

THE Philatelic Exhibitor

VOLUME 12

NUMBER TWO

APRIL, 1998



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TITLE, INTRODUCTION, PLAN..... 1 Page.	2.2 INTIMATE AND VERY EXPENSIVE.
1. THE LAST SUPERLINERS..... 7 Pages.	2.3 THE FUN SHIPS.
1.1 MS QUEEN ELIZABETH 2.	2.4 FOR ADVENTURE AND STUDY.
1.2 SS NORWAY (ex FRANCE).	2.5 "UNDER SAIL" AND UNDER SAIL.
2. BUILT JUST FOR PLEASURE..... 7 Pages.	2.6 ECONOMICAL OLDTIMERS.
2.1 STYLISH, CLASSY, TRADITIONAL.	AFTERTHOUGHT: QUICKIE
	CRUISE ALTERNATIVES..... 1 Page.

Won The Single Frame Reserve Grand Award-Thematic
At APS AmeriStamp EXPO 98 - See page 17

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THE PHILATELIC EXHIBITOR

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April, 1998

John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041-0125
FAX 703 820-7054

G. H. Davis, Assistant Editor
682 Totten Way
Cincinnati, OH 45226

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

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

Deadline for the next issue to be printed on or about July 15, 1998, is May 20, 1998. The following issue will close August 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, Vol. 12, No. 1-2 \$3.00.

FUTURE ISSUES

The deadline for the July, 1998 issue of **The Philatelic Exhibitor** is May 20, 1998. The suggested topic is "Working with new exhibitors — How to teach "Exhibiting". For the October, 1998 issue of TPE — Deadline August 20 — the suggested topic is "How to go about getting good publicity for your show."

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:

January, 1998 — **The One Frame and Display Class exhibitors at AmeriStamp Expo '98.** Never before have we seen the exhibit aisles so crowded with smiling people — new and experienced collectors alike. The level of creativity blended with interesting philately was heartening to those who have been worrying about the future of our hobby.

February, 1998 — **Capt. Wolf Spille** for his excellent series of features comparing his first exhibit pages to those he has done more recently. This has offered us all the opportunity to learn painlessly the lessons he had to work for.

March, 1998 — **The entire Houston AmeriStamp Expo '98 Committee, headed by Denise Stotts**, who worked their hearts out to put on a super show for the inaugural APS winter show.

The Philatelic Exhibitor

April, 1998/3

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 the these fields; whether they be novice, experienced or just beginning to think about getting involved. Through pursuit of our purposes, it is our goal to encourage your increasing participation and enjoyment of philatelic exhibiting.

AAPE: THE LEADERSHIP

PRESIDENT

Dr. Peter P. McCann
201 Defense Hwy. - Suite 260
Annapolis, MD 21401-8961
103226.706@compuserve.com

VICE PRESIDENT

Charles J.G. Verge
P.O. Box 2788 Station "D"
Ottawa, Ont. K1P 5W8 Canada
vergeg@sympatico.ca

SECRETARY

Richard E. Drews
7139 West Higgins Road
Chicago, IL 60656

TREASURER & ADVERTISING

Dr. Paul Tyler
1023 Rocky Point Court NE
Albuquerque, NM 87123
petyl@juno.com

EDITOR

John M. Hotchner
P.O. Box 1125
Falls Church, VA 22041-0125
jmstamp@ix.netcom.com

DIRECTORS (to 2000)

Ann Triggle atriggle@acsu.buffalo.edu
Steve Washburne steveswa@aol.com

DIRECTORS (to 1998)

Jeanette K. Adams jaadams@ai2a.net
James P. Gough

IMMEDIATE PAST PRESIDENT: Stephen D. Schumann

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Conventions and Meetings: Bette Herdenberg, P.O. Box 30258, Chicago, IL 60630
Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009
North American Youth Stamp Exhibiting Competition (NAYSEC)
Director: Ada M. Prill, 130 Trafalgar Street, Rochester, NY 14619-1224
Computers in Exhibiting: Dr. Paul Tyler, 1023 Rocky Point Court NE,
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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 adlets — 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, (U.S. and Canada) \$23.00 elsewhere; which includes annual subscription to **The Philatelic Exhibitor**, or \$300 for a Life Membership. (Life Membership for those 70 or over \$150; Life Membership for those with a foreign mailing address: \$500)

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

Editor's 2¢ Worth

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



Not yet time to push the panic button, but articles are needed for **The Philatelic Exhibitor!** Before the weather gets so nice that you can't face being inside with your keyboard, won't you PLEASE sit down and do that article you have been thinking about? Or if you have an idea for a regular column, let's talk about it. For instance, we need a columnist to regularly address the matter of show secrets; how the successful shows put on winners year after year. We could have more than one columnist since we really ought to cover shows from local to national.

Short items are also welcome: experiences (both positive and problematic; though the former preferred) at shows, notices of interest to AAPE members, classifieds, exhibit pages that you'd like to show off, etc.... Let me hear from you!

Your 2¢ Worth — Ken Trettin - Thomas P. Myers - Murray Heifetz

Fractionalizing?

To The Editor:

Today the March issue of *The Airpost Journal* arrived. A letter to the editor caught my attention. Referring to an article in the January issue ("One Frame: a 'compact' way to exhibit") the writer Frans J. van Beveren took issue with Editor Jim Graue who stated: "Three sections within the one-frame class invite aerophilatelic participation: Topical/thematic, postal history and 'special.' Aerophilately does not have a section to itself. This is not bad. Aerophilately is 'flexible' in that it can be approached in many ways, and the one-frame option opens the way for all of the exhibits."

The writer van Beveren states, "We must concentrate on the defense of aerophilately and can do without experiments such as these! Why stimulate one-frame exhibits? Aerophilately/aviation will lose its identity in the process." He goes on to champion the Open Class (Display Class in the U.S.). He believes that "Aerophilately and postal history promises a nagging and quarreling couple." (It should be pointed out that the next letter from Kalman V. Illyefalvi supports the "one-framer" as a real challenge and believes in the future of this exhibiting format).

What troubles me is the ongoing trend in philatelic exhibiting toward exclusiveness and fractionalizing the hobby rather than towards inclusiveness and a blending of all exhibiting areas. The FIP is notorious for this (among other things). Is there any reason why an aerophilately exhibit cannot and sometimes maybe should be presented as a thematic exhibit and include a first day cover, some postal history and even some

revenues or cinderellas? Is there any reason an exhibit which is primarily revenues cannot or should not focus on aspects of social philately and include some modern postal items and airpost covers? None, none, respectively.

Those who encourage divisions within philatelic exhibiting are only encouraging the end of large, multi-discipline exhibitions. I would suggest only three classes of exhibits for both national and international shows: One-frame, multi-frame and literature (OK four — include Court of Honor which can include exhibits from the other three areas). No one area of philatelic exhibiting is so important or so different when compared with other areas of philately that it need its own class. Discussion of this matter will strengthen philately. If anyone's toes get stepped on by these comments, I would simply suggest that their feet are too big.

Ken Trettin
Rockford, IA

Send Exhibit to APRL

To The Editor:

I recently had the opportunity to visit the American Philatelic Research Library. In addition to browsing the journals, which cannot be done effectively on the WWW, I wanted to examine some exhibits that I hoped to find on file. I was disappointed not to find some exhibits that have won international awards, as well as American gold medal exhibits. So, let me make a plea to exhibitors.

Unless you have some objection to an unknown person studying your exhibit in detail, please send a copy to the APRL. Even if it is still an exhibit in progress, once an exhibit has won three gold medals,

most improvements will be around the edges. Someone like myself can learn a great deal from it, especially if I have never seen it on exhibit. I do suggest that you date the exhibit. If you make sufficient improvements, you can send the APRL a later copy. Then we can see how the exhibit has been improved. With dated exhibits, we can also learn how exhibits as a whole are changing over time.

Of course, if a red-eyed ogre [judge] sees it, he/she may have the opportunity to study it in detail. That is only an important concern if you expect to fool the judges pretty badly. Of course, they might also discover the concealed virtues of your exhibit.

Thomas P. Myers
Lincoln, NE

Non-Linear Presentation

To The Editor:

I was entranced by Dennis Ryan's article in the January TPE, perhaps more so by his use of language than by his actual thesis. I note that he has dabbled a bit in musical composition and with canvas and brush. I think he must also have dabbled more than a bit in creative writing, but if he hasn't, he should.

However, his proposal, while well stated, requires a few caveats. His argument against linear thinking and more direction towards an approach that he feels is more creative depends on the background of both the exhibitor and the viewer. With his background in music and art, I can see where he comes from. However, taking myself as an example, my background was heavily slanted towards mathematics and science in which thinking is definitely linear. Consequently this mode appeals to

me.

In fact, if we look elsewhere, we can find Dennis' proposition in many other fields. We have constant flashbacks in movies (*The English Patient*); stream of consciousness in literature (*Ulysses* or any other of James Joyce's work); much abstract art more avant garde than Guernica; and a whole school of atonal music. I mention these because, with the exception of the *English Patient* which I could follow because I had read the book, I react negatively to all the other and would likely do so to an exhibit by Dennis predicated on the same concepts.

The main point here is that we all know how subjective both exhibiting and judging is and if the majority of people think linearly, as I think they do, then while Dennis has a perfect right to express him-

self through exhibiting any way he wants, the reaction may not be exclusively due to the rigidity of FIP or other rules. I should also point out here that in judging, another factor frequently enters aside from either subjectivity or merit. I refer to precedent which not only protects an exhibitor in event of downgrading, but also serves as a support mechanism for many judges unfamiliar with the topic of the exhibit.

However, reverting to the examples I mentioned in other artistic fields, many forms today considered classical, were reviled when first introduced. We shouldn't exclude the type of exhibit proposed by Dennis and should make some provision for its exposure without having to confront rules with which it cannot conform. I would very much like to see space made available for such exhibits and I think it could be easily done, just as we

have done with Mophila, social, special, or open studies, and with one frame exhibits.

I would propose that a small number be accepted, under whatever name is deemed appropriate, and shall be non-competitive. Because they will be non-competitive and only a few accepted, the frame fee can be either reduced substantially or eliminated without seriously affecting the revenue budget of the show. However, there should be a requirement that there be a title page or a synopsis page which will guide the viewer through the mind of the exhibitor so that the non-linear flow can perhaps be understood. I would be much happier with abstract art if I had the foggiest notion of what the artist was trying to say and how he/she was doing it.

Murray Heifetz
Don Mills, Ont.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 1998? Why not invite inquiries here?

