

BEST OF THE PHILATELIC EXHIBITOR Volume I

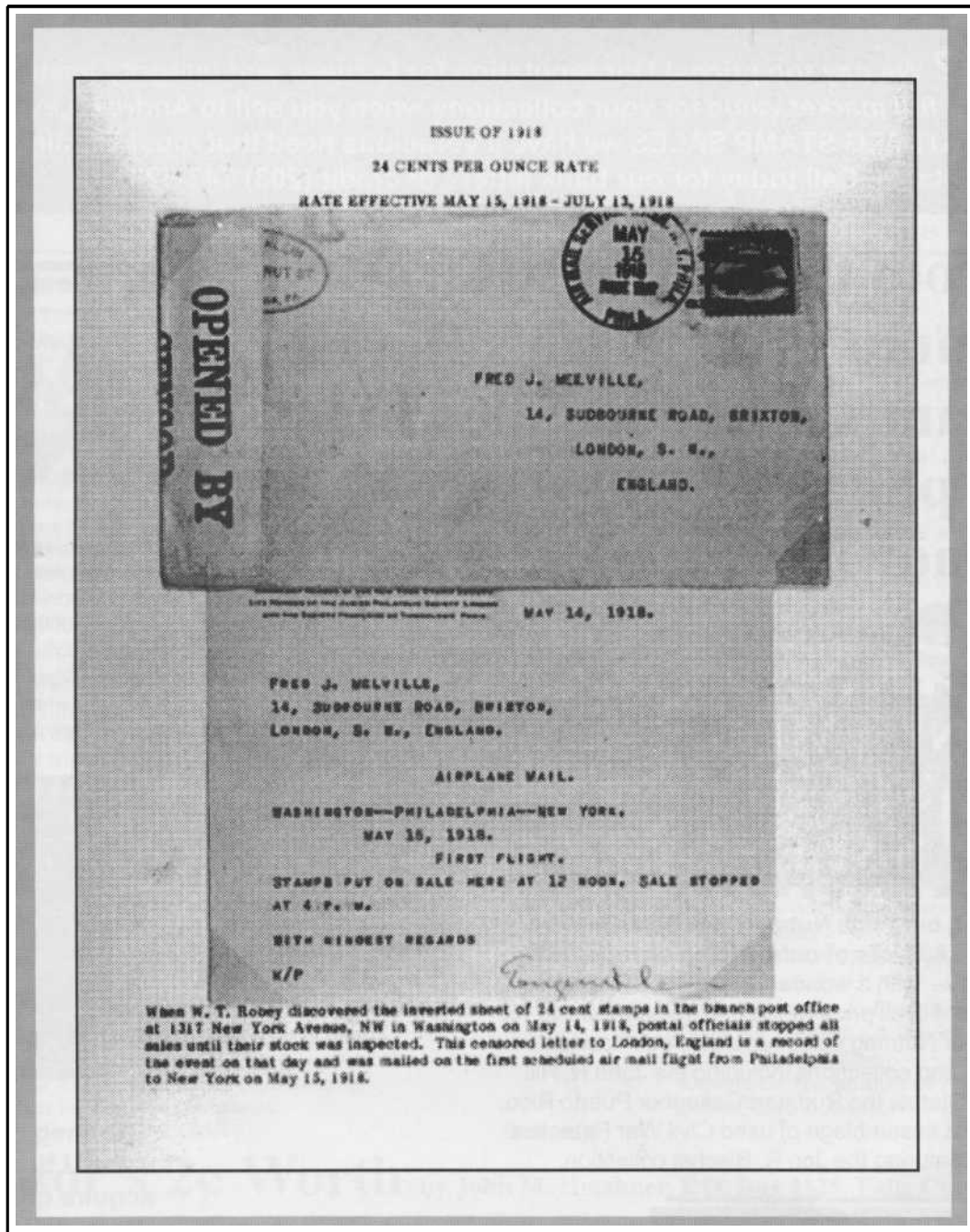
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# The Best Of Philatelic Exhibitor

VOLUMES I-X 1986-1996

Published 2001



Integrating The Spectacular  
Addition - See Page 37

THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

Founded 1986

# The Best Of The Philatelic Exhibitor, 1986-1996

An Official Publication of the American Association of Philatelic Exhibitors

The officers of *AAPE* thank the following members, past and present, who have made this reprint possible:

Philip Angel	Barbara Fraize	David W. Koons	Mary Ann Owens	"Tuck" Taylor
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## The Editor's 2¢ Worth by John M. Hotchner, P.O. Box 1125, Falls Church, VA 22041

### Introduction, and Welcome To New Members!

I'm happy to present - at long last - the Best of The Philatelic Exhibitor (TPE) for the first ten years of our existence, 1986-1996. It is a reflection of The American Association of Philatelic Exhibitors (AAPE), both as to the success of the organization, and as a tribute to AAPE's effectiveness as a change agent in the process of improving exhibiting and exhibitions that has taken place in the last 15 years. But more than that, it is an effort to present ideas and explanations that

will help *you* to understand the craft of exhibiting, and to give you tools to help you master it.

There are many people to thank for the volume you hold in your hands. First, I appreciate the willingness of the last several AAPE Boards to authorize and reauthorize the project, and their understanding as it took longer than expected to get it done. Thanks especially to past presidents Steve Schumann and Peter McCann, and to current president, Charles Verge.

I am especially indebted to Ann Triggler, a founding member of AAPE, and a Board member for most of our history, for making the initial choices of the articles to be considered for inclusion. It was a difficult set of decisions, principally because the level of content, and skill of the authors in presenting it, have made a high percentage of the content of our journal must reading over many years. And so, I thank all our authors, both those represented here because of the timelessness of their work, and those whose equally excellent work just could not be fitted into the limited space, for their contributions and support of TPE.

AAPE came to be as the result of the vision of Randy L. Neil, member #1 and our first president. I was pleased to have a part in bringing it to life, but the concept of an organized society to bring exhibitor concerns and ideas to the fore was his, and for that I dedicate this reprint to him.

We could not have produced this reprint without the financial support of many members. Those willing to be identified are listed elsewhere, but others asked to remain anonymous. We owe them all a debt of gratitude. Another source of financial support is our member/advertisers Andrew Levitt and W. Danforth Walker, who have taken their customary full page ads in the reprint, but who have also been long-time supporters of AAPE and TPE.

On behalf of the entire membership, our profound thanks to all who have made the reprint possible. You have made it possible through your generosity to provide a copy to every current AAPE member and to produce over a 1,000 additional copies which will serve as the basis for a membership campaign. Until we run out of copies, every new member will receive one gratis as they join.

Finally, my enduring appreciation to G.H. Davis, my Assistant Editor and chief proofreader for the last several years. G.H. has made TPE a better journal than it might otherwise have been.

About TPE itself I want to say that it has been a privilege to serve as its founding editor - and to be still in the editor's chair 15 years later. I continue to look at the final product - each quarter - as the result of a productive partnership with the officers of AAPE, the con-

tributors, the advertisers, and the members who read and continue to be enthusiastic about the magazine; but more important, who continue to be enthusiastic about philatelic exhibiting.

I have said to anyone who will listen that philatelic exhibiting is a principal gateway to some of the greatest joys of our hobby. It is no accident that many of the hobby's premier researchers and authors, its accomplished collectors, active philatelic society leaders, AND friendliest people, got their start as hobby activists by getting into exhibiting their stamps and covers. Nor is it a surprise that as they exercised their talents as exhibitors, that they discovered and developed new talents that have brought many to leadership positions in the hobby.

The craft of philatelic exhibiting is not an easy one to learn, and if it were, it probably wouldn't attract "Can Do" people who love to overcome a worthy challenge. Most exhibitors are people who first looked at exhibits and said to themselves with confidence, "I can do that!" We've all had our ups and downs; been willing to learn from critique, been strong enough to shrug off the occasional reverse, and keep plugging. And as the content of this volume proves, there is lots to learn, and the rewards are considerable for perseverance.

To those who are new members, and perhaps just beginning your exhibiting journey, I say welcome. Be proud. Learn. Endure. And enjoy one of the most FUN and rewarding parts of the hobby. AAPE values your participation, and depends upon you to share your experiences in future issues of TPE!

One final note: This is a reprint, not a rewrite, of material that is up to 15 years old. I have not attempted to change things in the text such as addresses, names of people in positions of responsibility, availability information on literature, or in any other way to update content. I have, however, included a list of current literature on exhibiting, exhibitions, and judging, as well as sources for obtaining them. That will be found on page 49. I hope you will be moved to consult some of that material for additional support in your exhibiting pursuits.

-JMH, July, 2001

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**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. 1-2 at \$3.00 each.

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## AAPE STATEMENT OF PURPOSE

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

### AAPE: THE LEADERSHIP

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#### MEMBERSHIP APPLICATION TO: **Timothy Bartshe**

American Assn. of Philatelic Exhibitors, 13955 W. 30th Ave., Golden, CO 80401

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)

NAME:

PHONE NO.:

ADDRESS:

CITY:

STATE:

ZIP CODE:

PHILATELIC MEMBERSHIPS: APS#

OTHER:

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BUSINESS AND/OR PERSONAL REFERENCES: (NOT REQUIRED IF APS MEMBER)

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SIGNATURE:

DATE:

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

# For The Beginner: Building An Award Winning Exhibit      One Member's Experience

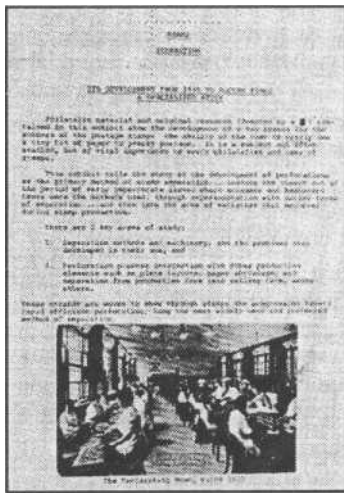
by John Hotchner

The following article has been adapted from one of the same title first published in the February, 1986 issue of the *EFO Collector*, journal of the Errors, Freaks and Oddities Collectors' Club.

I wrote it in response to a request from a first time exhibitor to "share your hard-won experience by giving an account of your building of your award winning collection." The collection is now a 160 page exhibit titled "Stamp Separation - From 1840 to Modern Times," with another 120 pages in reserve.

Since AAPE numbers many beginners among its members, I believe that the lessons I've learned will be helpful - not as final answers - but as jumping off points for discussion.

In order to make the subject bite-sized and manageable, I will attempt to cover it by categories, as if I were answering questions. So, off we go.



Is the title page **important**? I think so. This is my 17th version!

**Subject selection.** I stumbled onto the idea of collecting and exhibiting stamps showing separation methods, equipment and their flow through philatelic history.

My collection began as "all EFOs." When, after seeing INTERPHIL '76, I decided I wanted to try exhibiting, the area I picked was perforation EFOs, grouped by type of EFO.

**Level of Possible Award - "Philatelic Worth."** In my experience as both exhibitor and judge, the most elemental error that exhibitors make is to equate completeness of their task with a high

**Best Of The Philatelic Exhibitor, 1986-96**

medal level.

In fact, my showing a 95 percent complete exhibit of mint types of U.S. perforation EFOs would be unlikely to bring more than a silver in a national show. The difficulty of putting such an exhibit together simply is not so significant an accomplishment that a judge should raise his or her eyebrows.

Add, as I did, other sorts of stamp separation, and it became more significant and worth a second glance.

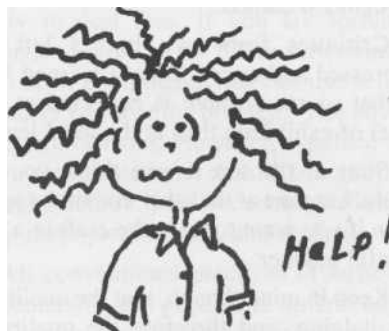
Add a wide range of worldwide material, and track down some of it on cover and in large multiples; then more of the judges attention is warranted.

Add a redefinition of the exhibit's object - to do a really tough thing: to show comprehensively the entire panorama of stamp separation; and now we have a task worth a gold medal - if I've done it properly!

In fact, I am in my tenth year as an exhibitor, and it took most of that time for the exhibit to evolve to this point.

**My aim.** I began with the aims of winning awards, and entertaining exhibit goers. After ten years of effort, those aims remain largely the same. But some "sub aims," if you will, have also emerged.

I've found that in entertaining, I've made a few converts to EFO collecting, and that is a nice feeling. I've also found that it is useful to have the exhibit up as widely as possible because people stop me at shows or call, or write later and say;



**Portrait of a beginner who thinks he might like to exhibit.**

"I've got something you might be interested in." More often than not, they have been right.

After listening to judges pontificate, and feeling that some were full of hot air, while others were wonderful and knowledgeable human beings, I decided early on that I wanted to be like the latter. So the winning of a gold became an aim in itself, because that was the most difficult requirement I had to meet to become accredited.

At the same time, so many people told me I could not win a gold with what I was showing that it became a point of honor. Not only did I want to prove to the classicists that it could be done, I wanted to prove to other EFOers that it could be done in hopes of encouraging them to try.

And that is one of my aims in writing this: I am not extraordinary. If I can do it, you can do it. It takes study, application, some cash outlay, a willingness to listen to criticism and the realization that it will probably be a five or 10 year project, but **YOU CAN DO IT!**

**Mug Hunting.** I learned early that I'm an unabashed mug hunter. I believe everyone would like to distinguish themselves in some field, and this is mine.

I'm a miserable artist so far as drawing is concerned, but the construction of an exhibit that wins high level awards requires artistic composition and the creation of a total picture/[story](#). In its way, an exhibit is a work of art.

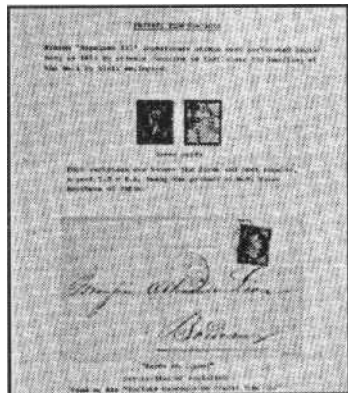
It pleases me that I can do this, and it pleases me doubly when someone else (judges or viewers) feels that I have succeeded and says so.

**The Exhibitor's Puzzle.** This is entwined with how you conceive your aims. If you want to teach, you may include material you might not if you were trying to appeal to the judges. You might write up your material differently; perhaps using more explanation than what you know a judge has time to read.

Every exhibitor must find his/her own balance. I opted to try to please the judges first and foremost. This meant that I had to find and tread a fine line to "sell" my material in the most effective possible way. Briefly, that task included.

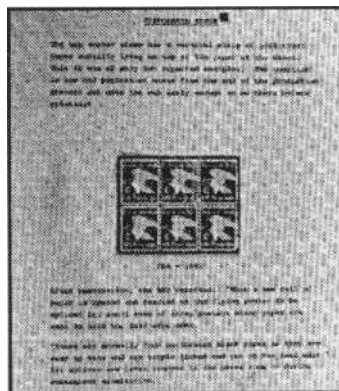
- a. Careful title selection to reflect precisely what I wanted to accomplish.
- b. Careful selection of content to assure that I did what my title said I was going to.

- c. Careful selection of material to assure high quality in terms of condition, and proper range without padding.

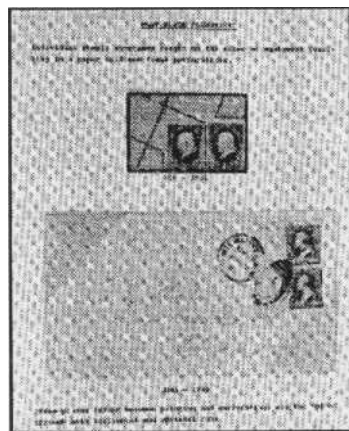


This is my AMERIPEX page. A dealer from France helped me end a three year search for a reasonably priced private perf on cover.

- d. Write-up that is terse, germane, accurate and neat *and* that highlighted my research and best material.
- e. Presentation that highlights the philatelic material, not fancy titles, maps, photographs, pretty colored paper or out-sized black mount backing.



So, modern EFOs are a dime a dozen?! Show me another one of these - at any price - and you'll get a nice philatelic gift.



This page is an example of "Get it when you see it, 'cause you may never see it again." So what if baby doesn't get that new pair of shoes...

- f. An organization that is logical, *and* can easily be followed by viewer.
- g. Finally, a title page that effectively set out what I was attempting to do and my organization; the latter being especially important if it is not immediately obvious from a quick review of an exhibit.

For me, the organization was the hardest thing to get right. In fact, it was beyond my exhibit's seventh birthday before I hit on a combination approach that pleased both me and the judges. Other elements have been a constant struggle to do, redo and redo again until I was satisfied.

*The Beginning and First Criticisms.* To start is the hardest part.

It is self-defeating to begin with the thought that you will put up a small gem and build it into a large gem. I found out early that exhibiting is a craft. It is learning best by doing, and it is a process that requires time.

Do the best job you are capable of with what you know and what you have. Enjoy the work of your hands, as you do it. Be proud of the result.

Yes. It will be criticized. Even if you later win grand awards the exhibit will be criticized.

Once I got over the fear of being criticized ("How dare anyone criticize my work," and *I was* tempted to take it personally!) I learned that honest criticism is an opportunity to learn.

*Pick Your Show.* If you want to start out in the big time, enter a regional or national show. I did, and was, in fact, over confident. I had overestimated the philatelic significance of my work. The medal level I got was not what I expected nor what I thought I'd earned.

Critiques from two judges left me depressed and angry. What I learned later is that so much more is expected at that level of exhibiting than at the local level.

Start at the top if you think you are ready, but start at the other end of the spectrum if you want to learn the craft in a less painful manner.

Keep in mind though, that the quality of the judging, and therefore the quality of critique may suffer at local shows. A good rule of thumb is that it is time to climb the ladder when your own knowledge of your subject and its presentation exceed the ability and/or background of "pick up" judges to understand it.

*The Judges.* There are good ones and

there are bad ones. The good ones predominate.

Some of the good ones and all of the bad ones will be infuriating to deal with because they know so much and seem to be so opinionated.

Get past that because they can be your best friends. The APS Accredited ones have mastered the craft. You need not agree with everything they say, but you will do well to listen to them.

Practice makes perfect. You will learn what is wheat and what is chaff in their comments. It took me a while, but I finally learned to differentiate between what they felt *I must* do, what they thought I should do and what was simply a "think about this" suggestion aimed at widening my perspective.

*Decorum with Judges.*

Listen carefully.

Argue sparingly.

Do not ascribe bias unless you hear it clearly.

Keep your own counsel. If you go around bad-mouthing a judge, you have no one but yourself to blame the next time s/he "does" your exhibit.

Judges do err. Who among us does not.

More often than not, though, I've found them to be extremely helpful toward improving my exhibit, both for their observations on the exhibit presentation, *and* for the leads that they have given me to additional material, dealers or their acquaintances who have it, literature that explains it and organizations that study it.

Keep in mind that in the business world, that kind of advice and assistance usually comes with a hefty price tag. In philately, you may have it in exchange for a "thank you" and a smile

*Spending Money.* Sometimes there is no alternative. Rarity and difficulty of acquisition do not always equal dollar signs. But often they do.

As you develop your story line, do reading and research and listen to critiques, you will become aware of material that you need to acquire.



Impression of the APS judges and winning exhibitors at a serious stamp show to a novice.

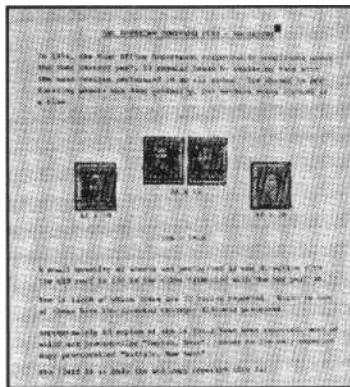
Best Of The Philatelic Exhibitor, 1986-96

I have sought less expensive alternatives, been satisfied with less than pristine condition, and ruled out a great many possible purchases as being beyond my wallet.

In other cases, I have stretched my resources in order to acquire something that was essential and which I might literally, never have another opportunity to acquire. For many exhibitors, the latter situation is a real "danger" and may require financial sacrifice and an understanding spouse.

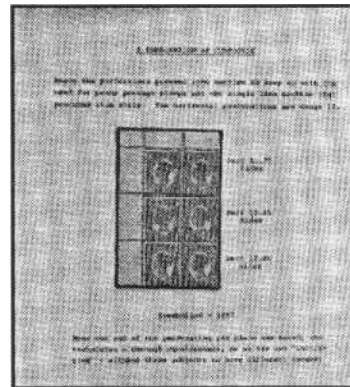
*Where to get material and information.* The obvious sources do not bear repeating. There are, however, often overlooked sources:

- Members of specialized societies who can be contacted through their ads, articles or reputations just by joining the society.
- Members of specialized societies - and the public at large: If you write something about your exhibit or exhibiting area for the philatelic weeklies, *The Philatelic Exhibitor*, *The American Philatelist*, society journals and even in your local newspaper, readers will beat a path to your door. (Never as many as you'd like, but enough to make the effort worthwhile.)



This page took a year to write up - because I had to construct and publish a census of these errors. While considerably more rare than some of the great U.S. blue chips (#613, C3a) they are still a bargain - if you can find them!

- Ditto with placing ads in those media.
- **Get on the APS - or your Federation's - speakers' bureau list.** The wider your name is linked with your exhibit subject, the more chance of another source developing.
- Use the APS Research Library and APS circuits.
- Seek out - and be a reader of - philatelic literature of all types and vintages.
- Ask for the help of private or gov-



Extensive correspondence has helped greatly. This piece and the information on the page came from a good friend in New Zealand. Other material has come from India, Australia, South Africa, France, the UK, Canada and 46 of 50 states.

ernment printing offices and postal administrations in running down the answers to questions.

- Ask for a critique from people whose opinions you value.

At one time of or another I have used all of these, and continue to do so, since my exhibit is by no means at the peak of its potential.

There you have it. My "True Confessions;" I would be happy to entertain any questions or observations.

The Author thanks Ella R. Sauer of Dent, MN for permission to use her cartoons.

From January, 1991 TPE

## Computers and Laser Printers for Exhibit Preparation

by John N. Liles

Computers for preparation of exhibit pages are clearly the wave of the future. A laser printer and **Helvetica** typeface (my choice) add a touch of elegance and consistency to every page. The letters are sharp and do not distract from the material. Word processing software (for example: Word Perfect 5.0/5.1) allows viewing of all pages as they will appear in final form without actually printing them. Printing should be done initially on inexpensive paper for further editing and checking the page layout. Then go for the cardstock when you are happy, with your masterpiece. The real advantage is not having to start from scratch each time revisions are made. All data is stored on floppy disks and is quickly retrievable for updates.

While hand lettering, Leroy lettering (or equal), or the typewriter are certainly acceptable, and, in some ways attractive, the problems of revision, errors, and variable letter sizes requires much time and even leads to frustration. (This activity is **Best Of The Philatelic Exhibitor**, 1986-96

supposed to be fun, not hard labor.) It is not necessary to invest large sums to acquire the equipment. There are many individuals who can prepare the pages from notes or your present exhibit for relatively modest fees. If you are fortunate enough to work in an office environment with such equipment, you can use a little initiative to solve the problem. The advantages are obvious. However, typeface and print size selections should be carefully thought out. A good recommendation is: keep it simple, low key, and readable.

All conventional practices of write-up, presentation, and good taste remain as for other techniques. Titles, annotations, tabular data, and descriptive data follow the rules; before getting carried away with the new toy that awaits your bidding, consider what your purpose is. Common sense and a measure of judgment must rear their ugly heads on this one.

Along with the selection of typeface

(Helvetica?), print size is critical. You are trying to communicate, tell a story, to the viewers (judges) in a tasteful manner. Large point sizes (12 point and larger) would seem more appropriate for the title of the exhibit on the Title Page only. For subsequent pages, 10 point for various titles is a happy medium. Subtitles, descriptive data, and annotations seem best in 8 point. Tables (rates, destinations, or quantities issued and dates) presented in a mixture of 6 and 8 point have merit. Using 6 point typeface must be carefully considered for its readability and purpose. Large pieces of text are not easily read, so use 6 point sparingly or go to 8 point. (I have paid my dues for faulty selection and have proof of the cost!) One other advantage of the word processor is the use of bold typeface, which increases readability of smaller print sizes and adds emphasis. Regardless of your selections, the golden rule of brevity remains in force: "minimal write-up, maximum communication."



# Including Advertising Covers and Corner Cards in an Exhibit

by David Savadge

How's that again? Using advertising covers and corner cards as part of an exhibit? Neither are philatelic, and use of nonphilatelic material on other than the title page detracts from the exhibit's theme or story line. Or so 'prevalent thinking' seems to dictate.

Or does it? Based on a conversation I had with Pat Walters at the Oakland stamp show in August, there are ways to work these items effectively and properly into an exhibit without incurring a penalty or receiving a lower level award. In my exhibit, I apparently did this quite subconsciously and did not realize it.

Let's get back to 'prevalent thinking' once more. The emphasis must be on a cover's philatelic content - the stamp, the postage rate, the cancellation, the route markings, and so on. Any printed advertising is extraneous and cannot be mentioned in the write-up even if the ad subject directly ties to the exhibit's subject. No argument there; an ad is definitely not philatelic. But then, how can an advertising cover be effectively used? And what did I do right?

I believe Pat used the term Visual Impact. When standing back from the frames and looking overall at an exhibit, frame after frame of plain covers can be summed up in one word - BORING, no matter how detailed the writeup or how exotic or rare the usage. But every so often, a colorful advertising cover interrupts the monotony and focuses the viewer's eye. The ad cover must signal the viewer with the message "I am different. I am interesting. Look at me."

On several instances when preparing my cover exhibit, I had the choice between two almost identical pieces as far as stamp and postmark were concerned; one a plain cover, the other with an ad depicting, say a whiskey bottle, or a typewriter, or a factory building, or the sending organization's emblem. In each instance, the ad cover tended to break up the whiteness of the pages. I made no references to the advertising in the writeups, concentrating on only the essential philatelic aspects. The advertising covers had to speak for themselves, and serve the same purpose on an exhibit page as when delivered by the mailman some 80 or 90 years ago - to grab and hold the recipient's (or viewer's) attention. In essence, I had achieved Pat's

Visual Impact concept without knowing it.

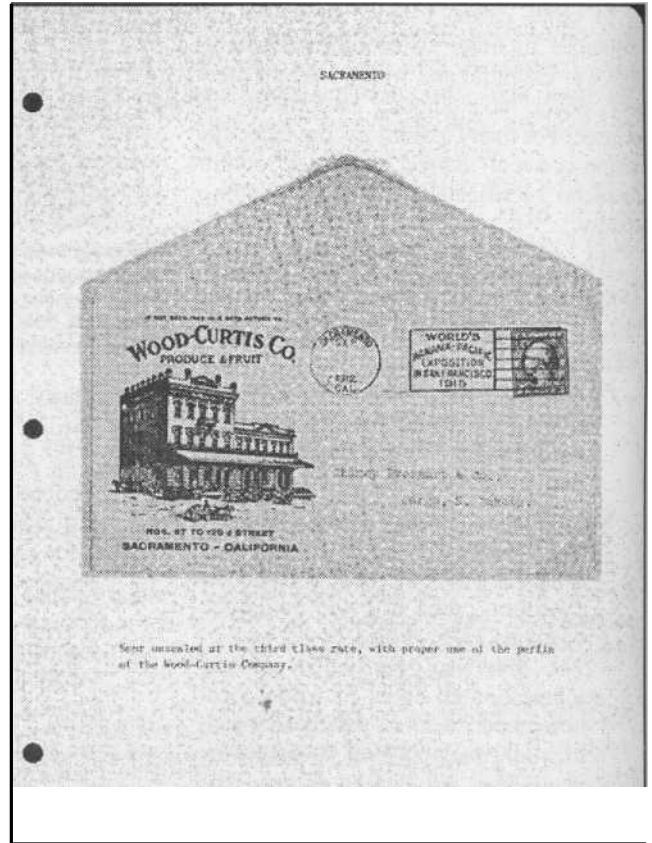
The single stamp exhibitor has another means of including advertising covers, one I saw displayed effectively in two exhibits at Oakland. These exhibitors devoted one page in the Commercial Mail section of their exhibit to show the chosen stamp used on advertising covers.

How often to use an advertising cover in a cover exhibit is totally subjective. There is no magic formula (Every six pages? two per frame? Nobody knows.) Whatever looks pleasing to the exhibitor, and whatever the exhibitor thinks will look pleasing to the judges.

Corner cards, or preprinted return addresses, present a similar type of situation, but with one major difference in my opinion. That difference occurs when the stamp on the cover is perfinned. In order for a perfin use to be legitimate, the perforated initials on the stamp must match the sender's return address. In displaying a legitimate perfin usage, my writeup starts with the statement "Legitimate use of the ABC Company perfin," but makes no direct reference to the corner card itself. To verify this, the judge must look at both the perfin and the corner card.

The opposite also holds true. For example, a perfinned letter-rate stamp on a picture postcard is described as "Illegitimate use of the XYZ Company perfin." There are some gray areas here - when a perfinned stamp pays the correct rate on the cover without a corner card. If the postmark is proper for the city where the company has an office, the use possibly may be legitimate, but you cannot be certain. One of the firm's mail room employees could have taken the stamp to send a personal letter.

If the envelope is postmarked in a 'wrong' city, but addressed to the compa-



ny that perfinned the stamp, it might be a branch office use or perhaps a traveling salesman sending his merchandise orders back to the home plant. But that same salesman may also have used a company provided perfin to mail a letter to his sister.

In addition, companies merge together, are bought out, or completely change their names, but continue to use up stamps already perfinned with the old set of initials or use envelopes with their predecessor's corner card. To play it safe, I avoid exhibiting covers in any of these gray areas unless absolutely certain of the reason for the mismatch.

Include advertising covers and corner cards in an exhibit? Most definitely, yes. But in moderation, so as the visual impact does not overpower the philatelic elements.

## Write For TPE

Articles, Shorts, Favorite Pages, Ideas!  
Send A Manuscript Or Postcard To The  
Editor Today!

# EXHIBITING A THEMATIC COLLECTION

## THEMATIC DEVELOPMENT AND RESEARCH

by Mary Ann Owens

The success of the thematic exhibit depends greatly upon the amount of *thematic research* done *prior* to putting the exhibit together.

