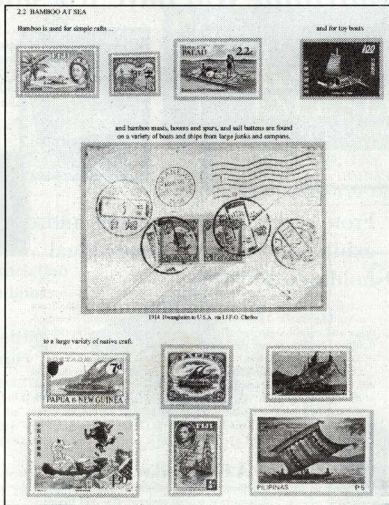


# THE Philatelic Exhibitor

VOLUME 13

NUMBER FOUR

OCTOBER, 1999



One Of Phil Stager's Favorite Pages From  
His One-Frame Thematic

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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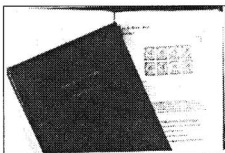
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# THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 13, No. Four

(52)

October, 1999

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**The Philatelic Exhibitor** (ISSN 0892-032X) is published four times a year in January, April, July and October for \$15.00 per year (AAPE dues of \$18.00 per year includes \$15.00 for subscription to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 1023 Rocky Point Court NE, Albuquerque, NM 87123.

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

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

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

**Deadline for the next issue to be printed on or about Jan. 15, 2000, is Dec. 1, 1999. The following issue will close Mar. 1, 2000.**

**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. 1-4 \$3.00, Vol. 13, No. 1-3 \$3.00.

## **FUTURE ISSUES**

The deadline for the January, 2000 issue of **The Philatelic Exhibitor** is December 1, 1999. The suggested topic is "What Are The Elements Of The Perfect Show Venue — And How Do You Find It?"

For the April, 2000 issue of the TPE — Deadline is March 1, 2000 — the suggested topic is "How To Energize Volunteers To Staff Your Show Committee."

**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. **Also,** articles on any exhibiting, judging or show administration topic — as well as "shorts" expressing opinions on what's going on in our corner of the hobby — are welcome at any time. — JMN, editor.

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*Reprints from this journal are encouraged with appropriate credits.*

**Feature Articles Needed  
For Our Future Issues.  
Send To The Editor  
P.O. Box 1125  
Falls Church, VA 22041**

## **Editor's AAPE(s) of the Month**

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

**August, 1999 — Ann Triggles and Janet Klug.** Ann headed a recent effort to update and revise the One Frame Exhibiting Points and Criteria. Janet did the same for the Display Class Points and Criteria. Members who would like copies of the latest scoring sheets are invited to send a stamped (33¢) addressed envelope.

**September, 1999 — Paul Tyler,** our Treasurer, who has, with the other officers, prudently managed our resources for the past three years and has us on an even keel.

**October, 1999 — Lois Hansen,** our account representative, and the fine people of **Quiz Graphic Arts, Ord, NE,** who do an outstanding production job on "*The Philatelic Exhibitor*."

# AAPE STATEMENT OF PURPOSE

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

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Albuquerque, NM 87123

#### SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Treasurer.
- Manuscripts, notes, 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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SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_

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



## Editor's 2¢ Worth

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

### What You Can Do For AAPE

Having gotten your attention with the headline, let me say that AAPE exists to help you! But to help you to the maximum possible extent, the organization needs to be strong. And it is strong only if it is growing and active; with programs that meet your needs. These things don't just happen. Nor can we sit back and wait for someone else to do the things that need to be done to make them happen. Thus, the following list of ways in which you can help. Everyone can do at least one thing to help AAPE prosper; so that it is there to help those who come after us too.

- Be public about your interest in exhibiting. Wear an AAPE membership or award pin at philatelic events. Talk about the fun of exhibiting at your local club. Offer to help a collector who would like to try exhibiting, but finds it hard to get over the first hurdle.
- Give an AAPE membership form (p. 4) to collector friends who you think would enjoy and benefit from AAPE.
- Advertise in TPE (either display ads or classified ads), suggest to your favorite dealer that he or she should do so, **and patronize our advertisers.** (Tell them that you appreciate their support of AAPE).

- Use the AAPE Critique Service. If you are an accredited judge, volunteer to do exhibit critiques for those who use the Service.
- Write for TPE. We can use short, medium and long articles; and short vignettes on any related topic. There is no better way to educate the judges, tell people what you are interested in and draw material out of the woodwork.

- Attend and participate in AAPE Seminars.
- Offer yourself for AAPE office. We have an election coming up next year.
- Exhibit; not just the #1 exhibit that is your serious endeavor, but try new subjects, new forms such as Display class and One frame, and keep an eye on the need to entertain and teach the viewer, while you're at it.
- Come to and participate in the annual convention; this year at the Peach State Stamp Show (See page ).
- Donate prizes for our annual Youth Exhibiting Competition, money to help the treasury, and/or time to work on a project or committee.

- If you have an idea to make AAPE better and more useful; to make TPE better or more useful, write to the President or write a Letter to the Editor and I will print it.

- If you are on-line, watch for opportunities in the philatelic news groups to bring up AAPE and its benefits.
- Be an angel. Occasionally we have a member who can not stay in the fold because of financial reverses. These are usually situations that last for a year or two. And we need a few members who are willing to pay dues for such people to keep them involved. **If you are willing, drop a note to our Treasurer, Paul Tyler, (address on page 4) and let him know.**

- Write up your interest area for the continuing "How To Judge Philately Of...." series. See page for additional information.
- Respond to surveys and questionnaires in TPE. We all benefit from the collective wisdom of our members. If you agree or disagree with items in TPE, drop a Letter To The Editor.

- When you see an author from TPE, or an officer whose work you appreciate, tell them so. If you want to send a letter to an author or officer, send it in care of the editor, and he will see that it is delivered.

- Volunteer to be AAPE's Public Relations officer; which means sending out a bimonthly press release on AAPE activities or the content of each new TPE, so that we can get better coverage in the philatelic press.

- Write articles about exhibiting in your society journal, or for the philatelic press; and remember to mention AAPE.

Many thanks to all who already put in much time and effort for AAPE. We are nearly 14 years young because of the work of a lot of dedicated and interested members. And our corner of the hobby is better for our having been there. Let's keep AAPE vital!

NOTICE: We will start with the next TPE presenting the photo and a short bio of the authors of feature articles in TPE. So, members are asked when sending articles to provide a good contrast photo, (which can be returned if you wish) and essential information you would like in your bio.

## Your 2¢ Worth

—Rick Miggins - James Reid - Lyman R. Caswell - Phillip Stager - Martin Nicholson - Richard Malmgren - Richard Thompson - René Jacobsohn - Alberich von Fafner

### No Ad Covers

To The Editor:

It seems I am not the only one troubled by this rule — no advertising covers in the mechanics unless the stamp or cancel applies to the theme. I have spoken to numerous

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thematic exhibitors, dealers, and someone I respect greatly when it comes to exhibiting, Randy Neil.

Without exception the response has been the same: dumb rule, no basis for the exclusion, must be changed.

I have read chapter 4, "Judging Thematic Exhibits" in the APS Manual of Philatelic Judging, and frankly I am unable to find language which directly excludes advertising covers. Indeed, under Philatelic Elements, the manual reads, "Thus, only material that either 'carried the

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mail" ...is considered suitable for a thematic exhibit." That sounds inclusive. However, later in that paragraph, the manual indicates that "inappropriate items might be ...private vignettes or corner cards ..." That sounds exclusive.

Regardless of my reading, in speaking with those more knowledgeable than I, experienced thematic exhibitors, I have been told advertising covers are verboten. I accept that as correct, but am forced to wonder, why?

I've exhibited for a couple of years and had great enjoyment and some success winning a number of gold medals. In working on a handful of new exhibits, one is a thematic. I have been able to obtain some magnificent ad covers which would only enhance the exhibit. They can't be used.

When most judges appear to be cover fanatics, considering most exhibits lacking enough covers to be incomplete or insufficient, excluding a well recognized segment of postal history, which is not "philatelic" in nature and served a tremendously valuable postal service, seems hardly justifiy.

I know I could do the exhibit as a display class, but that class feels like the unwanted second cousin crashing the family reunion. Yes we will let you in, but we are judging you differently.

After that preamble, the questions are — why are advertising covers excluded? Is there a clear and justifiable rationale? Is the exclusion cast in stone or will this rule be changing? Is there sufficient dissension in the exhibiting ranks to warrant this rule changed?

Those to whom this is addressed are the source. APS and WSP go hand-in-hand. You are experienced exhibitors and judges. I would welcome your insight. Perhaps too, you might address this issue in the AP for all the other thematic exhibitors and thematic wannabes. Why, why, why?

Thanks,  
Rick Miggins  
APS #151393

#### Importance

To The Editor:

I joined AAPE and the APS at Milcopen 94, and thoroughly enjoy every issue of TPE. I have also picked up many useful tips on exhibiting, and always devour, with great relish, the debates on international exhibiting.

As my philatelic pursuit is mainly the plate formations of Chile's middle issues I was naturally impressed with your com-

ments in the "2¢ Worth" on the category of "Importance." My exhibit at Italia 98 was downgraded from the Vermeils awarded at Moscow, Istanbul and Seville to Large Silver. The loss of points could be traced to a reduced allocation under "Importance."

Another point re the "obscure" countries is the lack of international judges from these areas.

At "Italia 98" there was only one judge from the whole of Latin America. He was from the Argentine and his own non-competitive exhibit was thematic, based on the history of West European Union. No reflection on him, or his field, but it does emphasize the difficulty of the traditional obscure area research philatelist to obtain the awards to justify appointment as an international judge.

For myself I have no such ambitions, but I personally know many who are constantly frustrated in their attempts to qualify as international judges.

The FIP as a body does not seem to understand the true meaning of International within its own title.

Thank God for the AAPE, which I am delighted to say, is truly International in the fullest sense.

Well enough moaning, it seems to be inherent in members of our hobby, but then again it is the only way we can progress.

Your opening paragraph asks for comments on how to improve the TPE. In my book it can't be improved! Nothing is perfect, but you sure have come close.

Best Wishes,  
Yours Aye  
James M. Reid  
London, England

#### Display Class

To The Editor:

During the AAPE Exhibiting Seminar at the National Topical Stamp Show, there was discussion of whether Display Class exhibits should be competitive or non-competitive. As a person currently assembling his first effort at a display exhibit, I firmly believe that these exhibits should be shown competitively. Competition encourages the exhibitor to strive for excellence. In the absence of competition, what motivation does the exhibitor have to improve his or her presentation? If there is no competitive spirit to encourage rigor of presentation, the Display Class could degenerate into displays of what the exhibitor considers to be interesting stuff, without the selection and organization

needed for informative presentation.

Competitive awards provide an evaluation of the level of quality of an exhibit. The Judges' Critique is an essential part of the competitive process. It provides the exhibitor with a statement of the strengths and weaknesses of the exhibit, and thereby points the way for improvement. The members of the AAPE who live in academia will understand my comparison of the critique to the Peer Review process which is applied to research papers submitted to a journal for publication. More often than not, the Peer Review process sends the paper back to the author for revision before it can be accepted for publication, just as the Judges' Critique provides the exhibitor with ideas to help raise the exhibit to the next award level.

It was pointed out at the Exhibiting Seminar that the number of judges with experience or expertise in display exhibiting is small, since this is a very new class of exhibit. This, however, should not be made a reason for making the Display Class noncompetitive. Judges are exhibitors, too, and some of them may want to try display exhibiting as interest in this new class grows; but even if they do not, judges and exhibitors can learn together!

Lyman R. Caswell,  
Seattle, WA

#### In Response...

To The Editor:

For Capt. Wolf Spille: Your suggestion about dating one's exhibits is a good one. I have been doing it for several years for my own benefit. In 8 point type in the lower right hand corner, I note for which show the exhibit has been modified, e.g. AMERICAS 99. I keep a file of plan pages for Ailments of Venus to track my progress.

For Stan Luft: I do not mind if a show releases my name as a judge — as long as they ask first. We have used this policy at FLOREX for some years with good cooperation from the judges. A good jury can attract more exhibits.

In direct response to his final question, "After all, would you publish beforehand the names of your exhibitors?" I would not. However, the APS does this — at least for StampShow. Check out the APS website!

For William of Ockham: Please document your complaints — who, what, when, where, etc. — and direct them to the APS. If the complaint is valid, I am quite sure APS would take action.