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

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

Christmas Philatelic Club Exhibit Award — To qualify for winning this award, there must be at least two Christmas exhibits in a show. Interested stamp clubs can receive the CPC Award Certificate to award at their show, by sending \$1.00 to cover postage and handling to Glenn A. Vashinder, 1900 Grant Building, Pittsburgh, PA 15219 USA.

National Topical Stamp Show '98 — For the first time in its 48-year history, the American Topical Association will be organizing its own national convention and exhibition in 1998. As previously announced in *Topical Time*, the National Topical Stamp Show (formerly known as TOPEX) will be held at the Fairview Park Marriott in Falls Church, Virginia, just outside of Washington, D.C. This 49th annual convention and exhibition will run from July 17 through July 19, 1998.

Two-hundred frames will be available for the only all-topical exhibition held in the USA. ATA's definition of a topical/thematic exhibit is a selection and arrangement of the greatest possible variety of philatelic material designed to tell a story. We especially encourage our overseas members to plan on entering a thematic exhibit at the 1998 National Topical Stamp Show.

Thematic exhibits in the Open (competitive) Class will be limited to minimum of three frames and a maximum of ten frames

(each frame holding 16 individual 8.5" x 11" pages). One-Frame thematic exhibits will also be accepted, as will those in the Junior Class of from one to five frames. Display (non-competitive) thematic exhibits will be also accepted consisting of from one to ten frames.

Each exhibitor is required to submit eight copies of a one-page summary/synopsis/outline of the exhibit with the application and the frame fee (\$8.00 per frame for Open and Display Class, \$25.00 for the One-Frame Class, and \$4.00 per frame for the Junior Class). The deadline for the receipt of all completed entry forms is May 15, 1998.

A detailed Exhibit Prospectus providing rules and regulations governing entry, display, shipping instructions, return of exhibits, and an Official Entry Form is now available. For a copy of this Prospectus, send a self-addressed stamped envelope to National Topical Stamp Show '98, P.O. Box 1330, Maplewood, NJ 07040-0456, USA. Overseas members who may not be able to obtain US stamps for an SASE should send two International Reply Coupons to prepay airmail postage so that the Exhibit Prospectus can be rushed to them.

The grand award winner of the National Topical Stamp Show continues to be eligible to compete in the American Philatelic Society's "Champion of

Champions" competition held at the annual APS exhibition. The grand award winner at the 1998 ATA show will be included in the APS 1998 "Champion of Champions" competition.

The exhibition, bourse, and all meetings at the National Topical Stamp Show '98 will be held at the 390-room Fairview Park Marriott which is located three-tenths of a mile east of the junction of US Route 50 at Exit 8 of I-495. The facility includes free on-site parking, a J.W. Steakhouse, heated indoor and outdoor swimming pools, plus a health and exercise club. A free shuttle bus runs every half-hour to take participants to the closest Metro station (Dunn Loring) for easy access to the Washington National Airport as well as to tourist attractions in Washington, D.C., Maryland and Virginia.

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James P. Gough
1992 Winner
APS Champion of Champions

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Synopsis Page Of The Issue

by Dr. John Warren

THE INDIAN FEUDATORY STATE OF JIND

This exhibit examines the early postage and revenue issues of the Indian State of Jind, located in the Punjab, approximately 70 miles to the west of Delhi. The State of Jind (Jhind or Jeend as sometimes phonetically spelled) was a small state of about 1,300 square miles and separated into several districts surrounded by other states. The so-called "Feudatory" issues of Jind span a period of ten years, early 1875 to mid-summer 1885, and were intended for both internal postal and revenue services. In July 1885 the State entered a postal agreement with the Imperial Government of India and became a "Convention" State. After this date postal revenue was accounted for by Convention stamps, revenue fees were collected by the old Feudatory issues. This exhibit shows the issues of the Feudatory period, and demonstrates how their use extended into the late 1920s. Attention is given to postal history and examples of philatelic note; revenue history is also examined in order to demonstrate the intent of the state to operate a combined system.

Frame one examines the first issue, 1875, and includes a reconstructed sheet of the ½ anna, the largest known reconstruction of the 4 annas, and several sheets of the 2 annas. Usages of the ½ anna and 4 annas denominations are discussed through postal history examples including a petition to the Rajah sent registered through the postal system. The frame concludes with an example of the ½ anna postal stationery envelope believed to be unissued.

The second frame examines the 1876 issue and includes complete sheets of all the values including the unissued Official stamp. Detailed comparison of the two first issues illustrates the construction of different lithographic stones during the lifetime of the issue. The remainder of the frame discusses the third issue, 1882.

Frame three continues the 1882 issue with a discussion of the different lithographic stones used in this relatively long lived issue. A petition to the Rajah demonstrating the division of fees between postage and revenue is complemented by postal history examples, and the frame concludes with a discussion of the two postal cards issued under Feudatory status.

The fourth frame looks at the 1883-1885 issues and includes an extensive showing of sheets of the 1/4 anna comparing the multiplicity of printings with lack of confirmatory evidence that the stamp actually saw postal duty.

The final frame shows designs of the 1883 issue thought to have been printed post-July 1885 and thus intended for revenue service. A series of Petitions and Land Transfer documents show the use of the 1883 designs well into the mid-1920s and demonstrate the continued printing from lithographic stones laid down in the mid-1880s; a lengthy period of over forty years.

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



Two recent events have helped me to be convinced that the AAPE is really heading in the right direction as an organization. The first is the immense success of the joint AAPE-APS AmeriStamp Expo in Houston last February. There were 120+ one frame exhibits judged by a panel of nine judges picked jointly by the AAPE and the APS and there were 80 or so frames of Display Class exhibits judged by the same panel. There was also something else; people and a lot of them looking at the exhibits. I have never seen more viewers looking at exhibits at any show that I have ever attended. Not only were they looking, they were reading, studying, and even laughing, e.g., at the magnificent display of Upper Bongoland that ultimately received an AAPE Creativity Award but

no show medal for obvious reasons! Thus, here was proof definitive that if you give people interesting exhibits that the ordinary stamp show attendee can relate to, then they will look at them and appreciate them. Definite food for thought for our 33 national WSP shows, many of whom complain that they cannot get enough people interested in exhibits and exhibiting.

The second thing that I have been pleased about regarding the future of the AAPE is that five, I repeat five, volunteers came forward to run for the three open Director at Large positions that will be filled in our biannual election coming up later this year. None of these individuals had ever run for AAPE office before and all thought that they could contribute something to an organization that they

thought very highly of. We will have a turnover of the officers as well with Charles Verge, our current Vice President, likely replacing me as President, Ann Triggles moving up to become Vice President from a Director at Large position, and Nancy Zelinsky Clark agreeing to run for Secretary as Rich Drews has finished his two terms of office. Paul Tyler will stay on as Treasurer which is all to the good as he has been the most proactive and effective Treasurer that the AAPE has ever had. Also Steve Washburne will continue on as the fourth Director at Large. All in all, a healthy turnover with some excellent new people coming in to provide strong leadership for the AAPE's future.

AAPE Election Status Report

The Nominating committee composed of Randy Neil, Chairman, Ann Triggles and Bill Bauer have received expressions of interest from several people willing to offer their time and talents to AAPE. Its report will be in the July issue of TPE. There is an additional way to guarantee a position on the ballot (which will be distributed with the July TPE). Such number of members from the general membership as constitutes 50% plus one of a quorum for the transaction of business may nominate a candidate for any office by submission of a duly executed petition to the Secretary.

In plain English, if nominated by 25 other members, a member will be listed on the ballot for the position he or she seeks; bypassing the Nominating Committee.

Nominating petitions to the Secretary should be mailed so as to be received no later than June 1, 1998. A candidate's statement, not to exceed 150 words, should be sent to the Editor for inclusion in TPE.

SHOW MENTOR VOLUNTEERS

The last several issues of TPE have asked for members to volunteer as Mentors for local and regional show committees, in the following categories:

1. Being a show Chairman
2. Being Exhibits Chairman
3. Being Bourse Chairman
4. Being Judging Chairman
5. Working With USPS
6. Youth Area/Table
7. Show Program
8. Floor Manager/Problem Solver
9. Show Security
10. Finance Committee
11. Show Publicity
12. Show Cachet/Sales
13. Seminars/Meetings
14. Obtaining Awards
15. Venue Coordinator
16. Hospitality

The following members have volunteered. Use this number key to identify what aspects of the show they can help with.

- Jane King Fohn Category 7
17209 Whippoorwill Trail
Leander, TX 78645-9734
- John M. Hotchner Categories 4, 11
P.O. Box 1125
Falls Church, VA 22041
- Eliot A. Landau Categories 1, 2, 3, 5,
5329 Main St. #105 8, 9, 12
Downers Grove, IL 60515
- John Luong Categories 6, 13
P.O. Box 4960-177
Irvine, CA 92716-4960
- Dr. Frederick P. Lawrence Categories 2, 4
5016 So. Kenneth Pl.
Tempe, AZ 85282-7265

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

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

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

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

ARTICLES NEEDED FOR TPE

Contact The Editor
P.O. Box 1125
Falls Church, VA 22041

Show Listings

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information, World Series of Philately show 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.

★ **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 Cancel 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@phks.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, P.O. Box 8000, State College, PA 16803. Phone 814-237-3803, fax 814-237-6128, e-mail kpmartin@stamps.org.

★ **September 18-20, 1998, Greater Houston Stamp Show (formerly HOUPEX).** 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, P.O. Box 690042, Houston, TX 77269-0042.

★ **September 25-27, 1998, AIRPEX XXIII.** Hosting the annual meeting of the Bureau Issues Association. Sponsored by the Dayton Stamp Club. Held at the Dayton Convention and Exhibition Center, 22 E. Fifth St., Dayton, OH 45402. 250+ 16 page frames available at \$7.00 per frame for adults and \$2.00 for juniors. Bourse of 30+ dealers, youth table, USPS substation, meetings and seminars. Free admission. Hours: Friday 11 a.m. to 6 p.m. Saturday 10 a.m. to 6 p.m. Sunday: 10 a.m. to 5 p.m. Further information and prospectus from: Martin Richardson, P.O. Box 1574, Dayton, OH 45401-1574 (E-Mail: martynR@comnet.com)

★ **October 2-4, 1998, Philadelphia National Stamp Exhibition.** Sponsored by PNSE at the Valley Forge Convention Center, 1200 First Ave., King of Prussia, PA. 16 page frames at \$10 each, Juniors \$2. Annual Conventions of the Meter Stamp Society, Canadian Society of Russian Philately, the U.S. Cancellation Club,

and Pennsylvania Postal History Society. Further information and prospectus from PNSE, Box 358, Broomall, PA 19008-0358.

