

The Philatelic Exhibitor



— Exchanging Ideas and Techniques to Improve Exhibits, Judging, and Exhibitions —

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Men's Gymnastics:

Dressed To Win

SYNOPSIS

This one-frame exhibit identifies and traces the development of attire and other personal equipment (e.g. eyeglasses and leather handgrips) worn in competition by male gymnasts. In ancient Greece where gymnastics was born, the sport was performed naked. In more modern times, regulations governing the type of apparel to be worn in competition were codified. Over time – driven by cultural norms, the mechanics of the sport, and commercialism– men's apparel evolved from the standard recreational clothing worn in the 18th and early 19th centuries, to the highly specialized form-fitting, but elastic, uniforms of today. To tell the story, a number of unusual, hard-to-find pieces of gymnastics philately are shown.

EXHIBIT HIGHLIGHTS

- 1909 Swiss Postal Stationery Card for the Fété Fédérale de Gymnastique (page 3): Extremely rare postal card from Switzerland, used to Belgium in June 1909.
- 1898 German IX Deutsche Turnfest FTPO Card (page 5): Rarely seen commercially mailed with matching Turnfest commemorative cancel during the event.
- 1936 German Olympic stamp booklet (page 6): Scarce "red stripe" variety printed with postage rates in English, French and Spanish for foreign Olympic visitors.
- 1931 Bulgarian Balkan Games (page 8): Series of 5 color proofs of the first stamp depicting gymnastics.
- 1939 Swedish Die Proof, Per Ling, 5 øre value (page 12): One of only 3-5 known copies.
- 1930 Belgian Postal Check Advertising Envelope (page 12): Rare used example; most such envelopes were disposed of by recipients.
- 1943 Norwegian Footwear Ration Application Card (page 13): Postal stationery used during WWII to apply for a permit to purchase shoes. Used cards (typically without postmarks) are exceedingly rare as they were usually disposed of after processing.
- 1951 Finland Registered Parcel Post Mailing Card (page 15): Unusual item franked with commercial publicity meter.

BIBLIOGRAPHY

- Goodbody, John. *The Illustrated History of Gymnastics*, 1982.
- Maestroni, Mark. "Sports-Related World War II Ration Application Postal Cards of Norway," *The Journal of Sports Philately*, Vol. 32, #6 (July/August 1994), pp. 14-

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

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

Deadline for the next issue to be printed on or about April 15, 2004, is March 1, 2004. The following issue will close June 1, 2004.

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 5-13 at \$3.00 each, Vol. 14, No. 1-4 at \$3.00 each, Vol. 15, No. 1-4 at \$3.00 each, Vol. 16, No. 1-4 at \$3.00 each, Vol. 17, No. 1-4 at \$3.00 each.

FUTURE ISSUES

The deadline for the April, 2004 issue of **The Philatelic Exhibitor** is March 1, 2004. The suggested topic is: "My Experiences Mentoring Young People — Successes And Failures." For the July 2004 issue of TPE — deadline June 1, 2004 — the suggested topic is: "My Title Page — How It Has Evolved."

YOUR experiences, thoughts, ideas, and suggestions are solicited on these issues or on any other in the form of articles, "shorts," and Letters to the Editor, for sharing with all AAPE members.

If you have an idea for a topic for a future issue, drop me a note; address at the top of this page.

—JMh

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:

- **November, 2003** — **Clyde Jennings**, for his continuing support of AAPE and his continuing "Recollections" articles.
- **December, 2003** — **Tim Bartshe**, who continuously volunteers for small projects on the board in addition to his job as AAPE secretary.
- **January, 2004** — **Ray Ireson**, our AAPE Ambassador in Canada, who recruits, informs, and gets AAPE pins to Canadian shows.

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Reprints from this journal are encouraged with appropriate credits.

Attention All Members:

Remember, if you are moving or changing mailing addresses to notify the secretary in plenty of time to correct the mailing labels. Because of the nature of our mailing permit, your TPE is NOT forwarded but returned to the secretary, postage due. That is what the post office is supposed to do; however, lately, they have obviously been tossing the mailing into the trash and numerous members have missed receiving their issues. Save the Society the cost of lost issues and yourself the cost of additional mailing and due fees by giving your change of address to the secretary as soon as possible.

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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- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Treasurer.
- Manuscripts, news, letters 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: Timothy Bartshe

American Assn. of Philatelic Exhibitors
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Enclosed are my dues of *\$20.00 in application for my membership in the AAPE, (U.S. and Canada) \$25.00 elsewhere; which includes annual subscription to **The Philatelic Exhibitor**, or \$300 for a Life Membership. (Life Membership for those 70 or over \$150; Life Membership for those with a foreign mailing address: \$500)

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* Youth Membership (Age 18 and under) \$10.00 includes a subscription to *TPE*. Spouse membership is \$10.00 — *TPE* not included.

Editor's 2¢ Worth

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

jmhstamp@ix.netcom.com

Striving Malcontents

It is a continuing criticism of TPE that there is too much complaining in its pages. I have defended the grouching in the past on the basis that it does identify problems and that leads to solutions (which inevitably lead to additional problems...). But perhaps we should pay more attention to the complaints of too many complainers. Peter Flynn, in his letter to the Editor printed below makes the point well, and makes positive suggestions; one of which I will adopt and one of which I won't — at least at this time.

In the former category is his suggestion for page critiques. I hope to be immediately overwhelmed with pages sent in by members who would like to submit up to four pages for review by volunteer judges. And I also hope to be inundated with volunteers who would like to do the for-publication critiques. Please contact me at one of the above addresses.

I won't institute "the Lek" at this point; primarily because the Association was founded to air complaints and I am hesitant to limit them. The context is that there are between 15 and 40 exhibitors at most open shows. Only the grand award winner walks away totally happy. And 34 out of 35 Grands of those at national level shows are going to be unhappy when only one can be selected as Champion of Champions. So we are not like a "normal" specialist society in which everyone pursues his or her collecting passion, and shares research and finds. We are an Association of striving malcontents. We are often not happy. We have to recognize that this is a turnoff to some, and that is regrettable, but I don't expect this leopard is going to change its spots anytime soon.

Still, we can strive for better balance, and I very much appreciate Mr. Flynn's positive suggestions.

As this is being written late in November, there is still no volunteer to be Assistant Editor. If you have been sitting back thinking Someone Else will step forward, Ms. Else hasn't. Experience is less important than enthusiasm. Perhaps a recent retiree wondering what to do with all that extra time????



Your 2¢ Worth

— Peter Flynn • Jim Dingler • Robert Morgan • Kristin Patterson •
Dick Corwin • John Blakemore • Henry Fisher • Ross Marshall

Grouching & Debating Society

To The Editor:

As a fellow Editor (*Bermuda Post*), I am well aware of the problems of filling one's pages with material. I received the July 2003 issue not too long ago and was disappointed not to find more useful in it. As I reviewed and reread the issue, it seems to me that the Association has evolved into a grouching and debating society. If I were a new reader, what would I find in the pages of the July issue that would help me become an exhibitor or a better exhibitor? Not much, from my perspective. An illustration of this point is that there are only three illustrations in the whole issue (including the cover)!! Lest this be just another gripe let me make two positive suggestions.

Why not include several (as many as your printing budget would accommodate) pages from an existing exhibit (or even one under construction) and ask three or four judges to provide commentary on what they see, independently of one another? It would be best if the judges were identified so they felt responsible for the accuracy of what they have to say. I was struck at Columbus APS StampShow by the great variety of approaches to exhibiting which were shown. What is it that distinguishes them and makes them good or better? I think an approach such as this would go a long

way to providing some needed additional substance to the publication.

Finally, I would establish a new column to accommodate the complainers called, "THE LEK".* where the most cogent two or three complaints could still be printed, so that the disaffected would not be denied a voice.

Peter A. Flynn
Reston, VA

* A lek is a place where wild grouse gather to establish their dominance and win mates.

Negativity

To The Editor:

I have been an AAPE member for several years and have exhibited in the past. As an observation of the *Exhibitor*, it appears to me that most of the letters and articles are nothing but complaints about the judging. I can relate to this as I exhibited my Brazil Empire Period Cancels on several occasions and found that the judges had no idea what they were looking at. Each time I exhibited I would religiously take the criticisms to heart and incorporate them into my next exhibit. I am convinced that the judges looked at the stamps and not the cancels I was exhibiting. So, what I did was just stopped exhibiting! My advice to the "complainers" is stop complaining and stop

exhibiting. Maybe if there are no exhibitors, the judges will try to learn about what they are supposed to judge.

Jim Dingler
Palo Alto, CA

Harsh One-Frame Judging

To The Editor:

As I was reading the Landau-Herenden-Clark article urging uniform judging of Single Frame Exhibits, something bothered me but I couldn't figure out what. To me, their hard-line interpretation of the rules seemed not to belong to this category. By the second time I read it, I realized and was dismayed that no consideration was given at all for the original *concept of one framers: to attract and encourage new exhibitors from the ranks of collectors!* Let us be careful how this very successful exhibiting category will be handled.

This fastest growing category presents us with a dilemma. On the one hand the seasoned multiframe exhibitors lately are getting into the fray and showing some awesome and very valuable one-frame collections. Their understanding (or misunderstanding) of the rules established in the *Manual of Philatelic Judging* causes the consternation of Judges Landau-Herenden-Clark. Toward solving

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

Thanks to Dave Elsmore, and the Asia-Pacific Exhibitor of Nov., 2003, we have a new monograph to offer:

- **Judging New South Wales Railway Parcel Stamps 1891 to 1966** — (3 pp) 50¢

It is available from the editor's address below for prices indicated to cover copying and mailing (postage stamps ok)

AAPE is pleased to have this additional example 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 thematic 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:

- **Judging Queensland Railway Parcel Stamps 1867 to 1915** By Dave Elsmore (3 pp) 50¢
- **Exhibiting And Judging Tasmania (Part 1)** By Michael Blake (3 pp) (Part 2)-3 pp (Part 3)-4 pp all three \$1.20
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- **A Guide to Judging the Philately of Aden, 1839-1967.** By Jerome Hart (14 pp) \$2.50 per copy.
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- **How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903** By John Dibiasse (7 pp) \$1.00.
- **How To Judge — Ceylon Postal Stationery** (3 pp) 75¢. By Kurt Kimmel

this judging problem, a uniform "hard line" judging solution is offered in the article.

It is my belief that, if this is followed through, irreparable harm will be dealt to the original idea when we try to promote the average collector to join the fun and to start showing parts from their collections. It is hard enough to get their courage up to "jump in the water" but when their effort will result in a harsh rebuff, the result would be another lost opportunity for the exhibiting community.

The "hard line" promoters might say: "Let them go to local shows first, don't start here." Let me reply: We should welcome and encourage them wherever they want to enter. Single-frame exhibiting is the perfect venue to attract new enthusiasts. We know from experience that once they get the "fever" they are on the road to multiframe exhibiting.

What is the answer for judging these two entirely different objectives, I do not know. I can only offer some thoughts. In general, for not having completeness in single-frame exhibiting the 20-25 point deduction is very harsh. A 5-7 point deduction might be more in line for not showing a "complete" exhibit on 16 pages.

How about getting the top-flight exhibitors into some "hard line" judged shows twice a year (Stampshow)? At these venues they could hone their skills against harsh judging towards FIP level judging. Let all the other shows promote midlevel collectors trying their hand at exhibiting single-frames. At these shows let the judges take the teaching attitude instead of the frown. Loosen up with the judging and awards; don't look so serious. Meet out encouragement and praise instead of a knockdown. Let us make single-frame exhibiting a teaching opportunity and to have fun!

It would be nice to hear opinions on this subject from other readers of *The Philatelic Exhibitor*.

Robert B. Morgan
Los Angeles, CA

New Exhibit Layout

To The Editor:

I am happy to hear that people have read my article on the innovative exhibit layout but I am ecstatic that people have tried it out. Some have mentioned that this new layout method is Chinese to them. Yet, this method is all around us no matter where we live. For example, when a person visits a library and uses the card catalog to look up a book, they discover that the catalog shelves are laid out the same way as the innovative exhibit. The catalog shelves go from top to bottom in columns, allowing the user to more quickly navigate from one drawer to the next without having to move or interrupt the person searching next to them.

