accompanying numerical scores of 70% or less. This can still happen, but has been pleasingly rare during my three years as your columnist. Why? I believe that the changes that have invigorated US exhibiting during the past 15 to 20 years have included two relevant to this topic:

1. Exhibit committees that have become progressively more organized and better disciplined. There are occasional major goofups with mailed exhibits, but nowadays only rarely.

2. As the other side of the coin, exhibitors who — if they decide to mail in an exhibit — know what labeling and packaging should be used. I blush to think how some of my earliest mailed-in exhibits were sent in inadequate boxes, and that I didn't think to enclose an Express Mail address label made out ready for the journey back to me, plus a folded sheet of wrapping paper. In time, I realized what common sense and common courtesy require, for the mail-in exhibitor.

For the present at any rate, I have ten scores for 1997 shows to report at this time, *not one of them* below 100. In order of the show dates, these 100% (or more) scores are for: COLOPEX, ROMPEX, PACIFIC 97 (2), NAPEX (2), BALPEX, MERPEX XXI (105, 100+), and AIRPEX XXII.

SCORE SHEET, FOR MAIL-IN EXHIBITOR			
Name of Show:	Show Date: _____		Maximum Points
	Points Scored	Points	
Timely acknowledgement of acceptance or rejection.	_____	_____	10
Exhibit mailed back within 3 days of show closing.	_____	_____	20
Exhibit returned as directed.	_____	_____	20
Exhibit returned safely, well packed.	_____	_____	20
Ribbon(s) and certificate(s) enclosed.	_____	_____	10
Award enclosed or notice sent.	_____	_____	10
Program enclosed.	_____	_____	5
Award winner's list enclosed.	_____	_____	5
TOTAL ...	_____	_____	100

Of these ten scores, two are for (FIP) PACIFIC 97, six for WSP shows, and two for MERPEX, held each labor Day weekend. MERPEX has been getting excellent reviews from contributors to this column ever since the late Charles Luks' 1991 first list, and I have confidently mailed exhibits to that well-run event. Meanwhile, what about other regional shows? In his first year or two as your columnist, Chuck Luks got reports from people who had mailed exhibits to events such as the Illinois State Fair. Does this still happen? I would like to know if there are many (in 1998) who exhibit by mail at our wide range of regional shows, and if they are happy with how it has worked out.

On a separate topic, I hear that mail-in usage for exhibiting at more prestigious WSP shows is slowly declining. Chuck Luks reported an average of 49 scores per

year for the 4-year period 1991-94, while the average has been 35 scores per year for my initial 3-year period 1995-97. Exhibit chairs at three WSP shows have admitted to me during the past year that mail-ins for exhibiting at their shows have declined over the past 5-10 years, presumably because of worry about possible loss in the mail. I guess Dan Walker and Hugh Wood could tell us how real the need for that concern is. On the other hand, all of us know how worrying it can be to guard an exhibit every minute on the way to and from a show. Exhibiting has never been an activity free from anxiety, and probably never will be. But we are drawn to it anyway! Any suggestions, please?

"The Fly" — Listens To An International Judge

(Any relationship to actual persons or events is purely intended)



"May I sit here?" A man came up to the table where I sat drinking a cup of coffee at a recent international show. "Sure," I said, "take any of the empty chairs, there is plenty of room at this table. I'm the only one sitting here. (I don't think it's body odor. Perhaps people just don't want to have a "Fly" near food — or perhaps they are afraid of "The Fly?"

The man introduced himself as an international judge from Inconsequia. He asked me if I was "The Fly," and owner of the thematic exhibit on "Chopped Liver of the World?" I asked him if he was referring to the exhibit on "Chopped Liver" that was mounted in frames 1-8 in the court of honor. He said that he was indeed referring to that exhibit. [As an aside, my exhibit was supposed to be in the regular thematic competitive section, but when the organizing committee took my exhibit out of its envelopes and saw the quality of the material (along with the samples of different kinds of chopped liver), it assumed that it was a court of honor exhibit and there it was mounted.] "Yep," I replied, "that's my exhibit." "Would you like a guided tour?" "Absolutely not," he replied. "Then what brings you to the table?" I asked.

The judge then proceeded to tell me that "some of the jurors had a *problem* with my exhibit." "What do you mean, a problem?" I asked. Needless to say I was already unhappy. The results of the judging had not yet been posted. (The awards were very late in being posted for two reasons. First there were the usual arguments in the jury room to ensure that the scores of a number of exhibits, often belonging to friends of the jurors, received higher awards. The second reason was the plain incompetence of the show committee in not being ready to post the ribbons on the frames). He was talking out of school and in direct violation to the judges code of ethics. His opening comment caught this insect by surprise. I was hoping that my exhibit, which had been extensively redone (to include the addition of fresh chopped liver samples, and a new chapter on patés of the world), would have received a bronze medal, up from its usual certificate of participation.

"It's your politics," he replied. "My WHAT?" I screamed at him. "Your politics," he again answered. "Some people on the jury had trouble with your politics." "Simply stated, we think that you have allowed your slanted views of history to creep into your exhibit and since some of us don't agree with those views,

we took action to downgrade your exhibit. Trembling, (which causes my wings to flutter), I asked for specifics.

The judge was only too happy to oblige. He rattled off a series of things in my exhibit that he said were "troublesome." What follows is a partial list:

- You stated that paté was recorded as being used first in France. That is incorrect. Everyone knows that paté was invented and first eaten in Inconsequia.

- Your write-up stated that Inconsequia chopped liver was made out of horses during World War II. We categorically deny that there was a shortage of chicken livers during that war.

- I believe that your illustrated cards, purportedly written by Inconsequians asking the Red Cross and the CARE Program, to send chopped liver, are contrived.

- The messages on our Inconsequia "camp" mail are forged. Those camps, from which the writers of the aforementioned forged cards were sent, were actually chopped liver production centers.