★ **October 3-4, 1998 VICPEX 1998.** 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, B.C. 16-page frames at \$5 per frame. 6-page junior frames @ \$1. Information and prospectus from Show Chairman, Box 5164, Station B, Victoria, BC V8R 6N4, Canada Telephone (evenings): (250) 721-1940.

★ **October 30-31 & November 1, 1998, FLOREX '98.** Sponsored by the Florida Federation of Stamp Clubs. Held at the Orlando Expo Centre, 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 Stager, 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.

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- 1/6 page \$50 per issue or \$40 per issue for 1 year contract.

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.

Before And After by Capt. Wolf Spille

British Passenger/Cargo Liner

1884 - 1910

S.S. UMBRIA



Cuba - 1899 definitive of the Republic's first issue. Engraved by B.E.&P.

Cunard Line

Built 1884 at Glasgow

8,128 GRT - Length 520', beam 57'

Compound engines with 15000 IHP - 19½ knots

The last Cunarder with sails, UMBRIA and her sistership ETRURIA were the fastest ships in the Atlantic for four years. During the Boer War she served as troopship. Scrapped at Preston, 1910



1894 - Registered cover carried aboard UMBRIA, duly back-stamped at Holborn, B.O. (UK) and upon arrival at New York

1975 - Typewriter (Before)

The Philatelic Exhibitor

Turn Page

April, 1998/11

For four years, Cunard's identical sisters, built 1884—8,100 tons, 520' long—were the fastest ships on the Atlantic, averaging 19-19.5 knots.

They also were the last speed record holders with single screws.



Consistently having the fastest ships gave Cunard prestige—but also astronomical coal bills. Yet, generous government subsidies always kept the firm on course.

Both vessels in due course saw service as troop ships in the Boer War.



Per UMBRIA.



Per ETRURIA.

Exhibit Tips and Tricks by Karol Z. Weyna

Once you have mastered the basics of preparing an exhibit, and are confident that you are not erring either in organization, treatment, or presentation, you can graduate to the next level — bending and breaking the rules that conventional wisdom dictates to accomplish a specific purpose you have in mind.

Say whaaaaa? Break the rules? Yes! Here are some “rule-breaker” areas you may want to learn to take advantage of in your exhibits: how to add in all the juicy write-up that has nothing to do with the purely philatelic nature of an item; how to show more than one of any given important item without being blasted for padding; how to make key items stand out without using the infamous “pox dots” to which many judges now object; how to dance around the fact that you are missing several major pieces in your subject area; how to make judges think your same old material is a brand new exhibit; how to get more pages for introduction while not losing your points for too many title pages.

I will also mention, in passing, some of the current fads in exhibit design which have replaced last year’s fads as the right way to do something, and I will make my observations on the way juries actually look at exhibits.

First off, kindly realize that in competitive exhibiting, you are not showing your material to the general public. At many shows, only a tiny fraction of the show visitors bother to spend any time at all at the exhibit frames. So your audience will consist primarily of two groups: the jury, and any outside exhibitors or judges who may be visiting the show and looking over the exhibits for tips, techniques, or ideas, plus those friends of yours who can be persuaded to join you in a little show-and-tell.

You want to put on your pages every last morsel of information you’ve gleaned about your subject? Don’t. Write a book instead. Too much text is often much worse than not enough text. Not enough text is only a problem when you have omitted key elements which demonstrate philatelic knowledge, such as rate breakdowns in a postal history exhibit. Remember, juries have about seven seconds a page to devote to your exhibit. Not much time for reading about the life of the addressee, or the subsequent history of the ship, or the population and geography of the hamlet. They would rather learn the number of

similar items recorded, the relative importance of the cancels, the fact that your block is the largest known multiple.

I’ve seen juries, that, in essence, spread themselves in a line down the frames; one would scan the title page, and shout out down the line. “He says he has the only known cover of the third issue to Zanzibar!” Another juror would call back, “I found it!” And so on through the exhibitor’s laundry list of rarities. In essence (and I have exaggerated, of course) the jury as a group didn’t even bother to look page by page — they scanned for the key pieces, and spot checked, and went on their way.

So how do you put all that extra juice on your pages without offending the juries? The best method I know is to tell judges right up front, on the title page, that some of your text is excess — and how to tell the difference. You might make the hard-core text, intended for the jury, in upright letters, and the “extra text” in italics. Or you might put the philatelic write-up near or below the items you describe, and the extra information way down at the bottom of the page. You tell the judges that such text is “not necessary for the philatelic evaluation of the exhibit” — and where or how to find it, so they will not have to bother reading it during judging. (Hooray!)

Extra text is more of a nuisance to judges than extra material, though unless you’re careful, you can suffer (especially internationally) if you put two or more examples of a great item on your exhibit pages without some attempt to justify their inclusion. Have all of the known covers of some classic lithographed stamp? Show each under the transfer type of the stamp while discussing plating. Have several of a key mint item? Show them under the heading “shades” — or, if no shades are apparent, mention that there is little noticeable variation in shade for this issue; in either case, you have demonstrated that you have actually looked at the material and demonstrated your “philatelic knowledge.”

Let’s say that you don’t have that problem, that you have only one of each of the key items in your exhibit. Now, if you’re the doubting sort, you may not trust any given jury to do all their homework on your area, and thus would not notice one of your more subtle gems. In the days when Ladislav Dvoracek was head of the F.I.P., his idea of using a rarity scale and some

method (often small red or gold dots) to mark the rarities in the exhibit began to appear world-wide. Entire shows had exhibits sporting these little beauty marks, and even if the marks were appropriate (that is, they really did mark the better material), the show looked like it was infected by some sort of plague — the method was quickly dubbed “measles dots” by its detractors.

In the attempt to solve this problem, exhibitors have hit upon several solutions. One that I like uses a second, colored background beneath the item in need of touting — yellow, gold, blue, any color will do, as long as it’s consistent and not tacky. The very presence of color does the trick. Another method uses colored lines around the key items, or colored underlines beneath the description. Of course, the best method of all (assuming the judges are careful) is to put a short headline above each key item (e.g. “Largest Known Multiple”) and reinforce it as part of the description below (e.g. “No other multiples have yet been discovered”). Done cleverly, this will train the jury to concentrate on the headlined pieces if they’re running short on time or patience.

Of course, if you’re like most of us, you may be missing one or more pieces which are cataloged for your exhibiting area. For example, if you’re doing the U.S. Grills, you’re obviously going to be missing the 1¢ “Z” grill and possibly a few others. Big problem? Yes, unless you can dance around it. Fortunately, the 1¢ “Z” grill and a few others are remnants of experiments with grilling that were released to the public. So, if you set up your exhibit to show these grills in a chapter of your exhibit called “Experimental Grills,” you can state on your title page (and at the appropriate place in your exhibit) that you will show **representative examples** — thus, you do not need to be complete, and your \$10,000 stamp can take its rightful place as the star of this section. In other words, you shouldn’t be penalized.

Such self-limitations won’t always work if you’re missing a “major number” item, that is one, that is given an individual listing by the standard catalogs, but will work like a charm for overprint varieties (especially handstamps), cancels, and other areas where half a dozen can take the place of a gross. And even when you just can’t afford a major number stamp or

cover, there is often a reason why the danged thing is so expensive — not regularly issued, not sold over the counter at post offices, etc. which can enable you to exclude it from your exhibit (at least, until you own it). Remember, make your limitations explicit on the title page (the one page the jury must read) and repeat it (more subtly, perhaps) when you introduce that chapter. Of course, if you take the position that every expensive stamp in your French Colony exhibit was a speculative issue, and thus should be excluded from your exhibit, it may not cut much ice with a jury; in other words, use this technique sparingly, and appropriately.

There comes a time when you think you've done all you can, remounted and remounted to take the suggestions of every judge's critique you've ever attended, and you still can't break the medal lever barrier. Want a tip? Remount on the brightest plain white paper you can find, and buy brand new sheet protectors. Remounting on new paper will force you to rethink every item on every page in the process, and your write-up may improve as you do it. But the bright white paper will get a jury's attention, and the new sheet protectors (hopefully Tuck Taylor's or similar products) will make your material sparkle. Yes, they're expensive, but your old ones are probably a bit scuffed and cloudy by now. A new look may do the trick if nothing else has worked. (That's assuming your subject, treatment, and material do not exhibit any major problems which would preclude improvement of results.) A new-looking exhibit will get a fresh look, particularly from those judges who are sure they've seen it before and can't stand to look at it again — whether or not you've added anything. And if you don't improve your medal level, you might still get a consolation prize, like the AAPE award for presentation. If you've always typed your pages, try preparing them on a computer; laser-printer type looks sharp, and you can usually get a few more words per line with proportionally spaced fonts, while being able to generate larger chapter headings, and to use bold type for key phrases (e.g. "largest known multiple"). Just don't go overboard with fancy fonts, repeating page headings, varieties of sizes or styles, etc.

Finally, how do you get all the really truly necessary text introducing your subject and explaining how you will treat it on only one title page? Well, most exhibits really truly don't need more than one title page. First off, you don't have to give the jury or the viewers a history or geography lesson. Basically, the title page is to tell the judges (and anyone else who might stum-

ble by your exhibit with a little free time) what you are showing and how you're going to show (i.e. how your exhibit is organized). That might take a paragraph or two; the rest of the page might include a mention of those items which are the keys to your exhibit (and a simple "laundry list" is probably the least subtle and worst way to do it), a description of whatever original research you will demonstrate, or a mention of important references. And don't forget to send in a "synopsis page" that is one more chance for you to brag to the jury (and only the jury) how important your subject is, how your collection compares with present or former exhibits of this area, how many articles you've published, etc. This is probably the best place for a really long laundry list of better items (and a brief explanation, item by item, of why they're better, e.g. largest known multiple, only known usage, one of four known frankings, etc.).

Sometimes, you are breaking new ground with your exhibit — plating, postal history, an important approach — and you should, quite rightly, spend some words on the method of approach or the specifics of the subject. The best way to do this is not necessarily on the title page. If you think of your exhibit as having several chapters, save some of the introductory material for the beginning of each chapter (and just summarize the chapters on the title page). Another way, if your exhibit is really monolithic, is to use a second page, but include a token showing of philatelic material on it (illustrating your points) so you won't be penalized (no matter how slightly) for a philatelically blank page.

I'm a big believer in breaking exhibits down into chapters, with bold big titles which introduce an issue, an area, or a subdivision within your subject. If you step back from the frames, you can see the chapter headings clearly, and best of all, each chapter heading gives you a chance to develop your subject a little further with a paragraph or two. If you're showing the postal history of the U.S. Possessions, each chapter heading can be used to point out the differences or similarities in the covers or postmarks in that Possession's philatelic history. Don't overdo it, though! Judges may "get it" from the git-go, and may resent too many words to plow through; what's worse they may choose not to!