Today, in the local post offices, the halls are lined with many P.O. boxes. The boxes are numbered sequentially with the top-left box as number 1 followed by number 2 below number 1, continuing to the bottom of the column with the numbers resuming at the top of the second column. The reason for this layout lies in the efficiency of dispensing sorted mail along with the ability of mail recipients to retrieve their mail with the least amount of inconvenience to other mail recipients.

Even in this publication, like many newspapers, the layout is by columns. The reader starts reading in the upper left and reads to the bottom of that column before moving to the top of the second column. This has been common practice for many generations.

The above layouts have been around for hundreds of years and have come to their present form after many years of modifications. For all we know, the above items were originally laid out in rows. But ultimately the most efficient method became the final layout and in time so will the innovative exhibit layout.

Kristin Patterson
San Jose, CA

Going For Grand

To The Editor:

In response to Conrad L. Bush's letter "perplexed" on hoping for a grand award and getting a Vermeil [in the Oct. issue] and asking the question "where do I go from here."

First, go to the Judges' critique or if you can't, find a friend who will take notes. Apparently you did not do either. The critique is for the exhibitor who would like to hear the Judges' opinion on how the exhibitor can raise the level of his award. Simple — but more people who complain about their award have not attended the Judges critique.

Second, get the P.F. Certs. on all items that could be questioned and mark the P.F. No. on the front of the page. This is very important when dealing with indistinct cancells. Apparently you had several in this category.

Finally, realize that judging is a subjective consensus of the judges' opinions and only just that. Expect a variation in award level as it is part of the process. Good luck in the future and keep exhibiting.

Dick Corwin
La Jolla, CA

"Gold Warranty?"

To The Editor:

I was delighted by the article "To

Showcase the Hobby," by yourself with Joseph Holleman, in the October 2003 TPE. For those exhibitors and Judges — exhibitors with numerous high awards, and also for those (like me) with lesser accomplishments, it is good to have a project on the go to *strive* for, and also one or more that basically yield pleasure, for oneself and for fellow-collectors. I too doubt whether any survey could *prove* that "FUN" exhibits cause nonexhibitors to join our rather slim ranks. But they sure enliven studying from Frame 1 to Frame 300, and do not need to encroach excessively on a judge's time.

Change of topic: how now about a very serious exhibit? One submitted by an owner who believes that since this exhibit has consistently won Gold, it should unquestionably continue to do so. Not all top-level exhibitors feel this way, but some do, and I see a solution. Could not such an exhibit be granted a "Gold Warranty" by CANEJ, good for any WSP show, valid for maybe three years. That would provide enough time for this excellent exhibit to be seen throughout the country. In accepting a Gold Warranty, the owner would accept that this exhibit would be "out of competition" for Grand, Reserve Grand, and all other special awards. This too would ease the pressure-of-time burden placed on the judging panel, both at the frames, and during their deliberations.

John Blakemore
Portland, OR

Questions

To The Editor:

I have an exhibit of used material. I am missing four items which are listed in Scott's wish dashes so they are extremely rare. I cannot find a dealer who has the items. They have major catalog numbers and are not varieties like C3a. Should I state that these items are "unavailable" on the title page, or make that statement next to almost similar material, or should I not make a statement to that effect?

Also I want to exhibit recent officials but there is not much variation between stamps. All stamp designs are the same and major differences are different denominations and type of printing, i.e., engraving vs. lithography. I keep stamps on covers to show the official usage. I have large manila and No. 10 covers with several different denominations on them. Is there any way to arrange them as an interesting exhibit?

Henry Fisher
Columbus, OH

Blaming the Judges, Or...

To The Editor:

I have read all the recent letters about exhibitors and their various concerns about judging and the outcomes. It seems to me that the exhibitors who have problems should, perhaps, look a bit harder at themselves and their exhibit rather than blame the judges!

Over the last several months I have closely examined hundreds of exhibits at three exhibitions in three countries. I have concentrated on Title pages and the methods used in drawing attention to the special items in an exhibit. The majority of exhibitors do not do this at all well and, as a judge, this is a concern.

The exhibitor knows more about the exhibit than the judges. To get the appropriate result from an Exhibition Jury, the exhibitor has to "sell" or "market" his exhibit. If the exhibitor fails to do this, then where does any fault lie?

I completely endorse Robert Morgan's comments in this letter page 12 of July 2003 issue where he says:

"The Title Page has to describe the exhibit's scope, the organization (flow), how the important items are presented and bring attention to the rarities. The Synopsis Page is an absolute must for presenting a difficult subject. Here I can bring to the judge's attention all the difficulties that went into assembling the collection, the scarcity and importance of items, the extent of research..."

I recommend that all exhibitors critically examine their Title Page and Exhibit and ask themselves some simple questions: Does the Title comply 100% with what the exhibit shows? Is there a clear statement of what the exhibit is developing? If you have a date range, have you justified the dates used? Are the subsections of the exhibit clearly set out? Is the exhibit constructed in the way you say it is? Have you indicated how exceptional items are to be presented? Do the special items in the exhibit say "Look at Me?"

The exhibit is the creation of the exhibitor. It is the exhibitor's responsibility to present his exhibit to the exhibition (judges and public) in the best way possible. Exhibiting is an art form and should be regarded as a promotion or marketing method. Remember that judging is less science than perception — it is also an art form. Getting the simple things correct can gain high exhibition awards [I have received FIP Large Vermeil medals for an exhibit that later sold for only \$2000].

Ross Marshall
Otorohanga, NZ

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, "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Pentothal Cards, U.S. and Yemen oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

The Philatelic Exhibitor

January 2004/7

2 + 2 = 3?

by Clyde Jennings

More is less? Well sometimes it seems it may be. Confused? Let me explain, and see what you think. O.K.? My son, Jay, and I collect and exhibit the U S half-cent postage stamps; have since about 1985. The main exhibit is 10 frames, shows each issue separately in the traditional format, and has been awarded several Grand and Reserve Grand awards at national level shows. So we decided to break the exhibit down and show each issue in one-frame exhibits. First was the flat plate Nathan Hale of 1925, Scott's #551, and it received a Gold with 94 points. Next we showed the 1929 rotary press version of Hale, Scott's #653 and it received 92 points and a Gold. Then we decided (a fateful decision!) to make a two-frame exhibit of those two, titled it, "The First Two U S Half-Cent Value Postage Stamps" and showed it at one of the stronger national level shows. And what did it come home with? A Silver, that's right, a Silver. I don't know: is it us or them?

YOU CAN BE OF SERVICE — VOLUNTEER NOW!

To serve as an elected officer or member of the AAPE Board of Directors. All officers and two directors (see p. 4) are up for election. You need not be a "famous philatelist" — we simply are seeking people who wish to serve the world's largest exhibitor organization. Write a letter today to John Hotchner, chairman of the AAPE nominating committee, at P.O. Box 1125, Falls Church, VA 22041.

DEADLINE FOR VOLUNTEERING: MARCH 1, 2004

Election Timetable:

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

Election Committee: John Hotchner, Chairman; Peter McCann and Charles Verge

Show Listings

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

FEB. 28-29, 2004, The Capital of Texas Stamp and Postcard Show 2004 Hosted by the Austin Texas Stamp Club and the Capital of Texas Postcard Club. Held at Crockett Center, 6301 Hwy. 290 East (I-35 and US 290, EXT 235A), Austin, Texas. Frames: 16 pages and are \$7.00 for adults and \$4.00 for juniors. We are limited to 60 frames. Show hours are 10 a.m. to 6 p.m. Saturday; 10 a.m. to 4 p.m. Sunday. FREE parking. A beginners table, U.S.P.S. Substation. Show cachet and cancel. We plan on 24 stamp and 24 postcard dealers. Data from Bob Gray, Publicity, P.O. Box 12531, Austin, TX 78711-2531. Phone 512-797-9503 or email rgray@atstn.rn.com.

MARCH 20, 2004, OXPEX 2004. The 55th annual exhibition of the Oxford Philatelic Society, and **OTEX 2004**, the 24th annual All-Ontario topical exhibition. Free parking and admission. Hours: 9:30 a.m.-4:30 p.m. Location: John Knox Christian School, 800 Juliana Drive, (Hwy. 401 and 59 north), Woodstock, Ontario, Canada. Further information: Jim Watson, Show Chairman 2004.

Box 20113, Woodstock, Ontario, N4S 8X8, Canada.

★ **APRIL 30-MAY 2, 2004, PHILATELIC SHOW 2004.** Sponsored by The Northeast Federation of Stamp Clubs. Held at the Holiday Inn at Boxborough Woods, Route 1495, Exit 28 (Rt. 111 East), Boxborough, MA. 300+ 18-page competitive exhibit frames. Fees for single-frame exhibits are \$15.00, multi-frame exhibits are \$9.00 per frame, noncompetitive exhibits \$5.00 per frame, and youth exhibit frames \$4.00 per frame. Non-competitive half frame (8 page) exhibits for New England school children up to age 15 at no charge on a space available basis. Sixty dealer bourse, auctions, children's area, seminars and meetings. USPS and UIN booths, cachet covers and cancels. Hours are 11 to 6 Friday, 10 to 5 Saturday, 10 to 4 Sunday. Admission and parking are free. Prospectus from Guy Dilawalla, P.O. Box 181, Weston, MA 02493-0181 (email: phil@comcast.net) or on the Federation web site at www.nefed.org. Other information also on the web site or from

Jim Warner, P.O. Box 81414, Wellesley Hills, MA 02481-0005 (email: jgwarn@comcast.net).

★ **MAY 29, 30, AND 31, 2004, NOJEX '04.** The 42nd annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. Hosting the annual conventions of the United States Stamp Society (formerly the BIA), the Ottoman and Near East Philatelic Society and the New Jersey Postal History Society. Bourse of 40 dealers and public auction by Northland Auctions. 250 sixteen-page frames available at \$8 per frame; \$3.50 for juniors under 18; one-frame competition is \$15 per frame. Hours of show: Saturday, 10 a.m. to 6 p.m.; Sunday, 10 a.m. to 6 p.m.; Monday, 10 a.m. to 4 p.m. Admission \$1.50; free parking. Deadline for exhibit entries is April 15, 2004. For prospectus, show information, and reduced rate hotel/reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: gsp@verizon.net

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.

Help With New Projects — Free Listing

- **Military Postal History "Intelligence" related material** for new exhibit. Covers, stamps, collateral, associated with CIA, KGB, FBI, Mossad, covert operations, etc. Literature/references/appropriate material also sought. Mark Sommer, 1266 Teaneck Road (10A), Teaneck, NJ 07666. All inquiries answered.
- **Terrorist-Related Covers (Modern)** for a one-frame in development. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.
- **Saber Tooth Cats** especially need second day of use (9 June 1996) of U.S. Prehistoric Animals from the Peabody Museum, Yale University, New Haven, Conn. Purchasing all philatelic material and looking for information. Eileen Meier, P.O. Box 369, Palmyra, VA 22963.

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

PRESIDENT'S MESSAGE by Dr. Paul Tyler



It is time again for my quarterly message, which seems to arrive far too soon and I find myself searching for items to include each time. It is early December and Christmas will have come and gone by the time you receive your Journal, but I hope all members had a very Merry Christmas and my best to all for a great New Year. With the Winter season here, now is the time to spend some of your evenings with your stamp collections and looking toward finding those elusive items to enhance the exhibit.

In the last issue an exhibitor wrote that a judge told him he had too many of his good items on the bottom row, noted by his use of small dots on the good pages. This exhibitor commented that he felt the items should go where they belong in the exhibit and if placed in the "preferred" place in the center of the frame, they would be out of place for the exhibit. I have the same problem with one of my exhibits. Some of the key items fall on the bottom row, in fact, one is on the last page at the bottom of the frame. But to place them elsewhere would interfere with the flow of the exhibit, which in my view as a judge, is a far greater sin. It would be ideal to have enough extra material that you could delete some items and add others so that key items could always be placed in the second or third rows in the center positions. Nice, but rarely practical for most exhibitors. As a judge, to me the story needs to flow smoothly and if great pieces fall on the last row, so

be it. Most of us need to identify their key pieces somehow, be it on the title page, by dots, different mounting, etc. It is up to the judge to look at the bottom row just as it is to look at the center two rows of the exhibit.

I was judging a recent show where one exhibitor mounted his exhibit top to bottom for each row rather than the usual across the frame. While the judges did not penalize him for this it was noted to be much harder to look at as you were going from the top page to the bottom page four times which required one to stoop up and down four times for each frame rather than reading across and only needing to bend down to see the bottom row once. For some judges this could be a major irritation.