He went on an on. I never had such a "critique" before. He was trying to rewrite history. His comments had little if anything to do with my exhibit. Further, his slant on the history was in sharp disagreement with the facts as generally accepted by virtually everyone else in the world. What he was really telling me was that he (and some others on the jury), didn't appreciate my subject matter. He wanted to "help" me by setting me right. Hogwash! My history was right — and it will take more than a "critique" to rewrite it. Do you believe that such things go on in the philatelic community? BELIEVE IT!

GOLD FLYSWATTER — To the American Philatelic Society for standing up to the FIP and pointing out that the FIP's stated policy of not accepting apprentice jurors over the age of 55, has no place in philately. Philately is the last place that we should expect to see discrimination, regardless of what form it takes. Many tips of the wing to the APS from this insect.

GOLD FLYSWATTER — To John Hotchner, then chairman of the APS Committee on the Accreditation of National Shows and Judges, and the committee members, for tightening up the rules that apply to current and aspiring national-level philatelic exhibitions. As a large country, we should have more than one national show per year.

However, with our current level at around 34 or 35, we have far too many, when compared to other countries. As a result, shows are in competition with each other, because the number of exhibitors in the United States cannot support the requirement for a minimum of 157 frames at a national show, given the number of shows we have. Consequently, many exhibits make the circuit, being shown over and over again, as show committees call in "markers." A tip of the wing to John and his committee. Now it's up to Peter McCann as the new chairman to see that the new rules are enforced.

FLY BITE — To the jury that gave a many times over Gold medal winning exhibit a Vermeil medal as a "wake-up call" for international competition. What arrogance. Where does that jury get off doing such a stupid thing. First of all, the jury way overstepped its bounds, since it was judging at a national show. I wonder if anyone on that jury was even qualified as an international judge? The final blow came when the stated reason for giving the exhibit a Vermeil medal was that the pages had "too much white space." It seems to me that Peter McCann, the newly appointed chairman of the Accreditation committee ought to look into this matter and fire a bunch of judges.

FLY BITE — To those international judges at PACIFIC 97 who were all too eager to leak the results of the jury deliberations (including the point breakdowns) before the results were officially announced. Of course you know who you are...and of course you now know that "The Fly" knows who you are. Be advised that some of us are contemplating whether or not we should bring a formal action against you and do whatever we can to have your "ticket" revoked so that you will never again be able to judge internationally.

GOLD FLYSWATTER — To the Plymouth Show and its committee for once again doing a super job. Of particular note is your gracious hospitality extended to exhibitors and judges, with emphasis on those who came from out of town. A dip of the wing for a job well done.

GOLD FLYSWATTER — To the hundreds of volunteers at PACIFIC 97. They were the muscle behind the scenes who pulled it all together and really made it happen while all too often the "bigshots" were partaking of the extensive hospitality.

GOLD FLYSWATTER — To Ken Martin of the APS. Ken took over show management and from where I sit (fly?) he is doing one heck of a job. Keep it up!

CLASSIFIED ADS WELCOME

Your AD HERE — up to 30 words plus address — for \$5.00 per insertion. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

- **RED CROSS IN WWII: M.S. GRIPSHOLM** Cover needed for exhibit, from the time vessel served as transatlantic and transpacific 'mercy ship.' Also any other 'goodies' related to transatlantic passenger ships. Write: Capt. Wolf Spille, 5100-C Strawberry Hill Drive, Charlotte, NC 28211-4525, or Fax: 704-366-9514.
- **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.

Traditional Philately: Part Two: Postmarks

by Karol Weyna

Call them cancellations, call them postmarks, call them anything you like, they're part of Traditional exhibiting. Once an exhibit has laid the ground for an issue with the essays, proofs and trial printings (if available or applicable, of course), the mint stamps, printing varieties and platings if so desired, then the attention usually turns to examples on or off cover demonstrating the usage of the issue. At one time, it was acceptable to show merely a postmarked example of every stamp of a set, and then move on to covers. Today, when storytelling is the operative criterion for Traditional exhibits, one would be a fool to pass up the mileage that postmarks can add to a story.

One can classify postmarks by their shape: straight-line, oval, circular, etc. or by their 'content': town and datestamp, mute, figurative (often referred to as 'fancy'), etc. or by the purpose for which they were intended: town mark, cancellation of franking, field post, registration, instructional marking, airmail, etc. Such classifications, primitive though they might be, all beg one or more of the "Five W" questions: why were they created; where were they used; what mandated them; when did they start or stop being used, and so forth. Unlike plating, postmarks are more concerned with these questions, relating to implementation, than the "how" of their creation or manufacture.

A creative exhibit answers such questions bit by bit, leaving the viewer or judge with the impression the collector has a complete mastery of the material. For example, if one is showing Classic Denmark, one notes that the first cancels applied to the stamps were mute targets, later replaced by numeral-in-targets corresponding to specific town. At the same time, the town postmarks on the earliest covers were hold-overs from the stampless period, in many different formats. As the numeral cancels were introduced, the town postmarks were somewhat standardized as well. Thus, a good exhibit can parallel the development of the stamps with the advances in the postmarks through duplex cancels and to the near-exclusive use of circular datestamps to show origin and cancel the franking.

The issue of balance is an important one for Traditional exhibits. An exhibit

that spends a small percentage of its pages on the basic stamps and the lion's share on postmarks would, under F.I.P. rules, likely get reclassified into Postal History, whether or not the exhibitor designed it that way. On the other hand, a token showing of a variety of cancels in an otherwise overwhelmingly mint exhibit will probably suffer as well.

So the right mix of mint and used could include an essentially parallel presentation; just as the stamps were issued in response to certain needs as the country's postal requirements mandated them, so too the development of cancels often went hand in hand. Telling the dual stories as one inter-related tale would be challenging, but done well, would be much more rewarding than a straight "mint/used/covers" approach.

Which brings up the subject of *usage* as a subject which can incorporate postmarks. After all, what better way to show a postmark than on cover? Covers, though, may be included for many more reasons than the postmarks, so the story can be structured to present postmarks as one aspect of usage. With early issues, the expansion of use from strictly national (e.g. the Penny Black, which paid for no carriage beyond Britain's borders) to mail to foreign destinations as treaties were enacted, to UPU rates, all lend themselves to presentation with little reference to the postmarks employed. Some domestic usages (e.g. local delivery, printed matter rates, etc.) likewise far outweigh the postmarks involved.