Your exhibit is about your love for a subject as much as it is about how much you've spent on it or any other external criterion. Communicate that love. Judges, after all, once loved stamps and covers themselves (and a surprising number still do). God help you if you get subjected to a

panel of critical nit-pickers who remember so-and-so's exhibit of forty years ago and think nothing will ever measure up to it. Those kinds of juries are still out there once in a while, but not very often. So at a judges' critique, you can turn the tables on the jury by getting their measure while they pronounce judgment on your and others' exhibits. And if they don't measure up, discard their opinions. Your exhibit will never be all things to all people; after all, it's **your** exhibit, and that "still, small voice" inside you will tell you how you've done better than any panel of mere mortals. You know your limits (financial and otherwise) better than they do, and at best they can give you an "if only" evaluation — if only you could afford this, if only you so-and-so would sell that, if only such-and-such were known. If you've done all you can, and you still can't get the level you have hoped for, try again with a new subject — or a new jury.

Unfortunately, some judges have personal opinions of subjects and collecting areas that no amount of write-up, education or exhibiting will ever change. Remember how long it took for thematic exhibits to be treated seriously? Or postal stationery? Or "special studies"? Don't keep bashing your head against a stone wall. Try different panels; go "jury shopping." Shows will often tell you the names on the panel when you apply; if you know some of them by reputation, see if there's someone on the panel that will appreciate your material enough to be your champion in the deliberations, who can explain the ins and outs, the challenge factor or the extent of your accomplishments to his or her fellow jurors. If there isn't, you're often taking a big gamble that someone will have done enough sensible homework to grant you the medal level you deserve.

At one show, the critique brought out that two jurors who had done homework were looking for a particular item in an exhibit — because it was mentioned in an article they had both read. The article had failed to point out that the last known example of that item to change hands sold over twenty years ago, and all known examples were now in museum collections. Oh, well, so it goes. A little knowledge can be a dangerous thing.

That's not to say that juries as a whole are ignorant or biased — they are not, and the sheer number of Golds and Vermeils granted each year is staggering. But the scope of philatelic knowledge seems to me to be narrowing, while the depth is increasing — in other words, there are fewer generalists and more specialists on panels today than ever before. So if you can make

your exhibit write-up have as much "common ground" with other areas, a juror whose specialty is far afield of yours will have some anchor points to grab hold of as you lead him or her down the path you've chosen. Make it easy for them, and you'll be rewarded. For example, in a traditional exhibit, cover write-ups should include relevant postal history information. Though it's not really necessary by the definition of a traditional exhibit, such write-up is *prima facie* evidence of philatelic knowledge, and can give a postal history oriented juror something in common with your exhibit.

It's hard to pass on specific techniques

or tips in a generalized way; I'm sure if I were standing at the frames with your material, I could give you one or two pointers. So could any competent juror; so could many of your fellow exhibitors. But overall, I suggest you think of the "rules of the game" as more of a road-map or a broad suggestion, rather than a stranglehold on your personal creativity. Once upon a time, nearly all exhibits were traditional, all judges were knowledgeable on a broad range of countries, and little write-up was necessary. Philatelic exhibiting has evolved, and exhibits are now, in essence, stories told by material, advanced by write-

up, and told to those for whom many of the facts are completely new.

Think of juries as guests in your living room (albeit guests who have to catch a plane in a hurry) and talk to them, through your exhibit, to introduce the highlights and the possibilities of your subject as if they have never seen it before. Try to communicate your love for the area, the passion that keeps you going in it. Don't talk down to them, don't assume they know much about it (but be scrupulously accurate in case they do), and most of all, **don't bore them!**

AAPE & NAYSEC COME TO TORONTO!

OCT. 16-18, 1998

TORONTO (ON) — The AmeriStamp Exposition and NAYSEC youth competition will join with the CSDA National Postage Stamp Show in Toronto in 1998. John Sheffield, President of the Canadian Stamp Dealers' Association announced in Toronto that the CSDA and the American Association of Philatelic Exhibitors have joined to present their stamp show, convention, exhibits, and youth competition together in one location from Oct. 16-18, 1998.

"The AAPE convention with its one frame and youth competitions is a welcome addition to our own Fall National Postage Stamp Show in Toronto and we are very pleased to be able to work in partnership with these groups," said Mr. Sheffield.

In addition to the postage stamp show, this event will feature meetings and seminars as part of the AAPE Convention, up to 15 youth grand exhibits and the many single frame (16 page) exhibits.

"We are delighted to be working in conjunction with the CSDA to bring our annual convention and national show to Toronto and to promote stamp collecting in North America," stated Dr. Peter McCann, President of the American Association of Philatelic Exhibitors.

This event will feature the CSDA's extravaganza of stamp dealers from across Canada and the United States, it is sure to be a "don't miss it" event! For a prospectus and further information contact the National Office of the Canadian Stamp Dealer's Association at 416/979-3335.

The Mail-In Exhibitor by John S. Blakemore, P.O. Box 2248, Bellingham, WA 98227-2248

My column in the January issue included a request not only for individual ratings of shows, but also for information about regional (i.e., non-WSP) shows. It is still quite soon for me to expect any input on that subject, since my own copy of the January TPE has only just reached here. However, I am a little surprised at the very small numbers of individual reports this time around, when one thinks just how many stamp shows occurred last October-November. Since there is also much show activity in the months of winter and early spring, I hope I shall have more reports to summarize for you next time. If not, this column may have to relapse to a semi-annual or annual event.

Meanwhile, to the data I do have at hand. Two reports from Florex, one of 100, the other of 90. Why did the second

person downgrade? He was unhappy that it took so long to get an acceptance, that perennial problem with many shows.

My only other report is for a literature exhibit at CHICAGOPEX 97, and for this

the score was 100+++; as high as they come. This exhibitor was especially pleased that his entry was accepted promptly, and that the submitted item was returned *exactly* as directed.

SCORE SHEET, FOR MAIL-IN EXHIBITOR

Name of Show:	Show Date:	
	Points Scored	Maximum 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.	_____	20
Award enclosed or notice sent.	_____	10
Program enclosed.	_____	5
Award winner's list enclosed.	_____	5
TOTAL ...	_____	100

Social Philately, or the Open Class by Robert P. Odenweller

As a response to a request from the editor, spurred by a letter to the editor, I have been asked to offer some comments about this new and developing category of philatelic exhibiting.

In the mid-1980's, the F.I.P. delegate from Australia, Dr. Ed Druce, proposed a new brand of exhibit, which he called "Social Philately." This was meant to include many exhibits that are interesting for their philatelic connection, but are not purely philatelic in the material used in them. This, and other similar thoughts, was the subject of a great deal of discussion but not much action. The inaction was primarily due to two problems: the concept was not "sold" to enough delegates to get any groundswell of approval for it, and the form in which it was presented was not specific enough for others to understand how it could be useful.

At about the same time, there was a push mounting for the "Special Studies" class, spurred primarily by the results of Ken Kutz and his "Gold Fever" exhibit. In the case of Special Studies, it was pointed out that the rules for traditional exhibits included such exhibits. The unfortunate part is that a few judges failed to read and apply the rules as they were written (and still are), and in one case Ken's exhibit was disqualified. That action was, in my opinion, completely unjustified. Sadly, it would seem, from remarks I heard from participants, that an individual who thought he knew the rules pushed a decision. Once his mind was made up, he wouldn't budge. The result was that special studies exhibits are now judged as a separate group, but exactly as they would have been if the rules had been read in the first place.

Social Philately is a bit different, however. All other exhibits are required to have material that is philatelic, with severe restrictions on how much "collateral" material can be shown. With social philately, the collateral material can reach up to 50%, but is expected to have some philatelic interest connected to it. Such material would include maps, photographs, tickets, telephone cards, medals, picture postcards, and similar items that could expand the coverage of a topic that is generally based on a philatelic idea.

In essence, Social Philately is quite similar to the Display Class that has had

some development here in recent years. The first experiment with Social Philately will be at Italia '98 in Milan next year, where it is called the "Open Class." The rules, which I have only in Italian, so please forgive any difficulties that I may have had in my translation of them, including judging criteria. They are:

- Presentation of the collection - 25 points.
- Development and originality of the subject of the material - 45 points.
- Philatelic knowledge - 30 points.

Each exhibit will receive a medal from the exhibition (not a ranked F.I.P. level medal as in other classes) and a diploma for participation. The three best exhibits will receive special recognition in the form of prizes awarded by the organizers.

Material must fit into the frames. This means that they cannot accept mail coaches, mailboxes, letter carriers' bags, canceling devices, and other "thick" objects. The actual thickness in the rules for Italia '98 is limited to 2cm, or about 0.8 inches.

As with the modern philately, or "Mophila" class at most shows, there is no charge for frames. This is a reasonable position for exhibits that will not receive F.I.P. level medals as an experimental class. Instead, it is a vehicle by which an exhibitor may share his unusual subject with those who will probably enjoy it. If there is enough interest in the experiment, it could ultimately win acceptance as a regular F.I.P. class.

The Future of Social Philately

Where is Social Philately likely to go as an exhibiting category? Crystal balls are not my long suit, but based on observation of other initiatives of recent years, I would be a bit skeptical that it will have any major advance. Other ideas that have blossomed beautifully (such as revenues) have had a long established following with a solid history of knowledgeable students. Special Studies and Social Philately are dependent on a few exceptional and sometimes vocal adherents. When those participants move along to other pursuits, there is a vacuum that is often hard to fill. Without a strong and sustained advocacy by those who can sell an idea, my opinion is that it will remain only an interesting side water to the mainstream of the river of philately.

I would hope that I'm wrong in this. My own first attempt at a thematic exhibit received a bronze (which I treasure) at the international level. I was told that the unusual approach had developed two camps — one wanted a gold, the other a bronze. The "others" won. They were the traditional thematics judges. My theme: The Evolution of Perkins Bacon Line Engraved Design. In retrospect, it could easily have been considered a "Special Study." It seems that the dispute between the judges focused on the difference of approach.

Yet, to me, the most rewarding part was the large numbers of non-collectors who came over, looked at the exhibit, and then exclaimed "Now I understand what it's all about!" The two other exhibits I had in that show both got gold or higher, but I enjoyed standing near this one for all of the excitement it created.