Phil Stager,  
St. Petersburg, FL

The Philatelic Exhibitor



## Kudos for AAPE

To The Editor:

United States members of AAPE simply don't know how lucky they are in comparison with their colleagues in the United Kingdom.

When I started philatelic exhibiting in the late 1970s the prospectus sent to prospective exhibitors gave no indication of the judging criteria to be used. At the end of the show material would be returned to the owner without any feedback whatsoever other than the medal level achieved.

In theory verbal critiques were available if you could attend the show on a particular day and time. The first time I exhibited competitively I did make the three-hour journey to London. I was kept waiting 90 minutes before being told that the judge had decided that any critique of my bronze-silver material was "inappropriate."

On another occasion my entire exhibit was disqualified because one judge claimed that a single item was forged. The Oil Rivers provisional had an expert committee certificate, which he ignored, and the organizer's subsequent acknowledgement of their error contained neither the slightest indication of regret nor even a refund of my frame fees.

Unprofessional behavior of this type put me off from philatelic exhibiting for over 15 years.

When I returned to competition in the mid-1990s surprisingly little had changed. There are still only one or two chances a year to compete at National level within the UK and it is still virtually impossible to exhibit more than 32 pages at these events.

Written critiques are now provided but are so short — sometimes only a couple of sentences — that they are almost useless. I can only assume that senior figures in the upper echelons of UK philately are happy with the status quo as all letters on the subject are routinely ignored.

If it were not for the wonderful AAPE critique service I would almost certainly have given up philatelic exhibiting. Thank you one and all!

Martin Nicholson  
Daventry, England

## Up With Revenues!

To The Editor:

I read with more than passing interest Michael Laurence's August 9 column in *Linn's Stamp News* and, in particular, his

The Philatelic Exhibitor

comment regarding revenue exhibits in international competition and the award of Large Gold to 'Hawaiian Revenues' at Philexfrance 99. Revenues have indeed come a long way, even more so when considering the size of many of the documents that are being incorporated into some of the current exhibits. In the case of 'Hawaiian Revenues,' how to display the documents was a major concern in the exhibit's preparation.

Revenue stamps on documents are akin to postal history. In the past, revenue exhibits typically included only the stamps themselves. If per chance a couple of documents were displayed, then they were usually small or folded over. In actuality, many documents are oversize (sometimes very oversize) and hardly fit on a standard exhibit page. Stamp multiples on documents are sometimes found only on oversize documents. Since folding many of these documents is no less an anathema to the revenue collector than is folding an envelope to a postal historian, the treatment and presentation of these large items in an exhibit is usually a challenge.

Nonetheless, the size of a document should no longer be an impediment to the potential revenue exhibitor who would also like to display documents. Mike Mahler has prepared national award winning exhibits of both United States and California revenues on documents. Some of his documents are very large indeed. 'Hawaiian Revenues' has done the same and succeeded at the international level.

I for one am looking forward to seeing more revenue exhibits that include both the stamps and the documents upon which they originate.

Richard Malmgren  
Honolulu, Hawaii

## Presentation Subordinate To Material

To The Editor:

Having recently attended PHILEX FRANCE 99 I would like to share some of my observations of the seventeen exhibits in the Grand Championship Class with your readers.

- Eight exhibits had borders around each page, one a double border, and one had a border around pages 2, 3 and 4 only.
- Two exhibits had the exhibit title at the top of each page, one had a heraldic shield at the top of each page and one had the bust of a man at the top of each page.
- Fifteen used clear mounts, two used black mounts
- Of the 15 exhibits which used clear

mounts eight matted the stamps, one double matted each stamp. Of these one also had the text of the title page matted, one had each page matted and one had each bit of text on very white paper mounted on the pages.

- Text; by my eye five exhibits had general text smaller than font 12 and most used font as small as eight to indicate details one as small as six.

- One exhibit had an outline around each bit of text.

- One exhibit used blue ink for all text.
- One exhibit had a bilingual French/English title page, that is to say each idea was expressed in both languages.

Now each of these exhibits had to win Large Gold in each of three different years to be allowed in this class so what does this say to the opponents of borders around each page, the opponents of having the title of the exhibit at the top of each page and to the opponents of text smaller than 12?

Richard P. Thompson  
Kelowna, BC, Canada

## Importance

To The Editor:

In the August edition of *Mainsheet*, Mr. Brian Moorhouse has published your editorial in The April 1999 Philatelic Exhibitor, commenting results of judging at Australia 99. I share your opinion regarding the criteria "Importance" 100%. I today own probably the best post-classical collection worldwide of Argentina (1867-1910), which won a Gold medal at the national level in Buenos Aires five years ago. My collection has certainly not worsened since. Nevertheless, at Swiss national level last year, I got only a Large Vermeil medal, with 84 points. The missing one point was chopped off under the criteria of presentation, which of course is a matter of taste. Interestingly I never had less than four points for presentation at any other of the 12 or so exhibitions I competed in. The judges gave me the following reasons: we have no clue to Argentina.... Argentina as a country is not important enough. The same reason I heard in 1995, national level, from a judge who is a dealer and knows a lot and collects Natal himself. He won a Gold medal on other occasions. Now, how important is Natal, and how important Argentina?

I also know for certain, that I shall never win a Large Gold medal, whether nationally or internationally. I shall be very happy with Gold — one day. The

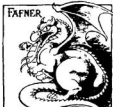
October, 1999/7

classic issues will always be more appreciated.

What I really want to say is that, in my opinion, a new exhibition class is not necessary. What is needed is an effort by the judges to study post classical periods in full before the exhibition actually takes place. The criteria "difficulty of obtaining material" should be given more weight. Imagine the difficulties, I had forming my collection here in Switzerland, the main market being in Buenos Aires, I can hardly ever find something in Europe or in the US. The present policy really favors the so called checkbook philatelists.

I appreciate your effort in fighting these most unfortunate practices and sincerely hope that you will eventually be successful.

René Jacobsohn  
Zurich, Switzerland



### A Reply To Will

To The Editor:

Alberich von Fafner replies to William of Ockham's Letter to the Editor on page seven of the July, 1999 TPE.

First of all, Mr. Ockham, I empathize with your precipitate drop in medal level. The same thing happened to me last weekend. I had been sailing along with "strong" Vermeils and aiming square at Gold with

an enlarged and strengthened exhibit, when I was ambushed by four self-appointed Keepers of the Holy Flame on one jury. They intended to send me a message and they did, absolute Hatred in the critique and a scratched Zinc medal at the Awards Banquet. It's been years since I was the first one called up to fetch my new trinket!

I'm happy you say I'm "esteemed" and that perhaps I'm "really right." (Fafner is always right.) But just WHAT is it that I was right about this time? Your letter is a little muddled, dear Will — may I call you Will? — but I shall guess at your meaning.

You're suggesting that Fafner is a member of the much-maligned Old Boy Network. Alas, I was out of stamps for seventeen years, and by the time I came back in 1993, I knew nobody. Everybody was dead or had become one of the Venerable Totems, praised by all but hated by no one.

Have I engineered instant ingratiating with the new bunch, perhaps? Charm is not the long suit of elderly dragons. I am pot bellied, nearsighted, bald, gray, toothless, getting hard of hearing, shambling in gait. I'm probably rheumy, if I knew what it meant. A dragon's fire runs on methane, which is swamp gas, if you follow my meaning. I'm argumentative, messy, conceited, flatulent, opinionated, grumbly. I'm forced to live in a cave in the river bottoms because respectable neighbors will not allow me to dwell among them.

Leonardo di Caprio, then, I'm not. And if I were, surely, Will, you don't believe it would sway the philatelic judgment of

stalwarts like Peter, John, Ann, Earle, Dr. Paul, Mary Ann, Eliot, Bill of Bauer, Tongajant, Richard Drews, and quite a few others. They apparently have discerned that in my pushing the envelope I've done something good and interesting in philately. I didn't expect everybody to agree.

I made lots of changes, remounting, rewriting, remounting again, to bend to judges' wishes while remaining true to my original ideas. If that's a philosophy of "who knows you," I happily plead guilty. Who in this game, after all, are the ones who hand out the medals? And if somebody doesn't want medals, why on earth do we keep traipsing to these tackly little ballrooms?

So it may be the Razor Principle that scraped you at THATHEREPEX. The simplest explanation is what we look for, right? Well, I see you were born in the year 1270. No wonder you seem a little confused. You're just gettin' long in the tooth, Will. As Sportin' Life observed, "Methus'lah lived 900 years." "Methus'lah lived 900 years." "Say, but who calls dat living?" "When go gal'll give in" "To no man what's 900 years?"

Respectfully yours,  
Alberich von Fafner



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## FIP THEMATIC COMMISSION BULLETINS AVAILABLE

Thanks to Ann Triggler, APS Representative to the FIP Thematic Commission, we are pleased to offer copies of the September, 1998, January, 1999 and June, 1999 "Thematic Commission News" To AAPE members. If you would like these, send \$2.50, to cover photocopying of the 28 pages and postage, to

**John Hotchner, P.O. Box 1125, Falls Church, VA 22041**

## PRESIDENT'S MESSAGE by Charles J. G. Verge



This is being written in early September upon my return from Stampshow '99 in Cleveland. Once again a well run show thanks to the APS's Director of Exhibitions, Ken Martin. One-Framers and the Display Class, the new approaches to exhibiting, are now well developed and well ensconced in the exhibiting world. These classes are "works-in-progress" and therefore require occasional "tweaking" as our Vice-President, Ann Triggler, says. As a result, new and revised scoring sheets have now been produced for the One-Frame exhibits. It had become evident over the last few years that exhibits, particularly thematic ones, were not being evaluated to their full potential under the existing criteria. Mrs. Triggler undertook to revise the points and criteria and proposed a separate scoring sheet for thematic One-Framers. Your Board approved the changes to the existing form and the creation of the new form.

The AAPE encourages WSP and National Shows in Canada to use these forms as the basis for the judging of One-Frame exhibits. This is now more

important than ever since the AAPE and the APS have agreed to hold an annual One-Frame Champion-of-Champions competition. The first such championship will be held in Portland, Oregon during AmeriStamp Expo 2000 in February next year. To be eligible an exhibit will have to have received a Platinum medal or a Gold medal with 96 or + points at shows that do not award Platinum medals. The period of qualification goes back to AmeriStamp Expo 1993 in Kansas City. Any qualifying exhibit will be eligible to compete in the Championship for a period of five years. Should the exhibit not win the One-Frame Champion of Champions during that five years then it will have to requalify by winning a new Platinum or the equivalent. I am excited by this new Championship and encourage every qualified exhibitor to enter their Platinum One-Framers.

During the same Stampshow '99 weekend, the APS Committee for the Accreditation of National Exhibitions and Judges agreed to a "tweaking" of the Display Class evaluation sheet as well. The revised criteria will make it

easier for exhibitors and judges to understand the intent, complexity and approach of display exhibits.

I am pleased to report that the AAPE's financial situation is stabilizing after a period of flux. We have managed to received donations for half of the \$5,000 matching grant committed to the AAPE by World Columbian '92 for our Youth Development Fund. We are still looking for some \$2,000. Please be generous, it is for the future of the hobby. Any amount will be gratefully accepted by the AAPE and our Treasurer.

I am also very pleased to inform you that, as a result of our better financial picture, we are now able to proceed with the reprint of the best articles in *TPE*. We will be selecting some 15-20 articles over the last 13 years and have them published as a separate booklet. Our Editor promised me that the booklet would be available for sale at AmeriStamp Expo 2000 in Portland next February. Thanks for your patience and to all of you who donated to the reprint fund.

## REASONS TO BUY COVERS ON THE NET

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## SHOW AWARDS CHAIRS, PLEASE NOTE: THE AAPE EXHIBIT AWARDS PROGRAM

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

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

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

All U.S. requests should be sent to Bette Herdenberg, P.O. Box 30258, Chicago, IL 60630.

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

With thanks to The Asia Pacific Exhibitor, we have two new monographs to offer:

- **How To Judge: Queensland Postal History** by Bernard Beston (8 Pages)
- **How To Judge — Traditional Victoria** by Geoff Kellow (8 Pages)

*They are available from the editor's address below for \$1.20 each to cover copying and mailing (postage stamps ok)*

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.
- **How To Judge British North Borneo (5 pages).** By Derek A. Pocock \$1.00.
- **How To Judge Australian States Revenues (4 pages).** By Dingle Smith 60¢.
- **How To Judge (Nicaragua) Airmails (4 pages).** By Derek A. Pocock 60¢.
- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps (3 pages).** By Henry H. Fisher 50¢.