Thematic research is the key ingredient of knowing *when* and *where* each item can be best placed in the *thematic story line*.

Thematic research also helps the exhibitor to better appreciate the philatelic material he or she has accumulated. It should also be a guide for acquiring material that might have been *passed up* otherwise.

Thematic research is usually gained via literature on the subject exhibited. The literature can be entire books on the subject down to just a paragraph of important facts in an article. Even press releases prepared by postal administration contain facts that can be translated onto the finished pages.

Thematic knowledge can also be gained from reading other exhibits. The exhibits could contain philatelic material that stress a thematic point that your exhibit is also going to stress. The exhibits could also add the thematic ideas that you hadn't thought ab out.

The reading of as much literature as possible should be done before any attempt is made to *rearrange* the stockbook material into an *exhibit sequence*.

Most thematic exhibits have a *logical story line or thematic development*. If the subject matter is a person, the flow would be from birth, childhood, adulthood, accomplishments through to death. If the subject matter is a means of transportation, the flow would be from idea to development to improvements or changes.

If the subject matter is wildlife, there are several story line flows available. Some exhibitors concentrate on species, others on life and habitat, others on relationships with man or other animals, and others on the entire field of available material from the thematic viewpoint.

However, for some collecting fields, there is no logical story line flow readily apparent. The thematic literature can be a big help. Make photocopies of the table of contents of all the books on the subject - owned and in the libraries - and analyze them against each other to see if several of them approach the subject matter in the *same sequence*. If they do, decide if that is

a flow that can be covered by the philatelic material that is available. Also, is it a story line that you as an exhibitor can be comfortable with. If the answers are "Yes," the *rearrangement* of the material can begin.

If the answers are "No," then look at other tables of contents or do additional reading on the subject matter until you do find a flow that you like. If nothing is satisfactory, then put the exhibit together the best that you can. There will be plenty of people willing to tell you of better ways of doing it.

The first thematic exhibit should not try to cover all aspects of the subject matter. Concentrate on those areas where the most philatelic material is available for *developing a story line* without obvious holes.

All of those tables of contents should have suggested *chapter or section divisions* and *headings*. They can also be a guide in preparing the first couple pages of the exhibit.

I like a separate Title Page, which will be covered later on.

Page two is then the Plan Page or Plan of the Exhibit Page or the Table of Contents Page. This is the *first* page prepared in pencil and the *last* page finished in ink or typewriter. All the reading, all the thoughts about story line flow, all the decisions about areas to cover are *presented* on this page. If the chapter and its subdivisions have a *logical relationship* with the other chapters and can be readily understood by the viewers *unfamiliar* with the *subject*, the main purpose of the Plan Page has been accomplished.

Shown at Figure 1 is the Plan Page for the **Elephant** exhibit that I had at AMERIPEX. It is different from earlier exhibits, partially because of additional material and partially because of constant improvements. This plan includes all aspects of Elephant material from a *thematic* viewpoint. It can be used as a guide in preparing any Plan Page.

The major items that should be included on the Plan Page are:

1. The numbers on the far left are the chapter numbers followed by the chapter heading usually done in capital letters for easier reading of the Plan Page.

2. The numbers below the chapter heading are the subchapter or subdivision numbers. The old method of: A, I, a, 1, (a), (1), etc. has been done away with as not everybody agreed on the same letter/number sequence. The statute system has proved to be better understood. A sub-subchapter would use 1.1.1 for example. The numbers are followed by the subchapter headings.
3. The two columns of numbers on the right are necessary for internationals. They indicate how many pages are being shown in each category against how many pages are available to be shown. It would be advisable to include the first or Shown column as an aide for the viewer. It is not necessary to include the last column although it is frequently seen at national level competition because those game exhibits are also being shown internationally.

The numbers and headings on the left will be carried over to the pages of the exhibit but that will be explained when we get to page writeups.

Also shown (Figure 2) is the Plan Page for my exhibit on The Blue Danube. It is shown as an example of how even an international gold exhibit (AUSIPEX) can be refined and improved.

One of the guidelines regarding the Plan Page is that everything written on the Plan Page must be thematic information. That means that philatelic or postal terminology such as meters, cancellations, first day covers, watermarks, etc. should *not* be used. It stands to reason then that the thematic information should be directly related to the subject matter of the exhibit.

The thematic information of this plan page is not wholly, directly related to the Danube River. If you cover up the title at the top of the page, most people would not be able to figure out what I am showing unless they were very good in geography and connected 1.3 Danube Commission and 3.3.1. DDSG with Chapter 10 The Black Sea - Journey's End.

The next time the exhibit is shown (hopefully CAPEX), the Plan Page will be completely redone with chapter headings about The Alpine River, the Continental River, the Danube Delta, etc., and sub-

The Elephant and His Relationship With Man		
	Shown	Total
Title, Introduction, Plan	2	2
1 The Elephant and Early Man		
1.1 Ancestors	4	6
1.2 Hunting	2	4
1.3 Religion	5	12
2 The Elephant and The Explorers		
2.1 Exploration	6	10
2.2 Ivory	5	7
3 The Elephant and The Settlers		
3.1 Economy	8	20
3.2 Coat-of-Arms	20	30
4 The Elephant and Its Masters		
4.1 Taming and Training	4	5
4.2 Working	5	8
4.3 Ceremonies	1	3
4.4 Transportation	9	11
5 The Elephant and The Promoters		
5.1 Introduction	1	1
5.2 Zoo	4	25
5.3 Circuses, Parades & Festivals	8	5
5.4 Museums	1	3
5.5 Tourism	4	10
5.6 Promotions/Advertising	9	25
6 The Elephant and The Scientists		
6.1 Species	7	7
6.2 Differences	4	4
6.3 Elephant Life	4	6
7 The Elephant and The Artists		
7.1 Painting	1	3
7.2 Literature	3	5
7.3 Sculpture	2	5
7.4 Crafts	1	4
8 The Elephant and The Symbol Makers		
8.1 Logos	3	10
8.2 Symbols	10	20
	128	251

Fig. 1

The Beautiful Blue Danube		
	Pages in Collection	
Title, Plan, Introduction	5	5
1 Preparation For Trip		
1.1 Floods & Dams	10	5
1.2 Ships & Docks	10	2
1.3 Danube Commission	4	1
2 Germany- Journey's Start		
2.1 Baden	4	2-1/2
2.2 Wurttemberg	12	6-2/2
2.3 Bavaria	14	13.1/2
3 Austria		
3.1 Upper Austria	10	4-1/2
3.2 Wachau	18	8 1/2
3.3 Vienna	12	5
3.3.1 DDSG	8	4
3.4 Lower Austria	4	2
4		
4.1 Bratislava	12	6
4.2 Komarno	2	2
5 Hungary		
5.1 Above Dunakanyar	3	2
5.2 Dunkanyar	6	4
5.3 Budapest	20	9
5.4 Below Budapest	2	1
6		
6.1 Yugoslavia	5	1-3/2
6.2 Serbia	7	42/2
6.3 Austro-Hungarian	7	4.1/2
6.4 Belgrade	9	4
7 Romania		
7.1 Otlenia	9	4-4/2

chapter headings about the Donau of Austria, the Duna of Hungary, etc.

There are two more important things to think about when deciding what chapters to include. When you look at the Plan Page chapters, there is usually an attempt made to have the chapters be of some degree of same importance. Also, that no chapter dominates the others by its sheer number of pages. Conversely, it is not wise to have chapters of only one page it at all possible.

The other is that the words

7.2 Bucharest	2	2/2
7.3 Dobruja	6	3-2/2
7.4 Galati	6	3
8 Bulgaria		
8.1 Western Bulgaria	3	-2/2
8.2 Eastern Bulgaria	6	1-4/2
9 Russia	1	1
10 The Black Sea - Journey's End	2	1
	219	120

Fig. 2

Exhibit Plan - Thematic		
	Scope	Pages
	Shown	Collection
Title, Introduction, Exhibit Plan	2	2
1 First Penguin Subject		
1.1 Penguin & Whale	2	3
1.2 Documentation	4	12
2 Explorers-Discovery 1487.1820	6	7
3 Geographical Distribution	4	6
4 Personalities and Linguistics	6	8
5 Species		
5.1 Introduction	1	1
5.2 Genus Aptenodytes	6	6
5.3 Genus Pygoeolis	8	8
5.4 Genus Eudyptula	1	2
5.5 Genus Eudyptes	6	6
5.6 Genus Spheniscus	3	3
6 Mating and Raising A Family		
6.1 Courtship	1	1
6.2 Consequence	1	1
6.3 Baby Sitting	2	3
7 Environment		
7.1 Protecting Ecology	1	1
7.2 The Sea	1	1
7.3 Moderate Environments	1	2
7.4 Transitional Climates	1	1
7.5 Harsh Environments	1	1
8 Penguin Predators		
8.1 Predators at Sea	2	2
8.2 Avian Predators	2	2
8.3 Man as Predator	1	2
8.4 Secondary Predators	1	1
9 Penguins and Man		
9.1 Presence of Man	2	4
9.2 Encroachment of Civilization	2	4
9.3 Man in Close Proximity	3	3
10 The Heraldic Penguin		
10.1 <i>Beak</i> of the Realm	1	1
10.2 Coat of Arms	2	2
11 Penguins: Art & Literature	1	1
12 Penguins as Regional Symbol		
12.1 Penguins: Antarctica	4	6
12.2 Penguins: Sub Antarctica/ Antarctica	3	4
12.3 Penguins: South Atlantic	2	3
13 Penguins and Politics	4	4
14 Penguins a Lagos		
14.1 Antarctic Lagos	4	6
14.2 Bi-Polar Logo	1	4
14.3 Penguin a Advertising bledium	3	8
14.4 Pages-Names	6	10
15 Penguins and Ts urisen	4	6
16 Penguins in Captivity	6	10
	112	158

Fig. 3

"Miscellaneous," "Others," and similar non-definite words should be avoided in chapter and sub-chapter headings. If philatelic material does not have a place thematically in your present exhibit story line flow, it should be left home until it can be placed.

The Elephant Plan Page can also give other ideas about selection of material from the collection for the exhibit. The Plan Page shows all aspects of the elephant and his relationships with man and I have no material that could not be shown if I wanted to. However, it is too broad a

field to cover for the first time exhibit in 45 to 55 pages.

When looking over the Plan Page, several smaller exhibits can be picked out. I have done exhibits on most of the material in Chapter 5 The Elephant and the Promoters and one on Chapter 7 The Elephant and the Artists. The latter chapter has lots more material than indicated but is being used elsewhere in the exhibit. Chapter 6 The Elephant and the Scientists would make an interesting exhibit preceded by 1.1 Ancestors.

At one time, I followed Ancestors with Species. However, after I realized that man was not concerned with species and differences until he had brought the elephants out of Africa and Asia and had to prolong their lives in captivity, I decided to move the sub-chapters. Early man was only concerned with killing elephants and not being killed by them.

It is very important that the plan be in a precise, logical and clear order.

The Elephant is a subject that has a wealth of philatelic material for use in an exhibit. The Blue Danube is a theme told with Philatelic material that is directly related to the theme. There is, however, another type of exhibit.

Sometimes, there is not enough material on a particular subject to prepare a large exhibit. Then the collector has two options. Either he must be content with a small exhibit or he must figure out a way to enlarge the amount of potential philatelic material available for the exhibit.

The third Plan Page (Figure 3) is George T. Guzzio's Penguinalia which received a gold at STOCKHOLMIA. There are less than 200 penguin stamps, not enough for a large exhibit. Also, not enough of a variety to tell a well-rounded story on the penguins. George elected to do the latter by introducing associative philatelic material *directly related* to the overall story of the penguins. This material is primarily included in the chapters 2,3 4 and 8 dealing with explorers, geographical distribution, personalities and linguistics and predators. There is penguin material in these chapters also but they alone would have told *only part of* the story in each chapter.

Therefore, *if* your chosen subject is small in the amount of material, you might consider surveying the material that you have and then explore for associative philatelic material to fill in the gaps in your story, thereby gaining depth.

However, I must caution you, please  
Best Of The Philatelic Exhibitor, 1986-96

make certain that the associative material is directly connected and not used to "stretch a point." Exhibitors sometimes try to introduce very nice philatelic material this way. Many judges do not take kindly to the practice and the exhibitor is apt to lose points rather than gain points. It would probably be wise to obtain the advice of a knowledgeable thematic

exhibitor before buying such items.

Most likely the early attempts at thematic exhibiting will mean very simple plans and not the detailed ones shown. In that case, the simple plan can very easily be included on the Title Page. Or, if there is an introductory paragraph, it can be above the plan on the second page. There is a variety of options available for the first

couple of pages and we will explore them in more detail in the column devoted to Title Pages.

In the next column, we will look at exhibit pages and the interaction between the thematic text and the thematic material. We will also discuss the relationship between the pages and the Plan Page.

From October, 1988 TPE

## How To Exhibit Modern Stamps And Have Your Gold, Too

by **Tim Lindemuth**

Filling one more empty space in a stamp album had lost its challenge. Turning to philatelic research and exhibiting four years ago piqued my enthusiasm again for the hobby.

Now the challenge is to learn about stamp production, printing errors, postage rates and usage. To share this knowledge with other collectors, I had to learn the rules of how to present my material at stamp shows.

I've attended shows since the age of 12 in 1962. I remember my first exhibition in Chicago's Loop with its fabulous collections on display. I used to think the only collectors who entered these contests were ones who spent tens of thousands of dollars to assemble the classic top award winning exhibits.

But why should it cost so much? Why only classic material?

**Decide on an exhibition topic.** I read an article about "wastebasket philately" that gave me an idea. The author emphasized that the stamps and envelopes we receive today in the mail (and often immediately trash) are the postal history of tomorrow. While I couldn't afford to assemble a classic 19th century collection, a modern collection was a possibility.

How modern? I first selected the 20-cent Bighorn Sheep Booklet of 1982. I worked up a 36-page exhibit and realized after a couple of shows I had limited myself with a narrow topic - a single booklet pane.

Subsequently I have collected and displayed the 1981 20-cent Flag Over the Supreme Court Building, a definitive issue with sheet, coil and booklet formats. No longer limited, I've built a 104-page exhibit with plenty of room to grow. The title page is shown on the cover of this issue.

My goal was simple and like that of any

other exhibitor - assemble a gold medal collection. How I finally reached the level of the Omaha Stamp Show involves a great deal of research, a modest financial investment and a lot of fun meeting and corresponding with collectors from throughout the nation.

Before you assemble an exhibit, you'll have to learn everything about your specialty, something about the rate period and what is available to collect. You'll have to do this to show the judges you have philatelic knowledge.

**Doing Your Homework.** My first problem after finally deciding on exhibiting the 20-cent flag was locating literature on modern material. There hasn't been a great deal of research done on the 1980s stamps.

With imagination, persistence and some help from other collectors, you can fill notebooks with information on your specialty. If I can cram three three-inch loose leaf binders on the 20-cent flag stamp, you can fill yours too. Here's how:

- Subscribe to at least one weekly stamp journal like "Linn's Stamp News" or "Stamp Collector." Every time you find an article related to your modern topic, clip it out and mount it on loose leaf paper.

- Join stamp societies that publish specialized journals that can expand your knowledge. Photocopy pertinent articles for the binder. Some groups you might consider are the Bureau Issues Association; American Philatelic Society; Modern Postal History Society; Errors, Freaks and Oddities Collectors Club; Booklet Collectors Club; and the Coil Collectors Club.

- Write to authors of these journal articles or to the people mentioned in them. Share what you know and ask them to do likewise. Exchange photocopies of stamps

and articles. File all correspondence, addresses, and phone numbers in the binder for future reference.

- Visit and write to philatelic libraries and the Bureau of Engraving and Printing. I arranged to spend a day during a summer vacation at the American Philatelic Research Library at State College, PA. I visited "Linn's Stamp News" in Sidney, OH, during another trip and studied their back issues. While in Washington, DC, for a professional conference, I had a pre-arranged tour of the BEP stamp production operation. The facility normally is not open to the public so I recommend this only to serious students of modern U.S. stamp production.

- Subscribe to auction catalogs, clip pertinent advertisements in the philatelic press and write to dealers of your specialty. Mount and file the ads; auction illustrations, lot descriptions and prices realized; and dealer correspondence. Dealers and auctioneers often have access to valuable first hand information not found in the pages of stamp publications.

I feel it is critically important to write the journal name, author, date of issue and page number on every file clipping and article. This is valuable for footnotes and a bibliography when you start to write about your specialty. The record will help other students who share your interest.

My loose leaf binders are organized with divider headings for speedy referral. For example some of the divisions on the 20-cent flag are sheet stamps, sheet EFOs, booklets, coil stamps, coil EFOs, coil pre-cancel, coil brick red and slate blue varieties, postage rates and usage, printing press and perforator operations, advertisements, auction lots and letters.

As you do research, you'll learn what stamps and covers are available and what should be in the exhibit.

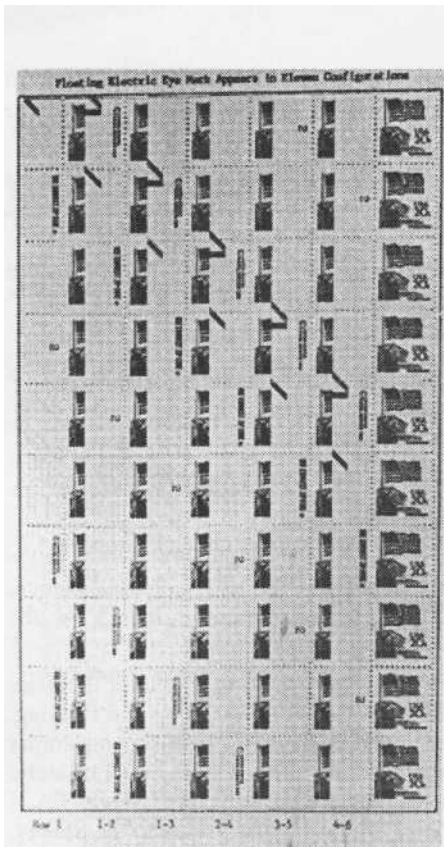


Figure 2

**Acquiring the exhibition material.**

When acquiring modern philatelic material it sometimes helps to have a friend in a Post Office who will cooperate with your study. That was my case when a clerk let me go through a few hundred panes of 20-cent flag sheet stamps to obtain all the floating plate numbers and electric eye positions on the selvage. (See Figure 2) It would be extremely difficult today to find all the positions in dealer stocks.

It also has been tough to locate choice covers postally used with 20-cent flags. Most dealers don't offer this "cheap" material. "There's no demand. No one collects it." I often hear from dealers at shows. (If you know of any good dealer sources, please let me know!)

I obtained many of the modern covers in my exhibit from commercial mail delivered to companies, schools, universities, utilities, banks and insurance firms. It also helped immensely to communicate with other collectors who went through business mail in their areas and to trade with them.

Read the display ads and classifieds in stamp journals. New discoveries of modern varieties and errors are regularly listed. Act quickly to obtain them if they pertain to your topic.

Some of the tough items, like errors, will be available only at auctions, or occasionally by private treaty from a dealer.

Learn to bid by mail and by phone. If necessary learn to use the service of an auction agent (normally at a fee of five percent of the lot's realization).

Some stamps you'll want to exhibit may be held privately by collectors who discovered them. I'm not bashful about approaching a person (by letter or phone) and lift up the possibility of a sale. That's how I added two 100-stamp panes to my exhibit. One pane is fully imperforate and the other partially imperforate. After getting cost estimates from three EFO dealers, I averaged the amount and negotiated with the owner to pay it in eight monthly installments. .

This points up the fact that a certain amount of financial sacrifice on your part may be necessary to satisfy the requirement of showing rare or scarce items in your exhibit. Fortunately the most costly transaction I've made so far is \$475, not even close to "thousands of dollars."

In another transaction, the collector had two imperforate errors of a coil plate number strip. He wouldn't sell the duplicate, but would accept a trade of another imperforate PNC with a different plate number. I found the extra error for trade and have since acquired all of the 13 known imperforate 20-cent flag PNCs.

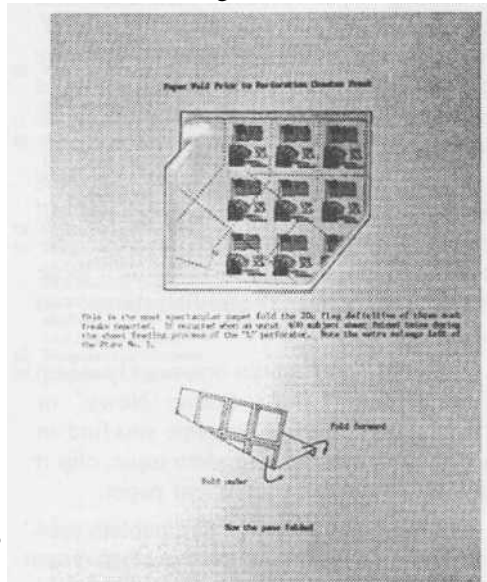


Figure 3.

**Make your exhibit communicate.** As you acquire the stamps for exhibition, you're ready to begin the page assembly. I read C.E. Foster's book "how to Prepare Stamp Exhibits" cover to cover. Another useful reference was the APS "Manual of Philatelic Judging." The AAPE is putting out some terrific aids too.

My first exhibit on the Bighorn Sheep

Booklet was overwritten. (See Figure 3) Some pages contained too much material. Having incorporated the suggestions I learned at judges' critique sessions, I raised the exhibit from a bronze to a silver. I can't emphasize too much on how important it is to attend these help sessions at shows and to take notes and ask questions.

Using a word processing computer certainly makes the job of creating pages easier, especially when text revisions are made. I like the way they automatically justify text, move text around to accommodate the stamps and covers, and center the boldface headlines. Some pages resemble each other because of similar material displayed, like pages of covers. Word processors quickly duplicate pages, though it is necessary to edit each page for the appropriate text.

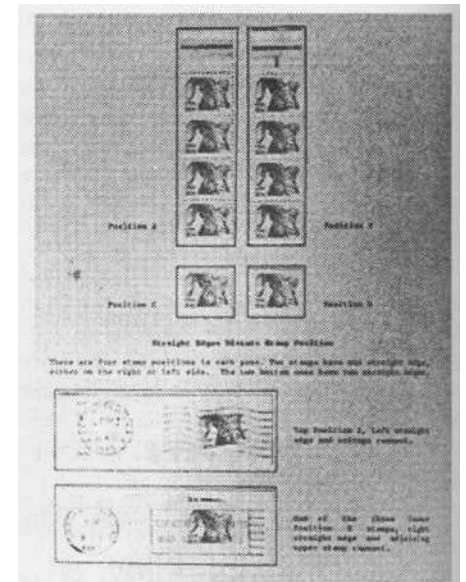


Figure 4.

My latest endeavor with the 20-cent flag contains the sheet, coil and booklet formats and postal usages in separate sections. They are sandwiched by a four-page introduction and a one-page conclusion.

The introduction consists of a title page and table of contents. One page discusses the 20-cent flag's genealogy from the four-cent flag commemorative of 1957, the five-cent flag definitive of 1963 and all the other flags issued for subsequent rate hikes. The fourth page outlines the first day of issue ceremonies.

The second section of 31 pages features the sheet format. It includes perforation and gum differences, plate statistics, a study of floating plate numbers and marginal markings, EFOs, perforated initials and local precancels. (See Figure 4).

The coil section follows with 30 pages

**Best Of The Philatelic Exhibitor**, 1986-%

and discusses plate number statistics, B and C Press differences and tagging, EFOs and the Bureau and local precancels.

A 20-page booklet section examines the six-, ten- and twenty-stamp booklets, scoring, different first day of issue cancellations, EFOs and booklet cover differences.

The fifth section is postal usage with 18 pages. Items shown reflect first class mail, overseas destination, purple ink cancella-

tions, certification, registration, express mail, special delivery, insurance, private carrier, an advertising cover, precancel usage, flat mail, the introduction of optical reader zip code bars, damaged and returned mail, under ranked mail of the replacement rate (22 cents) and postage due letters.

The one-page conclusion reviews the purpose of the exhibit and shows a first day cover with an additional postal cancellation on the last day of the 20-cent first

class mail rate period.

If you're interested in exhibiting modern material, jump in there now. Don't wait for the 25-cent rate period to end before you get motivated. Act while material is available for study at the Post Office (at face value!). Act before modern material gets snatched up in collections; perhaps not to return to the market for many years. You'll enjoy being a part of recording philatelic history that may be a "classic" 50 or 100 years from now.

From July, 1990 TPE

## Your Attention, Please! by Clyde Jennings

Wouldn't we all love to be able to stand by our exhibit as the judges pass and say, "Hey, have a look at this!"; or, "How about this little beauty?"; or, "Now surely you didn't overlook this unique item, did you?"

Nope, all are No-No's - in fact, they are ten degrees worse, they are Nay-Nay's!! and this is unfortunate for the ambitious and/or new exhibitor. Lass obnoxious, but just as undesirable, is the inclusion of such descriptions as "Unique," "Only one known," "Rare," "Scarce," or "Expensive," or "Hard to come by."

However, happily, there are some acceptable ways around these verboten areas. For instance, it is perfectly all right to tell the observer (or judge), "Believed to be one of only three copies known;" or "Only cover reported to date;" or "Uncommon on this issue;" or "Seldom seen in this format."

But Heaven forbid what I once actually saw in a national level show, "Only examples I have seen in 20 years of collecting coils!" S'help me, it's true, I did.

Hedge; leave yourself a way out; don't go out on a limb where someone could saw you off. I was judging once and an exhibitor had made the unequivocal statement, "Only set of Proofs in existence." "Funny," said one of the judges who also happened to collect the same area, "but I have two sets at home!"

Occasionally, the kind of prominence you want to give an item can be done with a mounting format that draws attention to the item. Figure I shows just such an example if you will note the three twenty-four cent items. The middle one, of course, is the goodie, so far being the only used copy of that shade certified by the Philatelic Foundation. This page is from my "Color Cancellations" exhibit, and for-

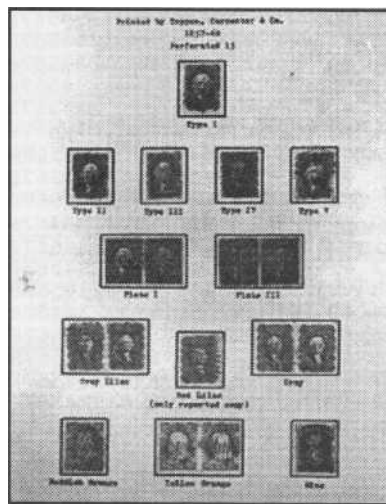


Figure I.

tunately the stamp has a red grid on it, so it's right where it belongs. Until I acquired it, the two pairs were mounted side-by-side. Then came this little gem and so I plopped it right in the middle, but even with its, "only reported copy" it somehow seemed lost in the rush. Inspiration! Move it down 1/4," remove it from the normal alignment followed on the rest of the page. Simple solution, but it fairly jumps off the page at the observer. Its unaligned position brings attention to it immediately.

A single stamp has to be a pretty weighty piece of material to be mounted all alone on an exhibit page, a practice usually frowned upon by many. However, such items do exist, and Figure II shows what I feel is one such example. This is also from the color cancels exhibit and has a red cancel. Not that such a piece needs embellishment, but just to keep it from having to sit there unadorned, as it were, it has been mounted on a piece of the same paper as the page itself with about 3/16" border around it, and this larger piece set in the inked frame. Gives it some added stature, an additional prominence over and

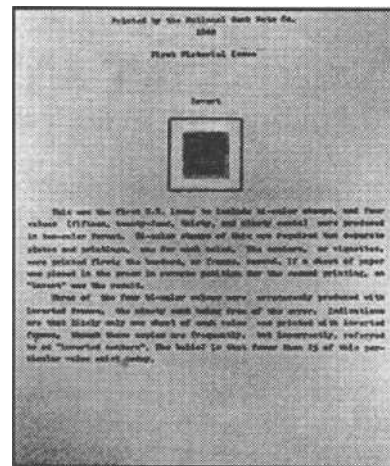


Figure II.

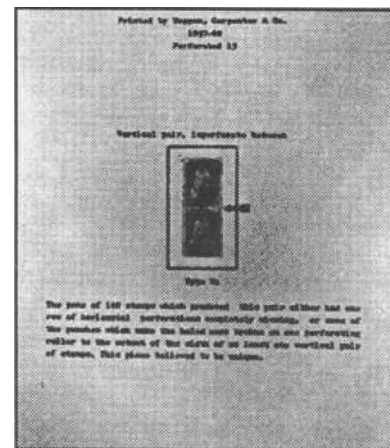


Figure III.

above just a single stamp stuck out there on the page. The idea is also applicable where a pair is involved, as seen in Figure III, another page from the color cancel exhibit.

Think. Follow your hunches. Don't be afraid to be somewhat innovative within the parameters set for good taste in exhibiting, and - Go for the Gold!

Photos courtesy  
Walter Henderson  
Melrose, Florida

# Confessions Of A Computer Minimus

by Karen Barber

I'm no computer genius. In fact, I'm a computer minimus. I do just fine with my genealogy program which is super simple and I play a mean game of solitaire - high score of 7972 in 96 seconds. But up until a few years ago, I had no experience on a computer. I did all my stamp exhibits on an ancient portable typewriter and was perfectly happy to do so. Then I was roundly criticized for doing so by a group of judges who knew that my husband did all of his exhibits on the computer. When I protested that he knew how to use one and I didn't, I was told to get him to teach me.

I now have the use of the "old" computer, an IBM clone, and can reasonably use Word Star 5.5. Since it reasonably doesn't include any programming or anything fancy, I devised my own method of putting exhibits together with the kiss method (keep it simple stupid). First, I made a light box from a cardboard box, a piece of plexiglass and a fluorescent light of the variety that can be installed under a kitchen cabinet. Then, I made up a sheet on the computer numbering lines and spaces as shown in Figure 1. This is in standard size font and it uses up the entire viewing area, but does not go outside of it. I write top and bottom by hand the numbers 10, 20, etc. You will notice that my line numbers are on both sides and take the place of 1, 2, 3 and 3, 4, 5 at either end. If it helps to do so, vertical lines or horizontal lines may be drawn between the numbers with or without the help of the computer. If you want to add larger titles, it must be proportional to work.