By its nature, Social Philately (and Special Studies) lacks any coherent advocate. Individuals may be quite adept at creating exhibits that make maximum use of what is desired, but there is no strong underpinning of a discipline that will unite all of its adherents. This lack, in my opinion, will keep it from carving a well defined niche for itself. Ask twenty people what it is, and you're likely to get twenty-five opinions.

How to Prepare a Social Philately Exhibit

Having said all the foregoing, I'm sure there are some who are undaunted about the future, and who are only interested in the present — a latent exhibit. What is necessary to make it succeed with the expectations of the currently stated rules?

First of all, do not forget the general precepts of developing any good exhibit — they all apply. The important part is to know what is different.

Choice of materials to add to the philatelic story are what make this kind of exhibit different. In my opinion, they should expand on the philatelic material in a way that will seem "natural" rather than "forced." To include something for shock value or to stretch a point so as to include something that really does not advance the philatelic story would not be very helpful. On the other hand, non-philatelic souvenirs or items that illuminate the philatel-

ic material will be very much to the point. Each subject area will be so different from another that it is not easy to suggest examples that will be meaningful outside of the context of the one exhibit. Wise choice among the available materials that help to advance the story is the concept. Avoidance of using those that, however tempting and difficult to find, do not really add to the story or divert attention from the whole story line, may be very difficult, but would show excellent sensitivity. Good taste and coherent development is essential in any plan for an exhibit of this category.

The emphasis on presentation is five times that of a normal exhibit. It should be done with great care and should develop the material (both philatelic and supporting) in a way that makes the two complement each other.

Development of the subject may overshadow originality — one may assume for the earlier exhibits that each will have

quite an original subject to cover or approach to such coverage. How well it is developed is an art, similar to constructing a fine story line for any other exhibit. It will not just “develop itself.” It takes work. An experienced exhibitor will have some of the tools to work with, but will be faced with new challenges as to how to blend the materials together. It would be a mistake for an exhibitor familiar with the construction of “normal” exhibits to assume that it will be simply a variation of those talents. Yes, there are similarities, but the work to create an exhibit based on a new idea using a large amount of non-philatelic material should be approached with caution and a sense of experimentation and innovation. For the first few years, it is likely to be quite a challenge, until a few “standard” lines develop at the hands of some artistic souls. There may well be some colossal failures, but those will help us to learn what is right and what is wrong.

Finally, philatelic knowledge is, and should remain, a very important aspect of the whole. The exhibitor who accumulates the material is likely to have considerable knowledge of the subject — more than anyone else looking at it. The job is to make it come to life, to tell the story, without getting so wrapped up in it that he loses the casual viewer. And the stamps and philatelic material should always be a major part of the story or the exercise will cease to be an exhibit that belongs in a philatelic exhibition.

Social Philately, the Display Class, Open Competition — whatever you want to call it — can add an interesting dimension to philatelic exhibits. If it succeeds in whetting the interest of non-collectors who attend, that's one plus. I don't think it will ever transplant the so-called mainstream branches of philately, but it certainly can add to the attractiveness of the hobby we all love.

The Title Page

by Wolf Spille

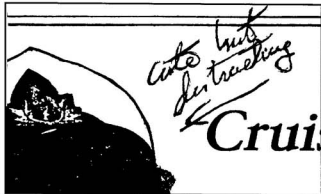
“...should stand out... and make the judges forget all the other exhibits they have seen just before...”

— Not exactly quoted verbatim, but properly reflecting the joint exhortations by exhibit gurus George T. Guzzio, Randy L. Neil, and Mary Ann Owens.

“Cute — but distracting.”

— Annotated critique by chief judge and TPE editor John H. Hotchner the first time he saw a copy of this page. (See detail at right.)

Judge Hotchner's observation strengthened this exhibitor's resolve to leave this one frame exhibit's title page as shown on the cover unchanged for its next showing then scheduled for Feb. 1998 at Houston TX.



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.

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"The Fly"-Reflects On Philatelic Friendships- Acquired Because We Exhibit



"The Fly" had the opportunity on a recent business trip, to meet two people with whom he (she? it?) had corresponded for many years, but had never met. Believe me it was a wonderful, emotional, exciting time for all of us.

I could see it in their faces, and I know that they could see it in my face, the grin of sheer delight when we laid eyes on each other for the first time. I was thinking that neither bore a resemblance to my mental image. I'm sure they were thinking the same thing.

We became acquainted with each other because from time-to-time, we had seen each other's exhibits at different shows. Knowing that we collected the same area, we each took the time and trouble to make contact with one another — and thus started a long-term, long-distance correspondence, exchange of information and philatelic material, and a resulting friendship.

The first time we met, we spent the better part of the day looking at copies of each other's exhibits. That activity was made all the more exciting because we collect and exhibit the same subject — but do so from slightly different perspectives. We had agreed earlier that we would bring material for trading and the time not spent reviewing exhibits, was spent exchanging material.

You might wonder how material can move around in a three-way exchange. For us, the answer was quite simple. Within the first few minutes, we were so at ease with each other, that I'm sure the subject of money, or quid pro quo or catalogue value for catalogue value never crossed anyone's mind. Instead, we were saying things to each other like, "I didn't see such-and-such in your exhibit, do you have that cancel?" If the reply was no, it was likely that the response was something like, "...I brought an extra one along that I'd like you to have."

Over several hours, a great deal of material changed hands. Three collections and more specifically, three exhibits were improved with the addition of some exceptionally fine material. No money changed hands. At the end of the day, we were all quite happy, each of us believing that we got a good deal ... and that's the way it should have been.

Following the exchange, we went to

dinner at a nice restaurant. The philatelic discussion lasted well into the evening. Then, my old friends (for by that point, I felt that I had known them for a long time), had to depart since each of them lived several hours away from where we were meeting.

Later, in my hotel room, I reflected on the day's activities. It occurred to me that I had experienced one of the greatest days in my philatelic life. The day had represented all of the good things that can come from stamp collecting. I reflected on the fact that had I and they not been exhibitors, we might not have learned of each other and our collecting interests.

Here were two people that perhaps I would never have known, had they not been exhibitors, and had I not seen their exhibits at a stamp show. From the start by way of initial letters of inquiry, our correspondence had developed over the years to regular exchanges of letters, and the occasional shared "lucky find." The in-person meeting was the icing on the cake. I felt that I had known each for years, and our quick, easy friendship was a testimony to the fact that they felt the same way.

So what's the bottom line here? Simple! Where there is so much negative stuff being written about the hobby, when we are reading about "problems" with PACIFIC 97 but not about solutions, when we hear about the "cost" of the FIP, but not about all of the good things that organization is doing, when we see negative items written about Washington 2006 before that group has had a chance to get started, we need to reflect on the positive aspects of our great hobby. The experience made me realize that there is a whole lot more good things associated with this hobby than all the negative words that can be written by all the negative nabobs of negativism (including this insect from time to time [well okay, a lot of the time]) would imply.

And now...

FLY BITE — To the anonymous exhibitor of "Bongoland" for blatantly exhibiting material that had been (apparently) stolen from the archives of *Poste Bongoise* (Po Boy). Despite the pleading of an emissary sent by His Royal (pain in ...) Highness, King Ndongo II, (son of Ndongo I, the Lion of Bongoland), the exhibitor refused to return the material.

Later, when the King's emissary returned to the exhibition venue with the local police, intent on confiscating the archival material, it was too late. The exhibitor, along with all the material, had disappeared. When questioned about how he knew the exhibited material was in fact the missing archival material, the King's emissary told representatives of the philatelic press that the "clinch" was the thread used on the stitched booklet. He stated for the record that the legitimate booklets are only known stitched with cotton thread, while the archival booklet (only one was ever produced) was stitched together with used, waxed, dental floss. The simple tartar test (which was performed without removing the material from the exhibition frame), conclusively showed that the stitching was indeed dental floss (with disturbed wax).

GOLD FLY SWATTER — to the APS and AAPE for co-sponsoring the APS winter meeting in Houston, Texas. From what I've been told, the show was a great success, made all the more so by the addition of a substantial number of wonderful one-frame exhibits, and a wide range of delightful display class exhibits. Some of you know that "The Fly" has not been a fan of one-frame exhibits, but after Houston, I'm becoming a believer. It's a great way to get started in exhibiting. So what are you waiting for? Put a one-frame exhibit together, today!

FLY BITE — To those societies who sponsor awards and then can't seem to get them or the award criteria to the show on time. It is a royal pain and an embarrassment to the society when the exhibition awards are announced and the master of ceremonies has to say something like "...and the award for the best exhibit of Bongoland material goes to ... Ah sorry, but we'll have to send you the award at a later date..."

FLY BITE — To those exhibitors who still can't seem to get their synopsis pages to the exhibit committee on time — or at all. How hard can it be to put one together and send it off? Believe me, it really helps the jury prepare when they receive good synopsis pages. Does the failure to provide a synopsis page have anything to do with the exhibitor not wanting a judge to learn too much about the exhibit. C'mon, get with the program!

FLY BITE — To "The Fly" who got it wrong (I think). I complained about a judge and jury that "hammered" a previously gold award-winning exhibit by giving it a lower award as an international "wake up" call. It seems that the gold exhibit had been stripped down to about half of its frames in order to get it ready

for an international exhibition. I was told that the remaining material was what was left and not the combination of all the material. As a result, the exhibit was deemed to be missing too many essential components and as a result, it was downgraded. You see my friends, to get from a large number of frames to only five, it is

not simply a matter of removing pages from the exhibit. You have to strip the exhibit down to its essentials, but still have the focus, thrust, continuity and material necessary to convey the whole story. Sorry if I goofed.

Traditional Philately: Part Three: Completion or Tokenism?

by Karol Weyna

Imagine you have been collecting British Guiana for twenty years. You have succeeded in assembling a highly specialized collection with complete settings of several Typeset issues, with covers of most issues including many of the earlier ones, with archival proofs and specimens, with nearly all of the listed printing or paper varieties. Your friends are bugging you to exhibit, but you don't feel your material will show up all that well. After all, you don't have the 1 cent Magenta (and everyone knows it), you're still missing a few of the "cotton reels" of the first issue (and most of yours are cut to shape, including the ones on your two covers), and the time and effort of preparing an exhibit out of your four-volume collection isn't worth the aggravation of what you just **know** will have to be a lesser award.

If you're like many collectors worldwide, the above scenario might just apply (with changes to the country name and the items listed) to your chosen field. Sound daunting? Don't just sit there, thinking exhibiting isn't worth it, just because of a hole or two in your collection. Take the example of others to heart: Rich Drews has garnered National Grand Awards and a slew of golds with an exhibit that is missing several "major numbers" among the Grills. John Hill has proudly shown his Confederate States Postmaster Provisionals while missing some of the famous "one of a kinds" that went to a German collector at the Weill sales. Dieter Jaretsky won an International Grand Prix with his U.S. Postmaster Provisionals exhibit despite the fact that he was missing many items that were unique or nearly so.