### APS PUBLISHES UPDATED JUDGES MANUAL

APS Manual of Philatelic Judging, Fourth Edition, compiled by the APS Committee on Accreditation of National Exhibitions and Judges, Dr. Peter P. McCann, chairman. Edited by William H. Bauer. Published by the American Philatelic Society, P.O. Box 8000, State College, PA 16803. 88 pages, 8-1/2" x 11", softbound. \$12.00, postpaid, from the publisher (\$9.60 to APS members).

This fourth edition of the very popular APS guidebook for accredited judges, those seeking accreditation as APS judges, philatelic exhibitors, exhibition organizers, and others merely interested in judging and exhibiting, is a complete revision of the previous 1991 edition. In addition to a thorough revision of the existing sections of the work, several new sections have been added, expanding the content of the new Manual to almost twice that of the prior edition.

Featured additions include sections on Single Frame exhibiting and the new popular Display Class exhibits. There also is a new section on judging in Canada as well as essays on international exhibiting and judging. The Manual includes all relevant scoring forms and a short bibliography of other recommended literature on the theory and the practice of exhibiting and judging.

A necessity for judges at the national level, the Manual is of tremendous benefit to anyone judging competitive philatelic and literature events at any level. Although it is not a guide for preparing and presenting philatelic exhibits, it does provide insightful information about how judges view philatelic exhibits — a critical consideration for all competitive exhibitors.

# Getting Started As An Exhibitor Of Postal History

by Alfred F. Kugel

**Genesis.** Presumably, most of you are collectors and some may already be exhibitors. Each of us has a story about how we got started as exhibitors, so I'll give you mine. Although I had collected stamps since I was a small child, my introduction to postal history came in the early 1950s when I attended graduate school in Boston. Most Saturdays I took the underground train down to Bromfield Street, where I met young Bill Bogg of the New England Stamp Company — who was already on his way to becoming the leading postal history dealer in America. Bill had most of his stock stored in dozens of large cartons lining the four walls and stacked up nearly to the ceiling of the back room; all of which contained covers of every description. I quickly learned that I liked covers, especially those with a "story." Discussing this with Bill, he suggested 20th Century military mail as an interesting subject that was not widely collected at the time. I agreed and have been chasing it ever since!

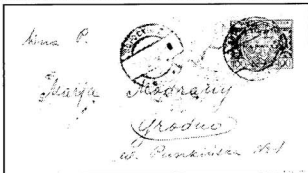
**Scope.** To a considerable extent, collecting postal history is a never-ending pursuit, with every piece being different from all others in some respect. Military mail is especially so as wars are an important instrument of national policy. It appears that most nation-states believe that their natural boundaries should encompass the maximum territorial extent ever achieved in the past, thus providing adequate grounds for conflict with neighboring states. In effect, there have been hundreds of such conflicts, large and small, and additional ones are underway somewhere just about all the time — all producing postal history.

One of the most fascinating aspects about soldiers' mail and other covers involving occupation or annexation of the territory of another country is that they reflect the intermingling of history, geography, politics and economics — all subjects that are highly interesting and which I have studied in-depth in connection with my chosen vocation. In addition, it probably helps to be a "closet historian."

From a practical standpoint, one needs to focus on a time period or geographic area so that they have a manageable subject. With military mail, I found that a particularly interesting period was the 50

## THE NEW ORDER IN THE BALTIC 1918-1923

This exhibit illustrates with contemporary philatelic material the enormous geographic, political and economic changes which occurred in that part of Europe around the Baltic Sea in the first five years following World War I. Up to Armistice Day on 11 November 1918, the Baltic was essentially a German lake, with the waters dominated by its navy and the shores controlled by its army (except for a handful of neutral nations — Denmark, Sweden and defeated Russia). Overnight, the situation changed dramatically. Under the terms of the Armistice, the German army had to withdraw from the occupied territories, and the navy went into internment at Scapa Flow. The new geopolitical order involved five newly-independent nations (Poland, Lithuania, Latvia, Estonia and Finland) plus two free cities (Danzig and Memel), while three areas (Schleswig, Altschwaben and Marzburgerwerder) became subject to plebiscites, and various other territories (Central Lithuania, Aunus, Karelia, etc.) were in dispute. However, by 1923 the situation stabilized and boundaries then remained unchanged for the next decade and a half.



Neutral Warwidzi, a disputed territory between Poland and Lithuania, was the most exotic land in the Baltic area after World War I. It issued 200 sets of three overprinted stamps to pay fees to deliver mail to the nearest Polish post office at Sopocko for a brief period in 1923, with regular Polish postage required from that point. Covers are extremely elusive; only 2 examples are recorded.

In view of the fact that the time period under review here covers only five years, the organization of the exhibit is essentially geographical, extending from west to east along the Baltic. For ease in interpretation, this exhibit has been divided into clusters of related stamp-issuing entities, thus providing several subsections, which will be presented as follows:

GERMAN REPUBLIC  
GERMAN-RELATED TERRITORIES, i.e. Plebiscites, Free Cities  
NEWLY-INDEPENDENT STATES — Southern & Eastern Baltic  
FINLAND & ASSOCIATED TERRITORIES  
RUSSIA & BELARUS

years from 1898 to 1948. It included the Spanish-American War ("a splendid little war" — from the American standpoint), and World War I (the hoped-for "war to end all wars") as well as World War II (the "last good war").

**Deciding What to Exhibit.** Now, most of you may not care about military mail, but there is likely some philatelic subject that does fascinate you. All you need to do is decide what it is and see if you can gather a sufficient quantity of material to study. Then, you should consider exhibiting in order to educate others about your subject. Actually, when you turn a shoebox full of covers and a bunch of scribbled notes into a live exhibit up in the frames, you will be amazed at the feeling of creativity. Certainly, one doesn't have to start with a 10-frame exhibit or show your initial creation at a national-level show.

There are plenty of alternatives, including single-frame exhibits and local or regional venues.

**Sources of Information.** For your write-ups, you will need to consult a specialized catalogue on the subject that you have chosen in order to obtain the basic philatelic knowledge that you want to display. Then, you should see what has been written on the topic. Here, you will find the American Philatelic Research Library and your local public library to be helpful resources. These days, of course, one can even check out the Internet on a particular subject.

**Horizontal or Vertical?** As you know, postal history reflects the study of rates, routes and markings. My Twentieth Century material falls in the post-UPU time period, when rates and routes were fairly standardized and not as important as

in classic postal history. Therefore, I could place an especially heavy emphasis on the postal markings.

Indeed, it will quickly become apparent that there is more than one way to design a postal history exhibit. For example, my first effort was one on the Allied Intervention in the Boxer Uprising in China. I thought of it as a "horizontal" exhibit, with the activity taking place in a short, clearly designated period of time, and mail from the various contingents all originating more or less simultaneously.

Obviously, some material won't fit into a horizontal exhibit. An alternative is to show covers in a "vertical" format, i.e. covering various activities from one specific country running down a fairly extensive time line. My first example of this was called "Italian Forces Abroad." It showed Italian military mail (from outside Italy and its possessions) from the late 19th Century to 1940. This exhibit included not only mail from large wars like WWI but from minor conflicts as well, which is nevertheless quite interesting and in some cases very elusive.

**Conveying Your Message.** Note that the most important page in an exhibit is the first one. It is called the Title Page and tells the viewers what they are going to see. In effect, it sets the stage and prepares the audience for what is to follow. Thus, it is important that it correctly describes what you hope to accomplish. Sometimes, if the subject is complicated or esoteric, it is useful to provide a plan of the exhibit on the second page. Another important piece of information that is not shown in an exhibit but provided to the members of the jury is the Synopsis, which is a means of letting the exhibitor tell the judges what are the most important items in the exhibit and the degree of difficulty in obtaining them. If there are one or two key reference sources, they should be noted in the Synopsis. If there are multiple sources, a separate Reference page can be considered for inclusion in the material to be sent to the judges. Remember, it is to your benefit to have them understand as much as possible about your exhibit, so make things as "jury-friendly" as possible.

**Challenges.** Everyone faces challenges but, philatelically, I view my personal challenge as being to complete the research and get the exhibits created that utilize the more interesting covers remaining in my shoe boxes while I can still remember what is interesting about them. Sometimes, however, one runs into unexpected problems with exhibit creation. My

## 20th CENTURY OTTOMAN EMPIRE POSTMARKS OF THE LOST TERRITORIES

### SYNOPSIS

**Scope and Presentation.** An alternative title for this exhibit might have been "The Decline and Fall of the Ottoman Empire," because it shows postmarks used in territories that became independent or were annexed by other countries after Turkey lost three wars between 1911 and 1918. Because of space limitations, it was constructed as a survey of examples of markings from as many different locations as feasible (over four hundred are included) rather than trying to show the different types of markings from a limited number of places, as might more normally be expected in an exhibit of forerunners. Because of the particular time span selected, it has been possible to concentrate the exhibit on the bilingual (Arabic/French) postmarks then in general use, which are easier to relate to most viewers than the negative seals in Arabic used earlier.

The exhibit is organized both chronologically and geographically, with four subheadings for the various conflicts, under which the 21 former Ottoman-held territories are shown in order of when they were lost during each of the wars. Individual items included under each territory are grouped in order of importance of the town and/or geographically. A reasonable selection of military mail has been included for the appropriate areas.

**Balance.** There is a significant imbalance from area to area, based on the number of post offices in a given territory, which reflects population, level of economic development and degree of tourism. For a relatively advanced area such as Palestine there are two frames while backwater Montenegro fills only two pages. The length of time that the Ottomans were in control is also a factor, with Syria and Lebanon, which were Turkish throughout the period, providing many more examples than Transcaucasia, which was occupied only briefly toward the end of World War I.

**Philatelic Knowledge.** Trying to make an attractive and interesting exhibit out of postal material involving a strange language and a different calendar is a daunting endeavor. However, with a lot of patience and extensive research it has been possible to dig out sufficient information for the write-ups from a wide range of sources, including philatelic handbooks, periodicals, auction catalogues and historical literature, as well as maps. See appended page for details on the references used; the Coles & Walker handbooks were by far the most important single source of information.

**Difficulty of Acquisition.** Material shown has been assembled mostly piece-by-piece over more than 25 years. In many cases, Ottoman postmarks with clear, legible strikes are hard to find. Over a hundred items shown are rated by C&W from "very rare" to only one example recorded, and there are several dozen previously unrecorded items. Supply is limited, especially covers from smaller locations, which are often non-existent in the philatelic market. Thus, many postmarks are by necessity shown on piece. Conversely, demand for material from some areas is very strong, particularly for cancellations from towns in Palestine, which are avidly sought as forerunners by collectors of Israel.

greatest difficulty came with regard to an exhibit called "Over There — The AEF in World War I." It was to decide which of thousands of covers relating to this subject should be included in 10 frames and what would have to be left out. In the end, I was quite pleased with the result, but along the way there was a lot of soul searching and more than one false start.

**Summary.** I would like to say that I consider myself to be an ambassador for military postal history, devoting considerable time and effort trying to show others why this is a fascinating subject to study. To this end, it has been useful to spread exhibits around to all parts of the country and even to some overseas venues. In addition, one can consider making their

knowledge permanent by producing articles and books on subjects on which they have already done the research.

A real challenge for those of us already addicted is to get people who are now only peripherally interested in philately to become more deeply involved and to attract newcomers to the hobby. This latter is a daunting task, particularly with regard to the younger generation, which has a myriad of seductive alternatives, including the Internet, computer games, etc., which simply didn't exist when I was their age. I even wonder how much they actually read as compared to just viewing what is pre-digested for them and shown on the "idiot box."

# From The Show Chairman

by Col. Steve Luster

In my original column, I promised to write periodically with the current status of Washington 2006, the next world philatelic exhibition to be held in the United States under full FIP auspices. Here is a summary of recent developments.

Our logo contest was a huge success. You will see accompanying this column, the winning design, submitted by Gary R. Bennett of Elkhart, Indiana. It was selected from more than 20 entries submitted from as far away as China. We believe it captures the spirit of Washington 2006. It is simple and adaptable to the many uses of a logo and finally, it is relatively easy to engrave into our exhibition medals. Other than for use in news articles appearing in the philatelic press, the Washington 2006 logo should not be used without our permission. We would be happy to receive communications on the subject via our WEB site or at our mailing address given below.

Our WEB site is running better than ever. Check us out at [www.washington-2006.org](http://www.washington-2006.org), and see a whole lot more detailed information about us.