Next, I lay a plain piece of cheap typing or computer paper on top, arrange my stamps, covers, [etc. as](#) I want them to look, and mark the corners. I remove the stamps, draw boxes to represent each stamp, and mark which is which. Then, I decide what I want to say about each item and literally pencil it in letter for letter over the numbers I can see through the paper.

Now, I note what line number and space number I start and end each line on. From this paper, I enter what I have written into the computer in the corresponding lines and spaces. I learned that in WS5.5 I can type pa at the end of my page and secure it so that I don't change anything on

that page even if I change the preceding or following page.

When I print my page, everything I wrote comes out exactly where I planned it and I don't get frustrated and threaten to bash the computer. On the cover of this issue is a sample page. The results have

been very satisfactory for me, and I think it might be helpful to others whose computer knowledge is limited, or who get tired of playing games with fancy programs and not getting what they thought they were getting when the sheet leaves the printer.

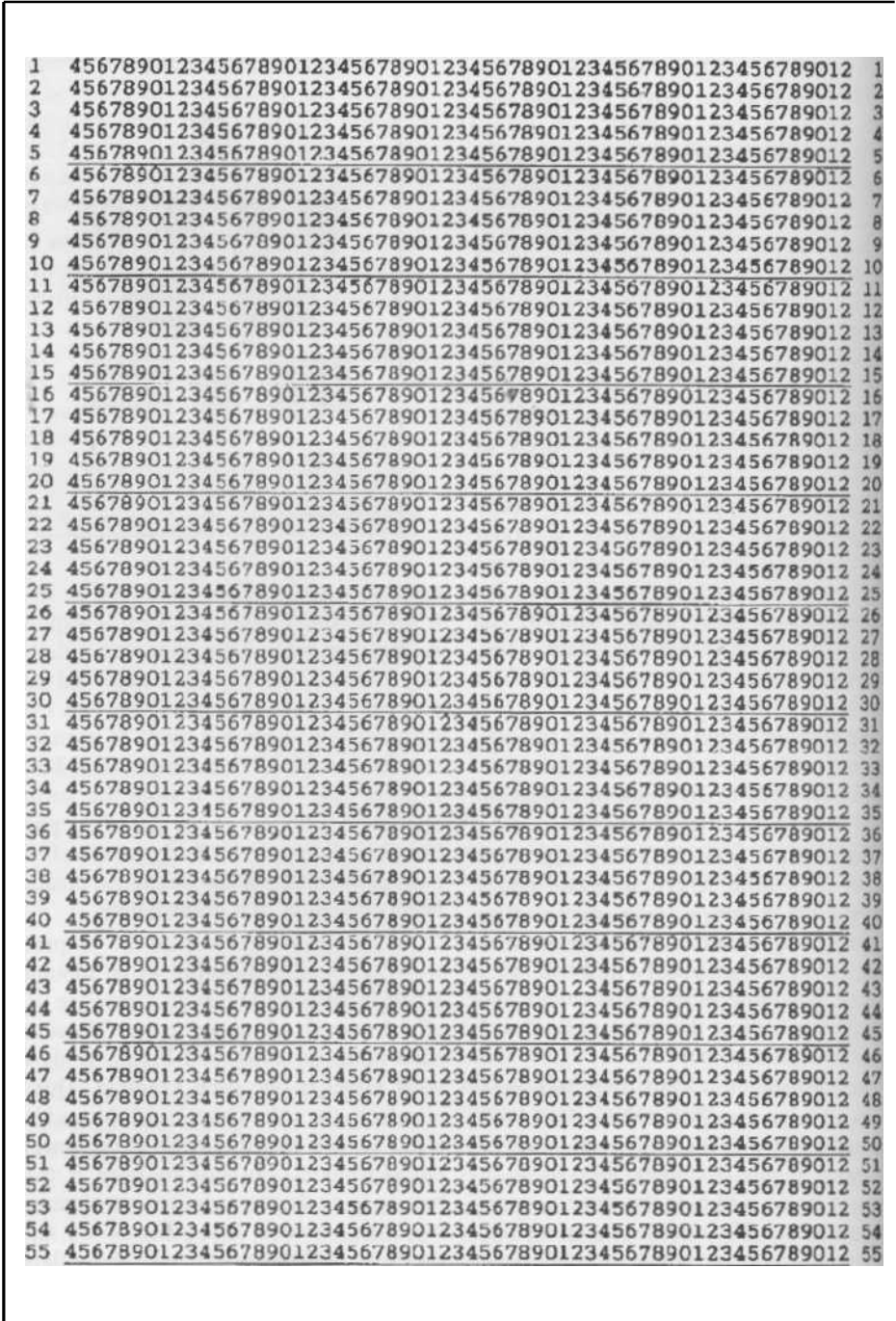


Figure 1.

# From Concept To Execution: How I Got Started in Thematic Exhibiting

by Paul Schumacher

**INTRODUCTION.** Anyone sufficiently interested in exhibiting to be reading this magazine will surely have heard discussions on the questions of whether judges look down on topical exhibits and give them lesser awards than they deserve. Except for outright prejudice on the part of some judges, which can be remedied only by the passage of time, the key to this question is the philatelic material in the exhibit.

Topicals, by their very nature, deal largely in relatively modern, and usually common and inexpensive, material. Probably the only exception to this rule would be the "topic" of certain people who managed to have their portraits extensively represented on nineteenth century stamps.

Fortunately, my curiosity led me into a field which has so far afforded me the fun and interest which are prevalent in topical exhibiting, but which also affords me the opportunity to include philatelic material dating back to the American Revolution. This may sound like an expensive under

which excludes a large majority of the expensive classics.



Figure 1.

The rest of this article will deal with the development of my idea and the resulting exhibit. Keep in mind as you read that the driving force in this project has been my interest in the subject matter. The choice of subject matter was not made with an eye toward developing an exhibit which would include older items which the judges might find more appealing, though that seems to have been one of the pleasing side effects.

Best Of The Philatelic Exhibitor, 1986-96

**BACKGROUND.** Reading, stamp collecting, and American history, especially the Presidency, have appealed to me since my grammar school years.

When my thoughts first turned to the possibility of assembling a "serious" exhibit, around 1983, it was natural that the first topic to come to mind should be U.S. Presidents on stamps.

Many hours spent reading encyclopedias yielded a set of biographies, and many more hours with *the Scott U.S. Specialized Catalogue* yielded an inventory of stamps picturing each President and various people and events related to each President.

Two things struck me' immediately. there was a tremendous imbalance of material, from over 300 appearances by George Washington to just two each for a few of the less popular Presidents. Also, the cost of acquiring a nice showing of stamps for an exhibit would be even more unbalanced. Washington, Jefferson, Jackson, Lincoln, and Harding could each run up a bill of many thousands of dollars, while Tyler and Pierce would cost 50¢ each. The expensive rarities could have been omitted, but the exhibit would not have won top prizes.

The exhibit was dropped without having passed the planning state.

**A NEW IDEA.** In the fall of 1987 a variation of the same theme struck me. There were a number of people on stamps who had run for President, but lost. How about an exhibit of losers"? My knowledge of American history led me to believe that there were perhaps two dozen people on our stamps who qualified. This would not be the grand and expensive undertaking that a Presidential exhibit would be, but it would be fun and would result in a cute one-framer exhibit with lots of white space.

Being a very systematic person, I listed every identifiable person on our stamps, including even such group pictures as the signing of the Declaration of Independence, the signing of the Constitution, and Washington's inauguration.

Next came a review of the encyclopedias in my house, followed by a look at lists of those who signed the Declaration and the Constitution. It had always seemed

to me that we owed more respect to the men who headed our government prior to the adoption of the Constitution than we had ever given them, so I decided to include them as de facto Presidents.

My association with the American Topical Association and its affiliate, the Americana Unit, turned up not only a "map" of John Trumbull's famous painting of the signing of the Declaration, which had served as a model for the 240 stamp of 1869 and its successors, but also a listing of all 14 Presidents of the Continental Congress prior to the adoption of the Constitution.

Only three of these 14 men have ever been featured on our stamps. They are John Hancock, John Jay, and John Hanson.

Because the philatelic items honoring these three men, as well as the other seven I've been able to identify as "heads in the crowd," are nearly all very modern, common, and inexpensive, my exhibit begins on a weak note. A traditional judge looking at the first half dozen pages might be tempted to skim the rest of the exhibit. There are, fortunately, a small number of "good" items which can enhance this section and hold the attention of traditionalists until they arrive at the "better" items later on. An essay block of four and a proof single from the 1869 issue helped considerably.

At the library I was able to locate biographical encyclopedias and a Congressional Quarterly publication which claims to list all popular votes for President since 1824, everyone who ever received an electoral vote, third party candidates, and historically significant ballots at political conventions since 1831. These references yielded hundreds of names of people who would qualify for inclusion in my exhibit if only they existed in a philatelic sense.

Another exciting source of information came my way as the result of the diligence of a non-philatelic friend at work who knew of my interest in history. He spotted the note at the end of the newspaper article which identified the writer as the author of a book on unsuccessful candidates for the nation's two top jobs. I was able to obtain the 700-page volume through an inter-library lending program, and gleaned



many useful names from it.

**PRESENTATION.** For topical exhibits, it is generally advised that a page should present topical information first, followed by the material, and then philatelic information, if any is appropriate. (See figure 1.) Unfortunately, my present exhibit does not always follow this rule, but the next rewrite will.

The process of evolving from a topical exhibit to a thematic exhibit can also be included under the heading of presentation. A topical exhibit includes only material which pictures the subject matter, while a thematic exhibit will range a bit farther afield and show related material. For example, as a topical, my exhibit includes Admiral George Dewey, Eleanor Roosevelt, and General Douglas MacArthur. As a thematic, it would also include the battle of Manila Bay, the U.N., and the Corregidor issue. (See figure 2.)

The next rewrite of the exhibit will include even more peripheral material, mostly that which deals with Presidents who were associated with, or who defeat-

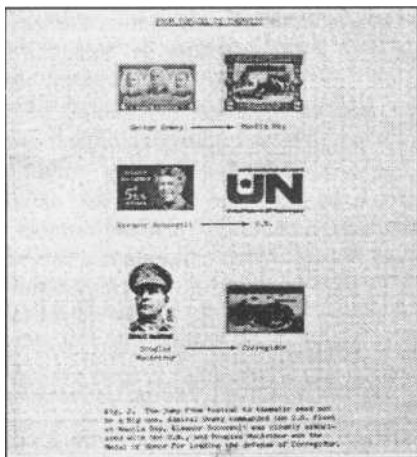


Figure 2.

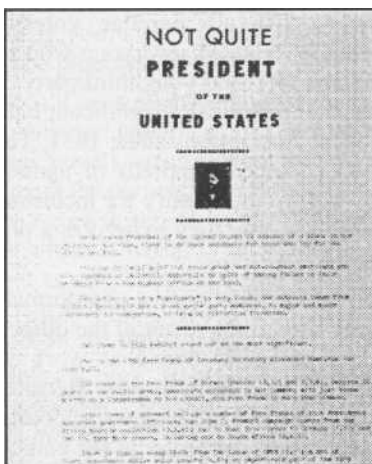


Figure 3.

ed, my subjects. This will afford me an opportunity to bring in more good philat-

elic material, as well as more philatelic elements. The guideline in bringing in such peripheral material, as explained to me by one of the leading topical authorities, is to show what is mentioned and to mention what is shown!

**PHILATELIC DEVELOPMENT.** Years of collecting, reading, and even exhibiting of several "printed pages" collections gave me a general idea of how to go about preparing an exhibit. Consultation with a couple of friends who had experience as exhibitors proved to be a most helpful short cut, as they were able to steer me clear of a number of mistakes before I made them.

When the exhibit reached the point at which it could be mailed to shows, it was accompanied on each trip by a written request for the judges' comments. To put it mildly, the results have been mixed. About half of my requests drew no response at all, and one set of judges limited their commentary to the brilliant observation that the exhibit was "not complete." On the other hand, my requests have also led to long, detailed, and extremely helpful input from people like Mary Ann Owens. Despite the frustrations, it certainly pays to ask.

One of the best ways to obtain help is to attend the show where your exhibit is on display. Attend the critique and ask questions or, better yet, try to find a judge who will talk to you personally at your frames. A friend of mine asked questions at a critique when I was unable to attend, and brought back some good tips for me.

As a result of my enthusiasm for my subject, my first attempt at a title page included a statement of the purpose of the exhibit, which took up about a third of the page, and a discourse on the changes in the process by which we select our Presidents, which took up the rest of the page. Thanks to the advice of the friends referred to earlier, this presentation of history 101, as one of them described it, was never used. The present title page (figure 3) includes a description of the intent of the exhibit, but no history lesson. The latter has been replaced by an enlarged title, a listing of some of the more unusual items to be seen, and one collateral item, a John C. Fremont campaign sticker from 1856. It still needs work, but it has no doubt contributed more to the success of my exhibit than the original version would have.

It's an excellent general rule to look carefully at your exhibit when a judge makes a specific comment or recommendation. After just a year in this business,

I've learned to think over advice coming from judges because it is so often contradicted by other judges' ideas. If an idea doesn't sound right, get another opinion or two.

The page on William Crawford (figure 4) is an example. The page has been described by one judge as being "too cute" because of the staggered arrangement of the three revenue stamps. To a non-expert like me, the criticism seems questionable, since this is the only occurrence in a three frame exhibit of this technique. Admittedly, I'm a bit prejudiced, as this is one of my favorite pages. Not only does it include the revenue in all three colors, but also a revenue "on cover," and a free frank.

**ORGANIZATION.** One question which arose immediately was how to arrange the people in the exhibit. My first inclination was to present them chronologically. This seemed to me to be the most logical way, and it would also facilitate the explanation of the development of the system by which we choose a President. My experienced friends both advised strongly against this approach in favor of something which would be more "outlineable."

An outline, as presented on the plan page, is a virtual necessity for a topical exhibit. The approach finally taken was to group people according to how close they had come to attaining the office. Thus, the exhibit begins with "de facto Presidents," those who effectively held the highest office, but have not generally been recognized for having done so. Next come major party nominees, major contenders for nomination, third-party nominees, minor political figures such as favorite sons; and, bringing up the rear, those who are classified as historical footnotes.

Although this approach sometimes leads to questionable classifications, it does yield a nice outline for the plan page. People who do not fit clearly into a particular category can be moved between categories, with appropriate changes in the text, in order to achieve better balance among the various classifications. Once again, advice from more experienced people had saved me at least one entire rewrite of the exhibit.

**ACQUISITION OF MATERIAL.** Knowledge about what you are looking for is always the key to acquiring philatelic material. In traditional areas of the hobby though, a dealer may be as much of an expert as the buyer. Such is almost never the case with a topical collection.

A couple of examples should suffice.

**Best Of The Philatelic Exhibitor, 1986-90**

An auction catalog which came my way recently had just one cover lot, described as the free frank of "L.P. Morton M.C., N.Y. Rep. 1879-81." True enough, Levi P. Morton was a one-term Congressman from New York, but he was also Vice president for four years under Benjamin Harrison.

A bourse dealer offered the free frank of John C. Calhoun, who was described only as a "famous American." Did the dealer know that Calhoun was Vice President for eight years, and a Presidential aspirant for an even longer period?

These two covers were under-described by the sellers. In each case I was able to add an item to my collection for less than what it might have cost if the seller had been more alert.

**PUBLICITY.** Advertising your exhibit may sound like a strange idea, or may seem inappropriate or even unfair. A bit of explanation might help the average collector recognize the beneficial aspects of pub-

licity on two levels.

First, publicity can help an exhibitor achieve a higher medal level. They may not admit it readily, but judges will feel more comfortable with something that is familiar. Publicity, along with exposure of the exhibit itself, will help in this area. Remember also that judges need to be educated, just like the rest of us. It isn't that they don't know their job; it's just that no human can hope to keep up with 10,000 new issues per year and the growing popularity of topical subjects. Sending copies of your title and plan pages in with your show application is a help, but articles written for publication can be even more helpful.

Second, publicity can prove to be a financial plus when the time comes to dispose of your collection or exhibit. If you have made a name for yourself, your collection, or your topic in the philatelic community, the material will receive more attention at sale time and should bring higher prices.

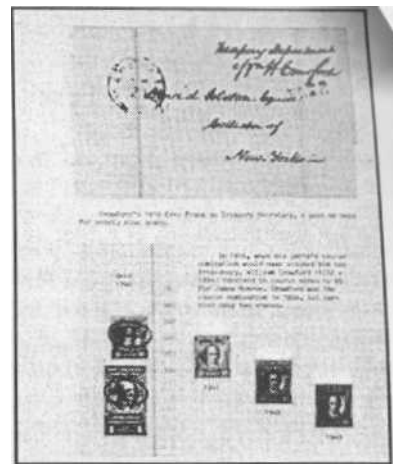


Figure 4.

**PLANS.** My exhibit presently includes about 60 people, and material is on hand for another 50 or so. That leaves only about 600 names on my list for which there is no philatelic material. So, my plans now include doing more of the same and, I hope, winning a national level gold medal some day down the road.

From July, 1993 TPE

## Shrinking Pains: How One Exhibitor Handled the One-Frame Challenge

by Janet Klug

For several years I toyed with the idea of pulling a section of my exhibit *Tonga's Definitives, 1897-1953* and putting the pages in a "stand alone" exhibit. It was a natural for doing this since there were

three very clearly defined "sections" to the exhibit: the pictorial definitives, the King's head stamps, and the Queen's head stamps. Any group could make an exhibit

naturally chided my exhibit for containing all this information in only one place early in the exhibit. When I remounted it and put the information in an appropriate caption beneath each stamp, a later jury took me to task for being repetitive. Another one of those "damned if you do, damned if you don't" occurrences that happen all too frequently in exhibiting!

I agonized over this clarity versus repetition problem in my article for nearly a month. I wrote it all out and then began making a flow chart. This evolved into a table that eventually found its way into the Congress book article. I was pleased with the results.

Shortly after the book was released, the hype began about Ameri-Stamp Expo, the one-frame only national exhibition. I wondered if I could pare the Queen's head section of my exhibit down to one frame. It wouldn't be easy. This section was 40 fairly packed pages long in the larger exhibit.

I sent in the form to the exhibit at AmeriStamp Expo. A few days later it sank in. "Oh no! What if my exhibit is actually accepted! I have to start doing SOMETHING!"

My old nemesis came back to haunt me. What was I to do about the complicated-

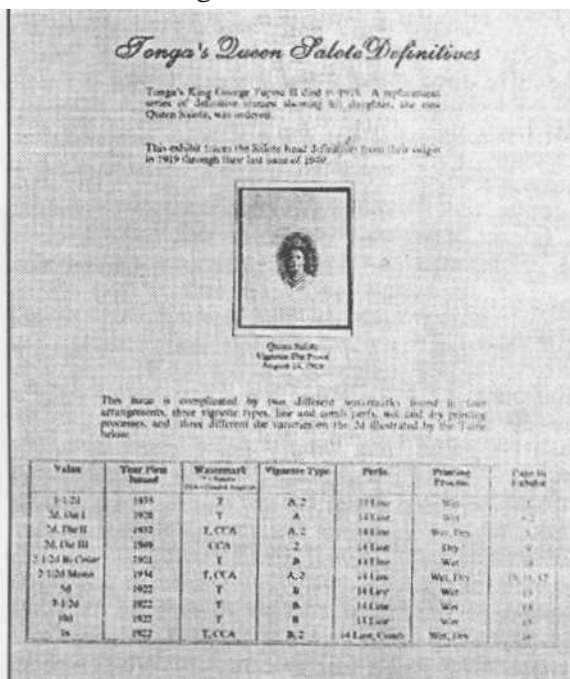


Figure 1. The title page contains a Table whose goal was everything over and over again. (Interestingly, judges had good-

ness of this issue? Further, how was I going to show all this stuff clearly and concisely in only 16 pages?

I looked longingly at the Table in my Congress Book article. Maybe I could photocopy that onto a page and insert it into the exhibit. I quickly decided against that. It was more detailed for print than it needed to be for an exhibit. Maybe I could make a new, less complicated Table and stick it somewhere in the exhibit.

I began putting together an outline and then a flowchart of the exhibit. Some of the values in the set were more complicated and would need more than one page to tell the entire story. I quickly filled up 16 mockup pages with the bare essentials and realized my Table had not been included.

By divine providence, the January issue of **The Philatelic Exhibitor** arrived with Otto Sellinger's Belgian title page featured on the cover. "Well, there's a great idea! Put that Table on the title page!" (My compliments - and apologies for stealing - to Otto) (Figure 1.)

Meanwhile, I still had unresolved troubles with the exhibit. I knew going in I had way too much material. Pulling some was like trying to decide whether it would be better to whack off my left leg or my right leg. But pull I did, and even then my pages had more material than they should have. Sparse pages was NOT going to be a fault with this exhibit!

In trying to find pleasing arrangements for the material, I cut out scrap paper approximately the size of the philatelic material to be presented and then pushed them around on a blank page until something acceptable (if not exactly pleasing) evolved. I had to window and slit in many places and I also stacked covers on top of other covers, and in one case, on top of a very large margin block.

Since I put together my last exhibit, I've upgraded computers and software. I decided this 16 pager would be a good

place to try my first computer-generated exhibit. I entered data into an IBM compatible 386 computer using Ami Pro, a word processor software package for Windows users. To produce the close-up line art illustrations, I used a Logitech Scanman 256 hand-held scanner (one of the greatest toys of the century!) The resultant pages were printed by a 24-pin Epson LQ-570 dot matrix printer. It's not wonderful as the flashy laser printers you big boys use, but it is eminently more affordable.

As I completed each page, I made a trial copy on regular computer paper to see if the results were acceptable in print. After fine-tuning, the pages were printed on the 60-pound stock I use for all my exhibits. Mounting the exhibit synopsis on the cover of this issue of TPE using one of Ami Pro's built-in style sheets and a scanned image of the vignette of Salote. From start to finish.

The results? Well, from a personal standpoint, I thoroughly enjoyed the exercise of putting together a computerized exhibit. I confess to being a technology junkie, and these new computerized bells and whistles are a hoot to play with.

I found that putting a one frame exhibit together requires infinitely more discipline than a multi-frame exhibit. Material has to be selected with greater care. Good organization, always imperative, is even more difficult to achieve in just 16 pages. You'd think it would be easier, but it is not. The best analogy I can come up with is trying to cram all your clothes into one closet or 10 closets. You might be able to get it all into one closet, but you have to be a lot more careful lest the contents become a jumbled mess of unwearable wrinkles.

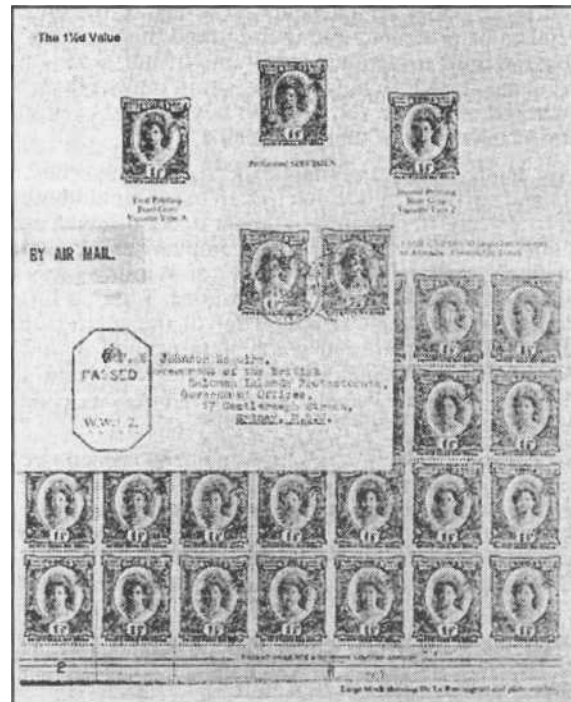


Figure 2. In all, 90 philatelic items were "crammed" into 16 pages.

The Table worked extremely well in accomplishing what I set as its goal. It will be adapted in the next redo of the larger "3-in I" exhibit. The resulting exhibit pages weren't exactly displeasing, although I was not as happy as I might have been with the overall crowded condition. I have definitely put 10 pounds of philatelia into a five pound sack! (Figure 2)

The exhibit was accepted by AmeriStamp Expo, and to my continuing amazement, it received a Platinum award in that competition. (I waited several days after the return of my exhibit just in case I got a letter saying "We made a horrible mistake and your exhibit got a Bronze." It hasn't come, so maybe I am safe.)

I was unable to attend the show and see all the one framers myself. It would have been interesting to see how others cured their "shrinking pains."

From April, 1989 TPE

## Do Title Pages Influence Awards? by William H. Bauer

"How important to the success of my exhibit is a title page?" That question is often asked by exhibitors.

The inclusion of a title/introduction page in a philatelic exhibit is a relatively new concept (twenty years ago, most exhibits had none) and thus its importance is still not understood by many. And, the exhibitor and the judge often have a divergent opinion of what the title page should

accomplish.

The title page is not just the title of the exhibit accompanied by a map or pretty picture relative to the subject. It should contribute to the understanding and the success of the exhibit; otherwise valuable space has been wasted.

Once the title or subject is stated then the difference of opinion arises. The

exhibitor often sees it as an opportunity to review the history behind his subject or to explain why he chose that particular topic to explore. However, such a dissertation does little or nothing to define the exhibit that follows, or to provide the guidance through the exhibit that the judge is expecting.

The judge has been asked to evaluate the exhibit. To accomplish that task, it is

**Best Of The Philatelic Exhibitor, 1986-96**

necessary for him to understand what the exhibitor intended to do in his display and how that goal was to be reached. Therefore, since the judge cannot read your mind, you must tell him as briefly and as explicitly as possible what the purpose of your exhibit is and how you are going to accomplish that purpose.

Most articles in technical journals are prefaced by 'a brief one or two paragraph abstract that summarizes the article's contents. A philatelic exhibit is a form of technical dissertation and the title page — introduction serves a portion of the function of the technical abstract. The judge will closely read your introduction and when he has finished the reading he should have in his mind a clear framework within which to consider your exhibit. It is his task to apply his expertise to the evaluation of the exhibit and to determine how well you have succeeded in reaching your stated goal. Without that guidance, the judge must guess at your intention, with no guarantee that he will guess correctly.

Recently, there have been a number of

exhibits that have used the title page and introduction to point out the 'important' items in the exhibit. This may or may not be successful. Importance is subject to interpretation by the viewer, and space that could be used to better purpose in defining the scope of the exhibit may be wasted.

For a thematic exhibit there is a second facet of the title or introduction to be considered: the plan of the exhibit. The plan of the exhibit is a reasonably detailed outline of the exhibit. The elements of the plan then serve as the subtitles for the major and minor subdivisions of the exhibit: the chapter headings.

The plan of the exhibit is a requirement for a thematic exhibit in international competition and is very highly recommended for all thematic exhibits at all competitive levels.

Since the plan defines the scope and subject of the exhibit, it is being used by an increasing number of nonthematic exhibitors, particularly for postal history exhibits. Again, the outline also matches the section and chapter headings found

within the exhibit.

In summary, the title, introduction, and plan of exhibit must accomplish several things: set the scene for the exhibit, define the subject to be covered, define the scope of the exhibit, and outline the logical arrangement that will be followed.

Will a 'title page' by itself change the level of the award received? Maybe yes, maybe no. The good introduction removes doubt as to the exhibitor's purpose and the material to be shown. The judge will read that text and be guided by it, but the medal will still be largely determined by the material shown and the manner in which that material is used to explore the chosen subject.

The warning is that if the exhibit does not match the introduction, then the exhibitor will be faulted and penalized for failing to do what he claimed he was going to do. Thus, the good title page helps, the lack of a title page may hinder, and a bad title page can destroy the product of months of hard work.

From October, 1990 TPE

## Exhibiting Tips That I Use by Lawrence LeBel

I have exhibited for about five years and gradually improved my exhibits. Some of the techniques that I am using now have made it significantly more efficient for me to pull my exhibits together for shows. In addition, I find there are many less pages that I have to write up the night before a show.

After exhibiting at ANYPEX, I try to photocopy two sets of the completed exhibit. One is for my files and the other is for making revisions.

The revisions may be from suggestions at the judges critique or I may have been able to get new material that needs to be added to the exhibit. In fact, one of the first things I do when I get new material for my exhibit is make two photocopies of it. One is for my inventory and one is to make write-up notes on. In this way, I'm able to "play" with my new treasures and not worry about spilling decaffeinated coffee on them.

Okay, so I've done the writeup for the new page. What's next? Instead of typing directly onto good acid free paper, I use a word processor to second draft the exhibit page.

The word processor, was one of the best household appliance investments our household has made. For \$645 including Connecticut's 8 percent sales tax and a three year extended warranty, it has really

been a great help for my exhibit.

I remember to save in memory the newly typed page and then get a printout on ordinary paper. Then, I take the photocopy of the new material and trim it to its actual size. Next, I use Dennison's Tack-a-Note to attach the photocopy to the printout. Tack-a-Note comes in a stick applicator and may be found at many stationery stores.

How does the new page look? The material is too high on the page; maybe, the text needs to be moved down and/or centered. So, I go back to the word processor and try to move the text around to make it more pleasing to the eye. I get a new printout on ordinary paper and try again with the trimmed photocopy. If it looks good, I can go onto the next page that needs revisions or perhaps this page still doesn't look right so it needs more adjustment.

If the page is done to my satisfaction, I put the draft aside.

Another technique I have used for illustrating postmarks and cancellations is using drafting vellum, drafter's pens and India ink to trace a marking that may be useful to show in my exhibit. Among the reasons to use the semi-opaque drafting vellum is that it works better than paper with the pens and mistakes can be erased from the vellum.

After I have gotten a tracing of a post-

mark or cancellation, I use the Tack-a-Note to attach the marking in the appropriate place on the sample page. How does it look and does the writeup fit? If it does, I moved on to the next rewrite.

If a postmark or cancellation that I need to illustrate happens to be a particularly fine specimen, I have it photocopied directly onto transparency sheets and then cut to size for the draft exhibit page. The only problem that I've had in using this method is getting transparency material to attach to paper.