For example, a cover from France in the 1860s to Switzerland may have a common town datestamp, a common exchange office postmark, a common cancel on the stamps, but still may be unusual for the rate paid, the cancels of receipt, the franking (e.g. tete-beche pair or rare type or major plate variety), or some reason other than the postmarks. Similarly, a cover with a Waterbury 'running chicken' cancel may have relatively common franking and destination, but the postmark is paramount. If, for one, would rather see one great cover illustrating part of the usage story than a page of postmarks arranged in some taxonomic order.

A classic Traditional exhibit may incorporate the postmarks into the usage section

in narrative fashion, or present unusual postmarks "by and by" while discussing various classes of service and their development. In any case, an exhibitor must decide what aspects of any given item will advance his or her story the most. We've all seen items which have more than one strength: franking, postmarks, destination. The art of exhibiting lies in deciding just where in the story to use such an item, and how to emphasize the aspect which fits the story line while not neglecting the other aspects in an abbreviated writeup. Headlines (placed over the item), text placed at the bottom of the page, away from other writeup, and other writeup of the item placed immediately beneath it offer three places to develop three different aspects in varying importance. A judge must read the headline, may skim the writeup relating to it, and will probably ignore the distantly-placed text, so pick your spots well!

Classification of postmarks by size or shape may be fine for a handbook, but organizing an exhibit strictly by a taxonomy of forms is about the least sophisticated way of doing it. Taking Denmark again as an example, one could, I suppose, show a section of classic covers with stamps canceled by mute cancels, numeral cancels, unusual cancels, etc. and organize the cover within each group by straight-line town postmarks, curved town postmarks, half-circles, circular, double-ring, etc. Slavish adherence to such a taxonomy leads to boredom. After all, any fool can see the shape of the cancel!

On the other hand, if one organizes the same cancels by region or area (if applicable) or by town size (in descending order) or by rough periods of use (assuming a long-lived issue), then one can do so much more in presenting a story that focuses on the parallel development of the stamp issues and the postal markings, creating a well-balanced, complete story. Some collectors are still hung up on having a place for everything, and everything in its place, leading them to label everything with numerical or alphabetical types, sub-types, etc. and to miss the point of exhibiting, which is to tell a story that can be absorbed by the judge or viewer. I can buy a handbook: before I do, I want to get a feeling for why I would want to own one on this subject. Minutiae have their place, and it is

rarely in the frames.

I often point to Clyde Jennings' technique in his 'fancy cancels' exhibit as a model for creative presentation. Clyde would put one simple thought at the top of each page, demonstrate it with the material below, then continue or move on with the next page, as part of one seamless, flowing narrative line that ran from first page to last. I've seen this method used by others lately in organizing sections of usage. For example, the first page would have, "The 4 blotnik value paid for the single weight letter rate from large cities..." and two examples would be shown, and the next page would have, "... and from small towns, where by necessity the postal clerks used cancels first introduced in the pre-adhesive period..." and go on to, "...while other towns allowed the clerks to whittle their own..." and so on, each page illustrating the thought and developing the story one step further. In essence, this type of treatment takes the viewer by the hand and literally spins out a complete story, answering "what/when/where/why" questions along the way.

Given two exhibits with roughly similar material for their period, I would rather be entertained and informed, given the

overviews I needed to understand the complexities of the material, and be charmed while learning, than to plow through a "dry as dust" academic treatment that reads more like a doctoral dissertation than a letter to a friend. It boils down to personal taste, I suppose. Some people like posed portraits, others informal candid shots. Which gives more digestible information? Which brings the subject to life for you?

Exhibits, when successful, can share the exhibitors' knowledge and love for a subject precisely because they bring to life the dry facts quoted in catalogs and handbooks. A judge is expected to have some knowledge of the exhibitor's subject, whether gleaned from homework done in preparation for the show or acquired over a lifetime of collecting; some viewers may just want to "graze" the frames, while others will study each page. I challenge those who defend the old limited-writeup, straight, boring "mint/used/covers" style of exhibiting to explain why that style is better in any way than the modern style of story-telling — given equal material, of course.

Postmarks as an aspect of Traditional exhibiting can and should be integrated in

the story, rather than standing apart from it as one of several artificially limited sections. As in other aspects of Traditional exhibiting, nomenclature used must be clear, concise, and to the point. Factors that are obvious from cursory examination need not be codified, restated to death, classified to the nth degree or painfully carried to extremes. A few choice examples of a simple style (e.g. a circular date-stamp) serve in the place of exhaustive (and exhausting) showing of page after page of the same cancel type from different towns. Emphasize the unusual; the common or boring won't be missed by those who came to look or judge.

Above all, postmarks can be presented in the context of the postal system which employed them. **Their** story is but a part of **its** story, as are the stamps. Those of us who got into stamp collecting for aesthetic reasons can broaden our intellectual appreciation of the stamps by incorporating into our understanding the flavor of the history and the tenor of the times. Lovely postmarks can and do stand on their own as individual objects of beauty, but when incorporated into an exhibit, they provide punctuation or illustration for a comprehensive story, a story mandated by the rules, practices and fashions of exhibiting.

ATTENTION!

Arizona Philatelic Rangers, members of the American Association of Philatelic Exhibitors.

An evening of fun by German Gemuetlichkeit is planned by the Arizona Philatelic Rangers during IBRA '99, the World International Philatelic Exhibition, April 27 to May 5, 1999, in the beautiful city of Nuremberg in Germany. If you plan to attend IBRA '99, you are hereby cordially invited, and I hope you will contact me. To make the necessary arrangements, I need an estimated count of participants as soon as possible.

More details, as they become known, will be made available at a later date on a personal basis. Questions and inquiries should be mailed to:

Werner Helms
11925 Ringwood Ave.
Norwalk, CA 90650-7773, USA

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 Bette Herdenberg, P.O. Box 30258, Chicago, IL 60630.