We are still looking for a member to volunteer as Assistant Editor. John has done a fantastic job as Editor over many years and is in need of someone to assist him in continuing the excellent track record the Journal has set. As always we still need articles for publication. Any journal is only as good as what it publishes. To maintain our past standards more good articles are needed from the members. I have noted over the past few years that many "Letters to the Editor" contain many excellent comments that could be expanded into full length articles that would be of value to all members. All types of articles are needed, some for new exhibitors on how to prepare their first exhibit, to tips on revision of old exhibits.

Exhibiting in the United States has not been static, but is an ever evolving dynamic process. This was clearly evident several years ago when a well known exhibitor brought one of his exhibits out of retirement and exhibited without any revision. As I recall it received a Silver. With a complete revision and remounting to today's standards it soon was back to its previous Gold level. A sure sign that times have changed from what was accepted 20 and 30 years ago.

The AAPE Board will be meeting this January in Norfolk, VA in conjunction with APS's Winter show. One of the major topics for discussion will be what to do for our Single Frame exhibit in 2006. APS has decided the winter show that year will be combined with Washington 2006. We will be looking at seeing if we can still have our exhibit with Washington 2006, hold it elsewhere or forgo the exhibit that year. AAPE plans on having a strong presence at Washington 2006 with a booth, and providing several seminars during the show.

Members, who would be interested in presenting a seminar at Washington 2006, please get in contact with me. My address, phone number and Email are listed on the AAPE Leadership page of every journal issue.

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1/2 page \$165 per issue or \$150 per issue for 1 year contract. 1/3 page \$90 per issue or \$75 per issue for 1 year contract.
1/6 page \$50 per issue or \$40 per issue for 1 year contract.

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 Denise Stotts, P.O. Box 690042, Houston, TX 77269.

Bangkok Lessons

by John M. Hotchner

Exhibitors — Do Yourself A Favor

The following was written after judging both traditional and postal history exhibits at Bangkok 2003. It only goes to prove that even at the highest levels of exhibiting there are those who show wonderful material worthy of the highest medals who don't seem to have mastered elementary exhibiting technique. JMH

Exhibitors please note. Do yourself a favor. Help the viewer and judge appreciate your material. Provide context information. By this I mean that it is not possible to give you credit for rarity or knowledge if you don't provide information to put your items in context.

You can not rely on the material to speak for itself. Many show proofs and essays — especially since the American Bank Note archives came on the market. By definition this is scarce stuff. But is yours unique? Scarce one of 10? Scarce one of 100? It does matter. Knowledge is shown by your answer. In the absence of your answer, the judge will not assume uniqueness. More likely they will assume the other end of the scale.

You don't know, you say? Then find out. Even an order of magnitude is better than no information. Keep in mind it is the exhibitor's challenge to solve the questions that arise from your material. It is not impressive for you to simply identify the problem. Or to duck it altogether.

Which reminds me. You are not helping yourself to say, "possibly unique." It is or it isn't. If you believe it is, say so and invite everyone to prove you wrong.

And on the subject of knowledge, if you are doing a traditional exhibit and showing covers, gain a little more respect for your level of knowledge by rating your covers. No you don't need to say "single standard surface rate" for every cover with a single stamp, but for complicated covers that include your stamp(s), rating shows that you have gone the extra mile; doing something that isn't required.

The number of exhibits that included man-made varieties was stunning. Simply put, they don't belong. Only production varieties belong. Forget examples of oxidation, bleaching of colors due to light, crude alterations, etc. If you feel you must include

them, be careful not to present them as if they are a prize heirloom. That simply cheapens everything around it.

Exemplars...most traditional exhibits include them. The basic set of stamps, or the basic varieties of the stamp that is shown, are a nice introduction to set the stage. But what seems to happen in too many cases is that exhibitors spend hundreds if not thousands of dollars on rarities for their exhibit, but when it comes to the exemplars that make the first impression, they suddenly get tight-fisted and show off-center, nibbed-perf, altered color examples instead of the most perfect example they can find? This isn't just a condition issue. It goes to the respect with which you treat your subject.

Multiples in traditional exhibits is a tricky area. This is another area where exhibitors too often think that rarity is self-evident. It isn't. Some multiples are tough. Others aren't. If you include them, you need to say why by saying "largest multiple known" or "one of three reported blocks of 16"; something that conveys why you have bothered to include the item beyond the fact that it takes up a lot of space and helps you fill out a frame.

Color studies are often a significant part of traditional exhibits, but when you start to do color varieties, make sure you do it completely. The issued stamp should be carmine. If you then show a stamp labeled red and another labeled red-brown, you need to put these stamps in context. Are these the only color varieties? Do they represent the progression of printings? What is the range of colors that exists? And what are the tough ones? The latter question is a problem with many categories of items shown. When multiple examples of colors, cancels, perforation varieties, etc. are being shown, it is always good to identify which ones are the more difficult to find/obtain, and why, if you know.

Black backing sets off perforations beautifully. It isn't required, but it is nice. However, if you do it, make sure that the black framing is small, and equidistant from the stamp edges. And that it is the same marginal distance on all stamps in the exhibit. Limit black backing to stamps. When used on covers it makes every one look like a mourning cover, and incidentally hides those that actually are mourning covers.

Continuing in the postal history realm,

you must convey the "specialness" of a cover or cancel, and a sense of what exists before a judge can appreciate what you have. To show an old cover and describe only its obvious features is not helpful. You must place it in context. If it is not obvious, what do the services requested/given cost? What is the period of use for the markings and cancellations? If multiple examples of a given marking or cancel are shown, why? What distinguishes one from the other? Is a red cancel more difficult than a blue cancel?

Note rarity where you have established it. Do this objectively: One of six known; not "a very scarce usage"! Also, note non-existence of items that a judge might look for: "None known outside of government archives," or even "Only one example known in private hands." You don't have it, but you do get some consideration for your knowledge.

If you show a page of cancellations on stamps, get examples that have a high percentage of the cancellation on the stamp. And don't duplicate a cancellation that is already in the exhibit on a full cover.

Don't reproduce as pretty illustrations what is already clear and comprehensible on the cover. This wastes space and is distracting. Illustrations should be limited to clearing up questions that the cover raises — muddy markings and cancels that are not easily readable, for instance.

Please keep in mind that filling half a page with "junk" in the middle of an exhibit, or at the end in order to finish out a frame is generally obvious for what it is, and makes a worse impression than showing something wonderful with a lot of white space around it. In other words, it is better to stretch out your great material than to throw in excess material that really does not relate, or which is common, in order to get to 16 pages.

And now to the biggest problem area: The more intricate and difficult your organization is to follow, the less likely you are to get the award you covet. Keep it as simple and logical as you can. If you yourself are having a hard time organizing your exhibit, this may be a clue that the exhibit may be mixing apples and oranges to such an extent that you may need to consider separating the apples from the oranges into a new exhibit.

Finally, name your exhibit properly. "Paraguay Postal History" is short and sweet but it includes the entire range of the country's existence. If only prephilately is shown, that does not match the title. Nor does inclusion of incoming covers, no matter how rare, with no markings from Paraguay.

The Case for Exhibiting Full Sheets of Stamps by Jeff Ward

On the few occasions when I have included full sheets of stamps in my exhibit, I received a negative reaction from the judges. I don't know if they downgraded the exhibit because of them, but at the very least they indicated to me that the sheets were not enhancing the exhibit. In one case, I got the impression the judge thought I might be "padding" the exhibit with items that take up a lot of space in order to have enough material to fill the frames. This surprised me a great deal because I considered the sheets to be one of the best and most important features of the exhibit. Although it's true they helped fill the frames, I would have included them anyway, even if I had to take something else out.

I think full sheets have a place in exhibits for three reasons:

1. Eye appeal. Sheets of stamps are attractive and eye catching. Some people even like to frame sheets to hang on the wall in their home or office. (Obviously not recommended for expensive stamps because prolonged exposure to light will damage them.) An acquaintance of mine routinely wins gold medals with his exhibit of early Sarawak. Probably half of the space in the exhibit is taken up with intact sheets, partial sheets, and reconstructed sheets of these issues. When I view his exhibit, it is the sheets that are the most attractive and interesting items. Clearly the

judges are showing no prejudice against this exhibitor's sheets, presumably because the material is *obviously* so rare. This brings me to my second point.

2. Rarity. As a collector of US stamps, I know that it is generally not difficult to find intact full sheets of inexpensive stamps. For example, I recently obtained several sheets of US commemoratives from the 1930s in a discount postage lot. But the situation is vastly different with many other countries of the world. In my collecting specialty, French Guiana, full sheets of any of its stamps almost never come on the market. It is much easier to find rare singles costing hundreds or thousands of dollars than it is to find the cheapest stamps in a full sheet. Because such tropical places had few collectors, most stamps sent there were used for postage. Stamps that went unsold long enough were frequently ruined by the climate and wound up in the incinerator. Dealers in Europe and elsewhere received sheets directly from a distribution center (located in Paris for French colonies), but over the years, the vast majority of these were broken up and sold to collectors. Although I have acquired full sheets of French Guiana stamps at every one of the few opportunities that have come up, my sheet inventory consists of probably less than 5 percent of all stamps cataloging for less than a dollar.

3. Postal history. Here I am using the term "postal history" in a very broad sense because I am not talking about covers or postal markings. I am talking about the fact that stamps are not produced one at a time, shipped one at a time, stored one at a time, or, in most cases, sold one at a time. Rather, they are produced, shipped, and stored as sheets, and often sold as sheets as well. So, when you are looking at a full sheet of stamps, you are seeing what printers, postal employees, and postal patrons actually saw and handled on a routine basis at some point in the past. In other words, you are looking at a piece of postal history.

Information regarding French colonial sheet sizes, layouts, selvage markings, etc., is generally not available in the philatelic literature. Consequently, if you are curious about what sheets of old French colonial stamps looked like, your only recourse may be a philatelic exhibit. For some of the issues, I can only guess what the sheets might look like. I have never seen one nor a picture of one.

So, I am appealing to those judges who have a negative opinion toward exhibiting full sheets of otherwise inexpensive stamps. Please reconsider. Such sheets have historical value and esthetic appeal, and are often much rarer than you would ever imagine. Please give proper credit to those exhibitors who display them.

Guidelines For Getting The Grand by John M. Hotchner

Long-time exhibitor Tim Lindemuth has recently gotten involved again after a hiatus of several years. When he wrote to tell me he asked a question that, oddly, has never been addressed in these pages: "Out of all the gold medal exhibits, what sets a work apart as one that deserves a Grand or Reserve Grand Award?"

There are likely several different views, but I will present mine, and invite others to build on, or contradict them.

The simple answer is that the Grand is the best-in-show: the exhibit that is the most impressive and the strongest Gold. Certainly that is a subjective judgment. I would say the juries I have served on have been split about 75%-25% between those that acclaimed a single exhibit as the best with all judges clearly picking one (25%), and those that engaged in substantial discussion on two or more candidates before

voting (75%).

So, the first question is what recommends an exhibit for consideration? Here is what I think:

1. A tightly defined (and properly titled) challenge, and how well the exhibitor has met it with scarce and/or interesting material, with no significant gaps in the philatelic story line.
2. Gold pages. Every Gold exhibit will have a majority of Gold pages — but every exhibitor should look to trying to make every page a Gold page. This means avoiding common material (though if it must be shown, show it in premier condition), scarce material with nonobvious elements properly researched and described, and presentation that includes respect for the material and concu-

rages appreciation of the material by the viewer.

When more than one exhibit meets these criteria, there are additional tie breaker elements that I think are useful in deciding where my vote goes:

1. How hard is the exhibit to replicate? Another way to look at this is how hard was it to put together? How much of the exhibit could be replicated by a few days of bourse-crawling at a national or international show? Or did the exhibit require years of patient but active searching?
2. Related to this is my inclination, ALL OTHER THINGS BEING EQUAL, to tip toward a stamp exhibit over postal history; because a great stamp exhibit requires many more individual pieces than a great postal history exhibit. (NOTE While some might

read this as bias against postal history exhibiting, it isn't. I exhibit postal history. This is about difficulty of acquisition not bias.)