We have rounded out the Board of Directors with the addition of Dan Walker of Lisbon, Maryland, who will serve as our Chief Financial Officer. Also, and in accordance with our agreement, the American Philatelic Society recommended three people, all of whom were elected to our Board; Jeannette Adams an attorney and APS Director from Indianapolis, IN; Bob Lamb from State College, PA, the Executive Director of the APS; and Peter McCann the President-elect (at the time this column was written) of the APS.

The large hole in the ground in Washington, D.C. which is going to become the new convention center keeps getting bigger and bigger. In a recent meeting with convention center personnel, we learned that the project is still on

schedule with a current estimated completion date of 2003, well ahead of our intended use.

It's hard to believe, but we have already distributed about 1,000 information brochures. We will begin shortly to produce the second generation information brochure and you can look to this column and our WEB site for information regarding its availability.

We continue to provide periodic reports to the APS Board of Directors with the last one delivered at the August APS meeting in Cleveland. Following the Cleveland report, we will begin providing additional reports to the APS in accordance with our agreement. Copies of the reports are posted on our WEB site.

We continue to have Washington 2006 Board of Directors meetings in conjunction with the APS shows. Our next one will be in August in Cleveland (and will have taken place by the time you read this column). Copies of the minutes of those meetings are also available on our WEB site.

We have begun working on tentative committee assignments. We are approaching people we know and who we would like to fill specific jobs. Other people are being recommended to us and still others are filling out our volunteer form (located on our WEB site) in order to let us know that they too are interested in joining with us to put on Washington 2006. While you are surfing the WEB and our site, and if you are interested in joining the Washington 2006 team, take the time to fill out the volunteer form. At this moment, we are specifically looking for people who have experience in working with and negotiating with hotels for the large blocks of rooms we will have to set aside for the exhibition. If you are interested, please let us know. We can use all the help we can get.

## WRITE FOR TPE

Articles, Shorts, Favorite pages, Ideas...

Send a Manuscript or Postcard To The Editor Today!



If you have any questions or comments, please don't hesitate to communicate with us. You can use the "hot button" link on our WEB site or you can write to us at the address given below.

Our finance and fund-raising committees are up and running. Under the leadership of Dan Walker and Michael Dixon respectively. You can expect to hear more about their activities in the future. If you are so inclined, (and we will need to raise several million dollars to put on the show), you can make a tax-free contribution to us by sending a check made out to Washington 2006, Post Office Box 2006, Ashburn, Virginia 20126-2006.

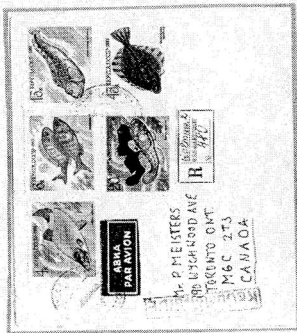
**YOUR SYNOPSIS  
PAGE NEEDED  
FOR A  
FUTURE ISSUE  
OF TPE**

**Send A Clear  
Black And White  
Copy  
To The Editor**

# "How To Win A Gold Medal" continued

(More pages from the tongue-in-cheek collection of the celebrated Alberich von Fafner!)

1. If you've elected to go thematic, do try to eschew tired topics like Bible studies, gays, or (yuk!) smelly L1 Fishies.



"Your Hi Parade," 1941

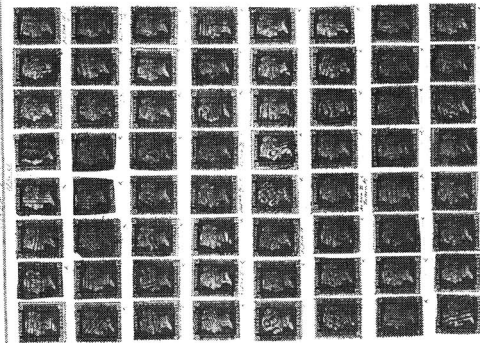
Registered animal, Vladimir  
Larkin SSR, 12 March  
1984 to Toronto 21 March

-After Alan Trogue

"Boop boop oddum oddum waddum choo."  
"Twain! Fishie and a mormon! Chie too."

"Fish" owned the mormon fishie. "Can if you can!"  
"Anc thry fan and they fan wegh over that clam of dam."  
"Boop boop oddum oddum waddum choo."

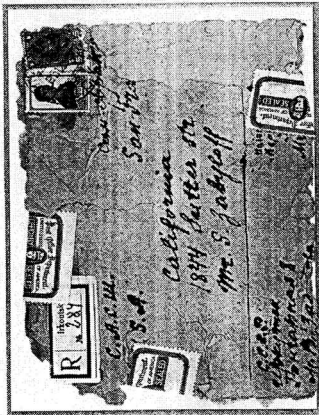
2. A dirty typewriter, smeared Rapidograph ink, or pencil won't cut it today, not even for the venerable philatelist with but a single quiver in his arrow.





2. Display raggedy covers proudly

Damaged covers can hint of hard times, of mystery, adventure, romance and passion. A tip: you can construct hurricane-damaged covers during your own local rainy season.



Adversity cover: envelope made partly of tree bark, pine needles, and sawdust. Registered mail from Irkutsk 25 December 1933 (sic) to New York 28 December (also sic), where the U.S.P.O.D. tried to repair it, and then on to San Francisco 8 January 1934. This one crept into my polyester just in time.

2. Show off the versatility and type faces possible with your computer. What **unold stickers**™ are stored there!



Is this an attempt to defraud the **DDR** posts? Moscow, 4 August 1957 to Robel, DDR. Only the green stamp is **genuine**. The others are color illustrations **X**-cut from an official catalog presenting the previous year's stamps. This isn't a favor cancellation; the sender was a **Russian**. Postage is paid by the green stamp, so the others are treated as stickers.

**3. If you don't loot your own horn, who on earth do you think is gonna loot it?**  
If you own something truly wonderful, for goodness sake say so. Maybe gold stars are a little lucky. To include the auction-catalogue description (bottom) is worse than lucky. But at the judges know what you have. Even Russian specialists might walk right by this Lily! Thing unless you tie them.

**A SOVIET RARITY**

Most editions of all Soviet postcards is 1925's 14 k. "samon unazh" post 14 x 14 1/2. The fine-perforating machine malfunctioned in crowing out a few sheets, no one knows how few. The philatelic-challenged work crew simply snuffed to the 12 x 12 1/2 post machine, then poked them all together. Collectors didn't tumble to the rarity's existence until after the post had sold out. Here is the only example on cover that I've ever seen. We also spaghetti'ed one for months to acquire this baby.

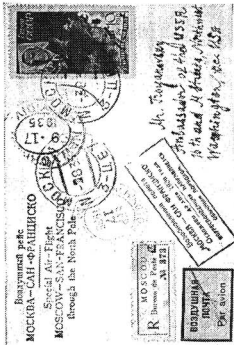


Registered Special Delivery  
Special Mail, Gratic Economy  
Economy  
Stamps on cover. This use probably  
unique. 2 k. convenience frating.

1981-88 1925-82 Russian issue, 14k. "samon unazh" postcard, 14 x 14 1/2 perforated, 1925. 2k. convenience frating. 15k. 1981-88. 1500.00

**2. Use a good quality photograph from an auction catalogue**  
if you lack a key piece of genuine material. But for goodness sake identify it as such, big and clear.

To carry mail on a Moscow-San Francisco flight, 11,000 stamps showing pilot S. A. Levanovsk were exchanged. Levanovsk's plane developed oil-food problems and had to turn back. Nobody bothered to let postal authorities until they had placed remainder on sale 2 August 1935. Mail on Levanovsk's plane, except for five covers forwarded by sea to Franklin Roosevelt, Miksim Litvinov, and the like (photo, below), was returned to sender. A Dr. Rosenberg philatelicist struck a few ordinary flights to Berlin. If you should find this stamp on cover with August 1935 San Francisco arrival marking in a dealer bin, reach for the sea, and not your Discover card. Incidentally, Lucky Levanovsk's second try at San Francisco crashed over the Pole and, despite an international search, was never found.



Error in overprint. Europeans then commonly write American cities like "New York" as "New-york", with a hyphen and small letter beginning second word. Stamps like the second, at right, in the bottom row, or each 25-subject pane (positions 19, 20, 21, 22) of the 1935 "Dyble capital of the world" train following letters. Only 2,200 at error.

ПОСЛАЕТ  
НОСКОБ  
САН-ФРАНЦИСКО  
СЕРГЕЙ СЕРГ. ЛЕВАНОВСКИЙ  
1935

ПОСЛАЕТ  
НОСКОБ  
САН-ФРАНЦИСКО  
СЕРГЕЙ СЕРГ. ЛЕВАНОВСКИЙ  
1935



## "The Fly" — Asks Societies To Get Their Awards To The Shows On Time

The exhibitors had just finished listening to three hours of boring speeches and the introduction of everyone, individually, who was attending the banquet. The tension was building. It was almost time for the announcement of the awards (a welcome relief since the banquet meal had been tainted and people were beginning to feel a mite uncomfortable). That discomfort was heightened by the fact that both the mens' and ladies' rooms nearest the grand ballroom were closed for repairs and the hotel's air conditioner was on the fritz (as was the microphone in the ballroom).

First, the award levels were announced. This was done in ascending order with the certificates of participation being announced first, and then all of the five medal levels through gold. Each exhibitor was called up to the podium to say a few words, have a picture taken and to receive a round of applause. I was dying (having been called up to the podium first).

I was glad to learn in due course that the first 30 frames were court of honor exhibits. As such, they were not in competition, but each had received a gold medal. I was wondering about that since there was nothing on any of those frames either indicating a court of honor exhibit or that the exhibit was to receive a gold medal. I had heard many people at the frames complaining when the ribbons were posted that they could not understand how such nice exhibits received nothing. I heard some knowledgeable viewers ascribe the lack of ribbons to inept jurors (who was I to correct them?). I guess I could have looked in the show program to find out, but the com-

mittee had run out of programs on Saturday morning, so that was not an available option.

Of course the situation could have been corrected, but the reality was that the show committee failed to provide indicators on the frames regarding the not-for-competition status and class of the court of honor exhibits. An oversight that ought not to have happened. Well, back to the awards banquet. Finally, it was time to announce the special prizes.

The master of ceremonies announced "The SWINE award, presented by the Society With Incontinent Nebbish-like Exhibitors, goes to the exhibit in frame numbers 499-500 (it was a big show) Chopped Livers of the World (a thematic exhibit)." Hey! That was my exhibit. I fairly flew up to the podium. It took a while since I heard the announcement while in the men's room on the third floor of the hotel. After making my acceptance speech and having my picture taken with the head SWINE, the master of ceremonies whispered in my ear (or was it my antenna?), that all they had was the box. The actual award had not been received. I was assured that the committee would send it to me shortly. I never heard from the show again.

And so it went. Every other award was missing. It was embarrassing. The master of ceremonies had to keep making excuses for why the awards were not there. True, some of the fault lay with the show committee which had failed to write to some societies and had written too late to others. But that was not the only reason for missing awards.

Some societies no longer offered their award, but failed to inform shows. Other societies offered their award but were temporarily out of stock. Still others had changed their awards chairperson and letters to the old one were not being forwarded. I could go on, there are many other excuses.

It seems to me that some societies have to get a better handle on how their awards are managed. Equally, shows should not make awards when they do not have them. I wish some master of ceremonies would announce at the awards banquet something like "and in addition, the following societies were contacted but failed to provide their awards."

And while I'm on the subject, I hate those societies who offer awards with special criteria like "can not be awarded to an exhibit that has previously won the award." How the hell is the show or the jury supposed to know which exhibit has previously won the award? Shouldn't the society keep a list of which exhibits have received their award and make that list available to each show asking to present that society's award? Oh, life could be simpler if we only tried!

And now, the other part of my column, the Fly Bites and Gold Flyswatters —

**GOLD FLYSWATTER** — To NAPEX 1999 and its jury for working together to test a new concept of critiquing exhibits. As an exhibitor asked for comments during the critique, images from the exhibit were projected on a screen as aids for the judge during the critique.

information on papers of the time and incidence of this stamp on different papers. Clyde Jennings, 319 West 70th St., Jacksonville, FL 32208-3809.

• Information and examples needed for half-done one frame exhibit on National One Cent Letter Postage Association. All replies will be acknowledged. John Hotchner, P.O. Box 1125, Falls Church, VA 22041.