Ask Odenweller by Robert P. Odenweller

Synopsis Sheets

Exhibitors in the United States enjoy a wonderful opportunity to educate the judges. It's a shame that many of us waste it. The subject I'm referring to is, of course, synopsis sheets.

At the last two national shows I judged this Fall, a majority of the synopsis sheets were not very effective, and some exhibitors did not send any at all. The tendency of many exhibitors is to repeat the title page information, almost as if they had nothing more to say. It's nice to see that title pages are getting better, but they serve a different purpose.

Perhaps the best place to start is to suggest what a good synopsis sheet should include. A number of other writers have discussed these in the past, and I'll try to offer some fresh ideas.

First of all, the synopsis sheet should answer the questions a judge is likely to have about an exhibit. Remember, too, that there is not the same need for being "careful" about tooting one's horn when referring to the best items in a synopsis as is the case on the exhibit pages. Here are some of the questions:

1. What is the scope of the exhibit, how is it organized, and what emphasis is being given to its various parts and why? This may sound fairly elementary, but it's amazing that some exhibitors can leave you guessing what they are showing.

2. How does this exhibit compare with what's available. Surprisingly, few exhibitors are ready to make use of the freedom of expression offered here. It's not out of the question to say "This is the most complete showing of X ever formed." Some basis for the claim can help, such as "The most complete exhibits in the past lacked two important pieces, Y and Z, both of which are present here."

3. Shopping lists are "out" for title pages, but can be used in the synopsis. Rather than just a list of the best items, however, a well presented list with the reasons or comparisons is even more helpful. If there is provenance for statements or items, that will help. For example, you might say "Only three examples of the 3¢ imperforate, on cover are known to exist. Ashbrook's Special Services show that this is the only one with full margins and commercial usage."

4. Explain which are the key pieces in the exhibit, and why. Some items may look as common as dishwater, but may be extremely difficult to find. One exhibitor of Prexie coils took pains to point out that the 1¢ and 2¢ vertical coils used singly on cover may seem to be common, but were, in fact, quite rare. Select from 10 to 16 of your best pieces that may be characterized by being the "backbone of the exhibit," without which the exhibit would be relatively uninteresting. The rest of the exhibit is the meat that fleshes out the exhibit. Show and explain why the best pieces are essential to the exhibit.

5. Some "common" issues are not quite so common when the exhibitor is using a specialized catalogue and can indicate rare varieties. To put these into a proper perspective, including an extract of the catalogue with the differentiating information can be useful. For example, the rarest official stamps of the New Zealand 1935 pictorial issue are not listed in Scott's are featured in Stanley Gibbons, but are covered in depth in the Campbell Paterson Catalogue of New Zealand Stamps. Although photocopies of copyrighted information are not to be encouraged, some exhibitors have done so with good results. An extract of the essential information may be a better idea.

6. A brief analysis of the exhibit, commenting on and giving analysis of the achievement in the main judging areas of Treatment and Importance, Knowledge, Condition and Rarity, and Presentation, can be helpful, particularly to the newer judge. Obviously, the judge will have an opinion on these as well, and if the exhibitor's case is overstated, it could have a negative effect, depending on the differences observed. Well used, however, this can be very effective.

7. Stress anything that may not be obvious. Some exhibitors will hide their best items in the forest of the exhibit. Make the good trees stand out. Telling about it in the synopsis is a start, but it makes great sense to be sure that the item is not hard to find when the judge gets to the exhibit. If a major item, almost certain to be overlooked, is treated like one more example of the same thing, it may be too difficult to find in the short time allocated, and the judge may wind up saying "I read about it and tried to find the item but couldn't."

8. Try to keep the synopsis to two pages, but expand to as many as four, if necessary, and if you really have something to say that requires the extra space. A good synopsis won't put the judge to sleep. Too much information that doesn't say anything special will do just that. If you need the space, however, use it. A well crafted synopsis may require a lot more time than you think to do it well.

9. Remember that the judges are the only people who will read the synopsis. Write it for them. (Perhaps some day some enterprising organizing committee will choose to make the synopses available to the public as a service, charging extra for those who might want it, to defray costs of copying. — Anybody listening?) In the meantime, you are probably the most knowledgeable expert in the area you are showing. Share your knowledge.

10. When you provide a bibliography, don't give books that can't be found and don't try to show that you know all sorts of references that are useless. Judges who want to do some research may well try to get the books. If they are not specifically useful, they can give the judge a feeling of "Why did I bother?" It's better to give a few useful ones than an exhaustive list of every book that has ever dealt with the subject.

The bottom line is this: don't waste a great opportunity. The synopsis, when well crafted, can help the judge to prepare for your exhibit, to look for the best material, why it is key to the exhibit, and how the exhibit fits into what may be called "the grand scheme of philately." Newer judges will appreciate it. Older judges who may be faced with something they have never seen in your exhibit will welcome it. Just don't waste it.

YOUR SYNOPSIS
PAGE NEEDED
FOR A FUTURE
ISSUE OF TPE

Send A Clear
Black And White Copy
To The Editor

Attracting Exhibits to Local Shows by Regis Hoffman

A common complaint among stamp show exhibit chairmen is the difficulty in attracting sufficient and interesting exhibits to fill the frames. National shows have the problem of filling many frames, but have the advantage of their World Series of Philately (WSP) status, and their ability to entice specialty groups to meet and exhibit at their show. Local shows often cannot compete with these larger shows, and many have difficulty in getting local club members to provide the needed exhibits.

The Philatelic Society of Pittsburgh faced this dilemma 5-6 years ago. Our club had purchased 100 APS frames for our annual two-day show (PITTPLEX), with the hope of encouraging a new generation of exhibitors from the local area. Although progress in this area has been good, we still needed additional outside exhibits to fill all those new frames. We've tried many ideas to attract exhibits to our show — some have worked well, others did not produce the expected results. This article summarizes the ideas, their implementation, and their results.