So, I've done all my revisions and it's time to get the exhibit together. I have the word processor printout all the pages onto ordinary white paper or in some cases just the pages that have been revised since the last time. I attach the tracings in the appropriate places and then photocopy the pages onto the acid free double ply paper I use. I do use a small "personal copier" for the copies because the double ply paper may jam an office copier and the small copiers straight feed the paper through the machine. Sometimes, stray bits of photocopy toner get on my good paper. That's easy to fix with a good eraser but be careful not to leave any smudges.

Next, I mount the material; put the completed pages within sheet protectors, and off to the next show that I've entered.

## "Secrets" of Gold Winners

by **John M. Hotchner**

Earning a gold medal does not make us better people. Nevertheless, it does represent an affirmation that we who seek one have achieved a goal. I believe that a clear majority of AAPE's members are somewhere on that path and have been or will be taking aim at the gold plateau.

What better than to gain the benefit of the wisdom of a sampling of those who have struggled up the ladder. Here are the 100 words or less "secrets" of 25 gold medal winning exhibitors. If you like this feature, let me know. If response is good, I'll print another 25.

A gold medal is made up of gold pages. That doesn't mean that every page must contain rare and wonderful material; the task of telling a complete story means that a lot of the philatelic material may not be gold material. But, strive to go the extra mile with even that: include the best condition you can get; present the exhibit attractively, logically and authoritatively, with due regard to scholarship. As your exhibit pleases you more and more, it will please others too and the medals will come.

— **John M. Hotchner**

I usually exhibit esoteric material that is not well known to the average judge. The biggest hurdle for me has been to make my material understandable without being too wordy.

I have learned to make my title page a concise road map of information that even a novice can understand - the whats and whys of my subject. Give your title page to your Mom. If she understands the aim of your exhibit, you're on the right track! After the title page, if you have good material and it is organized intelligently, it will shine on its own.

— **Diana Manchester**, Columbus, Ohio

This may come through as a "back door" approach, but what I feel has helped me most in achieving a Grand for an exhibit I prepared is the years I have spent judging others' exhibits. Seeing what I felt they did wrong, or poorly; having difficulty following the story; not staying within the defined parameters; poor esthetics; not covering all facets thoroughly; succumbing to "cuteness" techniques; failure to obtain the finest quality available; including non-germane material; selecting a subject too broad for the pocketbook; choos-

ing too esoteric a subject; failure to heed judges' suggestions.

— **Clyde Jennings**, Jacksonville, Florida

Listen to the judges and look at the exhibits of the top winners are the tandem lessons that I learned early in my exhibiting career as I strove to improve my own exhibit. While you can **collect** to please yourself, you must exhibit to please the judges if you aspire to top awards. The top winners know that and are the perfect examples to emulate.

— **Bud Sellers**, Sun City, Arizona

I've learned three overriding lessons that seem to explain greater success, since I rarely have gotten comprehensive advice from judges.

1. Condense all write-up. I've been accused of writing handbooks.
2. Spend money for important items in good condition.
3. Knowledge through reading is most important because I know unusual items in my fields when I see them.

— **Harlan F. Stone**, Summit, New Jersey

I was schooled in various aspects of exhibits which informed and conscientious judges, with varying emphasis, considered to be essential in assigning exhibits to the various levels of awards. One of my own requirements was that there should be an initial page stating the objective of the exhibit, rather than the frequent page of historical material, useful but not always on the first page. In such jury sessions, essential improvements and changes of my own exhibit became evident. Indeed, in every visit to shows I always learned something new, even when I was not on the official jury.

— **Philip Ireland**, Bethesda, Maryland

That presentation can, in reality, play a major role (and not the mere one as so often suggested). Even if knowledge and the required material is shown, the exhibited collection still may not receive the proper level of award it deserves if some aspect of the presentation catches a judge's ire.

— **Brian M. Green**, Kernersville, North Carolina

"An exhibitor must carefully listen to all suggestions; advice that comes from friends, judges, experts, dealers, and oth-

ers; look at hundreds of other exhibitors' solutions, and what you should disregard. But disregard it only if you tried it first, and you see that the suggestion does not fit into your exhibit well."

— **Dr. William Solyom-Fekete**, Oxon Hill, MD

Take advantage of every opportunity to observe the techniques of other successful exhibitors. And whether you are exhibiting or not, do attend the exhibiting seminars and the judging critiques, taking notes of their likes and dislikes. With the knowledge gained, go back to your exhibit and eliminate the negatives and accentuate the positives. You may not always agree with the advice the judges give, but you must present your exhibit with the thought of pleasing the judges, not yourself, if your goal is to attain a higher level of award.

— **Gene Bowman**, Waukesha, Wisconsin

My first traditional exhibit benefitted from organization and the use of the thematic plan approach. Too many exhibits still suffer from apparent lack of organization.

Also, I got a "wow" piece. Such an item is often not included in an exhibit for one of a number of reasons; sometimes from difficulty of acquisition, but more often because of the cost of acquisition. This is especially dangerous if the key item is a well-known philatelic entry. The more often the exhibit is shown, the better the judges' knowledge of what should be there.

— **Jay Stotts**, Mentor, Ohio

I know of very few exhibits (that are not purchased in their entirety) that can possibly be ready for the gold medal level at a national show without at least five to ten years of ACTIVE purchases. Most gold and Grand Award exhibitors have been collecting their area of expertise for most of their lifetime and probably have at least 150 to 200 pages in their collections and only exhibit 100 to 120 pages. Make sure your exhibit has gold medal level maturity. Be patient! Rome was not built in a day.

— **Bill Martin**, Quinter, Kansas (Closed Album Jan., 89)

To me, it is the idea that an exhibit is a creation, a structure that is built upon solid foundation known as the basics. These, as in a recipe for baking a cake are inert each

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unto themselves. When **properly** combined they react in tandem to provide a successful whole. You would not want to eat a teaspoon of salt or vanilla. Depending upon the **balance** and **selection** of the component parts of your exhibit you can have a bland creation (no spice), an imbalance (too much of one ingredient) or one that is just right (pleasing blend). The lesson: A major medal exhibit is the sum of all its **well selected** and **balanced** components.

— **George T. Guzzio**,  
Brooklyn, New York

I think the most important lesson I've learned in exhibiting is "Please yourself." Often judges will give conflicting advice at critiques. While it's essential to listen and learn from the judges, only the exhibitor can decide for himself what's best for his exhibit. At least if you "please yourself," **somebody** will always be happy with the exhibit.

— **Janet Klug**, Pleasant Plain, Ohio

The best hint I ever got came from Bud Hennig and Jeffrey Forster, after my first-ever exhibit (at MIDAPHIL in the late 1970s) of my 10c 1869 collection. Both suggested that I take a key item - in this case the largest known multiple of the stamp, an imprint block of 15 - and showcase it on the title page. Starting an exhibit with a world-class rarity is bound to catch the judges' eyes, making the statement that this is an exhibit worth looking at.

— **Michael Laurence**, Sidney, Ohio

Many traditional exhibits tire the viewer with the repetitious use of the exhibit title at the head of each page. More effective use of this space would call attention to the subject matter contained on the page using appropriate headings and subheadings.

Well planned use of headings and subheadings headlines the material and maintains interest. They enable the viewer to rapidly grasp the gist of the subject on the page. A change of heading is used to mark definite divisions of the subject. The viewer knows exactly where he is as he reads through the exhibit.

— **Louis E. Repeta**, Oakdale, New York

Back in 1962, I felt that I was ready to exhibit, and carefully put together a 96 pager. It was chock full of good, tough material. Before letting it fly, I showed it to my wife. She looked it over and said "I don't understand." I tried to explain. Her response: "Will you stand next to it for the whole show and explain to everyone who

comes by?" I rewrote the whole thing, answering Who, What, When, Where, Why and How. Every exhibit has to tell its own story!

— **Kalman V. Illyefalvi**,  
Baltimore, Maryland

Exhibiting is like taking an examination. If you prepare yourself well, know the subject matter AND the way the judges conduct their examination, you will do well.

If you take the attitude that you know everything better and do not obey the rules, you will flunk.

— **Karl H. Schimmer**,  
Sausalito, California

I have learned to be able to put myself in the role of the viewer rather than exhibitor. By doing this, I am able to eliminate from my exhibit items that have special meaning to me, but to someone else would be viewed as redundant or unnecessary. In adding items to my exhibit, I try to add only items that I feel are necessary to improve the exhibit, I try to anticipate what the reaction of the viewer will be toward that item.

— **Roland Rustad**, Durango, Colorado  
Take \$150,000 and stir gently.

— **Paul Rosenberg**,  
Accord, Massachusetts

LESS IS MORE. Removal is sometimes more helpful than addition, so cut out unnecessary a) collateral material, b) philatelic creations and c) verbiage.

— **Earl Galitz**, Miami, Florida

The important lesson I learned in exhibiting is that quantity is not a viable substitute for quality. This applies not only to the philatelic material being shown but also to the write-up and organization of the exhibit. A large array of ordinary stamps and covers will not, in total, make the same impact as a few well chosen and important philatelic pieces. Use of many words to outline or describe an exhibit is not better either. I found that a well organized, clean and uncluttered display can gain higher awards than exhibits on which the owners have lavished huge sums of money but have presented the material poorly.

— **Dale Pulver**, Mentor, Ohio

Philatelic exhibiting is an adventure, and as with other sorts of adventure, preparation is the key to the result being rewarding, ho-hum, or outright disastrous. My first attempt was an entry in the NY Collectors Club one frame competition. I entered a frame of 20th Century Haiti

stamps in this very high powered competition. There was no award. On the advice of the judges, I rewrote the exhibit, adding material, and entered a local show. The result was a gold. More rewrites, more material, and further research resulted in progressively better awards and eventually a gold in a national show. Not bad for 20th Century Haiti!

— **Wallace Dean**,

S. Glastonbury, Connecticut

Learn your material! For recognition, you must become an expert in your chosen field - preferably one that hasn't been exhibited before - and demonstrate that expertise and self-education on the pages. An exhibit isn't a collection of rare stamps and key pieces, it's a -vehicle through which you educate an intelligent viewer - judge - about your subject. Get knowledge and medals will come naturally. With carefully chosen material, in the finest condition you can afford, show philatelic knowledge you've acquired. Whether thematic or traditional, remember you're telling a story which is unique to you and your philatelic development!

— **Stephen S. Washburne**,  
Philadelphia, Pennsylvania

The most important lesson I learned about exhibiting would have to fall into two categories: the first is presentation, the second, the material.

An exhibit is neither a collection nor a dissertation. An exhibit is in itself a work of art and, as such, it must be simple and direct, page by page and section by section. It must have logic and flow. Never be afraid to remount - and remount - and remount. One's personal style will evolve out of this process. I keep an example of the first time I mounted my collection as a lesson in humility! Always insist on quality; the best possible for the type of material one is exhibiting. Quality of material along with quality of presentation will produce a quality exhibit.

— **Jim Mazepa**, Chicago, Illinois

"To get to vermeil: adjust the scope so that it is not too narrow or too wide to fill seven or eight 16 page frames. To get to gold: make careful observations of exhibits that have won golds. It's technique - not money!

"In the military one is taught to know the enemy. In my case, the jury was somewhat of an enemy. What better way to understand what the judges look for - become a judge."

— **Bob Effinger**, Jacksonville, AL

# You Determine Your Own Medal Level

by Joan R. Bleakley

When I first started exhibiting, a friend who is also an APS judge told me that I did not understand what he meant.

If you thoroughly research a subject, assemble the best material in existence, and carefully present it in an exhibit, you must be given a gold.

Not true! Not even logical. Although I am not yet a national gold winner, I have gotten vermeil with both of my exhibits plus numerous special awards for excellence of research and presentation. One could go on to gold: one never can.

My exhibit of "Frog & Toad Trivia" has reached the "solid vermeil" plateau. With just a bit more material, it can get a gold.

My "Volleyball" has peaked at vermeil. There is nothing left to get.

Creativity and imagination play a large role in preparing an award winning exhibit. However, this is PHILATELY. The emphasis must be on philatelic elements for determination of a medal.

The Volleyball exhibit is limited to material issued since 1895. Since this was not an historical event, no classic material representing the development of stamps has been issued to commemorate the game. There is no earlier history of the game. It came to be in 1895 and the man who invented it has no other claim to fame. The story line is "locked in" - there is nothing more to tell or show.

Frogs have been with us since prehistoric times. Their lives and deaths have involved many people who are commemorated on stamps - Artists, Scientists and Writers. People, places and things have been named for them. They are in the Bible and today's newspaper.

So now I understand. I cannot expect Volleyball to receive the same award as an exhibit showing difficult to find classic material, essays, proofs, 19th century fancy cancellations, postal history and EFOs. When I selected Volleyball as a subject, I "awarded" myself a limited medal potential. With the Frogs, I have a shot at the top.

From April, 1989 TPE

# Last Night I Invented The Wheel... Again

by Henry Wenk

Last night I was busy gloating over the new acquisitions for my exhibition, (the implications to my checkbook had not yet made themselves comprehensible to my mind) and rewriting my pages as I tried to fit them into the whole picture, when I became aware that something was just not going right. As I laid out a frame on the floor, my lovable and loving pup came over to see what "Dad" was doing. A flying tackle and much rubbing of ears saved one of the new purchases and assured the pup that "Dad" still loved her. Locking her into the bedroom would not be at acceptable solution in our household.

It was then that the "light bulb" brightened over my graying pate. Why not view the pages as they would appear at an exhibition, *i.e.* in (on) a frame? Throwing Toby, the pup in the car, I went to my nearest lumberyard and within the hour I had my frame for the cost of less than twenty dollars.

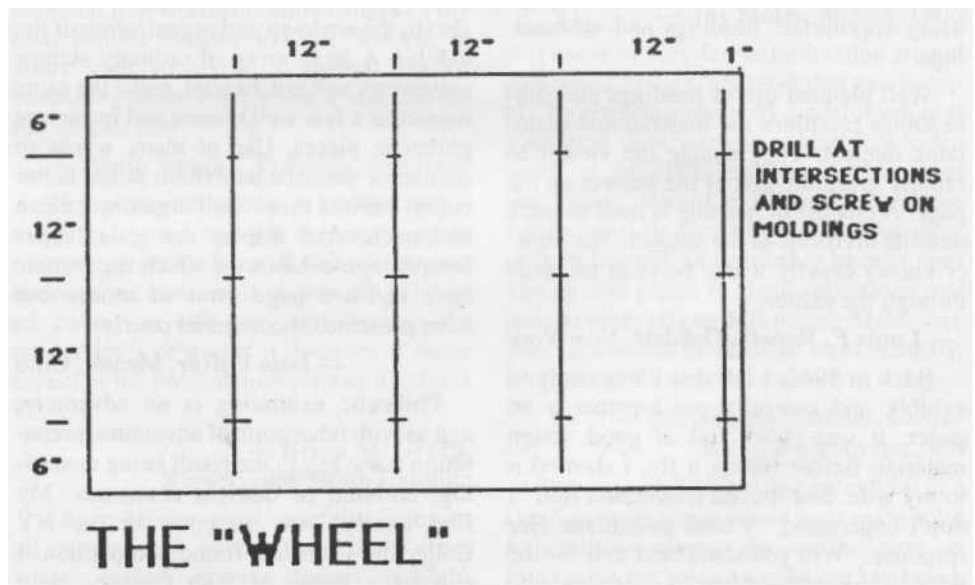
I had them cut a sheet of 3/8 inch plywood into two, three foot by four foot panels and also cut me four three foot pieces of 1-1/8 inch corner cover molding. Arriving at home I marked one of the panels as per the drawing, drilled twelve holes, screwed

the four pieces of molding in place and I was in business.

This simple and obvious tool has become indispensable in setting up my exhibit. Any misalignment becomes immediately obvious and the overall aesthetic appearance (presentation) of each frame can be seen much more clearly than in any other manner. I found that I have

been able to proceed with the remounting in half the time that it would have taken me in any other manner. I can also get the opinion of others as to "how it looks," even if they have no idea as to what I am trying to do philatelically.

My only problem is what to do with the left over plywood? I've already built four doll-houses for my four granddaughters!



# An Exhibitor's Checklist

by A. Don Jones

There you are, you've just added another prize piece to your collection of Upper Slobovian Statecoach Overprints. In your opinion, it is the finest and most complete collection ever assembled and you even have the discovery copy (on cover, no less) of the tete-beche imperforate one horse error.

It would be a shame to keep all of that splendid material hidden and not let the world have the benefit of seeing what you have accomplished with your philatelic knowledge over these many years.

EXHIBIT, that's the answer!!?

You've been to a few philatelic exhibitions and have seen a number of excellent exhibits, but your collection would most certainly take the grand award, if it were shown.

So, after careful selection, and many hours of hard work, you have assembled the "creme de la creme" of your rarest material and have layed it out to form a philatelic exhibit.

You have used plain white, sulphur/acid-free exhibit pages, peelable hinges for your stamps (after all, you are a philatelist, not a "gum collector"), archival corner mounts for your covers and lightweight archival quality protective sleeves (closed on three sides) to protect your irreplaceable material.

One hitch, how do you go about finding a philatelic exhibition to show your collection? How do you go about getting it in frames so that the masses can get, a glimpse of those treasures? What would those exhibition people expect of me? How do I transport my exhibit to the exhibition site?

These and more questions are about to be answered.

1. *How do you go about finding a philatelic exhibition?*

Philatelic periodicals such as **Linn's Stamp News, Stamp Collector, Stamps, The American Philatelist** and **The Philatelic Exhibitor** provide listings of most of the philatelic exhibitions in the United States as well as international (another story in itself) exhibitions. Many other specialized journals also list shows where they or their affiliates will be holding their conventions, seminars and workshops. Additionally, local stamp clubs and dealers are possible sources of information.

2. *When I find a possible venue for my*  
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*exhibit, what should I ask for?*

Once you have located a possible list of philatelic exhibitions that look like good candidates, write and request a copy of their show PROSPECTUS. The prospectus will provide you with most, if not all, of the information about that exhibition. Unless otherwise directed, extend the courtesy to the Exhibits Committee of enclosing a #10 self-addressed stamped envelope, as many of them work on very limited budgets. Plus, it insures that the information will be sent to the correct address. Remember that some of us did not major in penmanship.

3. *I now have a prospectus in hand, what do I do with it?*

First, read the prospectus very carefully. There are many details provided which can be easily overlooked or misunderstood, even by the most seasoned exhibitor. As an example, the number of exhibit pages that the show's frames will accommodate may vary from one show to the next. Therefore, should you have your exhibit set up for ten 9-page frames and the show uses 16-page frames, you will either have to eliminate 10 pages and request five frames or make six new pages and request six frames.

Please note that frames which are only partially filled can detract from even the best of exhibits.

With these thoughts in mind, you may want to request a prospectus from a number of philatelic exhibitions to get some idea of the various configurations which are being used and one that would be "compatible" with your exhibit's size and/or subject.

Second, once you have decided to enter an exhibition competitively, fill out the entry form which accompanies the prospectus completely, with all of the information requested. It is at this point that you have to decide whether or not you will be attending the show in person, mailing in your exhibit or having someone act as your agent to deliver, set up, take down and return your exhibit.

Third, enclose the entry form with your check and mail it to the address provided. You might also note that most of these forms indicate the availability of banquet/breakfast tickets. Generally, it is at one of these functions where the exhibits are presented their awards. Note that the

operative word is **exhibit** vice **exhibitor**, as it is the exhibit which is evaluated, not the exhibitor.

4. *Since the entry form is only an application, how do I know when or if my exhibit will be accepted?*

The answer to both parts of that question remains totally within the domain of the Exhibit Committee. Generally, you will receive acknowledgement of receipt of your entry and/or your exhibit's acceptance within one to three weeks after receipt of the entry form. Sometimes a response will take a little longer if the exhibition is almost full and the major convening society still has frames which they have contracted for yet to be filled. Until the final date of the contractual obligation passes, the Exhibits Committee cannot release those particular frames for general use, hence the possible delay.

5. *My exhibit has been accepted by "ANYPEX," what do I do now?*

There area number of things which you can and should do.

**First**, read the notification from the Exhibits Committee very carefully and follow their instructions completely.

**Second**, make sure that you were allowed the exact number of frames which you requested (usually a minimum of two and a maximum of ten 16-page frames). If you didn't get the full amount, that will be cause for you to have to rearrange your exhibit pages.

**Third**, depending on the exhibition, you may also be provided with information about:

- a. lodging
- b. transportation to the exhibition (some shows have a discount package worked out with an airline company).
- c. local transportation
- d. convening societies
- e. attractions in the area,

**Fourth**, they may also request that you provide them with as many as eight copies of your title page and plan page or synopsis. This is done in order to give the judges and apprentice judges a source of information to begin researching your exhibit subject and therefore a firmer foundation on which to provide you with constructive comments and the judges' critique.

**Fifth**, verify your exhibit layout by arranging it by page and frame and put



each frame set of pages in a separate folder or envelope. By the way, you were instructed to place your name and address **on the back of each page** and consecutively number them (also on the back, and use pencil for this as the page numbers may change as you add more material), weren't you? If not, please do that now.

**Sixth**, while you're verifying your page/frame layout, make a simple matrix using page/frame numbers for quick reference. This may be helpful later on when you, your agent or a show committee member is putting up the exhibit.

**Seventh**, if you have any other questions about the show, include them in a note to the Exhibits Committee at this time (what about directions from the hotel to the exhibit hall?)

**Eighth**, make your travel and local hotel reservations. Remember to do a little comparison shopping to find a good price, and allow for a departure time that gives you time to pick up your exhibit after the show closes.

6. *O.K., I've completed the forms ; answered the questions; had my exhibit approved by the Exhibits Committee; verified my exhibit layout by page and frame number, identified each page with my name and address and consecutively numbered them. Am I finished yet?*

Nope! When you filled out your entry form, you were probably asked how you would be getting your exhibit to the show site. Based on your answer(s) there are a few more tasks to be completed:

- a. Personally delivered exhibits:
  1. Make sure that your name and address is **on the back of each page**.
  2. Make sure that you have consecutively numbered your pages in pencil on the back of each page.
  3. Make sure that you have a copy of your layout matrix.
  4. Wrap or package your exhibit in such a manner that it does not create unwanted attention. Using a briefcase may be a simple solution. Also, make sure that your name and address is on it in such a manner that it does not have to be completely opened in order to identify its owner. However, do not label it so that it exudes **STAMP EXHIBIT - WORTH BIG BUCKS - TAKE ME!!** Just use common sense.

5. Use packaging material that can be used for the return trip.  
6. One other tip to keep in mind is to strongly consider keeping your exhibit container/package small enough so that it can be carried on any mode of transportation vice being checked as baggage.

- b. Agent delivering your exhibit:
  1. Follow the steps given in paragraph 6.a. above for personal delivery.
  2. Make sure that the Exhibits Committee is informed in writing that an agent will be delivering and picking up your exhibit, as identification will be required. Usually, there is some sort of statement to that fact on the entry form.
  3. Make sure that you provide your agent with a copy of the prospectus, your entry form and a signed letter of introduction which can be presented to the Exhibit Committee which will identify him/her.

- c. Shipping your exhibit:
  1. Many of the same steps noted in paragraph 6.a. above remain appropriate for mailing your exhibit.
  2. Use controlled mail-registered is the most secure, though Express Mail is the fastest and means that your treasures are in the hands of the Postal Service for the shortest period of time. If you have an insurance policy on your stamps/exhibit, check with your insurer to determine the method of shipping that they recommend.

**IN ALL CASES, MAKE SURE THAT YOUR INSURANCE COVERS YOUR EXHIBIT WHILE OUT OF ITS SECURITY LOCATIONS, IN TRANSIT AND WHILE ON EXHIBITION!!!!**

*7. I've arrived at the show hotel at noon, but my information states that the Exhibits Committee will not be setting up exhibits until 6 p.m. What's a body to do?*

Make sure that your exhibit is secure either by keeping it with you or having the hotel place it in their safe (get a receipt) then get settled into your accommodations and have a leisurely lunch. You may find that there are people you know who have arrived early also. At this early hour, you may assume that the exhibit hall may still

be bare. Keep in mind that set-up for a philatelic exhibition takes time and that most of the people involved with the show are volunteers who have full time jobs and are working their backsides off for that great reward of love for the hobby, or because they are the spouse of one of the committee members. So have patience! About two hours prior to the stated set-up time, it would do no harm to stroll over to the exhibit hall and inform the Exhibits Chairman that you are in the area and get a more accurate time for putting your exhibit up. This courtesy visit accomplished two significant purposes. It lets the Exhibits Chairman know that you are in the area so that he/she doesn't have to worry about your frames being unfilled. You may want to have dinner before it gets too late; impart that to him/her also. As a matter of fact, you might even get a few tips about where the locals prefer to dine.

*8. O.K., I've checked in with the Exhibits Chairman, had dinner and returned to the exhibit hall as suggested at 7:30 p.m. What do I do in all of the frenzy that has begun since I was first here at 4 p.m.? There are dealers moving in their stock, some exhibits going into the frames, the Postal Service setting up their booth and a few frames are still being assembled - the Exhibits Committee had a delay in getting the frames, as the truck which they were on broke down about 10 miles from the exhibit hall. There may be a general appearance of total, hopefully controlled, chaos.*

Easy, check in with the Exhibits Chairman and receive your specific instructions, such as:

- a. The frame numbers of your exhibit.
- b. Usually an exhibit can be put up or taken down only with a committee member present/assisting.
- c. Any special instructions about the frames, especially if you haven't set up an exhibit before.
- d. Receive your exhibitor's badge/ ribbon, show program, banquet/breakfast tickets, etc.
- e. Which committee member will assist you.
- f. Above all, **HAVE PATIENCE!!!**

One word of caution, always place your exhibit (in its container) on a chair or table that can be moved along with you as you set it up in the [frames](#). **DO NOT PUT YOUR EXHIBIT ON THE FLOOR!!!** You don't want to inadvertently kick your exhibit and damage some of the pages, nor do you want some one to stumble over it

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or spill something on it while setting up. **AVOID ACCIDENTS, LOSSES AND EMBARRASSMENT!!!**

9. *My exhibit is in the frames; I have checked it one more time to make sure that all pages are in the right sequence and that the frames have been secured by the committee member. What do I need to do now?*

Check back with the Exhibit Committee and let them know that you have finished putting up your exhibit. At this time you might inquire about when and what specific procedures are to be followed during the take down process at the conclusion of the show. Also, if you are so inclined, you might offer to lend a hand in helping others to get their exhibit up. Many shows operate with a minimum of personnel and the offer of any help is welcomed, even if not needed. In any case, this presents you with a good ice-breaker and a way to make new friends.

10. */ can't wait. I'm sure that when the show opens tomorrow there will be hoards of people falling all over themselves to get just a glimpse of my fantastic exhibit. What is the protocol for an exhibitor during a philatelic exhibition?*

a. A few shows request that each exhibitor stand by their frames at a specific day and time for the benefit of the show attendees, or have a frame by frame typed description of their exhibit which can be read by a show tour guide. Generally, no other requests are made of the exhibitors.

b. Do not search out the judges for information before they have finished their deliberations and/or judges' critique. They are under a great deal of pressure to complete their task in a very limited, amount of time.

c. Do not attempt to eavesdrop on the judges when they are at the frames - a tacky practice, at best. You will have a chance to learn of their findings at or after the judges' critique.

11. *One term that I keep hearing is "Judges' Critique" What is it and how does it affect me?*

Philatelic judges are invited by the show committee to evaluate the competitive exhibits. If the show which you choose to exhibit in is an American Philatelic Society World Series of Philately event, there will be a minimum of five APS accredited judges, along with one or two apprentice judges. These dedicated individuals pool their knowledge on every exhibit in the show and by a consensus vote of the five accredited judges (although all can and do discuss each

exhibit) a show award level is determined.

Later in the show a "Judges' Critique" is held to allow the exhibitors or their agents to obtain information about what the judges saw in each exhibit, based on the statement of purpose provided by the exhibitor on the title page.

During the critique, one of the judges or apprentices is usually designated as the primary spokesperson for each exhibit and those exhibitors who earned awards from bronze to vermeil are usually given the first opportunity to query the jury about their exhibits. As time allows, those who earned gold awards are then asked if they have any questions. One on one discussions can and do occur on the exhibit hall floor at the exhibits.

The "Judges' Critique" may occur before or after the show level award ribbons have been posted on the exhibit frames. Noted that Special, Reserve and Grand Awards are not usually posted until after the awards ceremony. However, if the show award levels are known prior to the -critique, the critique may have more meaning.

12. *How, when and where are the awards present?*

The awards are usually presented at one of the social events during the show, such as a banquet, breakfast or cocktail party. The presenter will usually begin with the bronze awards and work up to gold, followed by the special awards, saving the Reserve and Grand Awards until last.

13. *I have my award; not as high as I thought it would be, but the judges pointed out a few areas for improvement that I was unaware of. After seeing all of the semi-controlled confusion when I set up my exhibit, how will I ever get my exhibit out of here in reasonable amount of time?*

After you set up your exhibit, it was recommended that you check back with the Exhibits committee to see what the procedure was for take-down. Whether you had that opportunity to ask or receive the information or not, check back with them again (look in the same location as before) and confirm/reconfirm their take-down procedures.

Some Exhibits Committees have the exhibitors draw numbers, some go by frame rows in order to clear access aisles faster, some make a list of who puts their exhibit up first, second, third, etc. and take-down in the same order and some take the exhibitors wait until the dealers have moved out in order to maintain tighter security. In any case, someone will

probably take your name so that they know that you are present and ready to go.

One other note; if you have a plane to catch that may cut you a little short on time, please let the committee know (even when you arrive if possible). By the same token don't try to push the procedure just to get out early. First of all, it's being discourteous to those who may have a legitimate need to get out early. After all, you knew that you were going to be exhibiting at a show and that if you were going to return home with your exhibit, you would have to wait and take it down, as show committees do not allow exhibits to be removed from their frames until after the show has closed.

Packaging your exhibit for the return home is also part of the take-down process. Remember, it was earlier suggested that you put each frame set of exhibit pages in folders/envelopes. That will help you to make an accurate count of your pages and frame sets. As long as the exhibit is in the frames, you can quickly see the number of frames/pages you have, but once you start opening the frames and removing the pages, one could fall, be dropped, etc. (beware of the static electricity when you open the frames, you may have noticed it during the set-up). Therefore, if you make a count with the pages in the frames and again as soon as you put the pages in their folders/envelopes, you may be more comfortable with the thought that you are leaving with everything that you came with.