3. The degree of rarity of the preponderance of the material, and the quantity and quality of personal study and research.
4. The excellence of the presentation

elements, and the absence of major presentation flaws.

5. The originality of the subject and the degree of success in turning it into a story.

Notice please that I didn't mention, and don't much care about. Importance or Age. I don't believe that just because a wonderful exhibit of Confederate States

Provisionals is "old" material that it automatically trumps every 20th Century exhibit. Nor do I believe that a New York City exhibit automatically beats out a Dallas, Texas exhibit because New York is bigger and more "important" in American and postal history. I know others feel differently, and again, I invite them to state their case in these pages.

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 2005? 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.

• **ATA and APS Drop Shows in Favor of Washington 2006.** The philatelic world will be coming to Washington, DC May 27-June 3, 2006 for America's next once-a-decade international exhibition. That includes the members of the two largest philatelic societies in the U.S., the American Topical Association and the American Philatelic Society.

The 3,500 member American Topical Association has just announced that their annual "National Topical Stamp Show," formerly known as "TOPEX," will not be held in 2006. The ATA has instead opted to hold its annual convention in conjunction with Washington 2006.

ATA Executive Director Ray E. Cartier informed W2006 officials of the news in early November. "We are anxious to get an early start with show arrangements," stated Cartier. "The ATA and our 50 various Study Units and 33 Chapters around the world also want to help in any way we can."

The ATA will be hosting its 2004 annual meeting in Memphis, TN on June 11-13 at the Holiday Inn Airport. Locations of 2005, 2007, and 2008 shows are not yet decided. The grand award winner of the ATA's all-thematic exhibition is invited to represent the group at the APS "Champion of Champions" competition.

The American Philatelic Society's Board unanimously decided in February to skip its 2006 Winter Show and hold all winter/spring meetings during Washington 2006. Stampshow 2006 will go on as planned August 24-27 at Chicago's Donald G. Stephens Convention Center in Rosemont, Illinois.

The APS is America's largest stamp collecting organization with nearly 50,000 members in 110 countries. It is a major

sponsor of Washington 2006.

APS plans two meetings in 2004: January 30-February 1 in Norfolk, VA, and August 12-14 in Sacramento, CA. Additional meetings are already scheduled through 2007.

• **The American Topical Association (ATA)** announces the availability of the Exhibit Prospectus for its 2004 National Topical Stamp Show to be held June 11-13, 2004, in Memphis, Tennessee. The ATA convention and only all-topical philatelic exhibition in the U.S.A. will be held at the Holiday Inn Select Memphis Airport.

The Holiday Inn is located at 2240 Democrat Road, with 24-hour complimentary shuttle to and from the Memphis Airport, and complimentary parking for those who will be driving.

The National Topical Stamp Show (NTSS-2004) is open to all collectors regardless of society affiliation, provided the entry meets the definition of topical/thematic collecting. ATA defines a topical/thematic exhibit as one that "consists of stamps and other philatelic material chosen for their design rather than for the countries that issued them or the class of postal service they provide." A thematic exhibit is a topical collection arranged to tell a story.

There will be a Grand Award (eligible for the APS Champion of Champions competition) and a Reserve Grand Award for the best and second best, plus five levels of awards for Thematic Multiple-frame and Thematic Display exhibits consisting of two to ten frames.

Thematic One-Frame exhibits and Thematic Youth exhibits of from one to five frames are also welcome. Other awards of national philatelic organizations and ATA affiliates may be granted by the

judges according to the rules of the sponsoring organization.

There will be a panel of five judges, three of whom shall be APS-ATA accredited judges, and two may have only APS accreditation. The Exhibit Prospectus includes complete rules and regulations governing exhibits at NTSS-2004 plus an Official Entry Form.

The deadline for receipt of entries by ATA director of exhibits George Griffenhagen, 2501 Drexel Street, Vienna, Virginia, 22180-6906, is April 23, 2004, or until such time as all frames have been fully subscribed.

For a copy of the Exhibit Prospectus for the National Topical Stamp Show 2004, write to Mr. Griffenhagen (address above) or contact the ATA Central Office, P.O. Box 57, Arlington, Texas, 76004-0057 (telephone 1-817-274-1181; e-mail <americantopical@msn.com> Website: www.americantopical.org.

• **NAPEX 2004 Literature Prospectus Available** NAPEX will hold its 31st National Stamp Exhibition on June 4-6, 2004 at the McLean Hilton at Tyson's Corner, 7920 Jones Branch Drive, McLean, VA 22102.

A NAPEX 2004 Philatelic Literature Exhibition Prospectus and Provisional Entry Form is available by writing Exhibits Chairman, Charles J. Peterson, at P.O. Box 5559, Laurel, MD or e-mailing him at <literature@napex.org>. Forms are also available on the NAPEX homepage www.napex.org. This literature competition includes all printed and electronic philatelic publications except web site entries. Electronic entries must be submitted on a compact disk (CD). All competitive entries must be predominantly in the English lan-

guage. Entries due by March 1, 2004. \$25 per literature entry.

• **NOJEX '04, the 42nd Annual North Jersey Philatelic Exhibition**, a World Series of Philately Show, will be held on May 29-31, 2004 at the Meadowlands Crowne Plaza Hotel in Secaucus, New Jersey. Over 250 frames will be exhibited at the show which will feature the national conventions of the United States Stamp Society (formerly the BIA), the Ottoman and Near East Philatelic Society, and the New Jersey Postal History Society. There will be a 40 dealer bourse and a public auction conducted by Northland Auctions, the official NOJEX auctioneer. The grand award winner will be eligible to compete in the APS Champion of Champions Competition in Sacramento, CA in August, 2004. Prospectus is available from Exhibits Chairperson Glen Spies, P.O. Box 1740, Bayonne, NJ 07002; or may be requested by e-mail: glsp@verizon.net or more informa-

tion from Nicholas Lombardi, NOJEX Publicity Chairperson, 1367 Stony Brook Lane, Mountainside, NJ 07092 or e-mail: 8605@comcast.net

• **State Revenue Society** President Peter Martin has announced that the society will sponsor a new award for exhibiting state revenue stamps at APS World Series of Philately shows. The large 2-1/2 inch attractive medal features the SRS logo.

The new SRS medals, available in gold, silver and bronze, are available to any World Series of Philately show that has state revenue stamp or literature exhibits. To qualify U.S. state or local revenues must constitute a significant part of the exhibit.

A gold medal will be awarded any state revenue exhibit achieving a platinum, gold or vermeil award; a silver medal for a silver or silver-bronze award; and a bronze medal for a bronze award. All eligible exhibits will receive a certificate regardless of medal level.

For additional details contact: SRS Awards Chairman Ken Pruess, 1441 Urbana Lane, Lincoln, NE 68505 email kppruess@aol.com.

The nearly 300 member SRS was founded in 1955. Annual dues of \$15 include the quarterly State Revenue News journal. For membership information contact: Kent Gray, PO Box 9726, Dyess AFB, Texas 79607.



The Case Study In Why Exhibitors Leave The Fold

by Joan R. Bleakley

"The decision of the jury is final." What happens when the jurors have not done their homework?

The Sports Philatelists International Society (SPI) held their convention at SESCAL 2003. As an SPI member, I had been invited to serve on the jury but could not due to a prior commitment. I asked a friend to attend the critique and share some of the suggestions and comments with me.

Eight of the eleven exhibits entered by SPI members were Olympic related. I have judged and/or critiqued most of these exhibits and I am not happy with most of the awards given and very unhappy with the jury comments. The awards clearly indicate that not all of the jury prepared for judging Olympic themes. SPI exhibitors were instructed in the prospectus to send in a synopsis including a list of the scarcer or rare material and a bibliography. For Sescal 2003 most, if not all did. It is doubtful that the judges read them for if they had they would have known where to look for additional information to help them judge more intelligently.

In his opening remarks at the critique the jury chairman commented on the shortcomings and errors in an Olympic Games exhibit that covered multiple Games over the course of several years. One of his complaints was a lack of consistency in terminology.

His example was that the headers on each page, which identified the particular summer or winter games alternated between use of the words "Olympiad" and "Olympics." He obviously did not know that summer games are Olympiads and winter games are Olympics. The exhibitor was not present. (As an apprentice judge, I was taught that you do not comment on an exhibit unless asked to do so by the exhibitor or his/her agent.)

Several of the exhibits dropped a medal level. That is always a possibility from show to show with a given exhibit, but when many suffer a drop, and one of those is an exhibit that has won National gold awards, National Grand Awards, and International Gold, and it ends up with a Vermeil, something is wrong.

The eight-frame exhibit theme was the 1936 Olympic Games. At the critique:

- One judge suggested that the title be changed to "The History of German Sports Culminating in the Olympic Games of 1936" because the first frame discussed the Ancient Olympic Games, the development of sports in Germany, and Hitler's political agenda.
- One juror wondered why the exhibitor didn't bother to include stamps from other countries. Duh! Germany is the only country that issued stamps for this Olympiad.

- Another juror thought the Austrian machine cancels should have been included. Double Duh! There were six varieties of the cancel shown on two pages.
- It was also suggested that references to the Ancient Olympic Games should be removed as they are not relevant to the 1936 Games. Huh?

The most disturbing comments and award were for an exhibit on the evolution of men's gymnastic clothing and personal equipment. (See the Synopsis Page shown on this issue's cover.) The exhibitor is one I pinged on for several years hoping to get him to exhibit. He finally put together this single-frame exhibit which I critiqued several times during its preparation. Encouraged by my comments on a job well done, he entered as a novice exhibitor at the APS Ameristamp Expo 2003 and received a gold (95 points).

The jurors were very complimentary and made several suggestions for improving the exhibit to a platinum. These suggestions were taken to heart and the exhibit entered at SESCAL 2003 where it received a silver (79 points). But that is not the end of the story. The exhibit was mailed the next day to VAPEX 2003 with no changes and received a gold (93 points). So, how could the SESCAL jury be so far off-base? Here is a comparison of the three

It's the star that stops most people.

score sheets.

How did the exhibit lose 16 points from the first showing and gain 14 a week later? The critique comments which should have explained the drop in points for Coverage, Relevance, and Knowledge went as follows:

- "There is little relevance to showing naked athletes when the theme is about clothing." (If you are talking about evolution, shouldn't you start at the beginning?)

- "Include a Sokol card showing a mass rally with athletes dressed alike (a common \$2.00 item) in place of a very scarce Swiss Postal card from Switzerland to Belgium in 1909 showing gymnasts in the attire of the time (and listed as a highlight in the Synopsis.)"

- "Be consistent with terminology." An example given was the words "leotards" and "trousers" to describe the change from loose-leg trousers that were replaced by skin-tight leotards." (This comment makes no sense since they are obviously two different types of apparel.)

- "A stamp showing suspenders should be used if mentioning this." (The stamp used shows a Japanese gymnast wearing suspenders.)

- One judge thought there was too much white-space while another thought the pages were too tight.

- Another suggested "narrowing the theme" as he felt he could find much more material showing gymnast's apparel, thus expanding the exhibit beyond the one-frame. (He did not suggest how the theme could be "narrowed").

No judge explained what should have

CRITERIA	POSSIBLE	APS	SESCAL	VAPEX
Plan	10	10	8	9
Coverage	25	23	19	22
Relevance	10	10	6	10
Knowledge	20	19	16	20
Elements	10	9	9	8
Quality	10	9	9	9
Brevity	5	5	4	5
Challenge	5	5	4	4
Presentation	5	4	4	5
Research	1 Bonus			1
Creativity	1 Bonus	1		
TOTAL	100+2	95	79	93

been included to improve Coverage; what was not Relevant; nor what Knowledge was missing.

I don't know the scores but I'm convinced the other five Olympic exhibits would have done better had the jury studied. Four of them dealt with early Olympiads for which there is very little philatelic material and what is available is scarce. The fifth one had prior gold awards.

In the past few years AAPE has been questioning why there are fewer and fewer new exhibits. The Committee on Accreditation of National Exhibitions and Judges (CANEJ) has devised Score Sheets to assist the jury with medal levels AND to show the exhibitor where they need to improve. Not only was the SESCAL 2003 jury not prepared for these exhibits, they did not provide much in the way of useful commentary on the evaluation forms or at the critique. In fact, they were wrong in some respects and inaccurate in others.

It should also be noted that some exhibitors and jury members were bothered by the jury chairman's frequently negative remarks with not a kind word said about

the efforts of any exhibitor.