Small Is Beautiful

Rather than lament our non-National status, we decided to use this as a competitive advantage and market our show as a worthwhile alternative to a national show. Because we are not bound by WSP rules, we can make our own rules! This leads to our "small is beautiful" slogan. There are three main components to this: the special theme exhibit, the participation of smaller specialty groups, and the introduction of non-competitive exhibits. We can tailor our exhibits, and even the entire show to a special theme or to a specialty group.

The Special Theme Exhibit

About five years ago, members of our club who used the computer for exhibiting purposes (page layout, etc.) realized that this was the coming wave in philatelic exhibiting. We decided to dedicate our entire show to the theme "Computers and Philately" to explore ways in which the computer would affect philately and philatelic exhibiting in particular. We had two juries — one to judge the philatelic merit of the exhibits, one to judge how effectively the computer was used in presenting the exhibit. In addition, four special seminars were prepared covering major topics

in how to use the computer in philately. The results were most impressive. We had exhibits entered from across the country, and our local show gained recognition in the national philatelic press for this unique show concept. To this day, it is the only show to have focused exclusively on computers and philately. This show was a success — we used our competitive advantage of being a small show to dedicate all the exhibits to a special theme, and to have special judging criteria. This would not have been possible had we been a WSP show.

Specialty Groups

The attendance of specialty groups is the lifeblood of exhibits at national shows. The major societies (e.g. Germany Philatelic Society, American Revenue Association, etc.) provide a large cadre of exhibitors when they meet at a national show. However, many smaller specialty groups never seem to have much of a presence at national shows. Why not? Perhaps no one has asked them to participate! In our case, a local club member, who was also a member of the Egypt Study Circle, wondered why his group never met at a national show. The basic reason is that no one had bothered to organize a meeting! So, he decided to take matters into his own hands and organize a meeting of the Egypt Study Circle at the Pittsburgh show.

Our show provided as many exhibit frames as the group wanted. By billing this as the first ever meeting of the Egypt Study Circle (many of the members had never met each other, yet had corresponded with each other for years), we were able to entice 10-12 people to exhibit. We filled all the exhibit frames with many classic rarities of Egypt and Sudan. In fact, the exhibit was the largest, and most extensive showing of Egyptian stamps ever held. The key idea here is to host a meeting of a smaller specialty group. It helps if there is a local contact who can arrange the publicity, solicit the exhibits and prepare some social activity. Also, some smaller societies often are seeking such venues. Several years ago, the German Colonies Collectors Group (GCCG) bulletin had a query from a member suggesting a meeting at a national stamp show. Rather than let a big show get them, I immediately enlisted the aid of another GCCG member, and invited the group to the Pittsburgh

show. By offering the group exhibit space and meeting rooms (and the offer to coordinate all of this!) we were able to get them to attend and provide exhibits for our show. So, don't ignore smaller specialty groups!

Non-competitive Exhibits

I've mentioned that not being a WSP show, we are not constrained by APS judging rules. Several years ago we instituted a totally non-competitive exhibit (with no frame fees). The hope was twofold:

To encourage new people to try exhibiting.

To entice those members of specialty groups to unlock their philatelic treasures.

I've often felt that too many specialists lock their items in their albums, never to see the light of day. We hoped that when specialty groups met, that by eliminating judging, that they would show their album/exhibit pages.

The results of this experiment have been mixed. Several new club members have attempted exhibiting, but they probably would have anyway even if the exhibits had been competitive. I also believe that several specialty exhibits have been shown that would not have been shown if competition had been involved.

Making the Exhibits Part of an Event

When we have the exhibits based on a special theme, or when we invite a specialty group to convene at our show, we feel it is critical to make this not just another show, but to make it an "event." By "event" we mean that the exhibits are just one part of the entire philatelic experience. We try to make the weekend worth attending. We shun the idea of specialty group general meetings, but instead line up a series of talks. Ideally we have two on Saturday, and two on Sunday. We also include a tour of the exhibits, and a social dinner at a local restaurant.

By making the weekend a unique event, we are able to attract people that might not ordinarily come to our show. For example, with the German Colonies group mentioned before, we scheduled a series of four lectures on various aspects of German colonies philately, plus a tour of the German colonies exhibits, plus a dinner. The result? We had a nice, intimate gath-

ering of German colonies collectors (again the first time we had met). Most surprising to me is that we had two members fly over from England just to attend this weekend show! By creating an entire weekend devoted to the theme of German colonies philately, we were able to attract exhibitors and collectors who would not have normally attended. Incidentally, it is not generally difficult to schedule a series of four talks for the weekend. Again, if you just ask members of the specialty group to do this, they will usually respond favorably.

Be a Role Model

I realize that many collectors are intimidated by exhibiting, and feel that only high-priced, classic material is worthy of exhibiting. Rather than just stating that

this is not the case, it is important to demonstrate the fallacy of this belief. Several club members have worked hard to produce exhibits of attractive, yet more modest material, to indicate to potential exhibitors that exhibits can be made from almost any type of material. Several recent entries include "St. Vincent Grenadines" (where the exhibitor has stated that he uses archival mounts so that "the acid from the stamps doesn't leach onto the exhibit pages..."), and "British Commonwealth Omnibus Issues" (showing postally used examples of this popular Commonwealth material). Note that these are serious exhibits prepared by seasoned exhibitors (including an international exhibitor). However, by showing topics that are more attuned to the average collector, we have

been able to recruit more club members into the exhibiting fold.

Conclusions

I hope that this article has sparked some ideas for show chairmen of local and regional shows. Three major themes that summarize this article are

- 1) Be creative! Creativity will get your show noticed and entice collectors to exhibit at your show.
- 2) Be personal. The personal touch is important in creating a positive, lasting impression on your guests.
- 3) Think long-term. Getting more exhibits to fill your frames is not a goal that can be reached in one year. You must lay ground work for future exhibits by planning today.

SIPEX '66 Surprise by Clyde Jennings

It was at SIPEX, the 1966 show which took place in Washington, D.C., at the Shoreham Hotel, May 21-30. George Turner, the General Chairman, was a very good friend of mine who also shared some common collecting interests with me, including what today are called EFO's. A month or so before the show George called me and asked if I would put an exhibit of my errors, freaks, oddities, and varieties in the show. Seems there was nothing even faintly resembling such material and he felt it might be quite an interesting addition to the show. So I scrambled around

and put my collection into something of an exhibit format (my first International exhibit!).