Therefore, completion for a Traditional exhibit is only a goal, not a hard and fast rule which precludes outstanding results for outstanding efforts. Internationally, it may be true that you are penalized for what is missing from your frames, but

judges with knowledge will make significant allowances for items that are not available (or have not been available) on the world market, and for outstanding treatment of what is shown. Nationally, judges are supposed to judge by what is in the frames, not what is missing. In practice, this is tempered by the all-important objective set for the exhibit by the exhibitor, as set forth on the title page. Therefore, if you can find a way to cast your exhibit in such a way that it emphasizes your gems and minimizes material from the subject area which you don't happen to own, you can still walk away with major awards (assuming, of course, that what you show has enough inherent sex appeal or importance or depth to matter to anyone besides yourself).

To return to our friend with the British Guiana collection, let's consider three possible ways to structure his exhibit.

Alternative A: Title: "British Guiana — 1850-1935." Key statement of "intent": "This exhibit presents the issues of this colony in the order in which they were produced, and includes representative uses on cover." Problem: Statement of intent does not limit in any way one's expectation of seeing **all** the issues in this time frame; therefore, it would be penalized to some extent by any significant omissions of "major number" stamps.

Alternative B: "Title: British Guiana — Selected Issues — 1850-1936." Key statement of "intent": "This exhibit presents some of the classic Victorian, Edwardian and George V issues in depth, including archival material and covers." Problem: with such an extensive limitation, the only story that could be told is a choppy one, leaving out some of the more interesting issues, from which

the exhibitor has **some** material but isn't showing **any**, in an attempt to be complete in what is shown. As such, the treatment (i.e. the story line) suffers, and is at best a story in which several chapters are missing.

Alternative C: Title: "British Guiana — The Development and Use of Adhesive Postage through 1935." Key statement of "intent": "This exhibit presents the introduction and use of adhesive postage stamps in the colony through selected examples of the classic issues, including covers, and the later definitive and commemorative sets, showing how the necessity became the mother of invention until postage stamp supply was regularized." Comment: such a story-line can use whatever is on hand from the 'tough' issues to advance its point. In fact, the common, ordinary, boring material can be omitted altogether provided the story advances from page to page, section to section. "Cotton reel" covers, locally produced issues, **all** the gems of the **collection** can be showcased in the **exhibit** without any need for completion as an arbitrary criterion.

The key to successful Traditional exhibiting is to take judges by the hand from the title page (and synopsis) on, and make them look at what could to them be familiar material in a new way. By Changing the premise of your exhibit from the old Traditional "mint/used/varieties/multiples/covers" paradigm, to one of telling a coherent story with parallels in other areas, you can escape with style from 'want list prison' and soar to the heights by breaking new ground in treatment of an old subject.

Such an approach may change the way you buy material as well. If you have a

The Philatelic Exhibitor

choice between filling a mundane 'check list' hole or getting a great item to advance your story, you'll know which to choose (or, if you're bidding on both, which to make number one in priority). So what if you might still encounter a fossil who doesn't give a hoot for treatment and judges with catalog in hand? That kind of judge is joining his dinosaur ancestors in extinction soon. Today's judges admire a good idea and an intelligent approach to subject matter, and those who complain that you need gazillions of dollars to win nice medals probably haven't been to a show in years.

The idea that one or two will take the place of several — tokenism — has its dangers as well. Don't think that the cheapest of a group of tough issues will automatically suffice. Both Rich Drews and John Hill have several items that are rarities in their own rights. True tokenism will balance what is shown against what exists. If there are several tough stamps in an issue, then what you show must be sufficient to present the issue and satisfy the judges that you have **enough** even though you don't have it all. I'd rather see a few pages of 'tough' fancy cancels for an issue than a frame of common cancels fulfilling a 'checklist' format. (And I'd like the cancels to hang together through treatment that advances a story line rather than just describes what is evident from the material itself).

Judges will often grant an amazing amount of leeway in traditional exhibits towards items that are extremely rare and important but are not available, especially when they are 'a' numbers in the catalogs. Large Gold exhibits of Uruguay have been created without either of the tete-beche pairs of the 1858 issue; no one really expects to see the early errors of color in a Spain exhibit. The presence in an exhibit of one of the "Aristocrats of Philately" is a major plus; its absence is rarely a major

minus. Those judges who recall so-and-so's exhibit from Pixep or Tipex or some other ancient show may forever consider it a benchmark, but times change and the global dispersion of the great rarities (and the absurd prices they fetch) makes recreating that particular holding well-nigh impossible. Hassan Shaidia's Great Britain Line Engraved exhibit, now sold and dispersed in part, will long be remembered, and those who exhibit the area will compete against its memory; it in turn was eclipsed by exhibits of generations past, and had to win its own laurels.

The school of thought that measures an exhibit strictly by the number of rarities in the frames has a point, in that we all would like to have absolutely the top pieces in our field. But to denigrate the real accomplishments of collectors who have taken areas to new depths of understanding through original research and novel forms of treatment is patently unfair. "The past is another country," said Malraux, "they do things differently there." Traditional exhibiting is in a state of flux from generation to generation, as material becomes more widely dispersed. Parts of Ishikawa's Grand Prix United States

exhibit no doubt formed the highlights of a dozen exhibits at PACIFIC 97. The dispersal of Kanai's Mauritius holdings will allow several collectors to exhibit this classic area once again.

Thus, though no one exhibit may contain the be-all and end-all of any given area, a creative treatment emphasizing the history of the issues and their use, illustrated by examples of the issues in question, will garner respectable medals. Tokenism, in the best sense of the word, is an acceptable alternative when completion is not attainable. Completion's importance has waned as treatment (including write-up) has grown in importance. Exhibits are recognized for a well-rounded balance of material and effort, rather than standing or falling on the size of one's wallet or one's happenstance of being in the right place at the right time to outbid others for one or two items for an otherwise coherent collection. Structuring the exhibit to emphasize the reasons for and history of the issues, rather than focusing on completion in a rigid old-style format, liberates the exhibitor from the tyranny of arbitrary, antiquated, absolutist criteria. And that's progress, isn't it?

A GUIDE TO JUDGING THE PHILATELY OF..... NEW ITEMS

Thanks to The Australasian Exhibitor and author Derek A. Pocock, we have two new monographs to offer:

- **How To Judge British North Borneo (5 pages)**
- **How To Judge Australian States Revenues (4 pages)**

Both are available from the address below for \$1.00 to cover copying and mailing; 60¢ if only one is wanted.

AAPE is pleased to have these additional examples of what we hope will be many such monographs, and asks YOU who exhibit to take pen in hand (or, keyboard in lap) to create such a guide to your exhibiting area. Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematics and other exhibiting categories. Get creative!

Send monographs to the address below, and I will make them available in future TPEs:

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

Still available:

- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** Order from address above, \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** Order from address above, \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** Order from John L. Kimbrough, 10140 Wandering Way, Benbrook, TX 76126. \$1.00 per copy.

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Frugal Philately

Introduction and Prospects for a New Exhibition Class

by Dingle Smith

(Ed. Note: Thanks to "The Asia Pacific Exhibitor" of August, 1996, from which this article is reprinted.)

The background

The transition from stamp collector to philatelist is frequently associated with the preparation of material for competitive exhibition. This is because the exhibitor needs to organize the available material, often collected over many years, into an acceptable form for display. For most exhibitors this requires a close examination of what they have, a process that inevitably highlights gaps and often the discovery of items that are of greater interest, and value, than previously thought. It is the research and study involved in this process that often marks the transition from collector to philatelist. There is no doubt that once a collector has taken the decision to enter a competitive exhibition that there is a very strong chance that he or she will become hooked. This first, and often reluctant step, is often in response to encouragement (that can extend to outright harassment) from those who have become regular exhibitors and wish for others to share in the thrills and spills of the chase.

In attempting to encourage collectors to exhibit for the first time a common reply is that exhibitions are only for those with deep pockets. There is truth in this statement especially for exhibits that fall into the established classes. Country displays entered in traditional or postal history classes rarely achieve high awards unless they contain rare and early material that is inevitably costly. Collectors who wish to exhibit countries where the postal administrations do not extend to the classic period are also unlikely to obtain the rewards they deserve. These barriers are not restricted to new exhibitors, many established award winners maintain collections that they are loathe to exhibit because the material does not fit the accepted criteria. Such exhibits also pose problems for judges who, however well intentioned, are restrained to apply the FIP rules and traditions. They are reluctant to give a Vermeil, or higher, award if only because this enables the exhibitor to enter international competitions where the judging conservatism is even more apparent. The reluctance is therefore, well-meaning as nobody wishes to see a national

Vermeil down-graded or ruled out of competition because it does not comply with entry requirements.

The intention of the new exhibition class of frugal philately is to enable a wider range of material to be displayed. For this class 'rare' does not equate with 'expensive.' The emphasis is firmly upon displaying philatelic knowledge and research, and 'rare' can mean difficult to obtain. The new class has the potential to allow many more collectors to become philatelists, and for philatelists to exhibit material that has been hidden away in albums, stock books and old shoe boxes for far too long.

The organization of competitive exhibitions, especially in Australia, has changed quite dramatically over the last forty years. Prior to the 1980s, national competitions were sporadic and the Australian National Exhibitions in Melbourne in 1950 and Sydney in 1959 had no consistent judging procedures, rules of division into competitive classes and the emphasis was upon one-country collections. In the 1980s Australia adopted FIP exhibiting and judging rules and regulations but for national and state exhibitions a wider set of classes were permitted. Cinderellas (including revenues) were an example and the Australian Philatelic Federation played a key role in gaining FIP acceptance for an experimental class for revenues. This was introduced experimentally at India 89 and has now become a feature of all international exhibitions. As late as 1992 the Seventh National Philatelic Convention at Canberra introduced an experimental national class for social philately. Within four years this has become an established and well-supported class at all state and national exhibitions. Frugal philately is the latest such innovation and was again introduced by The Philatelic Society of Canberra as an experimental national class at Canberra 96. In all three cases, much of the initial thought was from the ever-fruitful philatelic mind of Ed Druce!

The key questions in discussing the new class of frugal philately are:

- What is frugal philately?
- How is it judged?
- What was exhibited?
- Does it fill a philatelic niche?

What is frugal philately?