But for the fact that one juror was knowledgeable and went out of his way to be helpful, exhibitors attending the show would indeed be questioning their continued participation.

Why am I so unhappy? The pages of The Philatelic Exhibitor have always been filled with articles and questions on how to encourage more collectors to exhibit. I've spent over twenty years working with potential exhibitors. That includes many hours answering questions, critiquing pages, chapters, and eventually the finished product. Then the jury takes over, and if it does not do its job, exhibitors rapidly get discouraged. That may be one of the reasons the body of exhibitors seems to be shrinking.

I know there are complaints that TPE has too much negative content. While the foregoing may seem like yet another "negative" contribution, it can also be looked upon as an opportunity to do better as we gain an understanding of a problem. I hope readers will look at it in this manner.

In Pursuit of Platinum (Followup)

by George W. Bowman

In a previous issue of TPE I described the steps I took to bring my one-frame exhibit "Victoria Barred Oval Cancels" up to a Platinum level. I ended that article with an announcement of my intention to enter the exhibit at the APS StampShow in Columbus on 7-10 August.

Well, the exhibit, which at INDYPEX 2003 was given a score of 98 on the Judges' Evaluation Form (JEF), also pulled a 98 at Columbus. Every criteria was "maxed" except for "Coverage and Development" (28 out of 30) and "Knowledge and Accuracy" (24 out of 25). That would work out to a 97, but for the first time I was given a bonus point for

Research. The overall comments on the JEF were quite satisfying; no suggestions for improvement were given.

Subsequent to the Columbus show I found another cover for the exhibit — a rather poor example of BO 11 on a ship letter to Liverpool. This was mounted on page 5, which already contained a cover. Doing this had a drawback, though. In order to maintain a generally chronological display of the BO numbers, it required moving all the items on pages 6 through 16 a notch or two forward. (I wish the BO 11 strike were better, but when the chance arises to acquire any BO on cover, no matter what its condition, it's best not to pass

it up.)

I've reached the conclusion that the exhibit has peaked. There's really nothing more I can do, with the exception of looking for better strikes of the numbers I already have. Bringing it along to the point where it now is has been a rewarding experience, helped immeasurably by the study of "how to" articles in TPE, and heeding what those articles have had to say.

I've applied to enter it in the one-frame Championship competition at Ameri-Stamp Expo in Norfolk early next year. Maybe it will reach 99 with the addition of the BO 11 item. We'll see.

A Guideline For Cover Selection by Nicholas Lombardi

(Reprinted from the October, 2003 issue to add the illustrations which were inadvertently left out)

As exhibitors we all have reasons for doing what it is we do. For some, it is purely the enjoyment of creating order out of chaos and seeing the material up in the frames without regard to what others may think. These happy souls have no need to purchase the new 5th Edition of *The Manual of Philatelic Judging*. At the other end of the spectrum are the so-called "mug hunters" who constantly strive for the Grand Awards and are satisfied with nothing less. Neither of these two extremes are wrong — we should all do whatever it is that we enjoy. However, most exhibitors fall somewhere in between with a tendency one way or the other. If you are at all concerned about medal levels and other awards, you are well aware of certain rules in that new manual which must be followed. A few are cut in stone, such as the ten frame limit for WSP competitions. Most are more subjective in nature, such as the requirement for "brevity" in the writings.

As you begin to put any exhibit together, you are always mindful, either consciously or subconsciously, of these various explicit and implicit edicts. Typically, the process goes something like this:

You've spent a number of years gathering material for a traditional exhibit of either a single stamp or those of an entire issue. As you survey your accumulation, you decide that you now have enough in terms of both quantity and quality and the time has now come to start crafting the exhibit. At this point, you become a philatelic Darwinist and begin to decide which stamps and covers will advance themselves onto the exhibit pages and which will be kept in storage or disposed of. Only the best items will survive. It can be a painful experience.

The selection process utilizes a number criteria to determine which items make the final cut and are included in the finished exhibit. For stamps, such issues as centering, freshness, color intensity, and intact perforations are always considered. For the covers which will be used in the postal history sections of the exhibit, not only is the appearance of the stamps which are on the cover important, but matters relating to the condition of the overall cover itself become critical. Things such as toning, tears, creases, and heavy or smudged cancels are all concepts used to determine a cover's use-

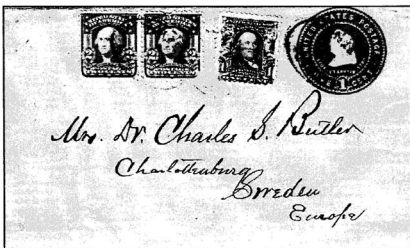


Figure 1.

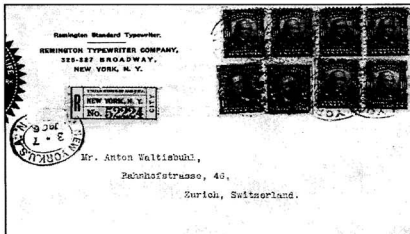


Figure 2.

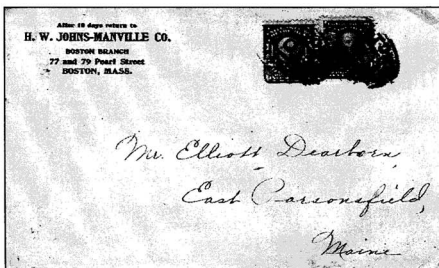


Figure 3.

Every little bit helps. Every little quit hurts.

covers usefulness. In short, as stated in the judging manual, the material, be it stamp or cover, should be "in the best possible condition known to exist for the period or type being exhibited."

Still, one aspect of selecting which covers are to be included in an exhibit which does not seem to have received much attention is what I will call the "appropriateness" of a particular cover in the exhibit. In short, even if all aspects of a cover's condition have passed muster, one must still ask "does this particular cover belong in this particular exhibit?" This additional criterion, I believe, is of critical importance when constructing a traditional exhibit of a single stamp or all stamps of a particular issue. However, fear not, fellow exhibitors. The purpose of this article is *not* to propose any hard and fast rule which must be followed at all costs. Lord only knows, we have enough of these already. I merely wish to raise the issue for consideration and discussion and to set forth a *personal* guideline which I have found to be a workable solution. I call it "The One Third Guideline."

Before we get into the situations where we must decide whether or not a particular cover is appropriate, let's agree that in certain instances, an individual cover is appropriate and should be included without batting an eye. Some such examples would be "earliest documented usage," "only known usage," "discovery copy," "one of only x known to exist," and "largest known multiple on cover." Any of these attributes would, I believe, automatically qualify a cover for inclusion regardless of any faults which it may possess. Now let's get to work on the rest of the universe.

Using "The 1/3 Guideline"

Simply stated, the 1/3 guideline is that for a cover to be considered "appropriate" for inclusion in a particular exhibit, at least 1/3 of the stamps on the cover *or* at least 1/3, of the total postage on the cover must consist of the stamp or stamps which are the subject of the exhibit.

The cover in Figure 1 is a one cent embossed wrapper with a one cent Franklin and a pair of two cent Shield stamps added to pay the six cents needed to mail printed matter weighing up to twelve ounces at the UPU rate, in this case, to Sweden, during the first part of the 20th century. Using the 1/3 guideline, we see that the two Shield stamps pay 2/3 of the total postage and represent 1/2 of the number of stamps, which would include the one cent embossed indicia. The wrapper, therefore, would be appropriate for showing a usage of the

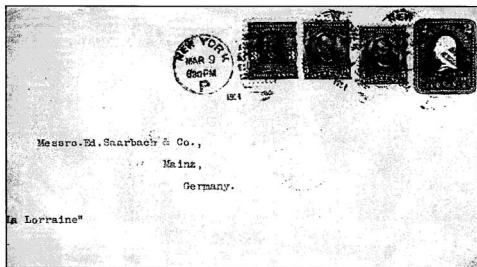


Figure 4.



Figure 5.

Shield stamp, but not for the one cent Franklin.

Let's try an even easier one. The partial cover shown in Figure 2 was sent registered from New York to Switzerland in March, 1906. It is franked with eight Second Bureau Issue stamps — six ten cent Webster stamps along with single examples of the Shield and Franklin stamps. The total postage of sixty-three cents paid eleven times the five cent UPU letter rate plus the eight cent registry fee. There is no doubt that this cover would qualify for inclusion in a ten cent Webster exhibit, since the Webster stamps paid ninety-five percent of the postage and made up seventy-five percent of the frankings. But it should not be shown in a display of either the Shield or Franklin stamps.

Figure 3 illustrates what may be thought of as a "win-win" cover. The thick envelope from the Johns-Manville Company sent from Boston to Maine contained samples of asbestos shingles. It is franked with single copies of the Shield and the Franklin stamps, the three cent total paying triple the domestic fourth class rate. In this case, 2/3 of the total postage was paid by the Shield stamp and the

Franklin paid the remaining 1/3. Therefore, the cover would win acceptance in either a Shield or Franklin exhibit. However, since each stamp also represents more than 1/3 of the total franking, the cover also qualifies for either exhibit using the second option.

Now for a closer call. You're crafting an exhibit of the three cent Jackson stamp from the 1902 Series and must show examples of UPU rates. The cover in Figure 5 seems to fit the bill, having been sent from New York to Germany in 1904 and having a Jackson stamp as part of the franking. However, the three cent Jackson accounted for only 1/4 of the total franking and only 1/5 of the fifteen cents postage for this triple weight letter. By no means should it be included as part of the finished product.

However, like most things in life, the guideline is not foolproof. The parcel tag in Figure 5 is an example of an item which technically meets the 1/3 guideline for both the Shield stamps as well as for the 10¢ Webster, and yet does not really appear to be appropriate for inclusion in an exhibit of the Webster stamp. This tag was used on a piece of domestic fourth class mail matter which required twenty-nine cents postage. Although the Webster

stamp does account for the necessary 1/3 of the total postage, it only represents 17% of the six stamp franking. Perhaps the guideline could be improved by requiring that the stamp in question account for 1/3 of both the total postage and the total franking. But this may make it too restrictive. This brings us to the need to create your own personal guideline.

Setting Your Own Criteria

There are very few "absolutes" in our world and the use of this guideline is cer-

tainly not meant to be one of them. I personally find the 1/3 guideline outlined here to be very workable for myself. However, each exhibitor should do whatever he or she feels works for them. If you wish to be more selective and hope, thereby, to increase the challenge factor of the exhibit, then using a criteria of 1/3 of both the total postage and the total franking is the way to go. Or you may want to up the ratio to 1/2. Just be sure not to get yourself into a situation where you have "fed out" a num-

ber of your better pieces.

What Do You Think?

Again, the purpose of this article is to throw out an idea which some may find helpful. I would be very interested in hearing if others have developed their own unofficial guideline and how it has worked out. It would also be of interest to hear the thoughts of those judges among us and to learn if they have consciously or unconsciously used such a guideline when serving on a jury.

As I See It ... How About You?

by John M. Hotchner

Highlighting The Really Good Stuff

One of the elemental issues in exhibiting is "How to highlight rarity" — without hitting judges over the head. I will not pretend to have THE answer. There isn't one single answer. What we are seeking is what works best for you and your exhibit.

But there are some principles that need to be kept in mind, whether you are a new exhibitor or one with considerable experience. The first is: if you don't tell them, the judges cannot be expected to know. Thus, every exhibitor needs a synopsis page, in which it is fine to brag. In no more than two pages, tell the judges:

1. How long you have been working on putting this exhibit together.
2. How many different sources the material has come from.
3. How difficult it would be to replicate the exhibit.
4. The depth of study you have engaged in.
5. Your publications resulting from this study.
6. The degree of rarity of the scarcest material in the exhibit.
7. If you choose to, you can highlight in list form the dozen scarcest pieces in the exhibit and where they can be found.

While this may seem like hitting the judges over the head, it is the one place where it is acceptable to do so, and it does not distract from the material itself as heavy high-

lighting in the exhibit itself may do.

But that brings up the second principle: You also need to convey effectively on the exhibit pages the scarcity of your material. This is more difficult because it needs to be done with subtlety so as not to distract from the material. There are many ways that have been developed to do this. A few words on each:

Dots This generally discredited method can work but too many colors (linking to number known: gold 1-5, silver 6-10, etc.) tends to distract from the presentation, and by the fourth frame, the viewer has forgotten what the colors stand for anyway.