I had arranged the exhibit so as to represent a trip through the Bureau of Engraving & Printing, showing examples of everything that could possibly go wrong at each step of production from inception to post office delivery of stamps. When the awards list was turned over to George by the jury, I had been skunked — i.e., no award at all. So George, knowing the scarcity, difficulty of acquisition, and

research which had been done, asked the jury chairman, "Why?" You won't believe what he was told: every stamp in the exhibit was damaged or had something at fault with it, that the exhibit contained no perfect stamps at all! So George led the persons responsible onto the exhibit floor to the frames and proceeded to point out page-by-page just exactly what they were looking at. The result? I received a Silver — and that was in the days when only Gold, Silver and Bronze were awarded.

Yes, "freaks" collecting and exhibiting have come a long way in 32 years.

Request for Youth Exhibiting Information

In several years of working with young collectors, I have encountered and handled many kinds of requests from young philatelists. A recent request from a young exhibitor to critique her exhibit was more challenging than most. I am no expert, but I think I was able to answer this young lady's questions and give her a few pointers. The two references available to me were the APS Manual of Philatelic Judging and Randy Neil's New Philatelic Exhibitor's Handbook, which both have chapters on youth exhibits.

While Neil's handbook was very helpful to me in making suggestions and is an excellent work, I don't think the average youngster can afford to purchase it. It is also possible that the book is too lengthy for most of today's young people. Is there any literature designated just for young exhibitors?

I would like to know of any pamphlets, information sheets, books, or booklets geared to the young exhibitor. I would like information on anything from how to prepare the exhibit to a listing of shows that encourage youth exhibits to workshops that have encouraged youth exhibiting. I haven't encountered much of this kind of literature. Am I just missing it, or is it not out there?

If any AAPE members could send copies of youth exhibiting literature or let me know how to find it, I will be most appreciative. I am open to trying to create a pamphlet myself if needed, but it would be best to know what's already out there first! I would also be interested to know if there are other more experienced exhibitors who would be willing to work on creating such a pamphlet in the event that there is not sufficient information available on youth exhibiting.

Please send inquiries or information to Nicole Pendleton, KIDSTAMP, P.O. Box 948, Lenoir City, TN 37771. Thanks in advance for your assistance in this project.

From The Show Chairman (of Washington 2006)

by Col. Steve Luster

Not so fast! Did you think that just because I took a break from being the NAPEX chairman, that you would get rid of me (and this column) so fast? Such is not the case. Did you forget? I am also the General Chairman of Washington 2006, and in that capacity, I am going to write articles as long as the editor of *The Philatelic Exhibitor* gives me the space. Under the same title as before, *TPE* will now have a column that keeps AAPE members informed about Washington 2006.

So why start writing the column again? The entire Washington 2006 committee is committed to a policy of openness. It's one of our cornerstone management principles. Simply stated, we are going to do everything within our power to keep interested parties fully informed of our actions. We intend to be the most open committee ever to put on an international exhibition — and this column is one way we have of communicating with you, the people who are likely most interested in the next world exhibition to be held in the United States under the full auspices of the FIP.

Another reason for this column, is because we want you to get information directly from the people who know — the Washington 2006 committee. In the aftermath of PACIFIC 97, the philatelic press has run lots of articles, some well intentioned, others, perhaps not; some factually accurate, others perhaps not. We want you to get your information from us — and the best way to do that is to communicate with you on a regular basis. This column will fulfill that need.

I have chosen for the subject of this first column, a general status report. Subsequent columns will deal with specific issues. If you have a subject you would like to see addressed, or if you have a question for me or anyone associated with Washington 2006, please communicate with me at any of the addresses at the end of this column. Washington 2006 and I want to hear from you.

Okay! Enough of the background. What's been happening?

In August 1996, the APS selected the committee representing Washington, DC to host a world philatelic exhibition in the United States, in the year 2006. That exhibition is to be under the auspices of the

FIP. But if the decision was made in August of 1996, how come we have been fairly quiet up 'til now? There's a simple explanation.

The people on the Washington 2006 committee made a promise to ourselves that we would stay in the background until after PACIFIC 97. We did not want to do anything that would in any way, take away the focus on that world exhibition. It is a long involved process, requiring the dedication and hard work of scores of people, to put on a world exhibition. The people involved in PACIFIC 97 deserved their "moment in the sun." We did not want to interject another international exhibition into their "moment."

So where have we been lately? There are two precursor activities that have to take place before you will begin hearing a lot about Washington 2006. The first has to do with reaching an agreement between the APS as the organization sponsoring the world philatelic exhibition, and Washington Philatelic, Incorporated, the organization that will put on the show on behalf of the APS.

Washington 2006 worked on a draft agreement with an APS committee headed by Vice-President Dr. Peter McCann. That draft agreement was forwarded to the APS for consideration by the Society's Board of Directors and likely would have been signed save for the reported financial problems experienced by the PACIFIC 97 committee. The APS and Washington 2006 were (and remain) in mutual agreement that it would be prudent to hold the agreement in abeyance until more is known about PACIFIC 97. It takes inherently good sense to learn from history, and PACIFIC 97 was the latest world exhibition to take place in the United States. Perhaps the experience of that exhibition will reveal matters that ought to be reflected in the formal agreement between the APS and Washington 2006.

The second activity has to do with fund-raising. As I wrote earlier, we did not plan to start our fund-raising campaign until after PACIFIC 97. We had planned to kick off our campaign with the usual good press surrounding PACIFIC 97's return of the guarantee money and also providing us with our "seed" money. Such has been the practice in the United States

for decades. Then it happened! As widely reported in the press, PACIFIC 97 ran into financial difficulties — and the funds we thought we would have had by now, are not available from PACIFIC 97. Additionally, since PACIFIC 97 has not thus far returned any of the seed money it received, we are unable to tap into those potential sources for our start up money.