The concept behind the new class is to demonstrate that collections and exhibitions of true philatelic merit can be assembled with little financial outlay. The text for the class is that 'rare does not have to mean expensive.' Frugal exhibits can be composed of material, their monetary value apart, could be entered in any exhibition class. The problem is how to define 'frugal'? After discussion, the critical value was set at \$150.00 per frame. Thus, the critical value for a 3-frame exhibit is \$450.00, \$750.00 for five frames, etc. If this is exceeded penalty marks are deducted, on a pre-determined scale, from the philatelic points. The combined philatelic and frugal penalty points determine the final class of the award. Details of the penalties are too complex to list here, but they are available on request.

How is it judged?

The restrictions on value require an additional step in the judging procedure. This involves the appointment of an additional panel of experienced 'value adjudicators,' all of whom were professional philatelists acquainted with the retail sector of our hobby. They were asked to assess the wholesale value of each display and to pass their joint assessment to the chair of the jury. The adjudicators were not jury members and did not attend the jury meeting, the wholesale values were not divulged to the jury until the philatelic points has been agreed. The value adjudicators spent some time discussing how they should arrive at a wholesale value. They decided that the appropriate worth was what they would be prepared to pay for the material on display. A significant factor in determining this was the likely shelf-life of the item, ie, how long before they could expect to retail the material.

What was entered?

Six philatelists took up the challenge and were sufficiently brave to enter. Four elected to exhibit modern material illustrating various aspects of recent Australia Post practices: namely counter printed stamps, Culler Faced Cancellor (CFC) methods for the fast processing of mail, postage paid indicia and methods for indicating that postal stationery purchased in retail outlets

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had been paid for. The other two exhibits were a display of the use of the self-adhesive, free-form stamps of Tonga and British Commonwealth philatelic items issued to commemorate the coronation of Queen Elizabeth II on 2 June 1953. The average frame value of the displays varied between \$25.00 and \$110.00. Penalty marks were not invoked and all exhibitors were judged to have been commendably frugal!

Does it fill a philatelic niche?

The six exhibitors achieved the following awards: three Large Silver, a Silver, a Bronze and a Certificate of Merit. It is noteworthy that most of the displays were entered by experienced philatelists and exhibitors. It is also clear that most of the displays would not have fitted easily into existing exhibition classes. All were composed of modern material but a modern class is rarely available at exhibitions and the perception is that such displays should be of a traditional nature, i.e. dominantly postage stamps. The skill required of the frugal competitors was to demonstrate phil-

atelic research using modern and low value material. Bernie Beston, the team leader that judged the new national class, described this approach at the critique meeting for exhibitors and judges, as 'waste paper basket research.' Without the opportunity afforded by the frugal class, the exhibitors would not have been able to demonstrate their research skills in this way. Skills which were judged, using the standard FIP criteria, as sufficient to obtain Large Silver awards. The prize for the best exhibit in the new class went to Ed Druce for his display *Tonga — the philatelically sticky period*. It is significant that Ed also received the Champion of Champions award for his display of *Postal history of New South Wales to 1870*. 'Significant' because the two awards demonstrate that in order to achieve high awards the Frugal Philately Class requires the philatelic research skills that are required for displays of classic material.

The first frugal class was fun, as all hobbies should be, but it also enabled material to be displayed that would otherwise have

remained hidden away. The six exhibitors are to be congratulated on having the courage to enter and for so adequately demonstrating their philatelic skills. Martyn Greive, Ray Kelly and Barry Jarrett deserve special thanks for giving their time to meet this new challenge for the professionals. Bernie Beston, Nelson Eustis and Malcolm Groom are thanked for judging the philatelic content.

Prospects

The Philatelic Society of Canberra is proud to have launched another new exhibition class and it is our hope that other exhibition organizing committees will add this class to their shows. The State exhibition in Tasmania, to be held in Launceston, Launpex 9-10 November 1996, is the first to take up this challenge. The first six entries have only scratched the surface of the potential for this new class. There are many areas of collecting that fail to meet the limitations of established exhibiting classes. In addition to the examples of changing postal methods which were well represented at Canberra 96, there is scope for exhibits based on stamp printing processes such as cylinder numbers and the like, pre-stamp envelopes and, this would be innovative, displays of first day covers. The latter are widely collected and there must be scope for demonstrating research into their development. The recent but successful class of Social Philately is an example of a similar innovation that is still developing new themes. Perhaps the disappointment of the first showing of Frugal Philately was that most of the displays were from established philatelists, the challenge is to promote the new class among those who have yet to exhibit.

The Critique by Clyde Jennings

I feel this exercise is one of the best things to happen to exhibiting since the 1847's were first-dayed. It was sorely needed long before it appeared on the scene which, by the way, was in 1963 at Windsor, Ontario in Canada. Yep, that was the first time judges were asked to face the music, so to speak, to evidence for one and all the courage of their convictions. I guess in legalese its equivalent is the right of the accused to confront his accuser.

If you exhibit in a show you should, by all means, make it a point to attend the critique, that is unless you mailed in your pride and joy. You have the right to request of a show that a written critique comprising the consensus of the panel be furnished to you. Good news is that some shows are even already doing this voluntarily for absentee exhibitors. Would that it were a requisite of all accredited shows! Maybe, some day----

OK, so you have attended one or more critiques, but did you absolutely get the utmost out of it? Let's see, maybe by considering a few aspects we can determine whether or not you did. First, did you ask specific questions relating to your exhibit rather than just, "How can I get a better award?" Did you bring pen and paper, make notes of answers to your queries, and then digest those notes?

More than that, if you considered the answers valid, did you heed them? Did you

listen to other exhibitors' questions and the answers they received? Possibly some were questions you might have asked had they occurred to you. You might even consider making notes on others' exhibits as well as your own. Then go to the floor and study those exhibits in order to understand what was said that might be applied to your own exhibit. Did you request any one of the judges to privately discuss your exhibit with you on the floor before or after the critique? You are entitled to this, you know. The critique was conceived to help you, the exhibitor, so use it to your fullest advantage.

Let me tell you a true story. I was Chief Judge at a national level accredited show at which we awarded a Vermeil to an exhibit that was quite esoteric. The first hand up at the critique was that owner's and in lieu of a question he launched into a tirade against the panel, how little they knew, etc. Finally managed to stop him long enough to ask him what level award he received. "Vermeil," was his answer. Then I asked him, "If this panel, in all its wisdom, had seen fit to give you a Silver would you have been in here right now fighting for a Vermeil?" He spit out, "You're right I would have, I certainly would have!" I pointed to a lady and said, "Next question, please!" Lesson here is don't be so pertacious, and so abrasive as you----

Go for the Gold!

Show Organizing Handbook Available

The published result of the 1996 Philatelic Leadership Conference, *Running and Promoting Stamp Shows*, is available for \$6.00 postpaid from:

APS

P.O. Box 8000
State College, PA 16803

COVERS Defining Expectations, Site Selection, Youth and Beginner Issues, Obtaining First Day Ceremonies, Recruiting and Working With Dealers, and Much, Much More.

Current Rules for Shows in the World Series of Philately

NOTE: These rules were adopted by the American Philatelic Society's Board of Directors on August 20, 1997, and are effective on that date. They may be changed by vote of that body. The rules are administered by the APS Committee on Accreditation of National Exhibitions and Judges (hereafter called "The Accreditation Committee").

A. OBTAINING CERTIFICATION To become a certified World Series of Philately (WSP) show, a major National exhibition must fulfill the following requirements:

1. An organizing committee seeking certification of its exhibition as a WSP event must apply to the APS National Headquarters, Director of Shows and Exhibitions, and to the Chairman of the Accreditation Committee, setting forth the name of the exhibition, the date and location of the event, and the name and address of the general chairman. Attached to the request must be copies of the most recent exhibition prospectus, program, and list of award winners (hereafter called "Palmares"). To obtain certification, the show must first comply with all general requirements of a World Series of Philately exhibition for four years. During these years, the show is a Trial Exhibition, and its Grand Award winner is not eligible to compete in the WSP.
2. After the successful completion of the fourth year's event, the organizing committee may apply to the APS Board of Directors for certification as a WSP show, and the Board may approve that application if there is a vacancy in the Board-authorized limit of thirty-five WSP events.
3. When there is no vacancy in the thirty-five show limit, shows that have successfully met the requirements for certification will be placed on a waiting list in order of certification. They will then be given WSP certification as slots become available. If they have continued to meet the general requirements for WSP exhibitions while on the waiting list.
4. Once certified, a WSP exhibition

retains its certification provided that it continues to meet all general requirements as outlined below.

B. GENERAL REQUIREMENTS FOR EXHIBITIONS

1. The exhibition must be an established and recognized major show which takes place on at least an annual basis. If a show is held more than once during an exhibiting year, only one of the shows shall be eligible to send its Grand Award winner to the WPS for that year. (The exhibition year is defined as July 1 through June 30 immediately prior to WSP competition.)
2. WSP shows are responsible for checking with the APS Director of Shows and Exhibitions before finalizing selection of dates or date changes.
3. In general, no more than one show from the same metropolitan area is certified as a WSP event.
4. WSP events are expected to maintain a general level of excellence in all aspects of show management as befits a national stamp show; to include, among other things:
 - a. A diversity of dealers from around North America (and abroad, if desired), and diversity of material for sale, that will make the show a desirable place to visit.
 - b. An appropriate venue, with adequate bourse and exhibit space, meeting rooms, parking, security, heating (or cooling) and lighting. On- or near-site refreshment and lodging — the services of a conference center — are expected.
 - c. Publicity for the event that is timely, informative and widely distributed.
 - d. A show awards event that is of a type and standard that gives proper recognition to those being honored — especially the exhibitors and show committee/workers. Note: an evening banquet is not required; a palmares (awards listing) is.
 - e. Medal level prizes (in addition to ribbons and certificates) which are of quality and style appropriate to a

National level exhibition.

f. A range of seminars and society meetings for show attendees that has depth, breadth, quality and diversity.

g. Participation (e.g., a society table with literature, a meeting and seminars, social events and/or exhibits and special awards, etc.) by one or more national societies.

h. A suitable show program, i.e. more than a bare-bones list of exhibits and dealers.