14. *My exhibit is back in its container, am I ready to leave?*

Not yet. Check back with the Exhibits Committee and sign your exhibit out. This is the receipt that is needed by them to indicate who removed your exhibit and is a method of the Committee insuring that all exhibits have been accounted for. Also, at this time, you will probably be given a Certificate of Participation, a copy of the palmares (a list of the exhibits and the awards that each one was awarded) and maybe a set of show covers as a memento of the show. The absence of your Certificate of Participation from their files is also another cross-check for them to verify that your exhibit has been properly removed.

If you had an agent represent you at the philatelic exhibition, he/she would have gone through the same process as given above. The same, essentially, holds true if you had mailed in your exhibit, in that once the exhibit was received, the Exhibits Committee would have taken

care of the unpacking, set-up, take-down, packaging and shipping back to you.

You are now an **EXHIBITOR**, and all

who collect are in your debt, as you have shown the attendees to the show items which they may have never otherwise seen

and research on those items which they may not have been aware of. Philately has profited from your efforts.

### AN EXHIBITOR'S CHECK LIST

1. Select show where you want to exhibit.
  2. Request the show prospectus.
    - a. Send SASE with request.
  3. Review prospectus.
    - a. Pay particular attention to exhibit frame size/how many you will need.
    - b. Check to see if they have functions which must be prepaid (e.g. banquet/breakfast/reception/side trips/etc.
    - c. Complete entry form.
    - d. Make sure that you have indicated whether or not you will be attending, using an agent or mailing in your exhibit.
    - e. Mail entry form, check for frames/banquet/breakfast/ etc. to the address provided.
  4. Upon receipt of your exhibit's acceptance.
    - a. Follow the instructions carefully.
    - b. Number of frames requested/granted.
    - c. Information on lodging.
    - d. Check on transportation to exhibit.
    - e. Information on local transportation.
    - f. Attractions in the local area.
    - g. Convening societies.
    - h. Copies of title page/plan page/synopsis to Exhibits Committee.
    - i. Double check exhibit layout.
    - j. Double check name, address on **back** of each exhibit page.
    - k. Make sure pages are numbered.
      - l. Make a simple matrix (page and frame numbers only) of exhibit.
  5. Check your personal schedule and make sure that you are/are not going to attend the show and package your exhibit accordingly, making sure that your insurance covers all aspects of transportation, exhibiting, etc.
  6. After arriving at the show hotel, check in with the Exhibits Committee for set-up.
    - a. Get frame numbers.
    - b. Get exhibitor's badge/ribbon.
    - c. Get pre-paid tickets.
    - d. Get any special instructions required.
- REMEMBER HAVE PATIENCE**
7. Set up exhibit.
    - a. Double check that the frames are completely full.
- REMEMBER - KEEP YOUR EXHIBIT OFF THE FLOOR!!!**
- b. Check out with the Exhibits Committee.
  8. Attend Judges' Critique and be prepared to ask questions that will gain you constructive information.
  9. Attend Award Ceremony.
  10. Check in with Exhibits Committee for exhibit take-down.
    - a. Take-down procedures.
    - b. Double check exhibit frame/pages.
    - c. Package exhibit for transit.
    - d. check out the Exhibit Committee.
      - 1) Receive Certificate of Participation.
      - 2) Recieve show covers.
      - 3) Recieve copy of show palmares.
  11. Have a safe trip home.

From January, 1991 TPE

## Helpful Exhibiting Techniques by John N. Liles

Color Xerox has come into its own for us exhibitors! While color photography is seen in exhibits, there are some negative aspects. The cost is a bit high, but the wait for developing and printing to "see how it came out" is the big drawback. Not all commercial photographers do their own processing, and the quality and time factors are not always controllable.

By comparison, Color Xerox allows instant examination of the results at low cost. Accurate reductions (down to 65 percent or less) or enlargements (up to 155 percent) are made with high resolution in excellent color. The current costs: 8-1/2" x

11" (\$1.50); 17"x22" (\$3.00) - a bargain! Several items can be copied on each page, making the per item cost quite low.

For covers with special markings or stamps on the reverse side, I use about 70 percent reduction. This clarifies the markings, and the reduced size gives additional space for the write-up. Die types, plate flaws, re-entries, doubling, and surcharges/overprints are enlarged up to 150 percent with very high resolution.

Mounting is best with a "non-liquid" adhesive, like a glue stick (with the consistency of "Chap Stick"). A light application

around the edges and diagonally are adequate to secure the copy to the page.

A small amount of trapped air or uneven application of glue may cause wrinkling. A proven technique (after the copy has been placed on the page) is to cover the copy with a sheet of white paper for protection, and "burnish" (rub) the area of the copy with the edge of a ruler to firmly glue the copy to the page. Unfortunately, when the glue sets the copy cannot be removed without damage. You must do it right the first time. (This is the reason I always have two copies made for unforeseen contingencies.)

**Best Of The Philatelic Exhibitor, 1986-96**

## Exhibiting: The School of Hard Knocks By Janet Mug

If experience is the best teacher, then I must be working on a Ph.D. in stamp exhibiting. I've redone my exhibits so many times that I could probably paper all the walls in Buckingham Palace with old exhibit pages and have enough left over to do most of Windsor Castle as well. What follows is a compendium of all I have learned from the School of Hard Knocks.

**The Pages Themselves.** The judges like pristine white, borderless pages. I originally chose a heavy, off-white paper with a very thin single-line border. The reason for the off-white in my case was that I did not like the way the older covers (which had mellowed to a soft cream color) looked against the stark white. As for the border, I like the way it framed the material I was showing. Strictly a matter of personal preference, so I thought.

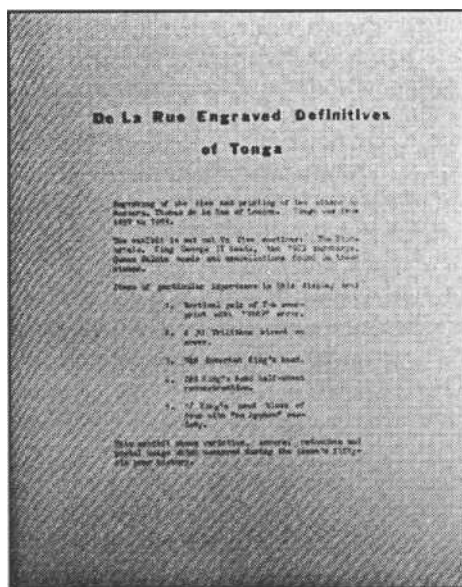
But since AMERIPEX, I have switched to the snow-white borderless paper because the off-white "looked funny" next to other exhibits. And you know what? I like it! The pure white makes the stamps and covers pop out at the viewer. Borderless pages give me more room to mount material, and large covers that I had previously been mounting diagonally could now be fitted on the pages horizontally.

Your first step in preparing your exhibit is a trip to your local print shop. Ask to see various paper stocks. You want to pick the heaviest paper that will still go through your typewriter. This is important! The reason is simple: ordinary typing paper would get dog-eared in a big hurry. Covers mounted on cheap paper are too heavy for it and you risk tearing the paper or the cover or both. Also, cheap paper looks cheap and your exhibit suffers.

Take a few samples with you of the stuff you want to mount so that you can see what it looks like together. Ask your printer for samples of the stocks you like best so that you can take them home and run them through the typewriter. If the paper is too thick to go through the typewriter, ask for a lighter stock. Also, if you are planning to make sketches in your exhibit, try some india ink on the paper. If the ink feathers (bleeds) get a different stock.

Don't be fooled into thinking that all paper stock is alike. The weights differ among manufacturers. There are also many degrees of "whiteness." If the print

shop you have wandered into is unwilling to help you, go somewhere else.



*I have three different "working" title pages to accommodate. changes made to the overall layout of my exhibit when showing in 16 page frames, 12 page frames and 9 page frames.*

When you have selected the paper and border (if any) go back to your printer and order a huge quantity - 400 to 1,000 sheets is not excessive. Remember, if any experience is any indication, you'll be doing a lot of rewrites on this. You go through an enormous amount of paper! Order it all at once and then five years down the road you won't have to worry about matching new stock to your old pages.

**Assembling The Exhibit.** Gather together all of the stamps and/or covers you want to put in your exhibit. Then systematically go through what you have. Look at it with a critical eye. Is the material in good shape? Is it "important" enough to exhibit, or is it just a plain garden-variety item that everybody has seen a hundred times? Remove the dregs from your exhibit and work with only the very best you have.

Don't even *THINK* about putting into your exhibit: photos, picture post cards, maps, etchings, newspaper clippings, etc. (The only exception to this is the title page. More on that later) Remember that you are making a *stamp exhibit* and the judges are looking only to see stamps and covers.

When you have all the material assembled that you are going to put into your

exhibits, it is time to start writing your plan. Think about how you want your exhibit to evolve. What are you showing? How are you going to show it? How you arrange your material is very important. It must be set out in an orderly fashion. Write out your plan on scratch paper, then you can start composing the text for your exhibit.



*Persistence pays! But you'll reap greater rewards than the tangible ribbons and medals.*

**Write-Ups.** Be brief! You are not writing the Great American Novel. *Nobody*, and more importantly, the *judges* are NOT going to read long, boring paragraphs and page after page of text. In fact, most judges readily admit they don't even read all of very tersely written exhibits!

Eliminate such phrases as "This cover. . ." or "This stamp..." The judge and everyone else knows that you are talking about the cover or stamp on that page. Less is more.

Stick to your plan. If you don't, you'll find yourself repeating or leaving out key ideas. Be especially careful when adding new pieces to an existing exhibit. If the new item does not *add* something that has not been covered, then don't put it in the exhibit simply because it is new.

Think of your exhibit as a *WHOLE* and not just as many pages shown one after another. This is not easy to do but you will eliminate a lot of problems with repetition or omission if you can visualize the *entire* exhibit.



Sometimes a simple sketch is worth its weight in gold. But remember to keep it simple.

**Title Page.** The last thing to be assembled is the title page. You can put anything you want on the title page. It does not have to be philatelic. Try to make it tasteful and understated. A junked-up title page will be an immediate put-off to viewer and judge alike.

Your title page is an introduction to the exhibit. It should give the title of your exhibit (imagine that!) and should state emphatically why you are showing this material. Personally, I have the toughest time with this. I have been sorely tempted to say "I am showing this because I want to." I daresay, the judges would not be amused.

Remember that one of the things the judges look for is how well you have gone about accomplishing what you've stated as your objective in the title page.

**Artwork.** A few guidelines for artwork:

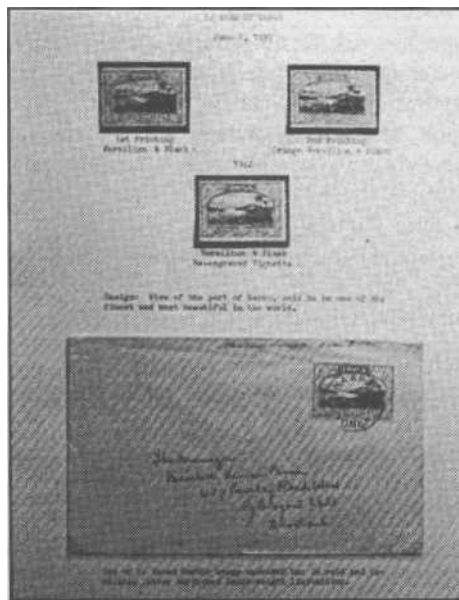
You do not have to handletter your exhibit pages to get good results. If you want to and can do it well, that's OK. But typing works just as well, does not detract from the philatelic material like some handlettering can, and is something *everyone* can do even if only by the "hunt and peck" method.

If you don't have a typewriter that can utilize a one-use carbon ribbon (crisp, clean results - the best!) then at least put in a fresh ribbon and clean the keys before you begin.

Sometimes a picture is worth a thousand words, particularly when trying to explain a stamp variety or show the route a cover has travelled. A simple sketch

works wonders here. The key word is SIMPLE.

Don't use big arrows and lines all over the place. I once saw an exhibit that looked like a tribe of Cherokee used it for target practice. Yuk!



Stamps and covers can be mounted together on the same page if they "tell the same story."

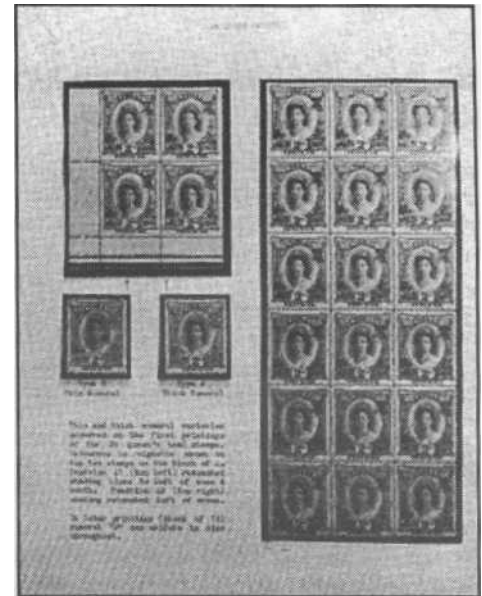
Fill up your pages sensibly. Don't pack 50 stamps on one page and then only two on the next. Balance the pages so that they are pleasing to the eye. If you have to angle large covers to mount them, make sure you keep them all going the same direction. Plan ahead. Try many arrangements before deciding on one. Use your text to balance the philatelic items.

Check and double-check spelling and grammar. Ask a friend to proofread what you have done. Correct mistakes immediately, before you forget.

**At The Exhibit.** The first few times you show your exhibit, try to attend in person. Look at your exhibit with a critical eye. You'd be surprised at how different it looks out in public in frames! Take notes on things you want to change or rearrange. Look at other exhibits. Talk to other exhibitors. You can learn a lot that way.

If there is a critique; attend. Ask for advice on improving your exhibit. Be nice. Most stamp judges are real human beings. As in everything, you will find a few who are jerks. Still be nice.

Don't have a preconceived notion on how well you've done before the judging even starts. (I have found that it is impossible to be objective about my own exhibit.) You've worked hard to bring your exhibit to life and if you've made it the



Large blocks and unusually shaped items are a challenge to mount. Use text to help balance the arrangement.

best it can be at the present moment, be satisfied with that.

If you have specific questions on your exhibit, ask a judge to walk through it with you, but wait to do this until *after* all of the judging has taken place. If you don't know who the judges are, ask someone from the sponsoring club to introduce you. Take heed of the advice the judge gives you, and for heaven's sake, don't forget to thank him or her!

Don't be discouraged if you don't walk off with Best of Show the first time out. It takes practice to learn exhibiting.

**Best Advice.** Finally, the most important piece of advice I can give you: HAVE FUN! This is a hobby - something we do as a pleasurable pastime. The world will little note nor long remember what award you've won at which exhibit, but if you've found exhibiting to be an enjoyable and fun experience, then you've gotten back what time and effort you've put into it.

## WANT TO IMPROVE YOUR EXHIBIT AWARD?

Use The Critique Service. 1  
Many have with good results.

### For The Details

Send A Stamped Addressed 1  
#10 Envelope To:

Harry Meier

POB 369, Palmyra, Virginia 22963 I

PLEASE! DON'T SEND EXHIBITS  
WITHOUT THE FORMS  
AS IT DELAYS SENDING  
THEM ON FOR REVIEW!

Best Of The Philatelic Exhibitor, 1986-96

# Synopsis Pages

by John M. Hotchner

The last couple of years has seen a movement to provide title pages to the judges before they arrive to judge an exhibition. This practice is widespread, and growing by popular demand, because it does result in better prepared judges.

An alternative has also been gaining in popularity: The Synopsis Page. The first one this author has seen was prepared by Clyde Jennings a year and a half ago. Word of mouth has since given the synopsis page a life of its own, and they are being accepted for transmission to judges in place of or in addition to title pages.

Why a synopsis page? The title page is often devoted to explaining the scope of the exhibit, its logical progression, and something about the difficulty of the material shown. Since the title page should be tightly written and uncrowded, it often cannot cover all you would like to get across. A synopsis page - as the two examples below will illustrate - gives the exhibitor an opportunity to inform the judges on several issues:

1. Special areas of difficulty in putting the exhibit together.
2. Listing some of the more significant items included, if there was not room to do so on the title page.
3. Meeting head-on the uninformed criticisms of prior juries.
4. Recommending literature references for the judge to study.

The first example is from Robert Effinger. The second is my own. Each fits on a single page. They are presented as text rather than as photographed pages because it is particularly important that you be able to read them and adapt the approaches and techniques to your own exhibit.

**RYUKUYU ISLANDS - THE FORMATIVE PERIOD** - For purposes of this exhibit, "The Formative Period" has been divided into three parts.

**A. Provisional Period** (Late 1945 to 30 June 1952). The four gunto (island groups) of Okinawa, Miyako, Amami, and Yaeyama were independently administered by their own U.S. Military Government Teams. Kume Jima came under Okinawa Gunto on 4 May 1946. Shown are representative Japanese postage stamps validated for postage and revenue

**Best Of The Philatelic Exhibitor, 1986-96**

# The Latest Rage

service, postal stationery and covers. Toward the end of the war, some sheets of Japanese stamps were buried in canvas bags, interleaved with slip sheets, to prevent their falling into Allied hands. In the spring of 1947, all of the gunto were admitted to the U.P.U. membership that had previously been granted to the U.S. Possessions of Hawaii, Guam, Puerto Rico, and the U.S. Virgin Islands.

**B. Central Government Yen Period.** From July 1948 until 1 August 1949, each gunto to established its own postal rates; but, all used "All Ryukyu" postal emissions. From 1 August 1949 until 16 September 1958, postal rates of all gunto were standardized using the U.S. Type "B" Yen Military Occupational Script. The government of the Ryukyu Islands was established on 1 April 1952 and remained in effect until reversion to Japan on 15 May 1972. Amami Gunto reverted to Japan 25 December 1953.

**C. First Postal Emissions in U.S. Dollar Currency.** On 23 August 1958 it was announced that the U.S. dollar would replace the former currency on 16 September. Stamps and stationery had to be designed, printed and distributed. When the local low bid contract was let, only eight days were left to procure plates, paper and print 5,000,000 stamps (half the total printed). Extra labor was hired, perforating machines borrowed (contractor only had one), and round the clock operations began. Four paper stocks were used and seven manually operated single line perforating machines were used. Stationery and airmail stamps were overprinted in the new currency. The dollar remained the sole legal tender until the Islands reverted to Japan.

Brittle, inferior stock, high to sulfur content, was used for stationery. Times were hard in the post war hand-to-mouth survival economy. Unlike Germans, Ryukyans were not philatelists. Mail that had served its purpose was used as kindling. "C" ration cans were used for home roofing. The people were poor by Japanese standards. Many items have not survived and those that have are generally of awful quality. Food, clothing, and shelter were important; **PHILATELY WAS NOT!** Exhibit contains NO "CINDERELLA" material.

References:

Melvin Schoberling, **A Study of Major Errors of the Ryukyu Islands plus A Thimbleful of History.** APS Handbook, Copyright 1965.

Belmont Faries, **"Ryukyu Islands, Postal Stationery 1946-48, Provisional and Regular Issues"** 24th American Philatelic Congress Book 1958.

Fred B. Thomas and Minouru Sera, **"Yen to Dollar Ryukyu Islands Currency Conversion,"** The American Philatelist Vol. 72 No. 12 (September 1959).

Arthur L-F. Askins, **"Specialized Catalogue of the Postal Issues of the Ryukyu Islands,"** Part I, Postal Stationery of the Gunto Governments; Part II, Postal Stationery of the Central Government; and Part III, The Nansei Shoto Provisional Postage Stamps. The Ryukyu Philatelic Specialist Society, Ltd.

Scott, **Specialized Catalogue of United States Stamps,** Current year.

**Stamp Separation - Its Development From 1840 to Modern Times.** This exhibit shows every major and important minor method of separation of stamps, and the many levels of government from local to national that authorized them.

The material is presented to reflect the increasingly sophisticated technology developed to promote production speed and accuracy from its crude, sometimes individually hand-applied, beginnings. Variations are included since they often show processes more strikingly than normal examples. Fifteen years of intensive searching have yielded the roughly 550 items. Effort has been made to obtain the finest material available. Items are added or upgraded prior to each new showing.

Included in the exhibit are especially difficult pieces that are important to the history of stamps as well as to stamp separation. Among these are:

- Private roulettes and perforations proposed for official adoption including the Henry Archer Experimental Roulette and Archer perforations of Britain (1847-1853), the British "Treasury Roulette" (1852-1854) and the U.S. "Chicago Perforation" (1856-1857).
- Private roulettes and perforations used locally when official separations were not (yet) available, including early British, French and U.S. Confederate examples.
- New Zealand "Dickie" perfs of 1905, the first vending machine experiment to be officially issued.

- The first U.S. compound perforations: the 1914 10x 12 and 12x 10 errors.
- The 1932 Newfoundland perforation proof strip with imperforate center stamp.
- A study of the U.S. World War II degenerating "War Perfs" including only reported examples of the phe-

nomenon on Air Mail and Postal/War Savings stamps.

- Only reported interior paper fold with "crazy perfs" on a U.S. commemorative, on the 1967 "Search for Peace."
- One of only five known blocks showing split perforating pins, on the 1971 3p Machin Head of Great

Britain.

The single most useful reference to prepare for review of this exhibit is Chapter 15 of **Fundamentals of Philately** by L.N. and M. Williams, last published by The American Philatelic Society in 1971. The exhibitor has added to that body of knowledge as reflected in this exhibit and in published articles and monographs.

From October, 1996 TPE

## Mats: A Quandary by Clyde Jennings

"To mat, or not to mat, that is the question" - and thanks for the quote Will, I sure can use it right now.

But before I tackle the subject, I am reminded of a good friend on whom I could always count for a delightful malapropism from time to time. Example: "Clyde, I'm in a real quadrant."

Anyway, the mats I am talking about are those behind stamps/covers in exhibits. There are two schools (at least!) of thought, both diametrically opposed (naturally!). One says, "A must;" the other, "No way." Each group has good reasons for its opinion, so let's look at some of them - and there may well be more I don't think of at the moment.

First, for. They show off a stamp's margins/perforations (assuming both are good). To remove and remount, the stamp itself does not have to be continually hinged and rehinged. It gives a look of definition since each stamp is highlighted by a frame. In a one stamp exhibit the color of the stamp can be set off by using a shade in

the same color family - example: Scott's #210 on a buff mount (Randy!).

Now against. It clutters up a page and draws attention away from what you are exhibiting - i.e., the stamps/covers. If black, there is a funeral look. If margins are narrow on imperforates, or perforations ragged or missing, the hacking calls attention to this fact. On a cover with a rough edge from opening, the sad story is highlighted.

Personally, I do not like mounts. As an exhibitor I do not use them except as noted later. As a judge I do not penalize for them; that is, medal level is not affected (though admittedly there is a terrible temptation sometimes!). I would give one caution, however. The choice is yours to make, of course, but if mat you must then for heavens sakes make the margins marginal! No more than 1/16 inch maximum all around, and definitely even on all four sides, please. Try to stay away from those hingeless mounts with black background as it is difficult to balance the four margins given

the fact the bottom margin is where front and back are sealed together and it is almost impossible to achieve any margin at the bottom. These mounts come with clear backs, but if you use them trim the edges as close as possible to the item mounted. This type mount naturally, if you are showing mint stamps and abhor hinging is almost a must. So lessen the distraction of the mounts by leaving just no margins at all.

I said I did not use mounts. That was when I was showing my classic material, now all disposed of. In some new modern material efforts I have ventured into unused items. So I use a very light (inoffensive) gray paper, barely any margins showing at all, and mount on ivory colored pages. One almost must hunt to see the gray background. These serve a double purpose. I am constantly redoing pages to add material/pages, or winnowing out just enough to exhibit a one-framer. So the stamps are hinged only once, and thus can be moved as many times as desired on their "gray paper transporters."

From July, 1990 TPE

## As I See It ... How About You? by John M. Hotchner

If I knew then - in 1976 when I began to exhibit - what I know now, would I have begun? Yes!

To be sure, having caught the exhibiting bug has been a mixed blessing. I've enjoyed some terrific highs and some plunges into the depths that were most unpleasant. There was the time the exhibit got a Silver-Bronze after four straight Vermeils. From my vantage point today, it took that attention getter to refocus my attention on what needed to be done rather than on my considerable pleasure with how far the exhibit had come. My reaction at the time can only be termed "bitter." I was ready to exhibit, as quoth the raven, "Nevermore." I was convinced that judges

were indiscriminate and the judging process was haphazard.

Maybe the only smart thing I did was to seek reasons for what happened; from the person on the jury who knew most about the content of my exhibit: Bud Hennig. I didn't like much of what he told me about his and the other judges' perceptions. I could come up with two reasons why each of their thoughts was wrong. However, in the ensuing months, I found that by letting all of what I'd heard percolate, the truth of much of it became evident; and that where an observation was wrong, there was still a lesson in that for me.

Since then, I have become a moderately

successful exhibitor, a judge, and a student of both processes. I'm the first to tell you that the system is not 100 percent fair; nor are all the judges. In fact, any judge can make mistakes. The single most important lesson I've learned in both roles is that an open mind, an ability to listen to criticism, winnow it, and learn from it, will help you to get better and better at the craft.

Following close on the heels of that truism is the fact that giving up is the only sin. No matter how badly you think you have been treated, give yourself no more than two weeks to wallow in your misery, and then get on with it. In short, I've learned that I can be knocked down, but no one except myself can make me stay down.

Best Of The Philatelic Exhibitor, 1986-96

# Philatelic Elements For Thematic Exhibits

by Joan R. Bleakley in collaboration with Darrell R. Ertzberger and John M. Hotchner

## INTRODUCTION:

During the past decade, there has been constant controversy and confusion, on the part of both judges and exhibitors, as to just exactly what are "Philatelic Elements" and which ones can be used in Thematic exhibits.

For U.S. national shows, the "rules and regulations" and usable elements are the same for Thematics as they are for the other categories. I could not find one list for the elements so I compiled what follows with the help of my colleagues named above. The underlying assumption is that exhibits reaching the vermeil or gold award level have demonstrated the author's wide philatelic knowledge through use and proper identification (when needed) of a broad range of philatelic elements. This listing, by no means complete, is intended as a handy reference for preparing or judging thematic exhibits. It is **not** a checklist. It is not possible to have every element listed here in any one exhibit.

## PRE-PRODUCTION ELEMENTS:

**Original Drawing:** submitted by an artist and accepted for consideration by postal authorities for stamp designs.

**Essay:** proposed design, submitted to, and rejected by postal authorities, or adopted after changes have been made.

**Photo Essay:** photograph of design with measurements and notations.

**Proofs:** trial impressions from the die or printing plate before actual production.

**Engraver's Progress Proofs:** impressions taken by the engraver at intervals to check the progress of his work.

**Die Proofs:** impressions from the completed die, for submission to authorities for final approval.

**Plate Proofs:** impressions from the completed plate.

**Color Trials:** proofs made in selected colors to permit a final choice of color to be made.

**Color Proofs:** impressions of the approved colors taken prior to printing.

**Rainbow Proofs:** Trials, produced to test various colored inks cancellations and paper.

**STAMPS AS ISSUED** (most are cata-

logue listed)

**Booklet stamps** (preferably full pane if all one motif or related se-tenants)  
booklet covers  
booklet labels (shown with pane or booklet)  
plate numbers (or other marginal markings).

**Coil Stamps:** (should be shown in pairs)  
line pairs  
plate numbers (best shown in strips of three or five for U.S. )

**Sheet Stamps:** (perforated, rouletted, or imperforate when issued as such)  
plate, zip, arrow, mail early and copyright blocks  
other marginal markings (printed, hand-stamped)  
se-tenant pairs and blocks, tabbed issues  
triptych (three joined stamps of different but related designs)  
tete-beche pairs  
bisects, trisects, quadrisects  
watermarks

**Self-stick issues**

**Joint issues**

**Geometric shaped** (triangles, diamonds, etc.)

**Discount postage** (stamps issued at reduced price, chiefly for publicity)

**Encased postage** and other monetary usages

**Expedition stamps:**

scientific (e.g. Shackleton Antarctic Expedition, 1908)

military (e.g. Liberian Field force, IEF of India)

**Express or Special Delivery**

**Military franks**

**Value inserted stamps**

**Miniature sheets**

**Souvenir sheets**

**Local issues** (valid within a limited area or postal administration)

**Newspaper stamps**

**Occupation issues** (for use in territory occupied by a foreign power)

**Official stamps**

**Parcel post stamps**

**Postage due stamps**

**Provisional issues**

**Marine insurance**

**Special fees**

**Late fees**

**Railway letter fees**

**Plebiscite issues**

**Revenue issues:**

government  
departmental

**Telegraph stamps**

**Military telegraph**

**War tax stamp**

**MACHINE GENERATED POSTAGE:**

Framas  
Postal Buddy Cards  
Meter Imprints

**OFFICIAL VARIETIES** (Official Government Issued) -

perforations (different measurements, methods)  
experimental perforations and roulettes  
perforations (e.g. O.H.M.S.)  
precancels (different types and styles)  
tabbed or otherwise treated for use in automated equipment  
printed information on reverse, attached label, or selvage  
specimens, black prints and other publicity items  
surcharges (revalued issues)  
overprints (geographic, commemorative, etc.)  
mirror prints  
gum varieties  
watermark varieties  
paper varieties  
test stamps (for testing or dispensing machines)  
post office training stamps  
carrier stamps (charge for conveying mail to or from local post offices)  
shipping company stamps (prepaying mail carried or mail-ships or packet boats)  
obliterated stamps (e.g. portraits of deposed or deceased rulers)

**UNOFFICIAL VARIETIES**

perforations; business, charity, (preferably on cover with corner card)

**UNPLANNED VARIETIES (EFO's):**

**ERRORS** (as a result of the production process, but not favor made)  
imperforate in one direction  
fully imperforate  
imperforate between  
perforations of the wrong gauge on one or more sides  
perforations inverted on souvenir sheets  
perforations fully doubled or tripled  
complete color missing  
tagging missing  
inverted tagging



inverted design  
 inverted embossing  
 multiple surcharge  
 inverted surcharge  
 multiple overprint  
 inverted overprint  
 overprint or surcharge on back of stamp  
 lettering errors (misspelled, wrong name, etc.)  
 gutter between two complete stamps  
 wrong color/ink (intended for a different stamp)  
 double print  
 wrong value stamp  
 colors reversed  
 missing overprint, surcharge, or precancel  
 printed on reverse  
 paper errors:  
   printed on wrong color paper  
   wrong, incomplete, or changed watermark  
 other constant errors (worthy of catalogue listing)

**FREAKS:** minor production varieties, usually not repeated and rarely catalogue listed:  
 gutter snipes  
 ink smears, flaws and blots  
 set-offs (from flat plate printed sheet laid atop another)  
 misperfs (one direction, two directions, diagonal)  
 partially perforated  
 color shifts (misregistration of color)  
 miscuts  
 over or under inked  
 color partially missing  
 foldovers, foldunders  
 creases (pre-printing)  
 creases (pre-perforating)  
 minor shade/color differences  
 partial stamp printed on reverse  
 partially doubled overprint or surcharge  
 rejection markings (indicating printer's waste to be destroyed)

**ODDITIES:**  
 plate varieties (double transfer, layout lines, position dots)  
 design errors and ghosts  
 intentionally created varieties:  
   color changelines  
   altered stamps (attempts to create higher value stamps)  
   rotary coil end strips  
   flatplate coil paste-ups  
   private perfs  
 local overprints  
 cancels that change the design  
 intentionally produced gutter pairs  
 provisional overprints  
 stolen printer's waste  
 unauthorized bisects

**COVERS:**  
 folded letters  
 stampless covers  
 air mail  
 balloon post  
 camp mail (concentration camp, POW camp, Displaced persons, etc.)  
 catapult mail  
 censored mail  
 combination franking (stamps of more than one country)  
 crash covers  
 cross-border mail  
 field post  
 First Day Covers  
 first flight  
 free franks  
 glider mail  
 international organizations (U.N., Red Cross, etc.)  
 military (APO, FPO)  
 naval ships mail  
 official government mail  
 official cachets  
 packet Letters  
 pacquebot  
 parachute mail  
 pigeon Post  
 pneumatic Post  
 rocket Post  
 ship letters  
 special event covers  
 zeppelin mail

**POSTAL STATIONERY:**  
 imprinted envelopes  
 postal cards  
 letter cards  
 Reply paid cards  
 aerogrammes  
 airgraphs  
 air letter sheets  
 V Mail  
 wrappers for newspapers and periodicals  
 printed-to-order envelopes; produced/authorized by postal authorities.  
 folded advertising letters (e.g. France, Germany)  
 printed-to-order postal cards  
 formula cards (France, etc.)  
 echo cards (Japan)  
 postal telegrams (e.g. Germany, Great Britain)

**MAXIMUM CARD:** picture postcard tying together an illustration, a stamp and a cancellation in a common theme usually related to the stamps itself.