A sub-set of our fund-raising campaign was the need to be granted tax-free status by the Internal Revenue Service. We wanted to have that status so that all financial contributors could have a tax break while supporting Washington 2006 at the same time. Finally, after more than a year, and a lot of persistence and hard work on the part of the Washington 2006 attorney, Tom Mazza, Washington Philatelic Exhibition, Incorporated, was granted its exemption under section 501(a) of the Internal Revenue Code, as an organization described in Section 501(c)(3) of that code.

Personally, I am not going to dwell on PACIFIC 97, save to say that it was certainly one of the best philatelic events ever staged — anywhere in the world. That the show ran into financial difficulty is sad, and I wish everyone associated with the show every success in getting the matter resolved. But the Washington 2006 committee has to deal with the consequences of PACIFIC 97's reported problems.

As a result of PACIFIC 97's apparent financial problems, Washington 2006 did not get its start-up money when anticipated. We made a decision to put some more time between the end of PACIFIC 97 and the start of the Washington 2006 financial campaign. We felt that we did not want to subject the philatelic community to competing requests for funding. We believe that even starting later than we had anticipated, we will still launch our fund-raising campaign in sufficient time to meet all of our anticipated obligations.

During this "interim," the APS has asked Washington 2006 to look again at its budget. Remember it's been more than a year since we drew up the original draft. We have now updated our budget and that draft has been resubmitted to the APS.

By the time you read this article, we hope that the APS will have reviewed our latest submission and concluded its nego-

tations with us — and that we shortly have a signed agreement in place. You can rest assured that this column will keep you informed of progress to sign an agreement with the APS, to launch our financial campaign, and anything and everything else that has to do with Washington 2006.

In the meantime, if you, your society,

affiliate, stamp club, business, etc., want to help us, we are open for business. Why not make a tax deduction contribution and send a financial contribution to Washington 2006. We can be contacted at Post Office Box 2006, Ashburn, Virginia 20146-2006. I can be contacted by e-mail at enunity@aol.com (Okay! The "enunity"

stands for European unity, the subject of my main collecting interest and my exhibit). You can also reach me by Fax at +1 703 729 2193.

So what do you want to know about Washington 2006?

For The Beginner...

Selecting Relevant Covers For Your Exhibit

by G.H. Davis

The purpose of this article is to offer some thoughts about selecting covers that are relevant to a specific subject being exhibited.

Exhibitors are often cautioned about including collateral material that does not tie-in strongly to the philatelic subject being exhibited. I believe exhibitors should consider the same caution when selecting covers for an exhibit. Another way of saying this is, "if your exhibit subject is Famous Americans, show Famous Americans covers."

I believe exhibitors, possibly to their detriment, often do not consider a criterion that would result in eliminating covers with minimal tie-in to the exhibit subject. This criterion is:

The stamp(s) representing the chosen exhibit topic, e.g., Famous Americans, should dominate the cover.

There are at least two ways the stamps of the exhibit subject can dominate a cover.

First, the number of stamps on the cover can provide the desired effect. If

Famous Americans are being shown, a cover whose only stamp is a Famous American certainly ties-in to the exhibit subject. Likewise, if an exhibitor shows a cover with 10 Famous Americans on it, the Famous American theme will dominate. However, a cover with three Prexies, two Transports and a one cent Famous American is unlikely to impress the judges as being a great Famous American cover. This may sound obvious, but from my time spent at the frames, I believe exhibitors make this mistake all too frequently.

There is a simple way to guard against including too many covers that bear stamps that do not tie-in to the exhibit subject. Count them. More precisely, determine the percentage of covers that only have stamps that fall within your chosen subject. Again, if the subject is Famous Americans, how many covers in the exhibit only (do not count special services stamps) show Famous Americans? If the percentage is low, some upgrades are probably in order. If the percentage is high, include the information in the synopsis page to remind the judges that in this

Famous Americans exhibit, Famous Americans material has been carefully chosen.

Second, the role played by the stamps of the exhibit subject can contribute to their importance (domination) on the cover. Staying with the Famous Americans theme, if an airmail cover is shown and a 55¢ air mail rate is paid by a 50¢ Transport and a 5¢ Famous American, the 5¢ stamp is probably of lesser importance than the Transport. The cover may be in a Famous Americans exhibit, but it is really a Famous Americans cover?

The judges may not think so. They may think it is a Transport cover helping to fill up the frames.

I believe we often have a desire to collect anything that remotely ties-in to our collecting interest(s). This is certainly acceptable from a collecting perspective. However, this desire needs to be managed when we move from collecting to exhibiting. A cover with a Famous American stamp may not be, for exhibit purposes, a Famous American cover.

Literature and Philatelic Exhibitors Prospectus Now Ready at OKPEX 98

The OKPEX 98 Exhibitors Prospectus for both philatelic and literature entries is now available for distribution. Requests for either Prospectus for the 24th annual OKPEX Philatelic Exhibition or the 3rd Literature Competition should be sent to OKPEX 98 Exhibits, P.O. Box 26542, Oklahoma City, OK 73126.

Chaired by Charles Peterson, the literature jury will again make awards in the auction catalog section in addition to the regular literature categories.

OKPEX 98 will be held on May 1-3 at the Clarion Hotel, Lincoln Blvd. in Oklahoma City. Complete information on events, meetings and special room rates may be requested from the above address. The Scouts on Stamps International Society will hold its annual meeting at OKPEX 98.

Gold medals and memories remain by Jon Rose

NOTE: The editor thanks Jon Rose, and *Linn's Stamp News* for permission to reprint the following lead piece from Mr. Rose's 'Classic U.S. Stamps' article in the Oct. 27, 1997 issue (pg. 26) —JMH

Linn's Editor's Choice column last week told of the record-smashing sale of my collection of United States 1869 stamps.

I'll say no more about that, except to observe that just after the sale, I realized for the first time that few stamp writers today have won large gold medals internationally for their stamp exhibits.

This is not boasting or crowing on my part. Exhibiting stamps and covers at the highest competitive level is a rough and unappreciated business.