## Help With New Projects — Free Listing

- Developing a thematic exhibit on Lewis and Clark. Any related material wanted. Write to Ruth Seibert, 6158 No. College, Fresno, CA 93704.
- Developing an exhibit on "Mail To Movie

Stars." Need material and information. Send to Tom Richards, P.O. Box 9637, Columbus, OH 43209.

- Just discovered paper varieties, thin and thick, on 1/2¢, Scott #551 of the U.S. Need

If you would like a **free listing in TPE** to help you with a new exhibiting project, please complete the form below, and send it to the Editor ASAP:

I'm developing an exhibit of \_\_\_\_\_, and need help with (material) (information) (organization and presentation) and/or \_\_\_\_\_.

Name and address: \_\_\_\_\_

Send to John Hotchner, PO Box 1125, Falls Church, VA 22041-0125

# Mayo's Move To The Net

by Alec Unwin

**NOTE:** This piece was in the latest and last Dann Mayo Auction Catalog (September 10 at INDYPEX). I found it deeply disturbing. I thought it needed a good airing.

I obtained Dann's permission to reprint.

Dear Friends:

Welcome to my last public auction. I've had a good run, but have now decided that it is time to abandon my current auction format. Whether I replace it with the mail auction format of old, go to an all-electronic format, or simply abandon auctions, I have not decided. At the moment, my bet is on some form of an electronic auction, with "none" and "mail-auction" bringing up the rear. That decision is, however, at least six months off, as I will need that long to work my current "real-time" show stock onto my web site's E-bourse. (This follows my decision, made even earlier, to stop selling at real-time auctions by the end of this year.)

As I have derived almost all of my business income for the last 12 years from public auctions and selling at real-time shows, these are fairly momentous decisions for me. The underlying reasons are complex, and I won't bore you with the details here. (For those of you in the business who may be facing the same issues, and therefore want more details, I'll be happy to share my thoughts and observations if you'll e-mail me: dannmayo@indy.net.) Briefly, however, the principal reasons relate to the continual rise in overhead expenses for the traditional forms of doing business, and the emergence of what I am convinced is not only a viable, but a superior, alternative: the Internet.

Secondary reasons revolve around the fact that I am now 18 years older than I was when I started in the auction and bourse businesses. During those years I've learned more about what I'm selling (hal-lelujah!); making it less necessary for me to have an auction in order to learn how high is up. I'm also finding that the big pushes required to get auction catalogs out and the grind of lugging a couple of hundred pounds (or more) of material around the country to shows isn't nearly as much fun as it used to be when I was younger.

So, I'm pinning the future of my busi-

ness on the Internet. This is not quite the leap into the deep end that it may appear to those of you not familiar with my web site. I started this site at the end of August last year, but have not been able to work on it the way I wanted to for much of the time since then. As a result, it took until February for me to get 1000 covers up there, and today it still has only about 1000-1100 covers (out of a total of about 1300 put up there so far). However, even in its infancy, the site has more than met my hopes and expectations. In the first six months of this year, with only 1/6 the material that I usually carry to shows, half of the hours and four percent of the direct overhead that I spent on shows during the same period, my Internet sales were 50 percent of my real-time show sales. (In case any of you worry that these savings on overhead will make me rich, don't. All they do is give me a chance to return to a reasonable income without having to raise prices.)

Based on these results my expectation is that once the site is mature it will produce from 200 percent to 300 percent of my current show sales on about 10 percent to 12 percent of my current annual show overhead and no more time than I've been spending on real-time shows. Add to this the material that would have gone into auctions (certainly my own, and at least one of my major auction consignors has indicated that he will follow suit), and the potential is much higher.

When in the past I announced that my auction catalog had been posted to my web site, I received a few passionate letters from people who said that they were never going to get a computer, so they hoped that I would not abandon paper. At the time, I didn't see that happening (me abandoning paper — they had me convinced that they'd never get a computer) for another 15-20 years. Well, I was wrong about that. The growth of e-commerce on the net has completely confounded my guess as to how long the transition from paper to (exclusively) electrons would take.

For those who are still opposed to computers in your lives, I can only urge you to reconsider, because I think that within a few years you will be left out in the cold, philatelically, without a connection to the Net. The economics of doing business

electronically are such that I expect that only a minor portion of the commerce in postal history will be transacted on paper or at real time shows in no more than five years from now. Computers are today very much cheaper and easier to use than they were five years ago; and accessing and navigating the Internet are the easiest things that you can do on a computer. (For those wanting just the Internet without the computer, Web-TV is available for much less than even a low-end computer. I have one client who swears by it.)

Once on the Net, you can do damned near anything short of producing offspring. Internet activities in which I've engaged recently include (in addition to selling covers): buying and selling stocks; finding a motel in Milan, Indiana; ordering books from Amazon.com as well as from my local library; doing research on new cars that cut my on-the-lot time down to under an hour and saved me at least \$500; getting a recipe for hoe cakes (there were 263 sites dealing with hoe cakes when I looked; I took the one from Mt. Vernon); buying airplane tickets; researching chelation therapy; and sending gobs of e-mail for which I didn't have to address or stamp envelopes.

Well, enough of that. Let me devote the remaining space to some suggestions that might give some further lease on life to national level shows. (Internationals, because they tend to be government-subsidized, and low-cost local bourses, are a bit better off.) There are two models that I think hold out some promise. The first is a stripped-down version of the current C-of-C qualifier, exemplified by the Plymouth (Michigan) Show. This has the usual 3000 pages of exhibits supported (for the most part) by a large and diverse bourse. Significantly, however, expenses for the supporting bourse dealers are minimized by the use of Spartan facilities (a high school gym) and by holding the show for only two days rather than the normal three. It's kind of like the earlier Hondas and Toyotas in the days of the old Pontiac Grand Prix (and other large, flashing, needlessly powerful gas-guzzlers that are no longer with us.)

The second model has also been in existence for years, in the form of the BNAPS and USCS conventions. In this

approach, a specialist society (working through local members in a place that would be nice to visit, the location changing from year to year) arranges for its members who want to get together to do so in a pleasant hotel/resort that has some limited conference facilities. A small

group of dealers with material suited to the society's interest(s) is invited to attend. The whole affair, in its social, commercial and presentational aspects, is highly targeted. But by not trying to be all things to all people, it provides all of those who attend the most bang for their bucks. I

want to thank you for your support of my auctions over the years. I hope we'll be doing business over the Net in the future. To that end, please send your E-mail address to me at danm Mayo@indy.net.

Dann Mayo

## Eyes Wide Shut by Daniel Olsen

I don't know the exact meaning of that title, but I believe it describes how I looked at One-Frame Exhibits. At least until I got a figurative whack alongside my head.

It all began back in 1995. I had a box full of material about Volkswagen, which I had been gathering since 1992. But plans for exhibiting were distant. Then I read about One-Frame Exhibits and I signed on for one at the American Topical Association show in Reno, Nevada. That forced me to get going. Years of working my "Columbus" up to a couple of international golds taught me how tough exhibiting was. But gee, this was only 16 pages. I could do it. So was a start.

Hooray, there it was! And it got a vermillion. I sought a page-by-page critique in writing from at least three experienced thematic judges. The next time out was three frames and a silver bronze. Then it expanded into four, five, six frames and silver, vermillion and now a couple of golds and an international vermillion.

I praised the One-Framer for allowing me that first step. And that's where I made my mistake. The One-Frame is NOT a start-up for exhibiting. I never really read the rules until now. So I erred when I encouraged my wife to do a One-Frame exhibit, thinking it would give her a chance to learn the basics of

exhibiting. Deciding that I should not be having all the fun, she had resolved to start a thematic and chose Dairy. For the ATA show this year she would do one frame just on Cows. It was a very nice looking exhibit. But I had led her and the "Dairy Queens" down the wrong path. She got less than 50% of the possible points because "there exists ample material to do a regular exhibit....it is not a suitable subject for a one-framer." I don't know who felt worse, she or I.

A lot had to do with the way we became aware of the debacle. After the ribbons were stuck up we wondered where hers was. We were assured by someone who has had very much to do with the development of One-Frame exhibiting that it was just a mix-up. So when my wife asked at the Judges' Critique about her exhibit it was quite embarrassing to be told it was a Diploma and meet the next day and find out why. However, she was given comforting and helpful critique at the frames by more than one judge almost immediately after the meeting.

Having seen Diplomas handed out only for exhibits that blatantly ignored the basic rules of thematic exhibiting besides containing non-philatelic material. I believed I understood the judging criteria for really poor exhibits. One-Frame Exhibits have this

additional and obviously overwhelmingly important judging criteria: Is this an Exhibit that requires more frames and more material to tell the story completely.

We were told that this one frame was good enough for the first frame of a three frame exhibit. Now, I wish there was a way to deliver the verdict of Diploma without resorting to skimming points — such as lopping four off five for The Challenge Factor, eight off 15 for Accuracy, six off 15 for Relevance, eight off 15 for Knowledge, five off 10 for Quality, three off five for Brevity, etc. However, I do realize this is the only way to justify award levels.

From the *Jack Knight Air Log*, a publication of the AAMS, I read: "40 Frames begging to be filled by 40 exhibitors. Jack Knight One Frame Exhibit. COMEX 2000. No entrance fee, prizes for all." I know that a lot of dedicated exhibitors will be taking the opportunity to show some really specialized material that is perfectly suited for one frame only. But I can't help thinking that maybe there aren't 40 well-qualified, experienced exhibitors out there and this is a call for some of those timid collectors to enter the exhibiting world for the first time. I hope some don't get shot down.

## Show Listings

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

**JANUARY 21-22, 2000, YORK COUNTY STAMP SHOW (YORCOPEX 2000).** Sponsored by the White Rose Philatelic Society. Held at the York Fair Grounds - Horticulture Hall, 334 Caroline Road, York PA.

Frame fee is \$6.00 for the first 16 page "AMERIPEX" style frame and \$5.00 for each additional frame. Juniors are \$2.50 per frame. Admission is free. Hours are 11:00 a.m. to 6:00 p.m. on Friday and 10:00 a.m. to 5:00 p.m. on Saturday. USPS Booth, bid board, special show cancel and 28¢ dealers. For show information or prospectus contact: YORCOPEX 2000, P.O. Box 85, Glen Rock, PA 17327 or (717) 235-1528.

\* **FEBRUARY 4-6, 2000, SARASOTA NATIONAL STAMP EXHIBITION 2000.** Sponsored by Sarasota Philatelic Club, Inc. Held at the City of Sarasota Municipal Auditorium, 861 North Tamiami Trail. Up to 200 16-page frames at \$4.00 per frame. Youth \$2.00 per frame. Deadline December 15, 1999. Bourse of 28 dealers. Free parking & admission. Youth area. USPS Substation. Special cancel & cancel. Prospectus from Jack Seaman, Sarasota National Stamp Exhibition, P.O. Box 3553, Sarasota, FL 34230.

**FEBRUARY 26-27, AUSTIN STAMP SHOW 2000.** Held by the Austin Texas Stamp Club at the Ben Hur Shrine Temple, 4300 Westbank Drive, Austin, Texas. Frames hold 16 pages and are \$36 for adults and \$3 for juniors. Limited to 80, 24 dealers. Show hours are 10 a.m. to 6 p.m. Saturday, 10 a.m. to 4 p.m. Sunday. FREE admission and parking. A beginners table. U.S.P.S. Substation. Show cancel and cancel. Data from Bob Gray, Philately, P.O. Box 12531, Austin, TX 78711-2531. Phone 512-298-4880 or email bobngray@worldnet.att.net.

**MARCH 18, OPEX AND OTEX 2000.** Sponsored by the Oxford Philatelic Society at John Knox Christian School, 800 Juliana Dr., Woodstock, Ont. (Hwy. 401 and Hwy 59 North). 160 6-page frames no charge, 12 frame limit. Judges critique. 16 dealers. Canada Post Center. Admission Free. Further information from Gb Stephens, P.O. Box 20113, Woodstock, Ont. N4S 8X8.

\* **MAY 5-7, PHILATELIC SHOW 2000.** Sponsored by The Northwestern Federation of Stamp Clubs, Hosting the North American celebration of the Fiftieth Anniversary of the Eric Philately Association. Held at the Holiday Inn at Boxborough

Woods, Route I-495, Exit 28 (Rt. 111 East), Boxborough, MA. 300-16-page competitive exhibit frames. Standard frames are \$9 each, competitive youth exhibit frames are \$3 each. Noncompetitive half frame (8 page) exhibits for New England school children up to age 15 at no charge on a space available basis. 60 dealer bourse, auctions, children's area, seminars and meetings, USPS and UN booths, cancels and cancels. Hours are 11 to 6 Friday, 10 to 5 Saturday, 10 to 4 Sunday and admission is free. Prospectus and children's informal exhibit information (marked "children's exhibit") from Guy Dilaway, P.O. Box 181, Weston, MA 02453-0181. Other information from Jim Warner, 25 Riverside Road, Warehous Hills, MA 02481-1625.