**LABELS:**  
 air mail etiquettes  
 registration  
 official seals  
 fiscals  
 postal Fiscals

telegraph  
 charity (Christmas seals)  
 special delivery

**CANCELLATIONS:** (should be tied to a piece or on cover, if possible.)  
 postmarks  
 town circles  
 metered mail  
 19th and 20th century fancy cancels  
 pictorial  
 slogan  
 traveling post office (TPO)  
 highway post office (HPO)  
 mobile post office (MPO)  
 railway post office (RPO)  
 military (fieldpost, APO, etc.)

**AUXILIARY MARKINGS:**  
 airmail  
 registered  
 certified  
 backstamps  
 receiving marks  
 forwarding  
 return to sender: better address, proper postage, service suspended, etc.  
 undeliverable  
 refused/unclaimed  
 postage not valued  
 unmailable  
 censored  
 postage due  
 C.O.D.  
 insured  
 transit  
 directory makings  
 special delivery  
 night delivery  
 carrier comments  
 weight markings

**OTHER ELEMENTS: THESE MUST BE IDENTIFIED WHEN USED IN AN EXHIBIT!**

**BOGUS STAMP:** a completely fictitious "stamp" created solely for sale to collectors; or an actual stamp with an unauthorized surcharge or overprint. (These are not forgeries as the stamp never officially existed.)

**CINDERELLAS:**  
 Christmas seals (when tied to the cover) propaganda stamps

**COUNTERFEIT:** any stamp, cancellation or overprint created for deception or imitation, intended to be passed as genuine. (Similar to FORGERY)

**FACSIMILE:** reproduction of a genuine stamp with no intent to deceive collectors or postal officials (e.g. illustrations).

**FAKE:** a genuine stamp that has been altered to make it more attractive to

collectors (e.g. altered color, added or changed postmark, repaired, reperfed, regummed, etc., to make a more valuable variety).

**FORGERY:** a complete fraudulent reproduction of a genuine stamp intended to defraud; they are generally classified into two types:

- 1) philatelic forgeries made to defraud collectors.
- 2) postal forgeries made to defraud the postal service.

**POSTAL DOCUMENTS:**

- official receipts
- bulletins
- orders
- stamp shipment wrappings and labels

**NOTES:**

All elements used in a thematic exhibit

should have postal connotations. The item must have been:

1. initiated by the postal service;
2. introduced by the postal service (e.g. overprints, cover or postal stationery cachets, marginal markings etc.);
3. or approved by the postal service.
4. If none of the above, their inclusion should be explained.

**ITEMS SHOULD BE SELECTED FOR:**

1. the primary or secondary design.
  2. the purpose of issue or circumstance of issue.
  3. the relation of the design or issue to the theme.
- Material should always be in the best possible condition given its source, age, and generally availability.
  - Overprints can change the theme; over-

prints unrelated to the design should be used for the overprint.

- Postal stationery cannot be windowed; the entire cover or card IS the issued item.
- Underpaid or overpaid postage should be explained.
- First day and special event covers with privately printed cachets should be selected for the stamps and/or cancel, not the cachet.

**ITEMS THAT SHOULD BE AVOIDED:**

- Mixed subjects on covers (confuses the theme).
- Postmarks, etc. without indication of postage paid.
- private information such as addressee or addressor, except for those granted free franking privilege.

From October, 1987 TPE

## EDITORIAL OPINION:

### Money What It Can and Can Not Do

A recent letter to the Editor from member R.D. Coale congratulates two of our columnists for their admission that it takes big money to get big awards.

The debate between those who assert that it does take big bucks and those who say it doesn't either, has been going on for years. I doubt that either side has changed the other's mind.

The views I hear expressed seem always to be tinged with passion. And with passion comes a certain blindness. I have viewed this state of affairs with increasing concern because people without money can so easily be scared away from exhibiting by listening to some of what is put forth as fact.

So, here is how I see it; as factually and dispassionately as I can give it to you.

It is too easy to say that big awards require big bucks without looking behind that statement for precise cases and definitions.

I think what is true is that *it is easier* to win big awards, with big bucks. This is a variation on a favorite saying of mine that goes: "Money doesn't buy happiness. It just lets you look for it in more places."

The converse is also true - both philatelically and otherwise. One need not be wealthy to be happy and one need not spend big bucks to win big awards. My own rule of thumb is that money can *help* a good exhibit but it will not, by itself

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make a good exhibit.

We need to define a few terms here. I don't know what you call "big bucks" but I'd say that when you're at the point of spending say \$25+ on *each* new addition to your exhibit, that qualifies. (The sky, of course, is the limit).

What is a "big award"? For purposes of discussion, I'd say it is a national vermeil - the level of attainment at which one can qualify to join the ranks of accredited judges. The national vermeil level represents a significant accomplishment: the selection of a worthy challenge and a pretty good job of meeting it.

As a judge, I have seen it happen time-and-time again that an exhibit attains vermeil and gold at the national level - not because of big bucks, but because of:

- a) inexpensive material exceedingly well researched,
- b) material which is of great rarity, but which the exhibitor, having done his homework, picked up for a song from dealers' stocks, APS sales books, etc.
- c) material which no one realized was tough until the exhibitor made one or a series of discoveries.
- d) attention to condition so that exceptionally fine but otherwise inexpensive material impresses the judges (because the majority of all stamps issued are not beautifully centered, lightly cancelled, fully

perf d, etc.)

e) the' creativity that the exhibitor used in selecting the scope of the exhibit: something unusual that no one had attempted before, for instance.

I may have left something out, but I hope you get the idea.

This is not to say that adding more high powered and expensive pieces would not make it a better exhibit. It is, however, a demonstrable fact that high awards can be won with modest cash outlays *and* care, time and sweat on the part of an exhibitor.

I think it fair to say that the higher up on the formal ladder one wants to go - the more cash outlay will be required, although it is possible to win big prizes, even at the international level, inexpensively if one is careful about choice of what to show. However, chances are pretty slim that anyone in this day and age will win an International Grand Prix without being willing to sacrifice in other areas to afford the tough items needed to be able to show completeness in their philatelic collection.

Mr. Coale asks the question: "What are we going to do about it?" As one who will never earn an International Grand Prix, my answer is that we will have to learn to live with it. There is no collectable in which money does not give an advantage to the collector who has it and is willing to use it.

It pains me, but life is not fair. - JMH

# PRESIDENT'S MESSAGE by Stephen D. Schumann

## Give Yourself An `Edge'

Exhibit an area that few people even know of its existence? Exhibit an area that, as soon as you mention it at any philatelic meeting, other philatelists start to yawn? Exhibit an area in which it is so difficult to find material, that in 30 years you have been able to fill five frames (or less)? And when you exhibit even though you know it is one of the finest showings of that area anywhere, it seems to come out silver-bronze, silver or-if you're lucky-vermeil?

If this is you it is time to give yourself an 'edge' in exhibiting by educating the judges as to the difficulty of obtaining material for your exhibit, the significance of such material and that you, as the exhibitor, have special knowledge of the philatelic area covered in the exhibit.

The process of educating the judges regarding your exhibit and your special philatelic knowledge can be accomplished in a variety of ways:

1. When exhibiting, always submit a title page and synopsis to show committees for distribution to the judges

well in advance of the show. The synopsis is particularly important in that the exhibitor can make value judgments which may be unsuitable for the title page. Two examples would be: "I've been in contact with the XYZ Specialists Group for over 25 years and none of the members have ever seen a triple rated first issue cover like mine." Or "I've been at almost all of the WSP shows in the past X years and have never found another semi-postal with a double ring cancel." A bibliography at the bottom of the synopsis page will enable the judges to consult published sources.

2. If you have never written anything about your area of interest, start with a 'Letter to the Editor' in your area's specialty journal or, lacking that, one of the general interest philatelic publications. Or respond to other letters to the editors with your own comments.
3. Write articles on your exhibit/area of specialization and submit them for

publication in the journal of your specialty group.

4. If you feel the article has a wider appeal, perhaps they could be published in The Philatelic Exhibitor, American Philatelist, Collectors Club of New York Philatelist, Linn's, Stamp Collector or other widely circulated philatelic publication.
5. When your knowledge and writing skills have grown considerably - a series of articles or perhaps even a handbook on your area may result, but obviously the latter would be a many years effort.

At the same time all the above is taking place, your exhibit is changing in response to additional material, additional personal knowledge and suggestions from judges, specialists in your area, and other exhibitors.

This is no easy solution but exhibitors who share knowledge in their area of specialization will, many times, receive a more deserving award than those who do not and thus give themselves an 'edge.'

From April, 1990 TPE

## A Trip To The Hardware Store Might Improve Your Exhibit by Stephen Luster

"How can I improve my exhibit?" That question is perhaps the most often asked at judges' critiques. It is also one of the most difficult to answer, but I hope to give you some insight that might help you.

Turn the question around a bit. Instead of asking the judges "How can I improve my exhibit?" - ask yourself, "Can my exhibit be improved?" The answer to that question just might lie in a trip to the hardware store.

Here's what I mean, and please do not confuse what follows with a discourse on the word "IMPORTANCE." I'm not talking about importance at all. "Hardware" is something entirely different.

What is hardware? Hardware is "good stuff," but, it is hard to describe because it is different for each exhibit. In one case it might be the addition of some classic material. In another exhibit, "hardware" might be a special cancel, or the high value from a set of stamps.

Another way of looking at "hardware" is to compare it to "software." In other words most exhibits are made up of hardware and software. The relationship of these components within an exhibit is an indicator of how much improvement potential might exist in the exhibit.

In my experience, judges will always be more impressed with and give higher awards to, exhibits that are chock full of the best material available for the chosen subject. On the other hand, if the exhibit contains lots of "software" chosen for the proper development of the exhibit but lacking in impact, and hardware exists which could have done the same job, judges tend to be turned-off whether they realize it or not. Let's look at some examples.

If a particular exhibit contains a single or a pair of stamps from a booklet pane, when the whole booklet pane is available, you might be looking at an example of "software" being substituted for "hard-

ware." If a classic stamp could do the job and you use a contemporary stamp to illustrate a point, you might have again put some "software" into your exhibit where "hardware" was indicated. If you have an eight-frame exhibit, would it be better as a seven-frame exhibit if you could eliminate one frame of "software."

It may be a subtle point but consciously or not, judges will appreciate "hardware" and take note of it when it appears in your exhibit. If you use too much "software," a cursory look by the judges will convey an impression you would do well to avoid.

So ask yourself the question, "Do I have too much 'software' in my exhibit?" If the answer is yes, take a trip to the "hardware" store. Also, keep in mind that if the answer to the first question is yes, and the "hardware" store is "out of stock," you might have already recognized your exhibit potential.

Good luck, and good hunting.

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# The Value Of A Critique...How To Use It Despite Some Common Faults

by William H. Bauer, Chairman APS Judges Accreditation Committee

In recent years the judges' critique has become a feature of many philatelic exhibitions in the United States, and a critique is a mandatory requirement at all nationally accredited (APS Champion of Champions) shows.

Little more than ten years ago a critique session for exhibits was at best a rare occurrence. In fact it was often difficult for an exhibitor to find anybody with whom to discuss his exhibit or who could authoritatively explain the reasoning for the awards given. The result was little opportunity for the exhibitor to learn his exhibit's failings, to correct his mistakes, and to improve the exhibit and its award level.

A few philatelic judges realized the problem and believed that they had a responsibility to face the exhibitors they had judged and to offer to them suggestions to improve the exhibits. Therefore some shows began scheduling critiques and the public response was so favorable that the APS soon made the critique a requirement for all of the Champion of Champions National shows.

A critique is a help session and should be beneficial to all involved. It is an opportunity for the exhibitor to meet the judges and to ask questions and to hopefully receive definitive answers. The critique is also a chance for all collectors and those who are not exhibitors at that show to listen and to learn from the experience of others. The critique makes the judge more conscious of his responsibility to be objective in his findings and to have reasons other than personal prejudice for his decisions rendered.

Since a critique could easily become an adversarial forum, it is not an easy event to

conduct. There are exhibitors who are insulted that their exhibit received anything less than the Grand Award and refuse to accept the possibility that their self-evaluation is not on the mark. Also, there are judges who speak flippantly or harshly without thinking how their casual remarks can be misinterpreted or whether they have allowed their personal prejudices to take command. It is up to the Chairman of the Jury, who moderates the critique, to see that the discussions do not get out of hand, or degenerate into a verbal brawl.

When such a situation arises the Chairman must terminate the argument. Usually this can be done by suggesting a meeting between the exhibitor and one of the judges after the critique, for a personal discussion at the exhibit. The Chairman must give all exhibitors a chance to ask their questions. This can be accomplished by permitting one question and one follow-up question. It is hoped that the non-exhibitors and gold medal winners present will hold their questions until the other exhibitors have had their chance.

The Chairman needs to not only control the audience, but the panel as well. Some judges are all too willing to talk at length on any exhibit while others are reticent to say anything even though they might have the most pertinent comments to offer. This problem can, to some extent, be resolved by assigning each exhibit to a specific judge for "first comment" responsibility.

A well conducted critique should leave a happy audience, at least happy in that they feel they were given fair and even treatment and that there were solid reasons why a higher award was not given. At

times this is not an easy task to accomplish. It is very difficult to tell an exhibitor that his hard work has been totally misdirected and that he must start over or find another path to his goal. However, it is equally wrong to give encouragement where no amount of work will result in a significant improvement in attainment. It is also difficult to tell an experienced specialist what material he needs; he should know better than anyone else what is missing from his exhibit. -

One of the most difficult concepts for a judge to accept is that no answer is better than a bad answer. We are often reluctant to admit our ignorance and to say "I don't know." Instead we focus on some minor or insignificant point and wind up looking silly to the audience.

We should all remember that the overlying principle of the critique is to help the exhibitor, to attain a better award. The comments offered are suggestions and are not mandatory. They also represent the opinions of one small group of people and may vary from those of another panel. However, if heeded with thought, those suggestions will often produce a higher award. The exhibitor should remember that no amount of advice can guarantee a Grand Award. That is a matter of head-to-head competition and depends solely on which is the best exhibit on that day.

I urge all exhibitors, and potential exhibitors, to attend every critique they possibly can. They will learn something at each one. I also urge every show whether large or small to hold a critique even if it must be done at a subsequent club meeting.

From July, 1992 TPE

## Networking For The Thematic Exhibitor:

by Joan R. Bleakley

### How to Find Out What Exists and Where It Is!

If you want to find unusual material for your thematic exhibit, you have to let collectors everywhere know that you need their help.

There is no way that you single-handedly, can learn what exists in every country of the world. You'd have to read every

specialized article, hook, and catalogue ever written; then contact every dealer and auction house in the world. However, with the help of "philatelic friends" there is a shortcut to that information.

1. Look at **all** the exhibits at stamp shows. When you discover an

unusual item that will add interest to your theme, try to contact that exhibitor, or any specialist in that area.

2. Attend critiques, and **listen** to the comments for **all** exhibits. The judge's comments might pertain to

your exhibit also. Don't hesitate to ask the judge(s) for specifics on items mentioned - judges are specialized collectors and exhibitors.

3. Read *Linn's Stamp News*, etc. for show award reports. Contact exhibitors who share your area(s) of interest.

4. Take out ads in U.S. and overseas philatelic publications.

5. Contact thematic groups in the U.S. and other countries - especially those that have a Study Unit for your topic.

6. Try to garner correspondents and traders, both here and abroad. You help them. They help you. This is the way to learn what exists and, sometimes, where to find it.

7. Subscribe to and read as many auction catalogs as you can.

8. Prepare a "checklist" of all the issued stamps, postal stationery, meters, postmarks and special cancellations, EFOs, etc. as you learn about them; and **share them** with your "Network partners". (Their delight in "new finds" encourages

them to make some of their own and share them with you.)

Does "Networking" work? YES! When I decided to upgrade *The Frogs*, I was cautioned against letting dealers know what I was looking for - they would sell to me at inflated prices. In fact, collectors would do the same.

A few dealers did attempt to do just that, but I had the option of saying "No, Thank you!" and thanks to input by specialized collectors I am "an educated shopper."

Many dealers have spent a lot of their time learning about and looking for items for me. Many collectors have sent information - from cartoons to medical papers by learned scholars. Not all the information can be illustrated yet (e.g. Iraq's "Frog" weapon, or Toad venom as a help in curing AIDS), but in time there will be a way to add these to the exhibit. Meanwhile, I'm compiling a huge file on "Frog & Toad Trivia."

"With the help of my friends" in East and West Europe, South America, South Africa, Australia, Japan, Canada, Peoples Republic of China, and of course, the

U.S.A., I've acquired unknown-to-me material; successfully bid in overseas auctions for meters and other hard-to-find-in-the-U.S.A. items; and traded for new issues and postal stationery.

Incidentally, "Networking" works equally well for traditional exhibits. I recently decided to prepare a traditional exhibit of the Berlin Freedom Bell Issues. Although I've collected Germany for over 30 years, and the Bell is one of my favorite designs, I'd never seen many of the elements listed in the Michel Katalogs.

In less than two years, through my Network, I've located just about all of the items listed - and a few that are not.

If I can be of assistance to you, please let me know what your theme is and what type material you are looking for - I have some good sources for material; especially meters, both slogan and pictorial.

Carl Spitzer "Buzz" who is now the volunteer librarian for the Postal History Foundation in Tucson is willing to assist thematic exhibitors in researching possible sources of material. You can write to Carl c/o The Postal History Foundation, P.O. Box 40725, Tucson, AZ 85717.

From April, 1993 TPE

## As I See It ... How About You?

by John M. Hotchner

"...But I got a Gold at RIPEX," said the unhappy exhibitor who had received a Silver at FLOREX\_

A national show critique is not the place to give a presentation on, the differences between judging and levels of accomplishment at regional versus national shows. As one of the judges responsible for his plunge in medal levels, I felt badly for the exhibitor, who had gotten to national level without that essential bit of information, but did not wish to risk further embarrassment to him. Instead, I resolved to write this piece.

First of all, I will repeat a bit of wisdom given at most public critiques: All exhibitors should own and read a copy of the Manual of Philatelic Judging, available from the American Philatelic Society, P.O. Box 8000, State College, PA 16803. Cost is \$6.80 for APS members; \$7.50 for non-members.

A case can be made that this small volume is mistitled since it is equally important for the exhibitors as for judges, for the

information it contains on the World Series of Philately (WSP) system - national shows - and the judging criteria at U.S. shows and how application of them differs from local through regional to national levels.

In brief, there are two factors which lead to higher medal levels at lower level shows. First is the fact that the standard of competition is generally lower; in part because the high level award winners at national shows usually have the good taste not to use solid national Gold exhibits to mug hunt at lower level shows. The second reason for higher awards at non-WSP shows is that the judging criteria is weighted more toward the element of encouraging the exhibitor to continue to develop the exhibit toward participation in. 'the big time.'

At the national level, encouragement is not a factor at all. The exhibit is expected to attain its theoretical level of excellence in order to justify a Gold. A nice solid showing of material that would carry off a top prize at a local show, and maybe even

a Gold at a regional, may well end up as a split-vote - Silver to Vermeil at national level.

The exhibitor with a regional Gold, who concludes that they have reached the top of the heap and need not do much more to conquer the next level, may be in for a rude awakening. I am reminded of one of my favorite bits of wisdom, from the pen of Henri Matisse:

"Art is like taking a train to Marseille. Each painting completed is like a station - just so much nearer the goal. The time comes when the painter is apt to feel he has at last arrived. Then if he is honest, he realizes one of two things - either he has not arrived after all, or Marseille is not where he wanted to go anyway, and he must push on."

Likewise, the philatelic exhibitor must push on. Learn from the defeats and savor the victories, but don't ever assume that one victory guarantees future victories; especially as the level of the competition rises.

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# Organize, Organize, Organize!

by Karol Z. Weyna

All too often, the "missing link" between parts of an exhibit, or of individual items in a frame, is organization. How many times have you sat in a critique and heard a judge tell an exhibitor, "You don't have so-and-so," and the exhibitor replies, "Oh, yes I do, at such and such a place." Is the judge blind? No, we hope not. But he or she was looking for an important part of that exhibiting area, and couldn't find it where it "should" have been. Whose fault is that? The judge's? Hell, no! The exhibitor is responsible for telling a coherent story with his or her exhibit. A story that meanders, detours, or gets sidetracked may be charming to casual viewers, but it won't cut much ice with jurors who have an average of a few seconds a page to follow it.

Preparing a fantastic accumulation or a lifetime collection for exhibition requires a steady hand and a steely will. Many collectors are in love with certain items whose charms are an acquired taste, that is, which may be fine in a collection but should be cut from an exhibit. Great collectors must **learn** to become great exhibitors.

Organization is **not** presentation; organization is, pure and simple, how you treat the material in the process of telling your story. For a traditional exhibitor, it was once sufficient only to show a page of mint, a page of used, and then covers for any given issue (organized any old way was fine). This no longer works for most exhibits. Judges want clear organization, but they also want an intelligent story.

An exhibit is **not** a collection. This sounds like elementary stuff, but it bears repeating over and over - because a lot of exhibitors still can't seem to grasp the distinction. How you organize your collection is your business; how you present that collection in the form of an exhibit is going to be out there for public view, and if you want to receive your maximum potential marks, you have to play by the rules - or at least know them well enough to get away with bending them once in a while.

Therefore, it behooves you to treat your exhibit the way you once were made to treat a term paper or an article for your school magazine. Organization of the "facts" (i.e. the material you will be showing) must follow some logical pattern; for most areas, there often are several logical

patterns, any of which can be adapted to the material you have and the story you are telling.

A corollary to this is that (in a traditional exhibit) what you do for one issue, you do for all. Don't organize the covers for one issue in chronological order, then for the next in value order, then for the following by destination. Know your parameters - the ones you set for your exhibit - and stick to them.

One of my dear friends is a gentleman who once asked me to critique his exhibit, one that had scads of powerful material scattered all through. My comments, at that time, went right over his head; he was still grappling with the distinctions between a collection and an exhibit, and how an exhibit was supposed to get from the first page to the last. Organization, in a formal sense, was something it would take him years to learn - but he did, and he's now winning Grand Awards with much the same material that once got him Vermeils.

Some experienced judges tell exhibitors that the basics of exhibit organization consist of a beginning, a middle and an end. The beginning is obviously the title page; this page (which many of us prepare **last**, after all the subsequent pieces are neatly in place), must be kept in mind from the beginning. After all, it is the one public place where the exhibitor is allowed to self-limit the subject matter he or she is presenting, to define and emphasize his or her specific approach taken in presenting the subject, and to make any other necessary claims, instructions, or introductions to the body of the exhibit.

Obviously, the body of a traditional exhibit will be organized roughly by issues, beginning with the first (sometimes preceded by forerunner material) and end at the last issue under consideration. The end of an exhibit must be thought out carefully; some exhibits are weakened by encompassing too much, as the more modern material at the end dilutes the impact of the classic material at the beginning.

One analogy that can be drawn is to think of the structure of the exhibit as a long curtain rod; all the material "hangs" upon it. The strength (that is, the "power" items) should, like a cafe curtain, be spread out evenly throughout, not bunched up at one end or another. If your strength is in

material from one major period, why bother to show weaker stuff from others just to boost the scope? Don't! Learn when to cut off the exhibit; try to have a logical, necessary ending - either a transitional item closing one period while starting another (beyond your scope), or, if your subject allows it, the last issue of a coherent period.

When it comes to specific items to place into the frame, one of the most difficult problems is dealing with an item that fits into more than one category. Let's say you have a cover that shows a major plate variety, and at the same time has a scarce cancel, and was sent to an unusual destination. Where should you show the cover (i.e. which factor do you emphasize)? Under plate varieties? Cancels? Usage? The answer may depend on several factors: where is your exhibit the weakest (i.e. where can the cover do you the most good); where will the item fall in the frame (conventional wisdom says top and bottom rows are bad, the center is preferred); what aspect is the most (dare I say it) valuable?

The method I suggest for fledgling exhibitors is to consider making an index card up for every item you want to include in your exhibit. A mint set of stamps could be one card; covers, blocks, plate varieties should be individual cards. On each card, put down the most important aspects of the item: the cancel, the destination, the franking, the provenance, the date of use, the shade or color, etc.

Then, for each issue or "chapter" within your exhibit, you can shuffle the cards and get a better idea of where your exhibit is headed. Clip cards that may end up on the same page together; try several ways of organizing the material. For many exhibits, there is more than one way to tell the story. The material you have on hand may determine your approach better than some idealized scheme.

For example, let's say you are showing Classic Peru. Now, judges know that the plating of the lithographed stamps is one important aspect, while cancellations are another. Mint multiples are very scarce, and used multiples larger than pairs also seem to be rather elusive. If you are weak on multiples and don't have the material to do justice to plating, emphasize cancellations. If your cancels are so-so, and you

have the material, push plating. If you have a little of everything, then do a "representative" exhibit, balancing what you have, to introduce each aspect early on, and then to stress the items in each issue that relate to these aspects.

In other words, find an organizational scheme that you can use **throughout** the exhibit that will "accentuate the positive" and minimize the negative. If you are like most of us, you'll never own the "maximum" collection of a classic area, but that doesn't mean you can't exhibit. It does mean you've got your work cut out to tell your story with what you've got, and what you can get.

Let's say you're showing a traditional exhibit of some Classic European country. The stamps fall neatly into one or more issues. Within the stamps, you will have mint, used, and multiples each way. Some of the used stamps will no doubt have uncommon cancels. Then, you will have covers of some (but probably not all) the values in any given issue.

Start by looking at how the material can be organized to its maximum effect. Do you introduce an issue with an overview, consisting of mint stamps? Then show a page or two of multiples, plate varieties, and other items relating to the printing of the stamps? Then present cancels as a separate subject, or incorporate cancels and covers into a "Usage" section for that issue? Or do you treat the issue value by value, showing the mint and varieties of an individual stamp first, then various cancels on it, then the stamp used on covers?

These are merely two of several approaches you could take. Some exhibits

show everything relating to the printing of the stamps first - proofs, essays, mint, multiples, plate varieties, etc. Then, after the issue as whole, they show usage (on and off cover) as a separate chapter, further subdivided by domestic and foreign mail, or by evolution of postmarks, or by rate or destinations.

The specific way you organize your material is your business - judges want clarity (including a clear statement on the title page that tells them exactly what you propose to do **and** how you propose to do it). They want consistency - what you do for one issue you should do for all, unless there is a darn good reason for veering from the pattern you have set for the exhibit. They want to know what they can expect to see before they see it, and in its logical (i.e. preordained by you) place. They don't want to have to spend inordinate amounts of time searching through your exhibit for an item that should be there (or that you've told them will be there) because it's not where it should be.

So organize, organize, organize. Don't feel like filling out index cards? Then use stockbooks, your copier, or any other method that will give you a chance to examine your overall structure before you commit your exhibit pages to print. You, after all, stand to know the area a lot better than nearly all the judges ever will. But don't lose sight of the forest for the trees. Got a complicated issue? Then by all means figure out how to present it simply, spoon-feeding the information page by page, a little at a time, and illustrate its complexities by comparisons using actual stamps or covers.

One of the best ideas in exhibiting I've seen was Clyde Jennings' exhibit of U. S. cancellations. One or two lines of text per page told a running story, and continued from page to page. The write-up was concise yet entertaining, you felt drawn to read every word. One page introduced a subject, the next developed it, the following continued it further, the subsequent showed a contrast or an evolution from the previous, and so on through many frames.

Okay, so your subject may not lend itself to that approach specifically. But, in theory at least, you are telling a story, and every page in your exhibit should add a little to what the previous page said, and in turn lay a foundation for the next page. I don't care if you're showing Classic Bulgaria or modern China, at least think about your story in page-by-page terms, and it will become obvious to you (as it will to most judges) which pages are out of place, which transitions need to be refined, which items would better serve the story in another place.