Certificate Numbers Though they don't always mean that something is rare, they do convey that feeling — and remove all questions about authenticity. In small print, generally a good thing.

Different Typeface Showing rarity information in objective terms in italics or another typeface consistently throughout an exhibit is a good method. Beware the generality. Never describe something as "rare," "scarce," "unusual," etc. Stick to objective fact: "One of six reported," "Unique," "Discovery copy," etc.

Different Color Print Same as above, but a little more obvious. Acceptable but not my preferred method. Can be distracting if used too often.

Special Mounting Matting special items on colored background paper is a good way to call attention to the items that a viewer should not miss, but it is labor intensive. If

you choose to do this, it is also a good idea to give objective facts while you have the attention of the viewer.

Framing Drawing a black line or other frame around the best items is acceptable but hard to do neatly. In general, matting is preferred.

Different Size Matting I have seen exhibitors use more matting with the scarcer the item. This is distracting and I don't recommend it.

You will note that there are two major objectives: Calling attention to the item, and presenting information about it that indicates scarcity. Some methods combine both. Others can work nicely in tandem. To the extent that an exhibit is a work of art (and it is) you need to pick one or more methods that please you and get the job done. And if you don't like any of the methods outlined, create your own.

Whatever method(s) you use to highlight rarity in the exhibit, make note of it in the title page (for the benefit of the viewer as well as the judge) and in your synopsis page (the judge will be sensitized as to what to look for). Yes, I recognize that there is little defense against the few judges who steadfastly refuse to read the materials you provide. But that does not relieve you of the imperative to do what you can to make them aware.

Finally, if you don't get the results you hoped for — especially if judges you consider reasonable say they didn't see your best item(s) — be willing to reevaluate what you have done and to try other methods.

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Stamp Shows and Their Judging

by Ben Reeves, Exhibition Chairman, Chicago Philatelic Society

Hobbies and sports have similarity in their widespread interest. Hobbies may be likened to sports in that to exhibit our collections is a sport, like a ball game or a wrestling match. All games recognize that losers and winners are necessary as stimuli for interest. However, the great and grand difference is that most games have an accepted set of rules which really give all persons concerned an even break. This is the weakest point in our particular hobby and its affiliated hobbies of stamp collecting. When we lose in an exhibition, some of us don't ask for a return match. We don't come back to try again. We merely accept the fact that the judging was poor and that we didn't have a chance because of various reasons — mostly because we don't think that the rules or the judges were fair.

Inasmuch as this is a self-evident truth, let us question the reasons before we yell "foul" too often. Just as each collector believes that he has the standard size frame for exhibition (any frame containing from four to 36 sheets) just so, does each club and organization believe that it has the best system of judging. Each tells the judge or judges how to judge and consequently we have unsatisfied contestants at each show. Until we have established a unit in judging all shows — until then we can expect to have our recurring troubles.

To cite a few examples, the majority of collectors are not in favor of the "No Class" show. Last year this system was tried by two national organizations. There were ten first, second and third awards. These thirty awards were given on a percent basis: philatelic knowledge 40%, condition 20%, originality and neatness 20%, completeness 10% and rarities 10%.

The trouble with this method is that any popular section (U.S. 19th Century, U.S. Commems. or British colonials compared with precancels, miniature sheets and such) would take most of the awards because of their numerical popularity strength. The quality is present in all sections but the most popular sections hog the prizes.

Rules laid down to the judges often hinder them more than any other single factor. In a local show some time ago, one class had four entries: 1 — Five large frames of Civil War Patriotic Covers. 2 — Eight small frames of stampless covers. 3 — Five small frames of first day covers of the Army and Navy issues in singles. 4 — Five frames of the same issue with blocks of four.

The first award went to the blocks of four, the second to the singles on cover and the third to the stampless covers. The Civil War Patriotics didn't rate. They should have been strong competition for the grand award and yet didn't win in their own class. The judging was on this basis: Condition 20%; neatness 20%; complete-

ness 20%; originality 20%, and rarity 20%. If you study this chart you will see that the Civil War covers didn't have a chance in that show.

	I	II	III	IV
Condition	10	15	20	20
Originality	20	20	20	20
Neatness	10	15	20	20
Completeness	5	5	20	20
Rarity	15	10	10	15
	60	65	90	95

The 60% rating was unjust to the entry. The judges could not be blamed entirely. Under the conditions, it was quite correct for them to give full credit for the complete issue of first day covers and barely none to the Civil War Covers because this entry barely scratched the surface. They had to take off points because of the condition of the material exhibited without considering the age as well as the life that the material had necessarily led. To give full credit would have been just as wrong in the eyes of other exhibitors. From these observations we can see that something is very wrong with this method of judging.

In a local show the following system was used with the most discouraging results. The percentage allowed multiplied by its weight equals points.

	Percentage	Wt. Pt.
Frames-stamps	70 to 100%	1/2
Neatness	70 to 100%	1/2
Philat. Knowledge	70 to 100%	1-1/2
Research	70 to 100%	1-1/2
Originality	70 to 100%	1
Misc. Credit	1-5 points —	

For each rule there was one judge whose job it was to judge the show whether he was qualified for it or not. By this I mean that few collectors possess the knowledge to judge on the "philatelic knowledge" of a collector who collects new issues or first day covers against the collector who collects Honduras or Cape of Good Hope in a highly specialized form. How to interpret Misc. Credit — one to five points is a puzzle. It is senseless yet possesses the capability of determining a winner in a close battle. According to this system, 95% was the highest average possible. Here are two examples of what happened:

	I	II
Frames and stamps	37	37
Neatness	50	50
Research	135	150
Phil. Knowledge	135	137.5
Originality	100	100
Misc. Credit	0	0

457 pts. 474 1/2 pts.
Four hundred fifty-seven points divided by five equals 91.2%

Four hundred seventy-four and one-half

points divided by five equals 94.5%.

The 91.2% average won a first award in one section. The 94.5% won a third award in another section although we found out, too late, that 474.5 divided by five is equal to 94.9. Since 95% was the highest possible mark, 1/2 of 1% or .5 point determined the three highest winners. If we are to figure averages as close as this, how much better than the third award (94.5%) could the first two awards have been?

Not so long ago they held a big show in a neighboring state. There were 278 frames in 15 classes; 77 entries in all. Each frame held six album pages making a total of 1,668 pages. The classes were:

- U.S. Commemorative
- U.S. First Day Covers
- U.S. First Flight Covers
- U.S. Covers
- U.S. Precancels, Buros
- U.S. Precancels, State Specialist
- U.S. Precancels, City Type
- British Countries
- Foreign Countries
- Foreign Airmail
- Most Educational Exhibit
- Any Specialized Collection
- Not Classified
- Best Exhibitions
- Best Public School Boy Entry
- Best High School Boy Entry

The judging was done in this show by one person. With due respect to the gentleman's knowledge as a philatelist, I cannot see how one person can judge an exhibition of this calibre and be fair to all, even if he is not prejudiced against any phase of philately.

We could continue discussing misjudged shows for a long time and be none the further toward a solution. I would like to hear from you on how you would suggest judging a show. For the present I would like to offer a solution. It might be well to judge a show similar to the method successfully used by the Chicago Philatelic Society. The exhibition chairman of any show should carefully select the judges and when the time arrives, show them to the exhibition with his remark: "Gentlemen, here is the show, please judge it to the best of your ability —" and I venture to say that the percentage of satisfied entries will be increased. — Ben Reeves, 4429 N. Kenstone Ave., Chicago IL.

Editor's Note: Next time you hear someone talking about the good old days of exhibiting, remember his article. Perhaps one of our senior exhibitor/judges might consider doing an article tracing how we advanced from the multiple systems of 1941 to our well organized judging process of today? No it's still not perfect, but it is much more consistent and fair. — JMH

The Philatelic Exhibitor

A Proposal: Exhibit Color Copies by Conrad L. Bush

Much has been written of late about how show committees are having problems getting enough exhibits to fill their frames. This problem needs to be addressed in the pages of this publication, as it is up to us, as exhibitors, to help provide a solution.

I have just placed my one-frame exhibit in the hands of FED-X and to be frank about it, I am very apprehensive. Of the 27 philatelic items in the exhibit, 23 have less than ten recorded, and of that number, thirteen have only one or two recorded. I believe my fears are well founded as the loss of this exhibit would not only be devastating to me, but to the collecting fraternity. Since some of the material would no longer exist it would also mean a rewrite of the catalog.

One solution to this problem has been suggested before but there seems to have been no follow-up. I believe it is time to bring it up again and spend some serious time considering it. Why can't we exhibit color electronic copies of our exhibit? A loss of these copies would amount to 75¢ to \$1.00 each, far less than the loss of the original material. It could be mailed as "MEDIA MAIL" for a very low fee saving the expense of Registered mail or special carrier. If lost it could be recopied. A certification would have to accompany the exhibit stating that the exhibit, as presented in the copies, is a

true and accurate representation of the actual material and no electronic manipulation has occurred. It must also be stated that the original material is owned by, and, in the possession of the exhibitor. Those exhibitors attending the show or those who wish to mail in their original material would also be welcome to do so.

When I have been asked to display my philatelic material in a library, mall or other venue that I feel is not secure I have exhibited my color copies. They have been well received and from the comments I have heard most people do not know they are not the actual stamps. With modern technology it is very difficult to distinguish between the copies and the original material especially when in the display frames. Perhaps a major show could spare a frame or two to display an exhibit made up of color copies so the comments of the visitors could be elicited.

With the increase in hotel/motel cost, the increase in air fare, airport security and a general fear of flying, exhibitors are becoming reluctant to deliver their exhibits, and fearing loss, are not sending them by mail. In my case, and I'm sure many others, it is not the expense of sending in the exhibit, but the apprehension of waiting for its safe return.

I'm sure there are those who will come up

with reasons why this would not be practical, although I can't come up with any. I hope that this will produce a dialog on the subject in these pages. No snap judgements should be made and careful consideration should be given to this proposal and the reasons for it.

Editor's Note: "Connie" invited me to append my thoughts. How to put my opinion in a calm and reasoned way? I think the idea is the first step on the road to exhibiting perdition!

Noncollectors may like the pretty pictures over at the library but as a collector, I want to see the genuine article. Furthermore, as a judge I am happy to believe the certifications, but I also know realistically that the temptation will be too much for some few. Also, the quality of the reproductions will differ. Condition problems will be masked. The value of what's in the frames will not justify the expense of the frames.

If this were to be acceptable we could go directly to Internet exhibitions and forget about live shows. That's not where I want to see exhibiting headed.

All this said, "Connie" has identified a real problem — a set of problems in fact. If the answer he proposes is not the way to fix it, what is? TPE's readers are invited to comment. — JMH

Bouquets and Brickbats — A New Service

by Conrad L. Bush

Accountability is an ever-present issue for APS-accredited judges; and because of the seemingly never-ending stream of complaints received by this magazine, I have decided to add a service that I hope will balance the complaints and provide a way to register both complaints and compliments

with the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ). Fill out the form shown below, or provide the information requested in a letter. A selection of compliments and complaints will be printed in TPE. All will be forwarded to CANEJ. Compliments will

not be accepted without the name of the exhibitor; the reason being that anonymous complaints generally lack credibility. However neither the exhibitor's nor the judge's name will be printed with complaints, unless specific permission is given to do that.

COMMENT/COMPLIMENT FORM — EXHIBITORS RATE JUDGES

Name of Exhibitor: _____
Name of Exhibit: _____
Show and Location: _____
Award Received: _____
Name of Judge(s): _____
Basis for Compliment or Complaint: _____

(use additional sheets if needed)

Send to: John Hotchner, P.O. Box 1125, Falls Church, VA 22041

How To Mount Those Pesky Number Tens by Dickson Preston

(Reprinted from the October, 2003 issue to add the illustrations which were inadvertently left out)

In a recent letter to this publication I remarked on the need to hold one's head either sideways or diagonally to view large covers mounted at odd angles to fit into the standard exhibit page (PE, July 2002, 7). This article will suggest two new ways that exhibitors can place big covers horizontally and thus save the necks of their viewers.