\* **MAY 27-29, NOJEX 2000.** Sponsored by North Jersey Federated Stamp Clubs, Inc., at the Meadowlands Crownie Plaza Hotel, 2 Harmon Plaza, Secaucus, NJ. About 250 16-page frames at \$7 per frame for both the open competition and the I-frame competition. 40 dealer bourse. \$2 admission, free parking. Prospectus from Robert Rose, P.O. Box 1945, Morristown, NJ 07962-1945.

**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.

## 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 1999? 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 space to pass them to the judging corps.

**Helvetia Creates New Exhibit Awards.** To encourage more Switzerland, Liechtenstein and Swiss-related United Nations exhibiting, the American Helvetia Philatelic Society (APS Affiliate No. 52) has expanded the number of awards it provides to U.S. shows.

A new Sophie Buser Memorial Youth Award is now available to all shows in the United States for a worthy exhibit of at least two frames by an exhibitor no older than 18. The award is named for one of the 1938 founders of the former U.S. Society for Collectors of Switzerland, who died in 1997.

Helvetia has also added a Best One-Frame Award and a Novice Award for exhibitors at national-level shows where it holds a national convention. In both cases, the winner must be a society member.

In addition, Helvetia has renamed its top convention prize the Felix Ganz Memorial Grand Award after a long-time member well-known as a researcher, prolific writer and frequent exhibitor of Switzerland when he died in 1990.

For many years Helvetia has also provided a bronze Helvetia Medal for the best exhibit in its areas of interest at any national-level show that participates in the APS World Series of Philately, and a certificate for the best at any other national, regional or local show.

Criteria for all Helvetia awards are available from the awards chairman, Harlan F. Stone, P.O. Box 770334, Woodside, NY 11377-0334; and membership information about the AHPSS secretary, Richard T. Hall, P.O. Box 666, Manhattan Beach, CA 90267.

**2000 Sarasota National Stamp Exhibition Judges** have been announced. Ann Trigg will Chair the group, which is comprised of Michael Dixon, Janet Klug, Al Kugel and Peter Iber, with Jeffrey Shapiro as this year's apprentice.

The Sarasota National Stamp Exhibition is an APS World Series of Philately exhibition. It will be held February 4-6, 2000 at the Sarasota Municipal Auditorium, 801 North Tamiami Trail, Sarasota, Florida. There will be 28 dealers, USPS sub-station, a

youth area, a special cancel and cachet, lots of interesting exhibits from all over the country, and free parking and admission. There will also be the gorgeous Florida sun and beaches in February!

To encourage new exhibitors this year, the Sarasota Committee has announced a Year 2000 Special of only \$4.00 per frame, \$2 for youth. It's first come, first served, and frame space is more than half-way filled already, so hurry up and get that exhibit ready for the public to enjoy!

For more information, contact show co-chairs David Medeiros or Francesca Lund, Sarasota National Stamp Exhibition, PO Box 3553, Sarasota, FL 34230, phone: 941-376-5689, qualitystamps@acun.com.

### Washington 2006 Selected To Receive Matching Gifts

Dr. Michael D. Dixon, President of Washington Philatelic Exhibition Incorporated, the parent organization of Washington 2006, the next American Philatelic Society sponsored world philatelic exhibition to be held in the United States, announced August 31, 1999 that the Bank of America has become the second corporation to certify Washington 2006 as an authorized recipient of matching gifts.

In making the announcement, Dixon thanked the Bank of America for its generous contribution. He went on to say that "the Bank of America has been added to AT&T which had previously certified Washington 2006 to receive matching gifts." Dixon went on to state that "he hoped to sign up many more companies in the matching gift program. It is an important part of the Washington 2006 fundraising campaign because a matching gift double the amount of money we receive."

In his remarks, Dixon called on all AT&T, Bank of America employees and philatelists everywhere to contribute to Washington 2006. He also asked that people let him know of other companies who have matching gift programs. Dixon can be reached through the Washington 2006 website at [www.washington-2006.org](http://www.washington-2006.org) or [info@washington-2006.org](mailto:info@washington-2006.org).

### Washington 2006 Selects Executive Director

Dr. Michael D. Dixon, President of Washington Philatelic Exhibition, Incorporated, the parent organization of Washington 2006, the next American Philatelic Society sponsored world philatelic exhibition to be held in the United States, announced August 19, 1999 the selection of Mr. Gordon Morison of Potomac, Maryland as the Executive Director of Washington 2006.

Morison, a former Assistant Postmaster General, is a well-known national and international philatelist who is fully conversant with exhibition management and operations. "We knew the type of person we wanted for the Executive Director's job," stated Dixon, "and while it took us a while, we got exactly the person we wanted and we are thrilled to have him filling one of our most important positions."

In making the announcement, Dixon stated that Mr. Morison was concurrently elected to the Washington 2006 Board of Directors with the title of Vice President of Operations. Dixon stated that "Washington 2006 wanted to have an Executive Director on board as early as possible, and by adding Mr. Morison to the Board of Directors, we will ensure that he is privy to all decisions and part of the decision making process during all stages of exhibition planning."

Morison, who is currently serving as the President of Nordia 2001, Inc., an international exhibition to be held January 19-21, 2001 in Tucson, Arizona, indicated that he was looking forward to the Washington 2006 challenge. He stated that he was "stepping into a big job and that he could use lots of help." He asked philatelists with experience in the myriad jobs associated with a world philatelic exhibition to volunteer their help by filling out the volunteer form on the Washington 2006 web site at [www.washington-2006.org](http://www.washington-2006.org), or by writing to him care of Washington 2006, Post Office Box 2006, Ashburn, Virginia 20146-2006.

### American Helvetia Philatelic Society Criteria For Awards At U.S. Exhibitions

To promote the philately of Switzerland and Liechtenstein, the

The Philatelic Exhibitor

American Helvetia Philatelic Society (APS Affiliate No. 52) provides special awards for the best exhibits in these collecting areas at philatelic exhibitions in the United States. Exhibits of international organizations (such as the United Nations) are also eligible if at least 50 percent of the displayed material relates to offices and usage in Switzerland. Helvetia has established these criteria for judges to follow in making the awards.

Any U.S. Show

1. **Bronze medal** for the best exhibit at a national-level show that participates in the APS World Series of Philately, if the show has at least two eligible exhibits. The winner does not have to be a Helvetia member.

2. **Certificate** for the best exhibit at any other national, regional or local show, if the show has at least two eligible exhibits. The winner does not have to be a Helvetia member.

3. **Sophie Buser Memorial Youth Award** for a worthy exhibit of at least two frames at any show by an exhibitor no older than 18. The winner does not have to be a Helvetia member.

National Convention Show

4. **Felix Ganz Memorial Grand Award** with gold medal and one set of gold, silver and bronze medals for the four best exhibits at any show that hosts a national convention. Only the winner of the grand award must be a Helvetia member. (See special criteria for grand

award.)

5. **Best One-Frame Award** at a national convention that includes at least two eligible exhibits. The winner does not have to be a Helvetia member.

6. **Novice Award** for a first-time exhibitor at a national convention who displays a worthy exhibit of at least two frames. The winner must be a Helvetia member.

Any show using Helvetia awards must send the names and addresses of the winners to the Helvetia awards chairman for forwarding to the membership chairman and to the editor of Helvetia's journal *Tell*.

Harlan F. Stone, Awards Chairman

P.O. Box 770334

Woodside, NY 11377-0334

(718) 478-2374

## Hey, Buddy! Wanna Buy a Dirty Palmares?

by Ernst M. Cohn

Well, actually, it isn't dirty at all, I kept it very clean all the way from Philfrance '99 to home. I must confess, though, that I tore off a couple of sheets from the covering, multicolor section, which did not interest me, but then I also added a couple of pages from another slick, multicolored give-away that concerned the winners of the grand prix and the French exhibitors only. So the question really should be, "Hey buddy, wanna buy a very clean palmares with a couple of extra pages added?" but that would not make a good headline now, would it?

Anyway, this is the story of my adventures in getting a palmares of that show, which appears to have been largely, if not exclusively, funded by the French post office. Let me say right up front that I have no way of knowing whether the French post office — or whatever it now calls itself — is alone in its attitude or whether that is general for "privatized" post offices. All I know is that the US post office prescribes what kinds of chairs and how many are allowed at US shows...

When I had decided to attend Philfrance 99 as a purely private citizen, I wrote to the person in charge for information about how I might buy a season's pass, the catalog of the show, and its palmares. I was told I could buy the pass ahead of time, which I did and got. I was also told that the catalog would not be bought in advance but would be available at the show for so many francs — I forget how many. The palmares would not be for sale! Don't ask.

I bought the catalog after finding the inconspicuous desk at which it was sold

and asked about the palmares. I was told that it would not be for sale. In view of the fact that I had no wish to attend the palmares dinner, after the advance information I had obtained, and which is immaterial for this story, I decided to await Sunday, the last day of the show, and then find out how I might get a copy of that palmares.

Came Sunday and I went with a friend upstairs to the room where the administration of the show held forth, and there asked for a palmares. A little, portly, middle-aged lady interrupted me to tell me that the palmares was not available. I let her talk out and started again. Same thing. I played this game a half a dozen times. Then I hit the table with the flat of my palm. There was a startled quietness in the room and the lady mumbled something, in French, about manners. I thereupon asked her quietly, in my best fractured French, that I wished to ask her whether they had a palmares available for a member of the press, since I was a member of both the US's and the UK's philatelic writers' clubs. She listened without interruption this time! But the refrain was the same.

I wanted to leave, but my friend said he would talk to a man there, whom he knew, to see whether he could get a palmares for me. No dice.

We went downstairs, and I stopped at the press booth to mention the way I had been treated upstairs, though I was a member of long standing of the philatelic press. The man to whom I spoke was a philatelist, not an employee of the privatized post office, and had pity on me. He slipped me an extra copy that he had gotten somehow.

We exchanged calling cards, but I hesitate to mention his name here because the French post office may revenge itself for what he did for me.

Later on, a friend of mine, who also had not attended the palmares dinner, complained about not having obtained a list of winners and having to wait until his commissioner might make a copy for him. A third party — from another country — overheard our conversation and told us how he had walked into an office and, though in no way connected with the show (like myself), had been given a palmares without any ceremony whatever. So I took my friend's wife to the office, which he had described and, indeed, got her a copy of the palmares merely for the asking.

Well, very few people knew about that, and the palmares must be in short supply, so — want to buy one?! Sorry, it is not for sale...

I am sending this to both the *Philatelic Communicator* and to TPE, as each has an interest in that little story. If you think that your readers are interested in any international palmares, DO SOMETHING ABOUT IT as concerns those post offices who put on international or even national stamp shows and who try to dictate what can and what cannot be done. For example, tell them that they might even make some money on selling the palmares. That ought to raise their interest, if nothing else...Perhaps you ought to tell the APS to scale back on their shows and finance them itself again, leaving the post office out of the picture for that purpose?

## Worth Thinking About

—from Jim Lee's *Philately Newsletter*; Summer 1999

### The Postal Service's WORLD STAMP EXPO 2000 Will You Be In Attendance?

The United States Postal Service is sponsoring what is being billed as a world class show in Anaheim, California on July 7-16, 2000, at the Anaheim Convention Center. This show will be along the lines of the highly successful World Stamp Expo that they sponsored in Washington, DC, in November of 1989. It will be remembered that even the Postal Service officials were surprised at the huge attendance for the Washington show. Though it was not an International Federation of Philately-sponsored event (as were AMERIPEX '86 and PACIFIC '97), collectors from around the world turned out for it. And for the dealers at the 1989 show, it was a huge successful event.

This new World Stamp Expo show is first announced at APS StampShow in Orlando, Florida, in August 1997. At that time it was scheduled for Orlando in 2000. However, dealers expressed their disdain over another show in Orlando. Lo' and behold, a year later it was moved to Anaheim. Given that city's demographic location as a population center, a stamp show should, one might think, do quite well there.

Anaheim has been the site of four ASDA Mega Events over the past five years. The first one of which were rather successful. However, the 1998 show saw a

significant decrease in attendance which continued to plague the show held this past June. The spin on the attendance problem has been placed on the amount of road construction going on around both the convention center and Disneyland. From my experience the attendance curve for serious collectors has been on a downward trend in the past two years. The same can be said for out of town collectors. The show has also not been supported by several key dealers.