Keep it simple! Your organization should be capable of expression in a few words (namely, on your title page), or it is too complex to make sense for someone not as well versed as you in those complexities. And remember, it's never too late! Several Grand Award caliber exhibits have been reorganized several times, leading to better results both nationally and internationally. Of course, it meant a few dozen pages had to be retyped, but why rest on your current laurels? Isn't philately a process, rather than a static admiration of finished products? So get out your index cards or stockbooks, and get to work!

From July, 1990 TPE

## Hints For Beginning Exhibitors

by Maj. Ted Bahry, USMC

- Decide, early on whether you're doing this for fun or going for the gold. You are probably going for the gold but might not have admitted it yet.
- Do your homework **before** you start on your exhibit. Learn your subject field, and your material, while you're getting organized.
- Study *The Philatelic Exhibitors Handbook* and the *APS Manual of Philatelic Judging* before you mount one page. Do your title page **last**.
- Subscribe to, and read "The Philatelic Exhibitor." Also read the back issues and anything else you can find on exhibiting.
- Talk with experienced exhibitors and look at the exhibits of others. Take notes.
- Be prepared for a lot of work. And, yes, you will be redoing at least some of your pages if not your whole exhibit, to take advantage of good advice and newly acquired material.
- Gear yourself up for a fair amount of criticism; some of it petty and not all of it constructive.
- Evaluate all the "constructive" criticism and follow a course for improvement that best suits you and your goals.
- Be aware that by exhibiting you will put yourself in a rather distinguished minority group. Strange and wonderful (?) things will start to happen right after your first exhibit is shown.
- You will get a lot of advice from "friends" and acquaintances; some of it contrary. Pick the best of it and keep striving to improve or to just have more fun.

# Exhibit Presentation - Integrating and Highlighting A Spectacular Addition

by A.D. Jones

Few, if any, United States postage stamps have achieved, let alone maintained, the notoriety of the 24¢ issue of 1918. The popularity of the stamp can be attributed to numerous factors; stamp design, stamp color, the flying "mystique," unscheduled events and errors; the combination of which is not present to the same degree in or on any other United States issue.

This stamp awakens that mental picture of the daring aviators of World War I or the barnstormers of subsequent years whose bravery and self-confidence bring forth that which all of us visualize within ourselves. It is unique.

The stamp was introduced on Mon., May 13, 1918 in Washington, DC with sales to the general public in Washington, Philadelphia and New York on the following day, Tues., May 14.

The first day of use, Wed., May 15, 1918, and the unscheduled events which occurred when establishing the first regular air mail service in the United States also gives cause to recall the stamp.

Stories written about that day have filled 1 volumes. They are based on fact, but many have unknowingly included misconceptions of the actual event. Questions of who flew what and to where probably hold the record for the most errors.

Even before the 24¢ stamp was flown on a card or letter, one event took place that did more to emblazon it into United States philatelic history than any other.

On Tues., May 14, 1918, William T. Robey purchased the one and only sheet to be sold of the 24¢ stamps with the vignette inverted, from the branch post office located at 1317 New York Avenue, N.W. in Washington, DC.

One brief story was written almost immediately after the discovery occurred, but it was written without the knowledge of that discovery. That story was carried by the envelope illustrated on this issue's cover.

Eugene Klein, a well known stamp dealer in Philadelphia, who would eventually purchase the only sheet of inverted stamps from Robey for \$15,000, wrote to Mr. Fred J. Melville in London on May 14, 1918 stating that the stamps had been taken off sale in Philadelphia at 4 p.m. that day. This would have been the approximate time that

Post Office Department officials would have notified the Philadelphia and New York postmasters after the error was discovered.

How many hands has the Klein cover and its contents gone through without anyone recognizing the significance of this simple candid statement of that occurrence? If anyone did notice, it has never before been presented to the philatelic community.

## DISCOVERY

The featured cover and its enclosed letter were found during the last twenty minutes of my visit to CAPEX '87, specifically, on May 16, 1987.

For four days, I searched through every dealers stock of United States Air Mail covers for Pioneer or Early Government Flights material. And, for four days I found absolutely nothing that I didn't already have in my collection on display at the exhibition.

As I was waiting for my two travelling companions at our agreed meeting place, I decided to look in one more (obscurely related to air mail) place. Lo and behold!!! Up jumps this cover; franked with a 24¢ 1918 issue; with a clear (though not totally complete) cancel; from the first day of scheduled air mail service in the United States; from the city that had the fewest number of pieces flown than any other (Philadelphia); censored; backstamped in New York; sent to London and containing a letter with the simple note that the sale of the 24¢ stamps had been suspended, obviously without knowledge at that time as to why. Surely Eugene Klein would have mentioned it to Melville, had he known.

## MOUNTING AND PRESENTATION OF THE COVER AND LETTER IN AN EXHIBIT

There are three basic features regarding the cover and its enclosed letter that must be displayed to make my page meaningful:

1. the cover front
2. the cover back
3. the accompanying letter

The front (Figure 2) provides: the postage used, the May 15, 1918 Philadelphia Air Mail Service cancellation, about 50 percent of the censor information and about 40 percent of the corner card showing part of the name and address of the sender.

The back (Figure 3) shows the New York receiving mark with about 10 percent of it covered by the remaining portion of the censor information.

The letter (Figure 4) contains: the date it was written, the name and address of the sender, the text, the letterhead and the signature of the sender.

Obviously, not all of this information can be shown on one exhibit page without using photographs or other means of reproduction. Therefore, what can logically be sacrificed and still present the actual items with an indisputable and comprehensive rendering of the cover and the letter?

The front of the cover must be shown because that is the essence of the philately being shown.

Likewise, the letter must be shown, for it contains the information, which indicated that the sale of stamps was stopped shortly after the invert was discovered.

Therefore, showing the back of the cover with the New York receiving mark and the remainder of the censor information will have to be eliminated. There is enough of the censor label on the front to give indication that the item was properly handled in the system.

By overlaying the cover and the letter on a rough draft of the exhibit page (Figure 5), one thing is immediately obvious -THEY DON'T FIT!!! - at least not without sacrificing something else. The cover cannot be altered, so some part of the letter will have to be sacrificed.

The initial modification is not too difficult. Approximately two and one-half inches of the bottom of the letter can be folded under without losing any information.

The new modification is slightly tougher, for the letter is still about two inches too high.

Can the letterhead be eliminated? Yes. Since the signature is legible and the date is visible on the letter and enough of the corner card is visible to connect both items by using the last name "Klein," this seems to be the most logical approach. Otherwise, a photograph would have been used and that could decrease the readability and impact of the pertinent information in the letter. The result is shown on the front cover.

Now, the cover and its letter will fit on the exhibit page with the cover above and the letter below. There is also plenty of



space for the page title, rate and effective dates of the rate above the cover and four to five lines of information (maximum verbiage suggested for exhibit pages) below the letter.

After the final draft of the exhibit page had been typed, the letter, folded as explained before, is mounted on the page first, using two clear corner mounts to hold the lower left and right corners of the letter. Remember, it has two new folds and may have a tendency to move or shift if not firmly "anchored" in place.

Next, the cover is to be mounted above the letter. If corner mounts are placed on either of the two lower corners of the cover without some sort of modification, the adhesive from the mount would come in contact with the letter and cause undue damage. This presents no problem since the clear corner mounts can be trimmed to a manageable size and shape. One preference is to mount covers and cards by the upper left and lower right corners when possible. This should provide ample security, for in eight years of personal use of these mounts, there has been no item to come loose or slip while in transit or on exhibition.

#### HIGHLIGHTING THE COVER AND LETTER IN AN EXHIBIT

This exhibit page will be placed in the first frame, top (or first) row, position three

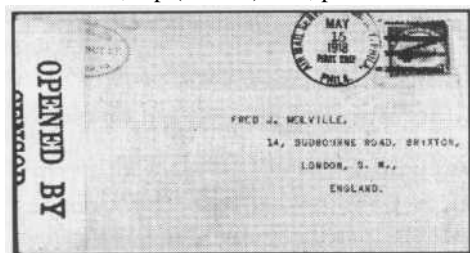


Figure 2.

(the second page after the title page) for two reasons:

First, the exhibit is set up in chronological order, therefore it must be placed with the first flights from New York and Washington, also cancelled on May 15, 1918.

Second, within the chronological order of May 15, 1918, if the first flights from New York, Philadelphia and Washington were placed in alphabetical order, Philadelphia would be the second page following the title page, or third position.

This is as close to the top center of the exhibit frame that the cover and letter can be placed for maximum impact. So, since it is a good location, can anything be done to further highlight its presence? My conclusion is that nothing further needs to be done. When looking at the overall exhibit, the letter will have the effect of drawing attention to itself, since it is the only letter in the exhibit.

Not only am I pleased with the final product (Figure 5, but I am happy to have had the luck to be able to add one more link to my exhibit to further explain the chain of events that occurred in May, 1918.

Comments are welcome. Address is 5113 Greenbrook Dr., Portsmouth, VA 23703.

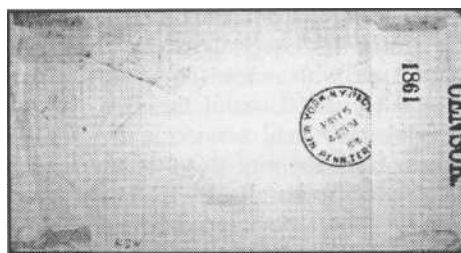


Figure 3.

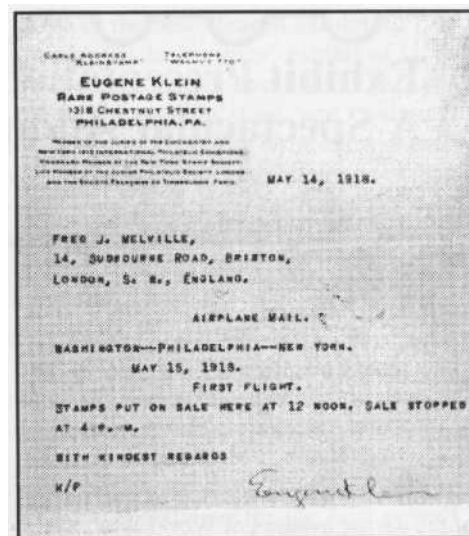


Figure 4.

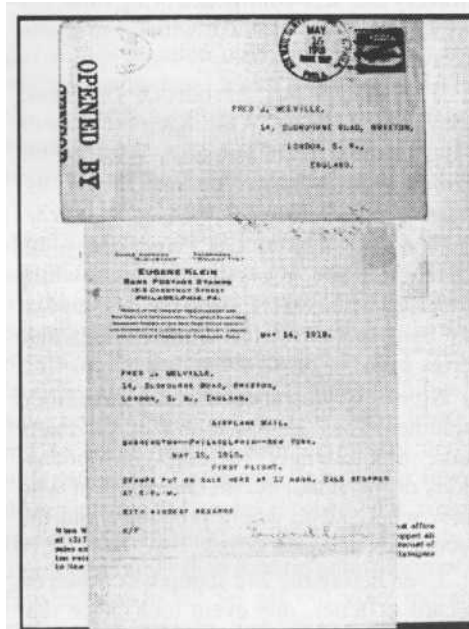


Figure 5.

From October, 1990 TPE

## As I See It ... How About You? by John Hotchner

It is said that no exhibit can get a fair shake unless judges who judge it are competent collectors of the country or area being exhibited. This premise is often attached to a specific story; the bottom line of which is that the exhibitor didn't get as high an award as what he or she thought was the proper one from a jury that didn't include a specialist. **The premise is wrong.** Here's why:

- In 25 judging assignments over seven years, I have seen more medal levels **decreased** than increased by a specialist on the jury who knew the area cold and knew what ought to be in the exhibit, what quality level to expect, whether there was pre-existing research, etc. Yes, a specialist can

argue for upgrading where warranted and sometimes serves that purpose, but so can any judge who has done his/her homework when the exhibitor has provided the title and/or a synopsis page ahead of time.

- An exhibit is an exhibit is an exhibit. I may not be a collector of Upper Zambezia, but I am trained to be able to appreciate the attributes of a good exhibit; a full and complete story, a comprehensive showing of difficult to acquire material, a high level of quality consistent with what I know or what the exhibitor tells me about relative scarcity, and work that the exhibitor has done in developing information to identify and provide context to the material on the pages.

- Exhibitors bear a significant share of the responsibility for educating the judge on the subject matter by using quality philatelic material, presentation techniques and solid information that will command attention and respect. In other words, an exhibit that doesn't get the medal level its owner knows it should may have faults that the exhibitor needs to work on ... even if it is much easier to blame the judges.

In summary, I'll agree that having a subject matter expert on the jury - or available to the jury - is a nice plus. But is that essential to arriving at the proper medal level? Rarely!

Best Of The Philatelic Exhibitor, 1986-96

# Before You Can Run, You Have To Learn To Walk

by Thomas Lera

I began collecting my "Bat Stamps" in the late 1970's. It wasn't until 1981 when the National Speleological Society and the International Union of Speleology held their four year international meeting at Bowling Green, KY, that I became interested in exhibiting. From this meeting a group of 20 international speleostamp collectors decided to publish, rather loosely, a quarterly journal dedicated to speleostamps (caves, bats and related subjects). One of the initial mainstays of the journal for the first two years was Anna Potenza's international exhibit "Madre Terra." Seeing her exhibit, albeit xeroxed, was incentive enough to set a goal to develop my bat stamps into a unique collection.

For six years I collected all the bat stamps I could find and any related philatelic materials, mostly first day covers. In 1987 I exhibited at my first regional show, TEXPEX in Houston. I had two frames (30 pages) with all my bat material neatly mounted. Everyone at the show was amazed - stamps with bats. Kudos and compliments were given along with a bronze award.

I utilized the AAPE's exhibitor's critique service and was pleased with the comments and suggestions. Their direction was the missing link from the show judges critique, Randy Neil's **The Philatelic Exhibitor's Handbook**, the APS's **Manual of Philatelic Judging** and my misapplications.

Their comments on improving organization, presentations and content resulted in a major revision and a better balanced exhibit. The comments centered around:

Presentation of material and learning about it.

Follow a story-line from opening to closing.

Share your enthusiasm throughout the exhibit.

Appreciation of highlighting scarcer items.

Use techniques of windowing and slitting.

Mary Ann Owens has stated "That the success of the thematic exhibit depends upon the amount of research done prior to putting the exhibit together. Using it properly in the thematic story-line, research helps the exhibitor to better appreciate the

philatelic material accumulated." Research simply stated is going beyond what is in stamp catalogues or that which is general knowledge. With a little extra creative searching, obscure facts have added depth and interest to my exhibit.

Exhibiting is a personal thing. Ingenuity and creativity are unique to each exhibit. It is an act of creation, self-discovery and self-discipline. Two years after TEXPEX 87, with more material and 64 revised pages. I exhibited at OKPEX 89 and FLOREX 89. The results were silver medals.

I can't emphasize how important it is to attend the critiques and to take notes and ask questions. Since I have a habit of taking copious notes, here is some of what the judges have said about my exhibit, both at the critique and at my frames (one-on-one):

- "Exhibits are about philately, not about the minutiae of natural history, miscellaneous text and material not related to your theme. You need to be discriminating. Eliminate the weak areas."
- "Exhibiting need not be too difficult, expensive or frustrating. Look at the other

exhibits and learn from them."

- "Add more philatelic material. Show commercial covers wherever possible not FDC's and CTO's. Show the scarcer material whenever possible."

- "Quality and quantity means patience. Sufficient good material needs to be collected to fill the frames to impress the judges. Bats on stamps is primarily modern material. Find some frosting for the cake."

I have always had an open mind to constructive criticism. The judges offer good advice - they have seen the successful and unsuccessful exhibits. The judges suggest ways to improve the exhibit and appreciate creative approaches. The majority of the judges that have seen my exhibit were non-thematic judges. Their advice was given not on a thematic background but on the classical judging approach. This may conflict with basic thematic guidelines, but take this advice seriously since the same judges will probably judge your exhibit again. One judge that saw it again complimented me at my frames - he noted an addition to the exhibit that he suggested from a previous critique. He remembered.

All of this is encouraged to develop the exhibit and go for the gold. Can it be achieved?? Perhaps. There are hard to find items already in the exhibit like the 1865 Hingham, MA fancy bat cancel (Figure 1); 1897 China Empress Dowager bat stamps (Figure 2); a 1907 Bat Cave, NC Type II - Doane cancellation and a 1939 Batu Caves cancellation from Selangor, Malaya (Figure 3). Not all plentiful but they are

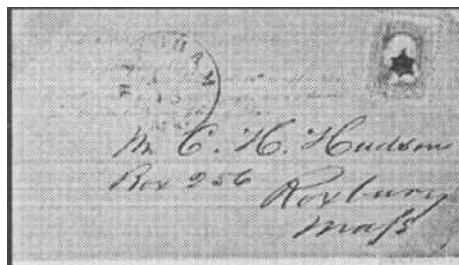


Figure 1.

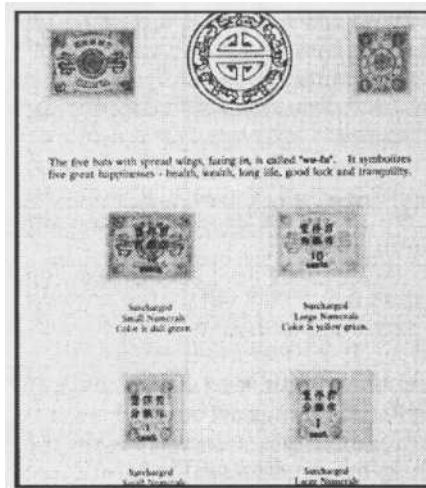


Figure 2.

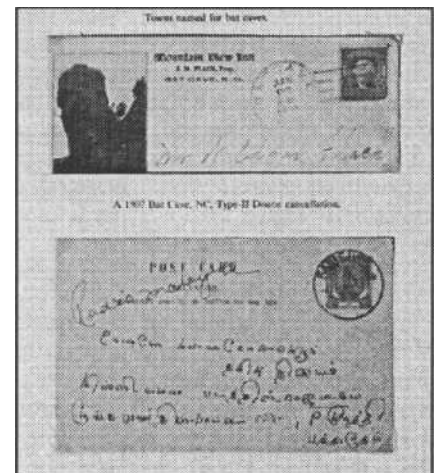


Figure 3.

there.

My exhibit is an avocation of independent activity and is very personal but it has evolved from an unorganized stockbook to its present form due to the contributions of

many people.

I will continue to seek other difficult material and to share the exhibit with everyone at the shows. The bottom line is that my exhibit comforts me and I enjoy it.

So Joan Bleakley with your frogs, Mary Ann Owens and your elephants and George Guzzio with your penguins, look out - Batman is coming of age.

From January, 1994 TPE

## A Half-Dozen Rewards for Exhibiting by John M. Hotchner

I'm addicted. That's the short answer to the question I posed as a theme for this issue of TPE: "Rewards of Exhibiting - Why do you exhibit? Prizes? Ego? Recruiting? Sharing?..."

Bob Odenweller has discussed this in his column, but no one else has responded. I think it's an important question, so I'm sitting down at the keyboard with the idea of doing an illustrated article that graphically shows what I get from exhibiting.

First of all, prizes are important to me - or at least what the prizes represent: recognition of the level of success I have achieved with the time, effort, study, money, artistry, and patience I have brought to bear on a specific exhibit. Those prizes come in two forms: recognition from the jury, and recognition from the public. A grand award and a most popular award are equally desirable. My dream, unfulfilled to date, is to win both with one exhibit!

But prizes are not why I exhibit. The other elements noted above are part of the reason, but only a part. There are other rea-

sons, and I will try to list them.

First, exhibiting encourages me to take an accumulation of material that interests me and to develop it into a cohesive whole that is pleasing to the soul. It's a bit like raising a rose bush. You plant the cutting, pray it takes root, tend it, water it, spray it, love it, and hope that the effort will eventually become more than the sum of the efforts you have put into it. If you're lucky, it does; and I have been lucky.

Thus, I look upon my successful exhibits (and not all exhibits have to attain gold to merit the title of "successful") as the creation of something with its own intrinsic beauty. The ultimate judge is my own sense of what the exhibit should be, and good critique is helpful in defining that sense. For example, the page from my exhibit "Stamp Separation: From 1840 to Modern Times" on the cover of this issue represents the benefits of good critique. In a prior incarnation, it showed the three off-cover Susse Perf examples and noted that many such are normal imperfs perforated with the machine unofficially. John

Lievsay judged the exhibit a year or so ago, and taught me how to tell the difference between fakes and genuine examples. That one lesson made that showing of the exhibit worthwhile.

The exhibit is very much a teaching effort, and that's one of the kicks I get. Everything I learn that I can get into it helps the viewer learn about the importance and variety of stamp separation processes. Over the 16 years the exhibit has been growing, I've had literally hundreds of people remark on things they have seen for the first time, or learned from it. One of the more esoteric educational pages is shown here as Figure 1. Because I am setting out to teach both the average viewer and the sophisticated judge, I include too much write-up for the average exhibit. I know fit, and strive for brevity, which should be the standard, not mere word count.

Recruiting for my interest area is a double edged sword. The more popular the area is, the harder to find material for it, and the more it's likely to cost as several

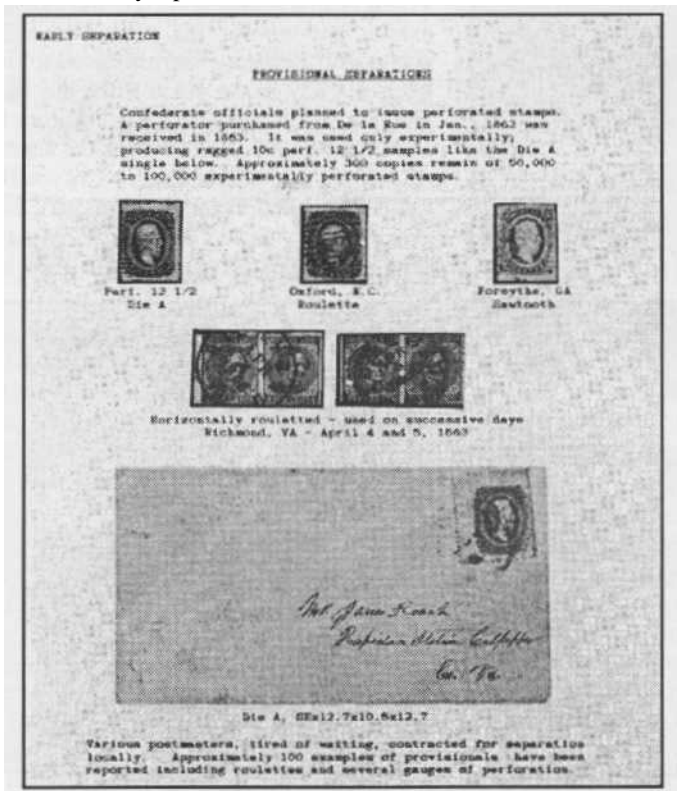


Figure 1.

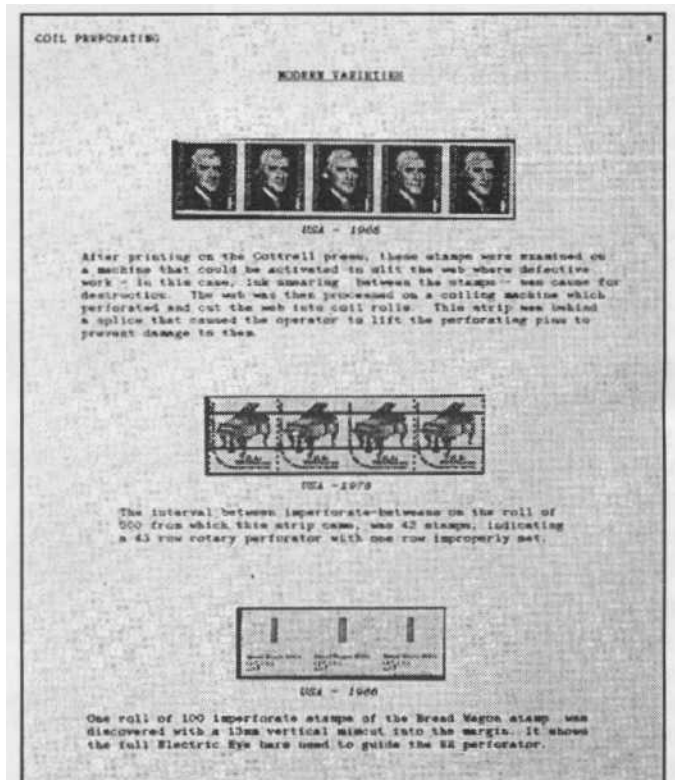


Figure 2.

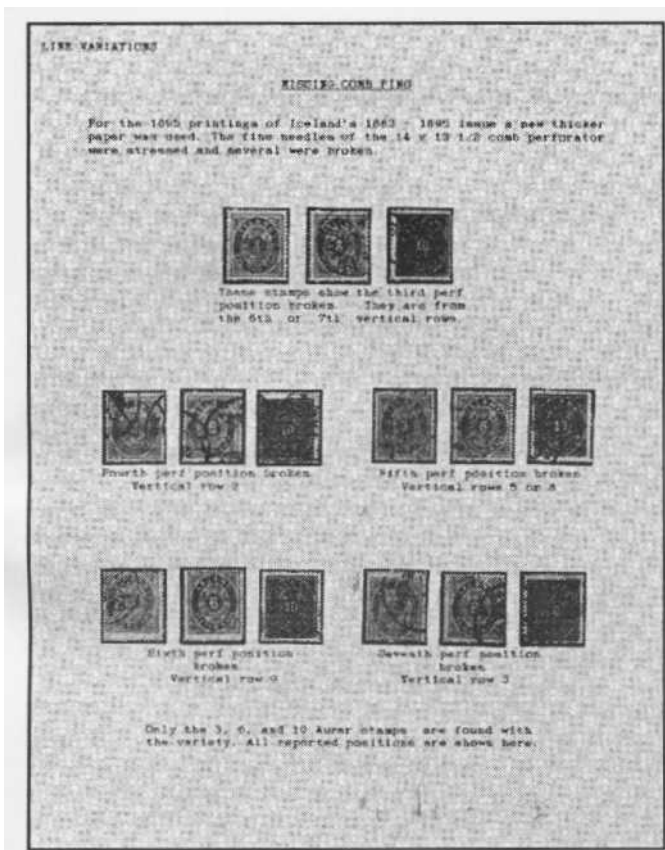


Figure 3.



Figure 5.



Figure 4.

people now bid for the material, and the dealer community tends to price at what the movie houses used to call "popular prices;" what they feel the market will bear, and popular only to the pricer! The hook for recruiting tends to be the more modern material with which the modern collector can identify. An example is the page on missing perforations on modern coils in Figure 2.

An important reason to keep building, refining, and showing the exhibit is the intrinsic difficulty of much of the material. Being out there on the circuit helps the exhibitor find more. The Iceland page at Figure 3 is an example. The 15 stamps in fine or better condition needed to complete the page took 15 years to accumulate; no two from one source. The mere showing of the exhibit generated several of the leads that eventually bore fruit. But I'm not done. I want to find an example on cover. Several Iceland experts here and abroad have told me that in a lifetime of collecting, those who have seen any at all have seen only one or a very few. But I am lured by the thrill of the chase.

There is an element of bragging in my exhibiting, and I enjoy that! I am proud of the totality of the exhibit. Because there is so much significant one-of-a-kind material in the exhibit, I doubt that anyone else - including myself - could put together a credible duplicate no matter how much money they had available. But individual items I've been lucky enough to acquire also fill me with pride. The R.J. Dickie cover on the page in Figure 4 is such a piece. I think it's a tragedy when collectors collect (which is their nature) wonderful material, and then refuse (out of fear, false modesty, or whatever else) to share it with the community through exhibiting, producing literature, or giving talks down at the club.

Finally, I enjoy challenging the judges. The Canada page in Figure 5 shaves a corner. I'm waiting for a judge to "call" me on it. There are other similar instances in the exhibit, and I'd wager that nearly all exhibitors have similar instances. It's a combination of necessity (I can't find - or afford - what I want for the page), and a grade-school

game of peak-a-boo in which the judge who is "it" can't find what I'm (artfully, I hope) trying to hide.

The bottom line, as the auditors like to

call it, is that there are potentially a lot of rewards to exhibiting. Those who live and die by award level only may be missing much of the fun. Indeed, if there is one les-

son I've learned, it is that the more reasons one has for exhibiting, the less dependent upon any one reason the exhibitor is.

From October, 1996 TPE

## Going for the Gold...

### A Journey not a Destination by David L. Herendeen

I've had a lot of fun exhibiting over the last three years. But, it took me eight tries (seven straight vermeils!!) before I broke through for my first Gold. You might easily conclude that (a) I really know what it takes to win a Gold, or (b) I must be a real dummy to take so long to win a Gold!! I'll let readers make their own choice.

In either event, this article describes my view of the factors that are important in winning a Gold medal in National competition. The quest for Gold really is a journey rather than a destination, because there is no exhibit that cannot be , better. Moreover, beyond that first Gold lies the Reserve Grand, the Grand, entry into the C of C, and International competition.

#### 1. HAVING FUN vs. GOING FOR THE GUSTO

Jim Mazepa, the familiar Chief Judge from Chicago, always has wonderful introductory remarks at the Judges Critique. Basically, he says that there are really two types of exhibitors. First, there are those who show for fun, personal enjoyment, and a desire to educate the public. Second, there are those who aspire to the highest level of national, and perhaps international, competition.

If you are in a first group, then you are free to do anything you like, to be experimental, to over collateralize your exhibit for the enjoyment of the viewer. Naturally, the farther you wander from the established norms of exhibiting, the more chance you have to get a lower award than you might otherwise achieve. If you are in the second group, then, with rare exceptions, it is necessary for you to play by the rules.

#### 2. YOU ONLY GET ONE CHANCE TO MAKE A FIRST IMPRESSION

If one studies the Manual of Philatelic Judging (available from the APS, and a must for all serious exhibitors), it will be noted that "presentation" counts for only about 5 percent of an award. Although this may be technically true, the first impression that the viewer has of your exhibit is

extraordinarily important. After all, if my paintings left a viewer with the same impression as Picasso's, I'd be on the French Riviera - but alas, they don't. By creating the neatest exhibit possible you are at least showing that you respect your subject and material. This will help the judges do the same.