I began showing my collection of the 1869 pictorial stamps (Scott 112-22) internationally in 1986. Nine years later, at Singapore, the jury awarded the collection its first large gold medal.

I was fortunate to have had the help of many collector specialists and dealers. In

11 years of exhibiting classic United States stamps, including the 1847-68 issues, my exhibits were never awarded less than a gold medal.

What possesses some to show while others cloak their efforts, providing enjoyment only for themselves or a few friends? To put it another way: What does one lose by not exhibiting publicly and competitively?

In my opinion, competitive exhibiting strengthens collections and collecting. It forces discipline: neatness, organization,



A nice pair of the 12¢ imperforate Washington stamp of 1851, Scott 17.

knowledge and accuracy. The exhibition collector must strive for completeness and must seek out the finest available material.

Training for the Olympic Games requires years, even decades, of persistent work, dedication and patience. Sometimes the only reward is a low medal level and some self-satisfaction, if you've done your best. Stamp exhibiting similarly produces few gold medals and not much satisfaction.

For me, it's the acquisition of stamps, as with any collectible, that's the motivator. Much more than the possession.

Striving to acquire, in the Faustian sense, is what matters. The having, in time, loses its burning glow.

While I no longer have my 1869 collection, I continue to collect aggressively, both stamps and covers, classic and modern, United States and foreign.

Special Prizes — Looking A Gifhorse...

by Jerold M. Massler

For many years it had been my practice while attending philatelic exhibitions to go around and thank those individuals, organizations, and commercial entities who had generously donated special prizes and awards in support of excellence within our hobby. When the *Conseil International de la Chasse et de la Conservation du Gibier*, the C.I.C. in short, or The International Council for Game and Wildlife Conservation as expressed in English, asked me to create a philatelic program for them. I explained that it needed to be an effort on two fronts. The first was to support philately if we wanted philatelists to support us. From this it would become easier to influence different governments to issue stamps or other philatelic material in support of our organization. While we already support endangered species and

reintroduction efforts on a global scale, philately was yet another area.

I initiated the program with medals and diplomas to be awarded annually in eleven different countries for the best exhibits of animals or wildlife. The selection of countries was made from the F.I.P. topical/thematic directory which lists all the participatory Commissions of Flora and Fauna. At PACIFIC 97, the C.I.C. International Special Prize for Philately, a bronze deer made by J. Lalanda, sculptor to His Majesty Juan Carlos, King of Spain, was awarded for the first time. These limited edition exquisite pieces are given out by the King as national gifts to visiting Heads of State and are generally not available to the public. As most readers of this journal are concerned with winning awards, medals, and prizes, they should know something from the other

side of the coin, I shall now relate the pleasures and problems of being a program organizer who awards medals, diplomas, and special prizes.

Each year for the past three, I have sent out a package consisting of medal, diploma, Jury Guidelines for making the award, and a covering letter in which I request notification of the winner plus the title of his/her exhibit. Thanks to a suggestion received, a report form and self-addressed envelope is now enclosed to make it easier. I will then contact the winner and offer to pay for two copies of the exhibit, one for our files and one to be retained by the exhibitor. Naturally within the topical/thematic collecting societies I would hope that mention of this award program is made in their journals and that the medal/diploma is listed within the program for the exhibition at which

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it is given out. While I correspond with the Presidents of the Topical/Thematic Commissions as well as with their National Philatelic Federations, to date some fall quite short of hoped for cooperation. I do not get notified of the award winners in some cases and in others even my follow up letters go unanswered. I can only recommend that our program be suspended in those countries that do not work with us. This sadly is a net loss for their philatelic community and a bad tasting experience for me. As a traditional philatelist, running this program gives me a much better appreciation and understanding of topical collecting and for this I am most thankful.

I learned that at the international level there can be no suggestions or restrictions attached to special prizes and that all special prizes are wholly under the control of the Special Prize Presidium once they have been accepted by the show committee. While our Board was prepared to allocate \$100,000 for the commission of a special edition Lalanda sculpture which would only be attainable via winning the C.I.C. Special Prize for Philately, a wait and see attitude was adopted when they

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*MYLAR IS A TRADE NAME OF DUPONT



were informed of the 'no-restrictions' element because theoretically a collection of Ionian Island maximum cards could receive our award. Thus Señor Lalanda was convinced to allow us to acquire two sculptures for 'testing the water' while the issue of his special commission for a C.I.C. sculpture was put in abeyance.

Our special prize was accepted by the PACIFIC 97 committee. After delivering it to the committee the day before the show opened, I was indeed thrilled when I saw it well displayed in the vitrines of special prizes with a lovely placard identifying it as the C.I.C. prize. Tuxedo outfitted and camera ready I attended the PACIFIC 97 Palmares in hopes that the winner would be in attendance and a photo of us together might be possible. Wrong on both counts. The award was won by a wonderful youth exhibit from Israel. Unfortunately it had very little to do with animals or wildlife. It was entitled *Children And Their World*, and it seems that wildlife conservation and environmental concerns were equal in the minds of the Presidium. Concerned at how this news would be received at C.I.C. headquarters in Paris, I spoke with

Giancarlo Morolli, the President of the F.I.P. Topical/Thematic Commission. He told me that I was in good company with yet another Spaniard, Juan-Antonio Samaranch, President of the I.O.C. While there is a philatelic exhibition at the venue of the Olympic Games (OLYMPHILEX), apart from once every four years the I.O.C. would like to support an international special prize for sport or Olympics on stamps. They too would like to attach award parameters (sport) for their special prize as we want for ours (wildlife). I am informed that the problem of 'no-restrictions' has limited others from pressing forward in support of excellence in philately. In the future it has been suggested that we not sponsor an international special prize but rather a 'Restricted Prize' within the Topical/Thematic class. Having the second Lalanda sculpture in hand, it shall be awarded as suggested at Italia 98. I hope that the award recipient is in attendance in Milan for a photo and that the winning exhibition gives encouragement to our Board so that the full execution of a special C.I.C. philatelic sculpture will be undertaken by Lalanda.