In addition, the APS staged its annual August StampShow in Anaheim at the Disneyland Hotel in 1989. That event was one of the least-successful in the entire 20-year history of APS-staged annual convention shows.

The USPS is building this World Stamp Expo 2000 around a Space Exploration theme. At the 1998 ASDA dealer meeting at the Anaheim Mega Event they announced that there would be a mock-up of, or actual, space shuttle in one of the exposition halls. There are to be many other NASA exhibits. If they put a large amount of money into promoting this show throughout the country this year it could become a destination event for families in the year 2000. It could draw a huge amount of people. But will it draw a huge amount of stamp collectors?

At this year's Anaheim show it was announced that there would now be stamp exhibits at the show. My take is that this show is a work-in-progress without a firm game plan in place. If all of the details and timing of publicity have been worked out they have yet to appear in the press.

Ed Hines, a Covina, California-based postal history dealer, thinks that this show will be much like PACIFIC '97. I, for one, hope Ed is right.

A show of this size and length is a big commitment of time and money for a dealer. My concern is more the time: 13 days when you consider travel.

You need a certain critical mass of the right collectors to make a show like this a profitable expenditure of the time.

**NOW HERE IS WHERE YOUR FEEDBACK COMES IN!** I am on the cusp as to whether or not to do this show. I need to know your plans. Is this a can't miss show for you? You can register your vote, comments, thoughts or questions on my exclusive **World Stamp Expo 800 number. Just call 1-800-696-8403** any-time day or night. Or feel free to e-mail me at your convenience at [philately2@earthlink.net](mailto:philately2@earthlink.net).

## Using First Days

by Clyde Jennings

I recently had a new experience. I had shown my 20th century U.S. half-cent exhibit and received a Gold, so no complaint there. But here's the kicker: a Judge took me aside afterwards and told me I had too many "philatelic" covers in my exhibit. So I asked him to please come and point them out to me. He very graciously agreed to do so, and then proceeded to point to half a dozen first day covers!

I asked him if showing them displayed philatelic knowledge. Answer was, "Of course." Next question, "Would I have been penalized in a traditional format exhibit if I had not shown them?" Answer, "Why, certainly, they are a necessary part of that type exhibit." "What kind of first day covers should I show?" I asked. "Well, commercial covers are always best."

Come on now! Get real, will ya? One

would like to think in 1925, or 1929 when my first two issues were first issued some local department store prepared all their bills for mailing (this is, of course, prior to what has become the bane of my existence: "CYCLE BILLING"), took them down to the nearest post office, and just happened to hit on a day when a new stamp was being issued in that particular city. Now wouldn't that be nice? How many of these do you have? Me, either.



# APS Seminar On Judging Traditional Philatelic Exhibits

Outline and Notes on Content by John M. Hotchner

(Note: This is presented as new information for some; refresher for others. Anyone else who presents APS judging seminars is invited to present theirs in this form for publication in TPE.)

## Welcome To The APS Seminar On Judging Traditional Philatelic Exhibits

Please make certain that you sign the registration sheet so that those of you who are in the Accreditation Program get credit. Others who think they may one day like to try judging are also most welcome and should sign the sheet.

Introduce self and give brief statement of experience/qualifications.

This is the one seminar that is required for accreditation as a philatelic judge, but other seminars are given for postal history, thematics, special studies, first day cover collecting, judging youth exhibits, single frame exhibits, and others. They are often given at the APS Spring and Fall meetings if you don't see them elsewhere. I recommend you attend as many as you can since judges are expected to judge every consecutive exhibit in the frames.

I have brought copies of the pamphlet "So You Want To Become An APS Accredited National Stamp Show Judge?", which all of you who want to pursue that should have and read carefully.

You should also have and read carefully the Fourth Edition of the APS' *Manual of Philatelic Judging*; which is available at the APS table on the show floor.

Because everything we are going to cover in today's seminar is in one or both of these publications, we will cover the highlights here, and then have time for questions.

Because this is the only required Seminar, I will start by going over some of the fundamentals of judging — that apply regardless of exhibit class.

## There are three attributes expected of a Philatelic Judge

- 1. Integrity** — Evaluating only the exhibit not the exhibitor, and showing no favoritism or undue harshness to exhibits in your own collecting area(s). This includes not taking it upon yourself to try to downgrade an exhibit for failure to correct faults seen in previous showings.
- 2. Expertise** — In a wide range of philatelic areas and subjects. You may not start out your judging career with this, but you should strive to develop it through study, experimenting with exhibiting in areas beyond your primary one, and with attendance at other seminars. You will also be expected to learn 'good exhibiting practice'; the ways in which exhibits should flow, convey their information and highlight the material. Though these features are important, keep foremost in mind that it is the

philatelic material that should carry the exhibit.

## 3. Care In Preparation For and in Performing the Judging

- In review of the title page and appropriate reference material before the exhibition,
- In review of the exhibit,
- In Evaluating and keeping an open mind, and
- In treatment of the exhibitor in critique, of the frames, and in subsequent correspondence (if any).

## How To Become A Judge-

Well covered in the references, but two relatively new changes:

1. Must have earned a Vermeil medal at a WSP (national) show to register as an Apprentice.
2. You will be expected to do your fourth apprenticeship on your own; not as part of a jury team, in order to test your independence and accuracy of judgment.

## National — World Series of Philately — Exhibits

There are now 34 participating shows which have gone through an apprenticeship process, and are accredited to have their Grand Award winner participate in the WSP at STAMP-SHOW each year.

There are also Local and Regional shows; some quite professional. And you may be asked to judge at those levels. But these are the levels at which many exhibitors get started, and judging criteria should include a greater degree of encouragement for the exhibitor's effort. There should be a heavier emphasis on rewarding philatelic accomplishment, and meeting of a difficult challenge at the National level.

There are five levels of awards at National shows, plus a Certificate of Participation for those exhibits which are evaluated as not having fulfilled a significant challenge: Bronze, Silver-Bronze, Silver, Vermeil and Gold. Each exhibit is awarded the level of medal it has earned, with no limitations on the number of medals at any level.

## What Are You Expected To Do As An Apprentice: The Judging Process

1. Study the Title and Synopsis (if available) pages sent by the show committee. Check references in your own library. If time permits, get additional material from the APRL.
2. Report promptly at the appointed place and time set by the Jury Chairman. You will be assigned to a team with one or more accredited judges. Often one will be named as the person who will work with you.
3. Walk through the exhibition. Get a feel for the show and what's up in the frames. Remember that exhibits are to be judged for medal levels against their own theoretical level

of excellence; not each other. All exhibits accepted by the show committee must be judged.

4. Go with your team and examine the exhibits. Make notes on positive and negative attributes that you may later want to convey to the exhibitor. Decide on the medal level you will recommend and discuss that with your team if asked. Answer other questions that the accredited judges may pose. Ask about anything you don't understand.

5. Participate in the deliberations — explained in detail shortly.

6. Participate in the critique — also explained in detail later.

7. Participate in all social events that the show committee invites you to.

8. You are in a position of authority. Show and receive respect by dressing appropriately. Being prompt for set timed events, and remember that shopping is for after the judging is done and you have been released by the jury chairman.

## Evaluating Exhibits

There are several key factors:

1. **The challenge level:** How difficult a task has the exhibitor set? Done properly, is it worth a gold medal? Importance is not rated at the national level.
2. **Completion of the story:** With philatelic material (and it does not have to be the most expensive possible material)
3. **Difficulty of Acquisition:** Scarcity/Rarity... But it does not have to be old or valuable to be hard to find. How difficult would the exhibit be to replicate?
4. **Balance between elements shown:** Is there a good representation of more difficult material? Is there more of specific types of material than is really necessary to tell the story?
5. **Knowledge / Personal study / Research:** Research is not essential, but the exhibitor should have developed information that describes and identifies the material accurately, and explains its significance with a high degree of accuracy.
6. **Condition:** In the context of what is available for the material shown.
7. **Presentation:** Logical, easy to follow, effective highlighting of special material, and brief write-ups presenting essential information.

**Jury Deliberations:** The meeting at the end of exhibit review where the awards are decided.

1. Apprentices speak first, but votes do not count in reaching a consensus. Give medal level and brief few sentences as to why that level is your choice. If two apprentices, take turns speaking first.

2. Rest of the jury votes. Most often consensus is evident. If not, discussion until it is

reached.

3. It is possible to reclassify exhibits within classes if the reclassification will result in a better medal level (e.g. Thematic to Special Study). Exception: Jury may not reclassify Display Class exhibits, or to Display Class without the approval of the exhibitor.

4. Once medal levels are done, the specials are awarded. Apprentices will be asked to participate, but do not have a formal vote. Special prizes must be given in accordance with the rules set out by the sponsoring organization.

5. The jury chair will assign judges and Apprentices to speak to each exhibit at the Critique.

6. Once this has been done, Apprentices are excused with the instruction that all that has taken place in the Jury room and on the floor between judges is under seal. This is so that the jury members can be entirely free to speak their minds in evaluating the exhibits without fear of being quoted to friends later. Further, no one may announce by word or deed (or nudge and wink) the awards until the show committee puts the ribbons up; and the specials until after they have been announced at the banquet.

7. The jury chairman will then seek the opinions of the accredited judges about the performance of the Apprentice(s) as preparation for completing the required Evaluation form that goes to the APS Committee on Accreditation of National Exhibitions and Judges.

**Before the Critique** Study your exhibits in more detail and make notes on both the good points and areas for improvement that you want to convey to the exhibitors, or his/her representative.

#### The Critique

1. All jury members are expected to attend and participate.

2. The jury chairman will conduct the Critique, and it is up to him or her to maintain control of it. That includes allocating speaking time and correcting misstatements on the part of jury members.

3. When speaking to an exhibit, try to start off with a positive observation or two before getting to areas for improvement. Be specific. "The jury liked the exhibit" is not adequate.

4. If you have many negatives to discuss or if the situation gets awkward, precis your remarks and offer to meet the exhibitor at the frames to provide additional feedback. Under no circumstances should you embarrass the

exhibitor in the Critique.

5. At the frames and in Critique, listen carefully to what the exhibitor says. It may modify or moderate your views.

**After accreditation** Your quest to become an excellent judge does not end with accreditation. You should constantly strive to sharpen your skills and broaden your knowledge. For example:

1. Practice judge when you are not on the jury. If you do not agree with the jury's decision, go to the Critique and find out why they reached their conclusion. In fact, go to every Critique you can to learn about the most productive ways to approach exhibitors.

2. Broaden your collecting interests; even if only for fun. Collect something in unfamiliar geographic areas and/or in different eras, or postal history when you have only done traditional before. This will give you an appreciation for the challenges of other exhibitors.

3. Continue to exhibit so that you don't forget what it is like to be on the other side of the table. Try new subject areas or disciplines.

4. Read widely in philatelic literature. Form your own philatelic library — go beyond your own collecting interests.

5. Study exhibits that have won high awards to become familiar with the material that exists and how it can be woven into a cohesive whole.

6. Attend lectures on unfamiliar areas, and take opportunities to study the collections of friends.

7. Judge. There is no exercise better than being on the front lines. It is up to judges and Apprentices to find their own assignments.

**Notes on Judging Traditional Philately** (Some of which will apply to other classes, as well)

1. Read the title page carefully. Is the title accurate? Does the page explain clearly what the scope, challenge and significance of the effort is?

2. Look at the exhibit as a whole — as an exhibit, not a collection; to see that it tells a story. Every piece in the exhibit should support the story.

3. The exhibit subject should be self contained. If the exhibitor is interested in high medals, she/he should not have defined out a portion of the story that is integral to the full story. Nor should the exhibitor add sections of easier material that don't contribute to the story for the sake of lengthening the exhibit.

4. The exhibit should have a logical flow. For Traditional exhibits — which is to say a

single stamp, a series, the stamps of an era, or the stamps of several countries that have a close relationship in production, design, etc. — the flow will normally be:

— the development of the stamp (essays followed by proofs).

— the production of the stamp (VF/S) copies of the basic issued stamps followed by production varieties (including plating, if appropriate), both those intended and those not intended, and then

— (often but not always) a representation of covers showing early or first day of use, and how the stamp(s) were intended to be used (including contemporary postal markings), as well as more unusual usages that show what is available to the dedicated searcher. Each section of the exhibit should be of equal depth and quality.