5. Events qualifying after 1997 must be three day events. Currently qualified shows of only two days' duration are encouraged to expand to three days if/when possible.
6. Aside from the APS definition of "exhibitor" (see C1), no restriction may be placed on who may exhibit based upon exhibiting category (except at the annual National Topical Stamp Show, which is restricted to thematic exhibiting), membership, or residence. To demonstrate the National status of the exhibition, at least 50 percent of the participating competitive exhibitors and 50 percent of the competitive exhibits, must be from outside the metropolitan area of the show.
7. Exhibitors are limited to a maximum of two competitive multi frame exhibits of not more than ten frames (160 8-1/2x11 pages) each, for a maximum total of twenty frames. Shows may elect to prohibit more than one exhibit from any exhibitor, and may establish minimum and maximum frame allocations. Additional non-standard (See B.9 below) exhibits may be entered at the discretion of the show committee. Oversized pages may be exhibited but the maximum allocation must remain at ten frames per exhibit.
8. Each World Series show must present at least 2,500 pages of philatelic material. Successful shows will seek a venue (4.b. above) and recruiting techniques which allow them to comfortably exceed this bare minimum, 156-1/4 16-page frames.
9. WSP shows may use up to 500 pages

- of the 2,500-page minimum (and any number over the minimum) for the presentation of non-standard displays, which may be noncompetitive or judged according to rules that differ from the APS national level WSP standards.
10. A minimum of five levels of award (Gold, Vermeil, Silver, Silver Bronze, and Bronze) shall be available to exhibits judged according to national level WSP standards.
 11. Court of Honor exhibits shall be awarded an honorary Gold show medal or other equivalent keepsake.
 12. A Grand Award (and Reserve Grand, if desired) shall be awarded at each WSP show.
 13. Organizers must provide program time and a properly prepared space for a judges' critique of the exhibits; during show hours and preferably on Saturday afternoon. Time and space also should be provided for an APS Judging Seminar, to be arranged if one is desired with the Accreditation Committee. The event(s) should be listed in the show program.
 14. All WSP shows must provide at no charge, an APS recruiting booth of at least normal dealer booth size, in a location easily accessible to visitors entering the show venue.
 15. WSP shows must submit (preferably on an Accreditation Committee form) their proposed panel of judges (with, if they wish, a recommendation of who is to serve as jury chair) to the chairman of the Accreditation Committee, at least six months before the show dates. While this regulation does not preclude preliminary contact with prospective jurors, it is intended that this proposed panel be approved by the Chairman before invitations are issued to any of the jury. The Chairman of the Accreditation Committee reviews the proposed panel to determine:
 - a. That all jurors are properly qualified.
 - b. That a balanced panel with varied expertise has been selected.
 - c. That the needs of specialty societies meeting at the show are met.
 - d. Whether there is an individual on the proposed panel qualified to serve as jury chairman. The selection of a jury chairman will be in accord with the show committee's expressed

wishes if possible, but the final determination is reserved to the Chairman of the Accreditation Committee.

16. All World Series of Philately shows must submit, within thirty days of the end of the show, the following items to the Chairman of the Accreditation Committee and to the APS Director of Shows and Exhibitions.
 - a. A complete WSP report on the show, on an Accreditation Committee form.
 - b. A copy of the exhibit prospectus.
 - c. A copy of the program.
 - d. A complete palmares.
17. It is strongly recommended that APS dealer members in good standing be given preference for WSP show booth space.
18. No World Series of Philately show may enter into any agreements with dealers which results in a restraint of trade or granting of a monopoly. While uniform criteria may be required to select which dealers shall have space, the criteria shall not prevent a dealer from selling items similar to that of another dealer. For example, one dealer may not be given the exclusive right to buy and sell first day covers, Nepalese stamps, or philatelic literature.
19. The APS encourages all WSP shows to establish, publicize, and staff a booth/table/area devoted to the encouragement of youth and other beginners; with free literature, inexpensive or free stamps, and appropriate activities that teach hobby fundamentals.

C. EXHIBITOR REQUIREMENTS

1. An exhibitor must be a person or a private (personal) corporation. Each exhibit entered in competition must be the property of the individual exhibitor, or of members of an immediate family (spouses, parent-child, brother-sister), and must be truly based upon a single collection; not two separate collections melded for purposes of exhibit. Joint owner exhibits must be entered as such in all cases.
2. All Grand Award winners at WSP shows are expected to enter their winning exhibit in the next WSP competition. A maximum of ten 16-page frames may be entered, regardless of the number of pages shown at the time the Grand Award was won. The

exhibit may be improved between the winning of the qualifying Grand Award and entry into the WSP competition.

3. A Grand Award-winning exhibit in a WSP show is not eligible to enter competitively (including 'only' to seek special awards) in another WSP show in the same exhibition year. Up to two such exhibits (twenty frames maximum) in a court of honor may be counted as part of the frame count for WSP show certification purposes. It is the responsibility of the exhibitor to notify the show committee that a previously accepted exhibit must now be withdrawn from competition due to its having won a Grand Award.
4. Exhibits that have won a Grand Prix National or International award, have won three Large Gold awards in FIP-patronage International exhibitions, or have been exhibited in the FIP Championship Class shall be ineligible to compete in any WSP competition. However, such exhibits are welcomed in Courts of Honor, and may as noted in number three above, count toward fulfilling frame requirements.
5. An exhibit that is purchased intact may not be exhibited in competition at a WSP show for two years from the date of purchase. This restriction is waived if the addition of new material and text has substantially altered the exhibit. The Accreditation Committee is the venue to determine whether an exhibit is in or out of competition, should that become an issue under this rule, and its decision is final.

D. JUDGING REQUIREMENTS

1. Only APS-accredited judges, and APS approved apprentices, may serve at WSP exhibitions. The usual jury will consist of five accredited judges and up to two apprentices. Changes to increase those numbers may be approved in advance by the Chairman of the Accreditation Committee.
2. Normally, a ratio of at least two accredited judges for every apprentice judge must be maintained. Apprentice judges' votes are solicited for purposes of evaluating their fitness, and do not count in the awarding of medal levels or special awards.
3. At least 60% of the jury members must live outside the metropolitan area of the exhibition. Names of proposed jurors must be submitted to the

chairman of the Accreditation Committee at least six months in advance of the event.

4. Remuneration to all accredited judges shall be as follows: free entry to the show, complimentary tickets to the awards banquet (or other awards ceremony) for the judge and accompanying spouse, and a minimum of \$250 for expenses to each judge who travels more than thirty miles to the show. Remuneration of apprentices shall not be less than free entry to the show and a complimentary ticket to the awards event. If more than 4,800 pages are shown, the minimum remuneration shall be at least \$300 for accredited judges.

E. LOSS OF WSP CERTIFICATION

- Loss of WSP Certification will occur automatically if:
 - A show fails to attain the required page count for two consecutive years, or twice within a five year period. (See B8-9)
 - A show fails to provide its required report (See B16) before the next scheduled staging of the exhibition.
 - A show fails to submit its jury list for approval (See B15) prior to the staging of the exhibition at which they will serve.
- The APS Board of Directors may, at its sole discretion, withdraw or suspend WSP certification, or place a show on probation, if:
 - A show establishes a pattern of late and/or incomplete required reporting. (B15-16)
 - A show does not maintain the National status of its exhibition and exhibition-related activities. (See B6-7, 10-13)
 - A show does not maintain the level of excellence expected of a WSP show. (See B4, 19)
 - A show places itself on dates already announced to the APS for another WSP show within 1,000 miles distance. (See B2)

Drafted: John Hotchner
Accreditation Committee
August, 1997
Revised 97/11/03
Approved: Peter McCann 8/11
Ken Martin 8/11

Shows That Qualify for the World Series of Philately

The following is a complete listing of

the World Series of Philately certified exhibitions, as of August 1997.

AIRPEX, Dayton Stamp Club (Dayton, Ohio)
ARIPLEX, Arizona Federation of Stamp Clubs (Phoenix and Tucson, Arizona)
BALPEX, Baltimore Philatelic Society (Hunt Valley, Maryland)
CHICAGOPEX, Chicago Philatelic Society (Rosemont, Illinois)
COLOPEX, Columbus Philatelic Club (Columbus, Ohio)
Fall Postage Stamp Mega Event, American Stamp Dealers Association (New York City, New York)
FLOREX, Florida Federation of Stamp Clubs (Orlando, Florida)
GARFIELD-PERRY MARCH PARTY, Garfield-Perry Stamp Club (Cleveland, Ohio)
INDYPEX, Indiana Stamp Club (Indianapolis, Indiana)
MIDAPHIL, Collectors Club of Kansas City (Kansas City, Kansas)
MILCOPEX, Milwaukee Philatelic Society (Milwaukee, Wisconsin)
NAPEX, National Philatelic Exhibitions of Washington, D.C. (Arlington, Virginia)
National Topical Stamp Show, American Topical Association (various cities)
NOJEX, North Jersey Federation Stamp Clubs (Secaucus, New Jersey)
OKPEX, Oklahoma City Stamp Club (Oklahoma City, Oklahoma)
OMAHA STAMP SHOW, Omaha Philatelic Society (Omaha, Nebraska)
Peach State Stamp Show, Georgia Federation of Stamp Clubs (Athens, Georgia)
Philadelphia National Philatelic Exhibition, Associated Stamp Clubs of Pennsylvania and Delaware (King of Prussia, Pennsylvania)

PHILATELIC SHOW, Northeastern Federation of Stamp Clubs (Boxborough, Massachusetts)
PIPEX, Northwest Federation of Stamp Clubs (various cities)
PLYMOUTH SHOW, West Suburban Stamp Club (Plymouth, Michigan)
Rocky Mountain Philatelic Exhibition (ROMPEX) Rocky Mountain Philatelic Exhibition (Denver, Colorado)
ROPEX, Rochester Philatelic Association (Rochester, New York)
SANDICAL, San Diego County Philatelic Council (San Diego, California)
St. Louis Stamp Expo (St. Louis, MO)
Sarasota National Stamp Exhibition, Sarasota Philatelic Club (Sarasota, Florida)
Spring Postage Stamp Mega Event, American Stamp Dealers Association (New York, New York)
Stamp Exhibition of Southern California (SESCAL), Federated Philatelic Clubs of Southern California (Los Angeles, California)
STAMPOREE, Southeast Florida Stamp Exhibitions, Inc. (Jupiter, Florida)
STAMPSHOW, American Philatelic Society (various cities)
TEXPEX, Texas Philatelic Association (Dallas, Texas)
VAPEX, Virginia Philatelic Federation (Virginia Beach, Virginia)
WESTPEX, Association for Western Philatelic Exhibitions (San Francisco, California)

Shows In the Process of Qualifying

Minnesota Stamp Expo, Twin City Philatelic Society (1996-1st Year)

revised September 23, 1997

Get Your Stamp Show Listed

Write to the following outlets to find out what information they need, in what format, and what lead time is required:

The American Philatelist

P.O. Box 8000
State College, PA 16803

Linn's Stamp News

P.O. Box 29
Sidney, OH 45365-0029

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