The standard method is to use a page wide enough to accommodate the large item. This wide page replaces two smaller pages in the exhibit. While offering a solution to the problem, this method presents several difficulties. For one, the wider page takes up two slots in the exhibit, reducing the amount of material one can show. Second, if the larger page is not as wide as two full pages, which is often the case, there are unsightly gaps on either side of it. Third, having some nonstandard pages in your exhibit also creates additional challenges for mounting committees. Finally, the wide pages have to be kept separate from the bulk of the exhibit, which is not only inconvenient but can present real problems, if the exhibit's normal home is the standard, nine-inch-wide, bank safe deposit box. These difficulties have led many exhibitors, including this one, to get rid of the wide pages in an exhibit, and just let the spectators crane.

The real way to solve this problem, of course, is to find the same usages, rates, markings, or whatever on a small size cover. For this reason mail which normally would be in a large format but by chance was sent in a small envelope is much sought after by exhibitors. To them, a multiple weight airmail letter crammed into a small envelope with a high value franking is a real gem. But sometimes largeness cannot be avoided. Stock certificates are routinely sent in large envelopes so they will not get lost. Many postal stationery envelopes were only issued in large sizes. Indeed, some exhibiting areas consist almost exclusively of oversized material. Exhibitors of government official mail, for example, typically have to use extra wide pages throughout the exhibit.

This exhibitor has worked out two ways to avoid some of the problems of wider pages, while keeping large covers horizontal. These ideas may not be entire-

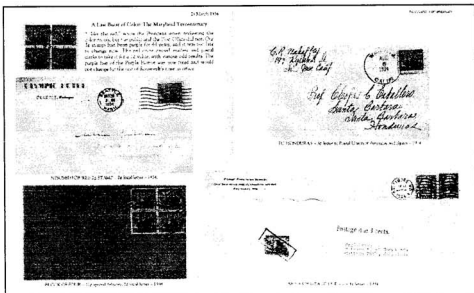


Figure 1.

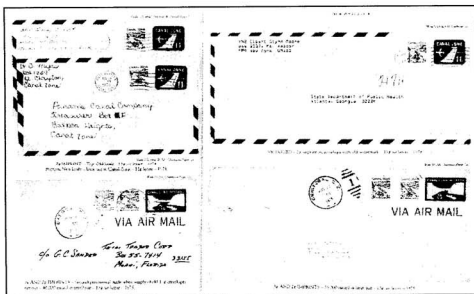


Figure 2.

ly new, but they are new to me. Both methods involve overlapping one partial or whole completed page, including the protective cover, over another. The basic idea behind them is that if you mount a number ten cover next to a small envelope, their total width is still less than the combined width of two standard-size pages. The trick is to share part of the space of one page with its neighbor.

In the first method, a large cover is laid over blank portions of two standard sized

pages (Fig. 1). Three parts are created. On one page the bottom half is left blank. A small cover on the bottom half of a second page is moved over towards the margin leaving a blank space for a portion of the long cover. In the example shown the small cover is moved to the right to make room for its over-wide neighbor. The large cover is attached to its own partial page, with suitable text, and placed in its own protective cover. When the exhibit is put into the frame, the two complete pages are

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mounted in the normal way and then the large cover is simply placed over them to fit into the blank spaces left for it. It may seem that the overlay might be distracting, but the thick plastic frame cover hides some of this effect. There are a couple of restrictions. For one, the large item has to be at the bottom of the page. For another, the two pages have to be in the same row. But you have sneaked in an oversized cover without wasting the space for an additional page or creating gaps between the exhibit pages. And you have solved the problems of oversized pages. Everything will fit into the same, standard-sized, box.

The second method is an extension of the first one. Here two small covers are mounted in one page, while two wider covers are mounted on its neighbor (Fig. 2). The page with the smaller covers is the

standard size, with an extra-wide blank margin on one side. The other page is wide enough to show the big covers horizontally. If you are mounting size 6-3/4 envelopes on one page and size ten envelopes on the other, the small page will have one margin an extra 1-1/2 inches wide, so that the effective width of the page will be seven inches. The other page will be ten inches wide, just enough to accommodate your long envelopes. When the exhibit is put in the frames the page with the small covers is mounted in the normal way and then a part of the wide page is laid over the blank portion of it. The visible result is a wide and a narrow page next to each other. The overlay will be less obvious, if you use a sheet protector with the opening at the side for the wide page and overlay the other page with the open side, because the clean cut of the

open end is less visible than the joined edges of the other three sides of the sheet protector. My experience has been that this kind of overlay has a seamless appearance. I once asked a jury at an exhibit critique what they thought of the overlapped pages in my exhibit. Their response was "What overlapped pages?"

This second method still has the disadvantages of nonstandard pages. You also have to place both pages in the same row. There really is no perfect way to mount oversized covers in an exhibit. But here are a couple of nonobtrusive ways which I have used successfully in my own exhibits. They may not be the final answer, but they will allow you to keep the bigger items horizontal, so that the viewers and the judges can see them easily and still keep their heads on straight.

Team Exhibiting — New Energy: A Modest Proposal

by John M. Hotchner

How to put the "zing" back in exhibiting? Lets consider team exhibiting. It is such a solitary sport that we do not really notice the presence or absence of a single exhibitor participating (or not) in the group. In the aggregate, though, we see fewer people participating. To paraphrase a famous thought, my view is that if we are not growing, we are declining, and I would like to see this trend reversed.

How? One way would be to do team challenges. The personal dynamic would be radically changed. Think of the military (not to mention other organizations) where it is the common end of the effort that binds the participants together, and the common victory that all are working for that keeps the individuals (some of whom would just as soon not be there!) working to support each other.

I think the same thing could be a means of making the exhibiting experience more exciting and meaningful — both to participants and to other members of the groups. It would certainly be an incentive to keep present exhibitors in the game and to encourage those with good material to enter the fray.

How could this work? Here is one way.: Two national societies — let's say the Perforation Study Group (PSG) and the Circular Date Stamp Collectors Club (CDSCC) are both meeting at a given show. They might agree that each will present 10 exhibits of their material; no more

than five of which have won Golds in the past. The show itself to be certain of 20 exhibits, might well fund a trophy for a continuing competition (different societies competing each year).

Scoring could be done in half a dozen different ways, but the bottom line is the winning society gets bragging rights for the next year — and the losers will likely bust their buns to take the prize (at a different show) the next year they get together.

Not only will the participants from a society be pumped up with incentive to help each other instead of just competing with each other, but even nonexhibitors in the society will get into the spirit of the game.

Presto! New interest in exhibits and in exhibiting.

There are other possible models. There could be competition between local clubs, between east and west teams formed for the purpose, between study groups of a single national society..... — and this does not exhaust the possibilities.

The venue could be one show, multiple shows, or an entire exhibiting season.

The prize could be simply the honor of prevailing, a dinner put on by the losers for the winners, or individual mementos.

There is lots of room for creativity here, so I cast this bread upon the waters and

invite comment. Just as important, I invite people who would like to assist in trying this concept to contact me toward trying to craft a suggested set of base line guidelines.

Most important we need volunteer team leaders who will challenge another team and organize their own. There is no better way to get some experience upon which we can build and improve than to jump in and give it a try.

So, folks, what do you say? Think about how passionate you are about your favorite sports team. If we could generate 50% of that passion for your philatelic exhibiting team, the new energy in philatelic exhibiting could be electric!

URGENTLY WANTED

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

When you win, say nothing. When you lose, say less. — Paul Brown

What We Should Expect From Our Judges — More Or Less

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There are two different areas to focus on in discussing what we as AAPE members should expect from philatelic judges. One side is what those of us who are judges should expect from our fellow jurors and ourselves. The other side is what we as exhibitors should expect from our juries. We should not expect absolutes. Our expectations should be tempered with a rule of reason, realization of the fallibility of human beings and forgiveness and forbearance for the mistakes of judges and, to some extent, the mistakes of exhibitors. My perspective on this has been formed over 25 years of exhibiting and ten years of judging at national and local levels.

The most important thing that we should expect of judges is PREPARATION. The recent flurry of articles and responses regarding a proposal for a process to appeal from jury decisions dealt, at bottom, with a charge that the jury which reviewed the exhibit was not properly prepared to evaluate it. If that was true, then a complaint against that jury or juror to CANEJ (The Committee on Accreditation of National Exhibitions and Judges) was warranted, but not an appeal process.

Many years ago, jurors would rely on each other so that if one had expertise in a given field, the others would essentially defer to that judge's determinations. They might not bother to prepare to judge the exhibit by themselves as they would if there were no specialist.

Now, there are too many subjects to exhibit, covering the geography of our entire world and every possible topic in it for every jury to have at least one judge who is expert in the subject of each and every exhibit. Every juror owes every exhibitor and exhibit a reasonable effort to locate reading materials in areas with which they do not have at least good familiarity. Each should be able to form her or his own opinion of what the exhibit should cover, what basic items should be present and some of the better items which will move the exhibit higher in medal level.

If you have never judged an exhibit of the Nebraska Sand Hills Postal History, 1847-1917, you would start by

getting the short piece on it with a listing of the area's post offices and when they opened and closed and which survive (from the American Philatelic Research Library (APRL)). Even a general awareness of American philately of the period would tell you to look for more than just covers with two cent red definitives in 1890-1917. You should know that the exhibit should start with some stampless covers and you want to find uses in foreign mails, post cards, postal cards, special delivery, registry, and money order business. You should know that a return receipt before 1900 is worth some additional consideration.

If you have never judged the Colonial Post Offices of Egypt, you will turn to the APRL and borrow Peter Smith's masterful work and immerse yourself in it for as many hours as it takes to make you feel comfortable to reach your own decision on the exhibit. If you are facing Francis Adams' "T.Rex" for the first time and it has been many years since your children regaled you with fears of the monster dinosaur and you haven't seen any PBS special lately, go to your library and get one or two books and a video tape and reacquaint yourself. Don't forget that this is an exhibit about an animal and, therefore, all the general principles covering how it evolved, its family tree, its habitat, what it eats and who eats it and (for a fossil animal) its extinction are all relevant.

It is not sufficient that one or two members of the jury prepare on a particular exhibit. The exhibitor is entitled to the opinion and medal level vote of every member of the jury. Every juror is entitled to having fellow jurors prepared to offer their comments at the frames and then again when conferring so that any and all major issues or disagreements regarding an exhibit can be resolved within the jury.

The concept of COLLEGIAL DISCUSSION and an OPENNESS to the give and take of weighing the merits of an exhibit is the next important factor which a judge must bring to the jury. There can and will be disagreements between jurors. It is often the two or three specialists in a given area who

will disagree most strongly.

While it is certainly true that one or two jurors may have significantly greater knowledge on a particular exhibit, if many of the other jurors are at a different medal level, especially more than one level apart, there should be discussion to resolve the difference. Even a specialist may overlook what other jurors have seen. Even a specialist can get bogged down in the farthest reaches of what is possible for a particular exhibit that he or she may not fairly judge the effort that is in the frames.

We owe our fellow judges a willingness to hear them out and not to have closed minds. We need to value our colleagues as friends. This is especially true when they may be the only one or two jurors who are not specialists in the area of a convening society. It is the nonspecialists who are often the most adept at recognizing when the king is not wearing any clothes.

I recall serving on a jury with Dave Herendeen and looking at a single frame exhibit of the classics of a small European country. Our colleagues were suitably impressed with the presence of each different item of the first issue and the fact that all of them were in absolute gem quality. However, their appreciation of the exhibit changed dramatically when Dave and I pointed out that the first two and one half years of a five year period were not represented by usages. We also felt it was an extravagance in a one frame exhibit to have four different covers showing the same rate with only slight differences in franking. We then showed the jury a catalog of a recent auction where even within the tight definition adopted by the exhibitor, there were massive amounts of equal or better material showing a wider variety of usages than were in front of us and they were available at relatively reasonable prices.

When the rest of the jury then reconsidered the exhibit, we paid special attention to the 30 points which is available for an exhibit which is appropriate to the subject in a single frame and can tell the complete story. This exhibit lost 25 of the 30 points available in the category and no longer qualified for a high

medal. If two of our colleagues who collected that era in Europe had closed minds or sharp tongues, we would not have readily resolved the matter. That was not a problem. We all made a point of politely hearing out each of our colleagues and we all respected one another.

A judge's focus starts on acquiring knowledge and then evaluating or scoring the exhibit. Next comes MENTORING. Judges have two major functions which they owe the exhibitors: a fair and accurate evaluation as they were capable of and teaching how the exhibit can be improved or upgraded.