5. If a single stamp, the exhibit should go into exceptional depth. The larger the range of material being shown, the less depth may be expected, but this does not excuse the exhibitor from showing a good representation of the key items for the area. If the area shown is too large to be shown comprehensively in the number of frames available, it is an accepted rule of thumb that the least difficult material can be left out in favor of better items that illustrate the story line.

6. There are aspects of Traditional exhibiting that can go unappreciated if the judge does not pay attention in preparation. For example, many first and even second issues of the world are extremely scarce in multiples and on cover. The wise exhibitor will provide information to put those items (when present) in context. But the wise judge will know what to look for — and why.

7. The material should be properly and briefly described. The exhibitor should provide objective and significant information about the material that will put it in context and help the judge to appreciate it. The exhibitor's own research conclusions should be highlighted if she/he has furthered the frontier of knowledge in the area shown.

8. It should be kept in mind that a well done Traditional exhibit is itself a challenge simply because of the number of quality items needed to fill a page, as compared to an exhibit that relies on one or two covers for each page. This is not to say that cover exhibits should be rated less generously; only that Traditional exhibits may represent an unappreciated challenge.

## 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.

● **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.

● **WANTED FOR EXHIBIT:** (Scott U.S.) 313-E1; 313P1; 313P2a (Panama-Pacific Reprint); 537a-E1; 537b-E1; 537c-E1; 537-E1; 537P2; 965P; Philippine Bureau of Lands (Lehmann/Lueck's Warren Update W-903 and W903P). Dealers welcome. BILL KIRKPATRICK, 4103 Woodland Drive, Fairfax, Virginia 22030-5105.

● **WANTED** for new exhibit: Almost anything philatelic relating to hemp, *Cannabis* sp., marijuana including DEA, NIDA, Fed. Bureau of Narcotics, Dept. of Treasury ca. 1937, & similar agencies. Phil Stager, 4184 51st Ave., S. St. Petersburg, FL 33711-4734 philstg@aol.com

24/October, 1999

The Philatelic Exhibitor

# "The Fly"—Rewrites Special Award Criteria



At last the long awaited moment had arrived. Dinner was over and the master of ceremonies was approaching the podium. At last, the awards were about to be announced at the PLAYBYTHERULES-PEX '99 palmares banquet.

I had really worked hard on my exhibit for the past year and was already rewarded earlier in the day when the show committee placed a ribbon on my frames indicating that my exhibit earned a gold medal at the show. I was thrilled. It's not easy to do a thematic, airmail postal history of chopped livers of the world exhibit but I finally had put it all together. But now it was time for the special awards. All exhibitors were leaning forward in their chairs.

"The best thematic exhibit award goes to frames 1-10, the chopped liver exhibit," proclaimed the MC. I was overwhelmed as I flew to the podium to accept my award—a red, white and blue medal. Unfortunately, the proceedings had to be temporarily halted while the rescue squad administered first aid to me. It seems that the MC had punctured one of my arteries while pinning the medal to my chest.

Then it was the medal for best airmail exhibit. Again, I heard the MC proclaim that the medal was awarded to "frames 1-10, the chopped liver exhibit." The proceedings had to be temporarily halted while the rescue squad administered first aid to me. It seems that in my haste to fly towards the podium, I had failed to notice a large column in the middle of the floor. Fortunately, I only had a minor head wound and a slightly skewed antenna; both easily correctable.

The American Philatelic Society 1998-1999 medal for the best exhibit blending (no pun intended) philately and food was next. I held my breath. "The best food/philately exhibit covering the period 1998-1999 goes to frames 1-10, the chopped liver exhibit," proclaimed the MC. I couldn't believe it. Unfortunately, as I was flying towards the podium, I heard some grumbling from the other exhibitors. As I turned my multiple eyes towards the source of the noise, I lost sight of the podium. As I came in for a landing, I slipped, breaking one of my legs in many places. Lucky for me the rescue squad had not yet

left the banquet hall. After a short delay, I was put into a cast and given six of the finest crutches you ever saw.

The American Association of Philatelic Exhibitors award for creativity was next. I fully expected to win the pin because I worked all year on my exhibit getting it positioned for just such a victory. I felt that actually adding real chopped liver to each page in the exhibit (and providing a table with crackers at frame #1) was just the touch needed. Again, the audience was hushed.

"The AAPE creativity award goes to frames 1-10, the chopped liver exhibit," I was vindicated. Hard work pays off. Unfortunately, someone distracted me in the audience who shouted something like "enough's enough." As I turned my head, I crashed into a waiter who was carrying a tray of dishes back to the kitchen. We all crashed to the floor in a heap. The good news from the rescue squad is that the few pieces of glass remaining in my body are not near any vital organs. I was told that I could live with them forever—and that they should not cause me any problems—and if they did, I could always opt for their surgical removal.

I noticed that my tablemates were quite cool to me when I returned. In fact, several had moved their chairs to the other side of the table. It seems that they were having trouble seeing over the top of all the medals and boxes that were piling up on the table.

And so it went, I won all the other special awards including the grand. When that last award was announced there was pandemonium in the hall. Several exhibitors were calling for the lynching of the jury. A serious food fight broke out. My dentist told me later that he was able to easily remove the tooth that was broken when hit by a thrown ball of chopped liver—I would need a crown. Getting the grand award was worth it.

At the height of the fight some lady grabbed the microphone from the MC and began to berate the jury and the show committee. "How could you give so many awards to one exhibit she demanded to know?" "We had no choice," replied both the show chairman and the jury chairwoman. We merely followed exactly the

written instructions provided to us by the various societies who made their awards available to the show. We have no authority to go against the wishes of those societies.

"Why didn't you put the grand award winning exhibit in a class by itself?" the irate exhibitor wanted to know. "What would that have accomplished?" the chief judge asked. "You could then have spread the other awards around?" she replied. "But if we did that, there was a possibility that the second best thematic, airmail postal history of chopped livers of the world exhibit would have received all of the other special prizes" replied the jury chairwoman. "Nonsense," replied the irate exhibitor. "I want you to spread the awards around so that all exhibits get something."

The discussion was getting nowhere. Obviously the irate exhibitor wants all special awards to be spread around by the jury (even when to do so would go against the expressed written desires of the society making the award available). The jury stuck to its guns and faithfully followed the society instructions. In letting the chips fall where they may, one exhibit had received many awards while other exhibits had received none. So who is right in this situation?

From this insect's perspective, the exhibitor is misguided. The jury was absolutely correct in following the criteria of the societies. I can tell you that I have raised "Cain" on any jury when someone has suggested that awards should be "spread around." I am conservative and believe that juries are honor-bound to follow exactly the criteria established by the societies. If there is a "problem" it is created by the societies who insist that their awards be given to the "best" exhibit.

I've given some thought to the matter and there is a point that can be raised. If all societies want their special awards to be given to the "best" exhibit, maybe there is a place for some special awards with different criteria. After some soul searching "The Fly" has decided to endow a series of awards with different criteria. In crafting the criteria for those awards, I was diligent to ensure that none of them could be given to a "best" exhibit. Here are some things that you might hear at a future awards ban-

quet if a show accepts my award and we accede to the desires to the irate exhibit.

Picture the MC saying something like ... "And the award for the least popular exhibit goes to."

"And the award for the 47th best thematic exhibit goes to."

"And the award for the worst presentation goes to."

"And the award for the exhibit which

failed to follow any of the rules of exhibiting goes to."

"And the cry baby awards for an exhibit that did not win any other award goes to."

"and the .... Oh you get the point!"

02349 Paul Farley  
02350 Kent Wilson  
02351 Ridley W. Paige  
02352 Mark Che King  
02353 John F. Barrett, Jr.  
02354 Jeffery Shapiro  
02355 Don David Price  
02356 Janice Wallace  
02357 John Thomas  
02358 Arturo Martin-de-Nicolas  
02359 Stanley J. Kundin  
02360 Augusta I. Gelfand  
02361 Sam Van Blarcom  
02362 Family Ollies  
02363 Alan Moll  
02364 Thomas Mahon III  
02365 Stephen Hasegawa  
02366 Gordon Knutson  
02367 Herbert Saylor  
02368 H. James Sauer  
02369 Jeffrey A. Hayward  
02370 Randall Martin  
02371 Stephen Chan  
02372 Susan Hempel  
02373 David H. Newman  
02374 David Lu  
02375 Richard Miggins  
02376 Franceska Rapkin  
02377 Harlan Hamilton

## New AAPE Members Welcomed by Dr. Paul Tyler

02319 Roger Baldwin  
02320 George Fiala  
02321 David Medeiros  
02321S Francesca Lund  
02322 Ken W. K. Ho  
02323 Robert Bayes  
02324 Dr. D. T. Huang  
02325 Rev. Donne Puckle  
02326 Eugene Will  
02327 Dasa Metzler  
02328 Frederick C. Skvara  
02330 John J. Burnes Jr.  
02331 Dr. Munel Billoo  
02332 Kenneth Pendergast  
02333 E. L. Peterson

02334 Roger Dale Oaks  
02335 Edgar Heath  
02336 Frederick Lutt  
02337 Paula Via  
02338 Peter Flynn, M.D.  
02339 David Straight  
02340 Harry Waterson  
02341 Frederick Mayer  
02342 Jack I. Mayer  
02343 Jane M.F. Sodero  
02344 Gary Hebdren  
02345 Edward Rozman  
02346 Sam Zimmerman, Jr.  
02347 Michael Peter  
02348 John Allen

## Some Tips For Exhibitors Who Are Speakers At A Seminar, Club, Etc. by Clyde Jennings

Preparation. That is the one key word invited speakers should keep in mind. Granted, you may know your subject well, you have collected Upper Serrane for 25 years. But be sure you know really well just what you are going to tell 'em about collecting such a fascinating country.

Best suggestion is to write it out in long hand first, then lay it aside for a day or two. Read it again, check your facts, clarity, continuity, syntax. It can be embarrassing to make a statement and have someone in the audience with equal (greater?) knowledge question it — particularly if you happen to be wrong. Be certain everything is clearly explained, assume no one in attendance has any prior knowledge of your subject (with-

out being too pedantic), and you want everyone to leave as semi-experts on the subject you have just presented. Continuity largely involves chronology — i.e., don't put the wagon ahead of the donkey.

One last caution, and this concerns when your presentation includes slides. First, don't forget to take 'em! Second, make sure when you accept the invitation that a projector is available, if you don't plan to bring your own, and that it is compatible with our own slides/tray, also that a remote control and screen are going to be provided. Check your slides ahead of time, wipe all fingerprints off and make certain they are in the same sequence in which you plan to show them — AND that none in the tray are in reverse or inverted order. Good luck!

## Stamps For The Wounded Seeks Donations

Stamps For The Wounded, founded by Ernie Kehr in 1942, exists to provide stamps, covers and other philatelic materials to Armed Forces Veterans, who use them to occupy their time productively, and to develop goals that keep up interest in the hobby, and in life itself.

As SFTW completes its 57th year, we ask that stamp collectors remember SFTW's work as you dispose of philatelic material. We need material throughout the year, but it is especially welcome as Fall is followed by Holiday time. We now serve over 11,000 in- and out-patients, and 50+ organized clubs in Veterans Hospitals and Convalescent Centers nationwide.

Stamps of all kinds, covers, philatelic lit-  
26/October, 1999

erature, and supplies of all types, in any quantity, are needed. Tax deductible cash donations are also helpful to finance stamp supplies and the postage costs of sending out our parcels.

SFTW is an authorized non-profit organization, sponsored by Lions International. Donations may be sent to SFTW/LI at P.O. Box 1125, at Falls Church, VA 22041. Donations for which a tax receipt is requested should include a rough inventory or listing with a valuation according to catalogue value, or on some other reasonable basis.

An informational pamphlet will be sent upon request. Contact SFTW Vice President John Hotchner, at the Falls Church, VA address given above.

## 20 Page Mini Christmas Seal Album with 50 Seals FREE to Youth

20 Page Mini Christmas Seal Album with 50 different seals (1932-81), providing spaces for single seals from 1907 through 2002, is being offered FREE to youth (under 18) attending club affiliated stamp shows.

Stamp Show Chairmen may request up to 25 albums (with seal sets) FREE and Postpaid.

Please state Show Name, Club Affiliation, Date and Location.

Written requests from youth (Limit two, please) will also be honored for a \$2 postage and handling charge per album.

Send requests to

John Deunne,

234 East Broadway  
Granville, OH 43023

(740) 587-0276, or E-Mail  
xmaseal@juno.com