The exhibitor's objective is to get as high an award as the type of material and his/her presentation of it will permit. A good judge makes a commitment to go over an exhibit carefully not for the brief public critique, but for the time the judge will spend with the exhibitor at the frames. It is there that more information can be given on a detailed level. It is also there, NOT in the general critique, that any potentially embarrassing information is conveyed to the exhibitor. No exhibitor can be encouraged who feels she/he has been held up to ridicule in front of her or his fellow exhibitors. No one should be judging who does not enjoy the satisfaction of helping an exhibit improve and seeing it

do better at later outings.

Obviously, another major expectation of a judge is TIME. It takes substantial time to do the studying and preparation before the show. It takes a significant commitment of time at the frames to perform the evaluation and prepare for the detailed critique. It takes even more time to fully participate in the mentoring process and give the exhibitor the opportunity to improve.

For the sake of ourselves, present and future exhibitors and judges, all judges need to be positive role models and spokespersons for exhibiting and judging. It is up to all the judges to recognize the potentials for improvement of exhibitors and listen to their feedback during the frames critique. This can also help identify those who have the potential to become apprentices and judges themselves. ALL of our fellow judges are moving up in age. More are retiring than are being replaced. It is up to us to encourage those who have the potential to become good judges to do so.

Everyone should also expect FAIRNESS from judges. The judges should be able to put aside any prejudices for or against particular exhibitors and evaluate the material on its own merits. They should also put aside any prejudices for or against particular kinds of material

and subjects. They must evaluate each in the context of what can be done in that field and what was done and presented in the frames.

But exhibitors cannot expect judges to be mindreaders. If a title page and synopsis are not submitted, preparation is harmed. If there is no bibliography, we may miss what you feel is the best resource. If the text leaves out too much, how do we know you know the story. If the text says too much, how can we follow the story. If the organization lacks logic, the story will be lost in incoherence. If you do not highlight and identify significant pieces (regardless of cost), we may overlook them. Exhibiting and judging are synergistic. When they work together, they work best for any type and level of exhibit.

Finally judges and exhibitors are human beings. We understand that there may be mistakes made from time to time. We hope to learn from them and improve. Forgiveness of mistakes is important. Bitterness and rancor do not solve anything. We are, after all, engaged in working together in our hobby. While we are often serious about it, it is not a life and death situation. We need to have reasonable forbearance and charity for each other. Besides, there's always another show and another jury.

Report From The Secretary

by Tim Bartshe, 13955 W. 30th Ave., Golden, CO 80401

MEMBERSHIP STATUS AS OF DECEMBER 1, 2003:

U.S. Membership	
Active and paid up	681
2003 Deceased/Resigned	67
Life Members	2
New Members 2003	55
Foreign Membership	
Active and paid up	82
2003 Deceased/Resigned	2
Life Members	8
New Members 2003	13
Total Membership (7/1/03)	838 (75 LM)

It is a pleasure to welcome new members July through 30 November.

Brian J. Liedtke, Hales Corners, WI
 Frederick C. Skvara, Bridgewater, NJ
 Paul L. Baker, Buffton, SC
 Tim Hodge, Roseland, VA
 Richard M. Drought, Westminster, MD
 Heinrich K. Heissinger, Des Peres, MO

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Edgar J. Hicks, Omaha, NE
 Mike Komiensky, Dayton, OH
 Victor L. Willson, College Station, TX
 Fred Osgood, Mesa, AZ
 Dr. Richard Brumund, Eldridge, CA
 George V. Shalimoff, Sebastopol, CA
 Jerie L. Tremblay, Bremerton, WA
 Alan Anderson, Lincoln, NE
 Norman Elrod, McMinnville, TN
 E. Caj Brejtffus, Hacienda Heights, CA
 Ervin Mrotek, Glendale, AZ
 Gregory Fast, Tulsa, OK
 Robert D. Hohertz, Webster Groves, MO
 Jack Dykhouse, Bedford, TX

It is also a pleasure to renew our support of Youth exhibition by awarding a one-year's membership to the society for the recent entries in the Champion of Champion competition. This annual event was held last June at NAPEX. The winners are: Joyce Adams for *A Guatemalan*



Postal Card: The 1890 Three Centavos Carmine Red (INDYPEX). Joel Anderson for Space Achievements in U.S. Philately (AIRPEX), Tabitha A. Barr for Bats in the Belfry (CHICAGOPEX), Kurt H. Glatzfelder for The Vostok Program (STAMPSHOW), Dzintars Grinfelds for Latvian Machine Cancels (MILCOPEX) and "Three Star" Issues of Latvia: 1922-1932 (WESTPEX), Danny Handelman for Now You See It, Now You Don't — Temporary Canadian Post Offices (ORAPEX), Sara "Kat" Henak for Puma Concolor (St. Louis Expo), Maria Hoffman for Birds on Stamps: The Story of Survival (COLOPEX) and Kelly Liusz for Christmas in Canada (Edmonton Spring Show). Congratulations to all and especially to Dzintars Grinfelds for winning the AAPE Youth Champion of Champions Award.

Act like you expect to get into the end zone. — Joe Paterno

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By Nicholas Lombardi

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Ask Odenweller

by Robert P. Odenweller

Two-Way Feedback With the Judges
Phil Rhoads comments on the desirability of a mechanism for exhibitors to provide feedback to the judges. The most obvious of the possible solutions is one he has already taken—a discussion at the frames with the judges. This is almost always an option at shows, and it gives the exhibitor a chance to make the points he would have liked to do before the judging started. Perhaps this judge will be on a future panel, or, as many judges do, will share the experience with other judges.

A few thoughts on how to succeed:

Avoid confrontation. Nothing is more likely to shut down a receptive judge than an irate exhibitor who "listens with his mouth." Rather, be reasonable (even if it hurts) and above all, listen to what the judge has to say. Make your points quietly, such as asking how well the prized piece in the exhibit was appreciated. While listening to the judge's comments, see if your key pieces were recognized and that the logical flow of the exhibit was obvious. If it wasn't, it could be that your development isn't as easy to follow as you had thought it to be.

Yes, the Display Division is still undergoing growing pains. Even though it is different and gives a different emphasis to material and its development, all of the good approaches to developing a notable exhibit still apply. An approach that is innovative may not be far

removed from one that is simply kooky. Do the comments that the judge gave at the critique and before the frames suggest that this might be the case?

As far as factual errors are concerned, these can be pointed out, but again, with tact. Mr. Rhoads does not give the nature of these errors, so only he can comment on whether he was successful at drawing attention to them. Again, discussion of such small details is very much the better thing to handle in front of the frames and not at the critique.

Exhibit Placement and Dots Robert Schlesinger and I agree completely that material should be placed where the development of the exhibit has it fall, even if it is on the bottom row. My only attempt to put the best material in the "hallowed two middle pages of the second row" was on the recommendation of the late fabled Ronald A.G. "Ron" Lee, of London. I followed his advice, in Philadelphia '70. Another judge at that show, J.R.W. "Bill" Purves, of Australia, asked "what did you do that for? It destroyed the flow." I stopped immediately, and all the awards after were much better.

Any judge who tries to give the lame criticism of saying the bottom row is difficult to judge because he has to stoop over or do a squat should probably consider retiring. I'm 65 and often welcome the chance to exercise by doing deep knee bends to see the bottom row — it's a great way to break up the "long

slow walk."

And I repeat one observation: When my exhibit won the F.I.P. Grand Prix d'Honneur in Buenos Aires '80, most of the very best material was either on page 1 or 16. Most serious judges don't care where the material is—but they do appreciate an exhibit better if the flow is logical.

As far as dots (or "confetti") are concerned, I might suggest that their use has grown into an annoyance to many judges. Yes — by all means use steps that highlight or showcase the best material. I've thumped that tub many times in this column, so won't go into the many ways it can be done. Just find a way that does it just as strongly as dots (or stronger), though less obviously, and it should improve the overall impact of the exhibit.

Finding Needed Material The theme of this issue, finding needed materials, attracts and frustrates many exhibitors, since there's no easy answer. The "right" approach probably has as many answers as there are different types of exhibiting and material they deal with.

An existing exhibit will usually have some weaknesses, and the person who best knows those is the exhibitor. If an example of a stamp in the exhibit is less than "exhibit quality" and its replacement is in the scope and pocketbook of the exhibitor, he should look for it. Sometimes all it takes is a query to one



I never learned anything while I was talking. — Larry King.

or more of the "usual suspects," dealers who have such material. If it is an expensive item but appears regularly in auctions, that may be the way to go. Nevertheless, attending shows and checking with the dealers might give the best leverage in bargaining.

Other collectors who share your interests may also be a good source, sometimes for a trade. Almost every collector will wind up having good material in excess of his needs, and that could be desirable to the person who has the elusive item. A trade could help both, and is the least expensive way to go.

Many specialist journals offer spaces for members to place want ads. These may be one of the lesser sources, but occasionally such an ad will resonate with a reader and provide pay dirt.

When it comes to covers, the problem is

different. Each cover is essentially "unique" unless mass produced like some first day covers. As an exhibit grows, the coverage will have gaps, such as a particular issue used on cover, or a single denomination, or sometimes a specific rate. Exotic destinations or combinations with other countries can be desirable. Very often it's more a matter of taking what comes along than looking for a specific item, but that in turn could open new vistas.

Still, the search for a specific rate paid by a specific stamp can occupy you for years. One such has been my goal for a good number of years, and I learned from a friend and fellow collector of the area that not one but two of them were sold as a single lot that was a bit too rich for him. If I'd known of it, I'd have bought the pair and given him one as thanks for the tip. But I'm still looking.

A final, not very obvious, way may yield results. Either by exhibiting, giving talks, or writing about the exhibit, a collector can become "connected" to the subject by dealers and auctioneers. When they have items that might be the sort that the exhibitor needs, they may well contact him with an offer. It's happened to me more than a few times. And they seem to know that I usually buy what they send. The nicest side of this is that sometimes they will send things that I didn't know were available, and thus had no way of putting on my wants list. Those can be the nicest acquisitions of all, if they don't open up the scope of the exhibit too much in an unplanned direction.

Unfortunately, with such a diverse subject this can only scratch the surface of the ways to go about finding material. Good hunting.

Meeting Of The Minds Proposed Between Classical And Postal Historians

by Robert Bell, M.D. and Ernst M. Cohn

With the various research projects that we have been involved in over the years, we have become aware that there is not a lot of contact between classical historians and postal historians. This lack of contact extends to a lack of understanding of the research methods and sources of information adopted and used by each group.

One of us recalls meeting a German professor at the library of the French postal museum in Paris, studying what the French government knew when it signed the armistice of the 1870/71 Franco-German War. That was but one of the places he investigated, but he did find material at the postal museum, which he had not seen elsewhere. He had already been promised publication of his work (in French, which he wrote fluently), but support was withdrawn for political reasons when it was noted that his unbiased report and conclusions did not coincide with the prevailing political opinion. His work is at least available at the library — if would-be readers know what to look for!

We believe that much value could flow in each direction if both the classical and postal historians could meet and discuss matters of mutual interest. We would like to propose that the American Association of Philatelic Exhibitors considers holding, with invited guests, a structured one-day forum to debate a defined topic. If possible, this to be held in association with one

of the major philatelic exhibitions/shows, and if shown to be successful repeated with different topics at subsequent shows. Topics that come to mind are: Sources and methods of good historical research; unusual sources for Civil War research; siege of Paris sources; the role of philatelic research in conventional historical endeavors.

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The Best of The Philatelic Exhibitor, 1986-1996 Offered For Cost of Postage

The American Association of Philatelic Exhibitors (AAPE) is offering a single free copy of its compilation of the best of its quarterly journal "The Philatelic Exhibitor" covering the years of 1986-1996 to any stamp collector who would like to know more about philatelic exhibiting. You, as a member, can have a copy sent to a friend or colleague by following these instructions:

Include with your request \$1.52 in mint postage or in cash or check to cover the cost of mailing. Send your request to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

A membership application will be included. As you know, AAPE exists to help exhibitors, from beginner through experienced levels, to build and enjoy award-winning exhibits, to promote high quality stamp shows, and to help those interested in competition to understand the judging process. AAPE is a change agent, and since its founding in 1986, it has been the cradle of many new facets of exhibiting and judging that have made the field more accessible and appealing.

Annual dues are \$20, which also entitles members to use the free Exhibitor Critique Service that has helped many achieve higher awards.