#### 3. YOU ARE A MARKETEEER!

No matter what we may think the art of exhibiting is much more akin to marketing than it is to a science fair project, one of Jamie Gough's keen observations. You must show your best material in the most attractive manner. It must be visible, and its importance must be highlighted. You must, within the acceptance norms of taste, toot your own horn. You must convince jurors of the importance of your material, the challenge of its acquisition, and your depth of knowledge and research.

It is not reasonable for you to expect all of these things to leap off your pages into the judge's brain. When judges can only spend 1-2 minutes per frame in a large competition, this is not going to happen!

#### 4. CONFUSION NEVER REIGNS

One of the most important lessons to learn is simple to say and hard to believe: if 14 people tell you they are confused by your exhibit, then your exhibit is confusing. Period. End of discussion. You cannot fight the forces of nature. Marketing requires that *you package* your exhibit to *sell*. I may think ants are really tasty, but how many chocolate-covered ants do you really think I could sell'?

#### 5. IT'S YOUR MEDAL - AND YOUR PROBLEM

The development of your exhibit is strictly your responsibility. As it evolves, you justifiably expect to get useful feedback from your jurors. We have all probably had times when this was not the case. For example, the judge(?) simply says that your exhibit makes no sense, is unimportant, etc., etc. While these comments are not useful, there is no reason to complain

and grouse about them. Instead, seek out the other jurors to get more meaningful comments and suggestions - this is **your** job. Because your labor and time are valuable, you should get the most out of each exhibition in which you show.

#### 6. DEVELOP A THICK SKIN

I am primarily a scientist. As such, I am very familiar with critical reviews of the work I do. For example, if I perform a contract, then I expect the organization paying me to be very critical of the job I perform. If I write a research paper, then it is referred by other experts in the field and critiqued extensively. It took me a while to realize that this gave me somewhat of an advantage because I had developed a tolerance to criticism, and I recognized how valuable criticism can be to improving any type of product including a philatelic exhibit.

I now realize that I am in the minority. Most people live a life that is free from third-party criticism. Thus, when their pet exhibit is criticized, they take it as a personal assault on their dignity and honor! If you are to succeed at the highest levels, you must develop a thicker skin so that you can objectively weigh the comments that you get. You should solicit comments not only from the jury, but from others who specialize in your area. You must listen carefully, you must separate your reason from your ego, and you must evaluate your own exhibit as others do.

#### 7. HANGING TOUGH - PERSEVERANCE PAYS

I have encountered two types of exhibitors over the last three years. The first type, like myself, puts the exhibit out there on the front line, takes a hammering, keeps working to excel, and finally achieves gold. The second type, more perfectionist in nature, keeps working an exhibit privately until it is ready to be *launched* into a competition. I have seen a number of first-time exhibitors garner gold medals (boy, am I jealous!). The approach you choose is up to you.

# Use of Photocopies in Exhibits by G. H. Davis

One presentation technique that can be used effectively in exhibiting is the inclusion of photocopies. It is the purpose of this article to present ideas on how photocopies of philatelic material can be used to enhance even a gold medal exhibit.

## SOME GUIDING PRINCIPLES

### 1. Use in moderation.

Frequency of photocopy use is important. Obviously, a 10 frame exhibit can "absorb" more photocopies than a three frame exhibit. One rule of thumb for frequency is an average of one photocopy per frame. Since photocopies should not be intrusive, moderation refers not only to frequency but also to size. Smaller photocopies can be created by reductions or by photocopying a portion of the original. A rule of thumb for size when the entire philatelic item must be photocopied is to reduce the original to 75 percent.

### 2. (Almost) never use black and white photocopies.

Today's color photocopiers produce high quality and low cost copies. Therefore, black and white photocopies have little place in an exhibit. Do not use a 6¢ black and white photocopy to supplement the showing of a \$50.00 cover. As once was stated at a judge's critique, "...show you care, use color photocopies." One possible exception involves black and white originals. It may be appropriate to use black and white photocopies for these. For example, photocopying a black and white drawing of a plate layout. However, even in this instance, consider using a color photocopier set to black and white. A better photocopy will result.

### 3. Label photocopies.

The high quality of today's color photocopiers can produce a true likeness of the original. Therefore, be sure the write-up indicates a photocopy is being used. Avoid any confusion in the judge's mind. When identifying photocopies, brevity is important. A simple PHOTOCOPY under the item often will suffice.

### 4. Be sure what is illustrated with photocopies is important.

Philatelic material must remain the star of the exhibit. Be sure the supporting role played by the photocopies is necessary. Make the photocopies earn their place by ensuring that the information conveyed by them is important to the judges. Their mes-

sage must be a necessary part of the story. If there is reasonable doubt, leave them out.

## SOME POSSIBLE USES

### OF PHOTOCOPIES

#### 1. To show something NOT visible from the FRONT of a philatelic item.

The obvious implication here is to use photocopies to show something important on the back. However, there are less obvious possibilities. See Figure 1. In this example, a Swedish Post Office label was attached to a cover with an incomplete address. To better understand the use of the label, the judge/viewer needs to see the incomplete address. By gently folding back the label and making a color photocopy, all the information can be exhibited. Other possibilities include using photocopies to show something inside a folded letter, unprocessed V-Mail or folded lettersheet.

#### 2. Show something NOT visible from the BACK of a philatelic item.

Sometimes the back of a philatelic item is more important than the front. In this case, the back of the original should be exhibited accompanied by a color photocopy (probably reduced) of the front. This will give the judge/viewer the complete story. Also, this approach, which emphasizes the back, conveys that the exhibitor truly understands the important part of the philatelic item.

#### 3. Show an enlargement.

In philately, small things can be critical. A printing flaw or another stamp characteristic can be difficult to exhibit. A color photocopy showing an enlarged area of a stamp can be helpful. Keep in mind that showing an enlarged area of a stamp does not necessarily mean a large distracting photocopy. See TPE cover. In this example, three color photocopies are used. They

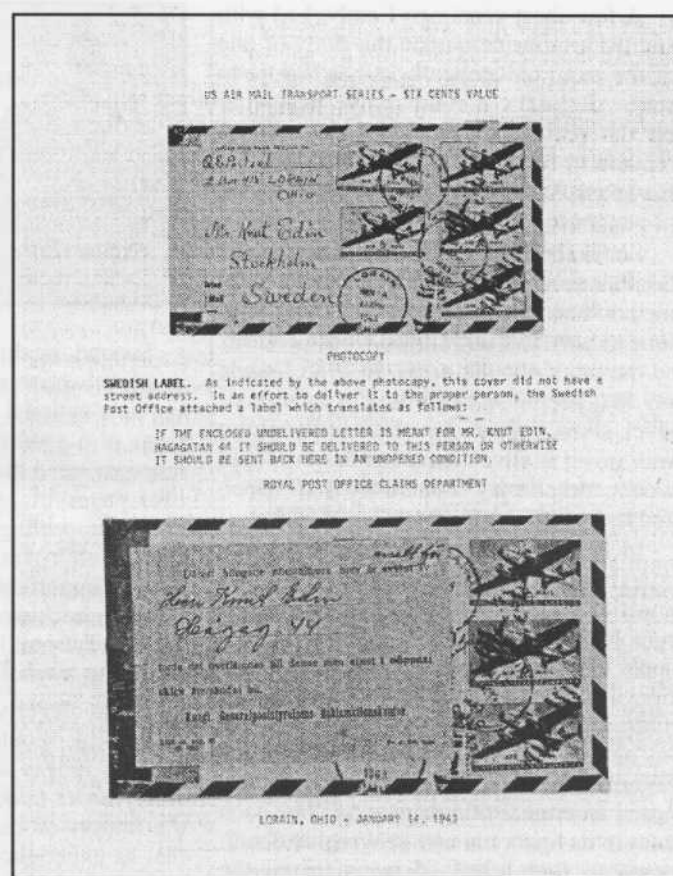


Figure 1.

show how over a period of three issues of a stamp the "M" in the word INMEDIATA becomes obscured by the archer's arm. While the word INMEDIATA has been enlarged, the photocopies are very small - less than a square inch. Also, since only a portion of the stamp design is shown, the photocopies are included on a page with material that shows the complete design. This association allows the exhibitor to take some liberty with guiding principle number three and omit labeling the photocopies. Another benefit of enlargements is that they can eliminate the need to use distracting arrows to call attention to details. Enlargements certainly do not have to be limited to stamp items. Cancels and other postal markings also make good candidates.

## SUMMARY

There are numerous ways photocopies can enhance an exhibit. Judges understand and accept this. However, there are some common sense "rules" that should be considered. Following these, plus a little creativity, can lead to even more exhibiting success. Good luck.

## Lessons Of A Short Exhibiting Career by Earl H. Galitz

A few short years ago I embarked with studied arbitrariness upon the study of one of the more philatelically minor European states: Bulgaria, a comparative latecomer on the philatelic scene and the country reputed to be the least collected of all the European countries, trailing even Albania in popularity.

Local shows in my state, in the deepest South, encouraged me by granting me gold medals for my first efforts, but I was anxious to play ball with those whose collected the more popular areas. In 1985 I made my first attempt at exhibiting in a national-level show, where my stationery exhibit was given a silver medal and some kind words, despite its endless array of green and red postal cards.

In 1986, I launched my second attempt at exhibiting on the national level, my appetite for exhibiting encouraged by the rumor that, if I garnered a vermeil, I could apply to exhibit at the international exhibition in Prague; the food there being praised. I worked feverishly to complete my new exhibit - the postal history of my favorite country in World War I. I composed an erudite title page, explained each item in its historical and geographic detail, prepared four pages of maps to aid the uninitiated, and made color copies of the rear of the most attractive and historically-relevant picture postcards, so as to demonstrate the relationship in time and place of the picture and the philatelic content of the item. I was all set.

I again garnered a silver medal, but, the judges were kind enough at the critique and in lengthy discussions afterward to remind me of the shortcomings of my exhibit and give me positive ideas about how to improve it. A judge who had studied my area suggested that a rewriting could upgrade the exhibit to vermeil, and visions of roast goose passed through my mind.

What did I learn? First, philately is about philately. It is not about the minutiae of geography or history, and massive review by way of maps is a waste of good space better spent on philatelic material. The picture side of postal cards, and other collateral material not directly related to the philatelic theme are best left out. The title page should contain an index to guide the viewer through the exhibit, even at the expense of eliminating valuable lines on the origins of the first World War. (See Figure 1)



Figure 1.

Second, be discriminating. What is fine at a local show or will help you earn a silver at a national show may also stop you short of a gold medal. In my case it was recommended that I rip out the four beautiful pages of philatelic material from a certain appealing area, and that I remove stamps off cover, no matter how exciting or even important were the cancels demonstrated, because the individual stamps detracted from the impact made by the exhibit as a whole.

It was cleverly suggested that areas that were weak should be eliminated altogether. The judges also suggested that I not worry about educating each of them as to the import of each item. They suggested that as experienced philatelists they could make an educated guess as to what items were more common, and which were more noteworthy.



Figure 2.

Slightly smarting but buoyed I set off homeward to collect my thoughts. My immediate thoughts were in the nature of ignoring the critiques. Shouldn't the exhibitor cater to the collector? Shouldn't we educate the collector in the whys and wheres of postal history? Shouldn't we make our exhibits more colorful to attract the novice? Perhaps not if we aim higher and want a wider audience to consider our exhibiting areas. And so I took out my trusty typewriter and my pile of whatnot and began to do what the judges suggested.

I rewrote my title page, including only the broadest historical outline and adding a simple index. I rewrote my exhibit's title, eliminating areas in which I was most weak. I ripped out my four beautiful pages of philatelic nonsense, reducing them to one-half of one page, illustrating two facets of postal history on that one-half page. I removed almost all the philatelic material and the less attractive material I loved because of the years I spent garnering it. I put the maps and postal card reproductions in a file folder and put the off-cover stamps in glassines, far from my exhibiting work area. I shortened my descriptions. I was ready.

After two tries I had run out of exhibits I could drive to, so I mailed away for two dozen exhibition applications for national shows, and finally picked one far away. After the exhibition chairman was (cheerfully) forced to admit that the exhibition could tolerate Bulgaria in World War I, I packed up my precious cargo and sent it off for the first time. Came the exhibit, and after several days of trepidation I telephoned the chairman, inquiring if Bulgaria in World War I did as well as to garner a vermeil (thus allowing me to apply to show internationally and eat in exotic places). He replied that Bulgaria had won the grand prize, to which I replied that he really shouldn't tease the exhibitors. He was, however, serious, as I did win the grand prize, an APS award of excellence, and the Postal History Society Medal.

I am of course pleased, and hope to find my roast goose. However, I feel it important to advise my fellow novices as to two things. First, TAKE COURAGE, collect what you wish, but collect it seriously, and do not be afraid of sending off and showing off your knowledge. If the local wags tell you that your country's material will never earn a gold medal, keep trying anyway (and show them this article).

Second, LISTEN TO THE JUDGES, in the critiques given at the shows and in the help they are willing to give you as an individual exhibitor. Exhibiting need not be too difficult, or expensive, or frustrating, if we were all to learn from the experience of others. The experienced have told us and written time and again about the necessity of swallowing one's philatelic pride and complying with some basic rules. I, the non-experienced, can now, from first-hand experience, repeat their admonitions.

**Best Of The Philatelic Exhibitor, 1986-96**

# Remarks On The Structure Of A Postal History Exhibit

by H. L. "Butch" Arnould

The statement that an exhibit should be more than a mere collection of related material holds true for any type of philatelic exhibit, not just for postal history. Some of the following may apply to any philatelic exhibit - to what extent we leave to the reader.

A good exhibit is an exposition. It should have well-defined limits and objectives as set forth on a title page. This tells all viewers, both judges and collectors, what to look for in the pages that follow. Title pages have been discussed in other articles; as in Roger Schnell's contribution to the July, 1995, issue of TPE.

The individual pages should tell enough about the material to help a reasonably experienced philatelist know why an item is included. Other writers have made helpful suggestions concerning desirable methods of handling layout, captions, etc....

The purpose of this note is to discuss a middle ground, i.e. to comment on the structure and organization of an exhibit between the title page and individual pages. The specific manner in which an exhibit is put together, of course, depends upon the objectives defined, but the subject merits careful planning. Nothing is as important as the content material itself, but a thoughtful presentation can enhance the effectiveness of the message to a great extent.

I have found it useful to think of the headings on individual pages as parts of an outline which fit into the main divisions of

the exhibit. I hope to make it possible to follow the theme of the whole by a quick scan of the page headings. Additional information is furnished in the captions describing the covers, explaining some details of the covers, indicating special features, such as particular rarity factors, unusual aspects, rate information, treaties involved, etc.

As an example (just an example, not a model) I include a list of page headings with some indication of contents from one frame of a larger exhibit. What follows is from the French section of a Danish West Indies postal history exhibit:

## 1. FRENCH POSTAL MARKINGS

Earliest recorded letter from the DWI with postal markings - rates and route explained.

## 2. FRENCH POSTAL SERVICE - SHIP LETTERS

Two covers DWI to France in the 1820's.

## 3. FRENCH PACKETS CALLED AT ST. THOMAS AFTER 1865 DWI TO CARIBBEAN

Two covers to Guadeloupe after French packets started operations in St. Thomas.

## 4. DWI TO US

One cover to US. As usual rates explained.

## 5. SERVICE TO MEXICO

Two covers St. Thomas to Vera Cruz.

## 6. SERVICE TO MEXICO

Combination Curacao-French franking.

## 7. MEXICO TO DWI

Combination Mexican-French franking.

## 8. DWI TO FRANCE

## 9. MAIL BETWEEN FRANCE AND CARIBBEAN VIA DWI

Covers to Martinique and Jacmel

## 10. SERVICEMAN'S LETTER

20 centime (domestic rate) franking to France.

## 11. BRAZIL TO HAMBURG VIA DWI

Unusual routing.

## 12. ST. THOMAS CONSULAR MARKS

Letters posted at consular office rather than on ship.

## 13. PRINTED MATTER RATE

## 14. POST GPU USAGE

Transition period before complete implementation of UPU rates.

## 15. POST GPU USAGE

Two covers, one the only known French Venezuelan usage in DWI mails.

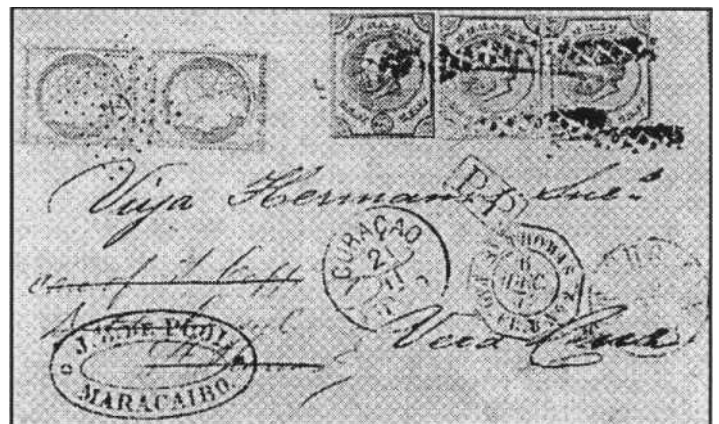
## 16. POST GPU USAGE - PRINTED MATTER

To summarize: First, arrange, the exhibit so that it tells a story, and second, make the story line as clear as possible. An articulate, thought-out treatment of your subject can add to the enjoyment of your own exhibit as well as demonstrate your knowledge to a panel of judges.



MEXICO TO DWI

12 centavos prepaid local postage (Mexican stamp) and 60 centimes (French stamps) paid packet postage to St. Thomas. Marked "PP" but no indication of additional postage due in DWI.



SERVICE TO MEXICO

One of four recorded combination French-Curacao frankings through St. Thomas. 37-1/2 cents (Dutch) paid the postage from Curacao to St. Thomas and 60 centimes paid the postage to Mexico.



# Some Thoughts On The One Frame Exhibit

by David L. Herendeen

The recent AmeriStamp Expo was a great success. It seems evident that the 158 exhibits tendered indicate a significant enthusiasm for this exhibiting format. As an active, though novice, exhibitor who has completely redone a ten frame exhibit four times in seven months, the preparation of a mere sixteen pages was a welcome relief.

The first minor problem that I encountered was not-knowing anything about a one frame exhibit. My entire knowledge was limited to articles found in this journal. These addressed more the merits of this exhibiting style rather than the axioms of developing the exhibit. Now that I was suitably disarmed, I decided that I would create an exhibit which formed a subtheme within my colonial postage due exhibit. The De La Rue keytype postage dues of the British Empire were selected because they are particularly interesting to me and because it appeared that their story could be told in a single frame.

I spent about 8 hours studying available material and developing the theme, or story, that I wanted to tell. I had a vision of

what the exhibit should look like even though I had no role model. My intent was to show all facets of these issues for all of the territories that shared the keytype design. To this end, essays, proofs, specimens, stamps, covers, and plate varieties were shown. I was thrilled and surprised to receive a platinum award and the reserve grand. I decided it would be useful if I documented the facets of the one frame exhibit that I used. Perhaps others would find them helpful.

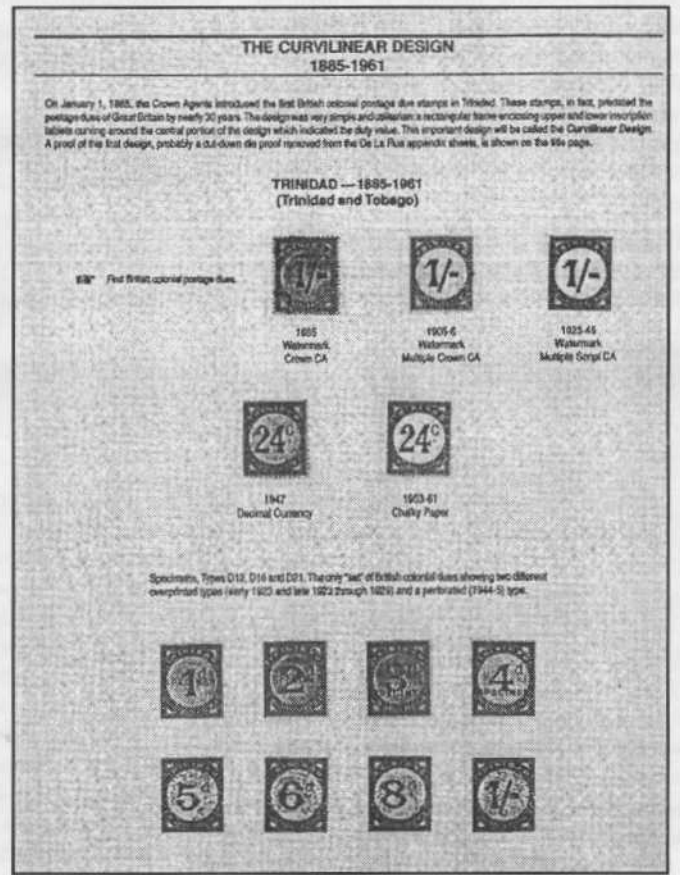
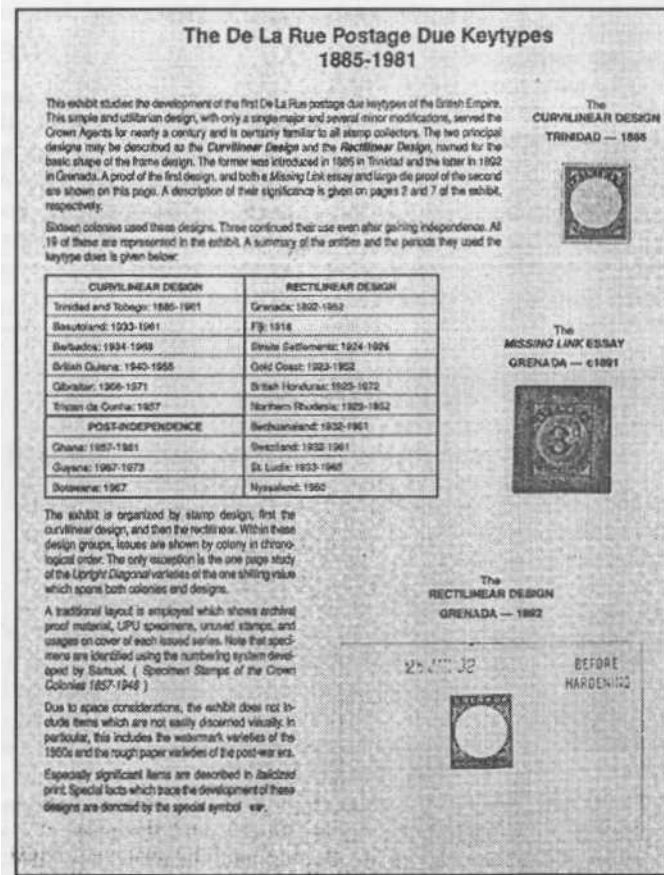
First, you must formulate a *highly focused theme* and make sure that you develop it thoroughly. Simply selecting sixteen pages from your international gold medal exhibit is not generally sufficient. The theme must then be fully crystallized in a *clear and detailed title page* which precisely defines the parameters of your exhibit. While the title page is important for all exhibits, it is crucial in the one-framer. I also feel that you must include philatelic material on this page since your space is already so limited. For example, in my case I was able to show two proofs and an essay of the first issues of the De La Rue keytype postage dues. These fully

describe what will be seen in the remainder of the exhibit. This technique would be natural if you are showing any limited range of stamps, postal markings, fancy cancels, or just about anything imaginable.

Next, you must show *comprehensive coverage* of the theme. Every piece that you select must provide a direct amplification of your thesis. The more exhaustive this coverage, the better. Finally, you must use *brief and pointed text* to describe each item and its relationship to the theme.

You will note that none of these characteristics are monetary in nature. Naturally, many themes may be developed which include very important and pricey items. However, I firmly believe that *The Theme's The Thing*. The success of so many new and novice exhibitors at AmeriStamp Expo, including the grand award winner, seems to substantiate this belief.

Everyone can develop a one frame exhibit. Give it a try at a local show or at next year's one frame exhibit. It will provide you with hours of fun and hone your skills for preparing the *big one you* always hoped to create. Good Luck!!



# Exhibiting And Youth: The Importance Of Mentors

by Cheryl B. Edgcomb

Mentors ... one of the most important forces behind youth exhibiting today. Yet little has been said about what makes for a successful mentor. How does a young exhibitor find a mentor, and what type of mentor best suits a youth's philatelic needs?

Let's shed some light on the driving forces behind these dedicated philatelic promoters.

**Finding the Right Mentor:** Perhaps this might be better titled "Finding a Youth Exhibitor," because in many cases it is the mentor who seeks out the young exhibitor. Regardless of how it happens, several factors must be present for a successful and productive mentorship.

The youth must feel at ease with the mentor, and a good rapport -should be established early. The youth should feel comfortable expressing his opinions, and the mentor should be open-minded enough to listen carefully and accept, and build around those that are especially dear to the youngster's heart.

A mentor must be aware of the youth's ever-changing ability, being careful not to overshadow the youth's individuality as it develops throughout the exhibit presentation.

Patience is a virtue, especially in such a training situation! The process of exhibit preparation is a detailed and lengthy one. If the youngster feels undue pressure, he may become discouraged and give up entirely. Constant reassurance, focusing on the positive aspects as they develop will help keep the young exhibitor eager to continue.

A mentor must enjoy "teaching." An exhibit cannot be complete without accurate and creative research, and a successful mentor is one who has the ability to share discoveries and experiences, and break the exhibiting tasks into parts that match the attention span and curiosity of the exhibitor.

A final element the mentor must possess is "devotion." I once asked a national gold medalist how long it had taken him to achieve that philatelic milestone. He responded, "Eleven years!" Without devotion and a firm commitment to see the project through, the young exhibitor may never achieve his own recognition.

**Seeking Out the Right Youth:** Actually, there is no "wrong" youth! Any child with a desire to prepare an exhibit is a perfect candidate for a mentorship. The main point is knowing your young exhibitor's philatelic problems and working out their solu-

tions.

Benjamin Franklin Stamp Clubs and local youth groups are ideal sources for interested adult exhibitors to seek eager learners. The club advisor may be able to match up the best suited mentor pairs, according to level of advancement and philatelic interests.

**A Mentor's Tribute:** Having served as a youth mentor on several occasions, I feel compelled to close this column with the following tribute to -philatelic mentors everywhere:

M...Mentors are the Mainstay behind youth exhibiting.

E...Mentors Educate the young collector to the appropriate guidelines.

N...Mentors Navigate the course of successful exhibit preparation.

T...Mentors are forever Tactful, realizing the sensitivity to criticism of young people.

O...Mentors are Observant of the young exhibitor's level of knowledge and abilities.

R. . .Mentors Recommend, taking care not to overshadow their charge.

S... Mentors Shape the young philatelic masters of tomorrow!

# As I See It ... How About You?

## Judging What's There ... And What Isn't by John Hotchner

I'm tired of seeing exhibitors wind up the old Excuse Machine, punch button three, and have to listen to the tape that says, "...but the "APS Manual of Philatelic Judging" says you should judge my exhibit based on what's there, not based on what's missing.

The Manual says precisely as follows under the heading Material vs. Presentation:

"As the level of the exhibition drops, proportionately does the challenge drop and the encouragement rise...

"One may say that, at the International level, the judge judges by what is not there.

"Example: When judging a general exhibit of Zeppelins, judges would first look to see if there is a Hindenburg crash cover; then they would look to see if there is the Finland error 1830 on cover; then they would look for examples of the rare contract states. For each item that is missing, the level of the award drops. This means that judges must know their subjects well enough to know what should be there but is not.

"At national shows and all lower exhibitions, we reverse our attitude and judge by what is there, taking into consideration the challenge versus encouragement principle. If we see an exhibit of the flights of

the Graf Zeppelin, then of course we would not expect to see a Hindenburg crash cover, but by limiting the subject of his/her exhibit, the exhibitor has reduced the chances for a high award. The limitation of the exhibit has limited the award it will receive."

The first sentence of the last paragraph is where some of us get into trouble. Despite the clarifying sentences that follow, that sentence is often misinterpreted to mean something that was never intended: That exhibitors don't need to show the better material of their chosen area to earn the highest level of award.

What I think is fair to deduce from the

language is that in national judging:

a. The award will not be significantly lowered just because the items presented to make a philatelic point are not the rarest and most expensive examples. In other words, if a philatelic point is adequately covered by something inexpensive, something expensive that makes the same point is not required; though it certainly adds.

b. The absence of an item or two that is truly rare and/or expensive may not greatly affect the medal level at the National level; especially so if the exhibitor honestly notes its existence and difficulty (thus showing, philatelic knowledge), and there is an array of other difficult material shown.

It does not mean that an exhibitor can get away with ignoring an essential piece of the story he or she has set out to tell.

Let's look at a few examples. The exhibitor is presenting the Presidential issue of 1938. Can a judge ignore the absence of the 19¢ and 220 stamps from the frames? Certainly not!

Can the judge ignore the absence of a \$2? Again, no. Though a bit pricey, it is part of a set; the part that if shown will make a substantial contribution to the earning of whatever medal the exhibit at its best can receive.

Must the \$5 color error be shown? It should be to earn a major medal, but no one can reasonably expect it to be shown as a plate block (unless the exhibit is defined as Prexy Plate Blocks). A single will do.

How about a Postal History exhibit of first class rates from 1916 to 1993. Can the exhibitors earn a gold with 12 year rate period uncovered? Absolutely not.

How about a 12 day rate period? Maybe, if much other equally scarce material is shown, and the exhibitor doesn't try to hid the missing part of the story.

Let's try something more complex. There are four different perforation types on a particular issue. Three are shown as pairs. The fourth is shown as a single only, because there are only two pairs known; one of which is in a museum and the pub-

lic one last went for \$35,000.

In National level exhibiting such a lack would not by itself cost a gold [medal.in](#) fact, absence of the \$10,000 single wouldn't likely cost it either. It almost certainly would in an international. That's the top of the heap and everything conceivable should be in the exhibit for it to achieve top honors.

This is equally true for condition. Show the lesser of four known copies in the US and there is no significant deduction. Show the same stamp in an international and count on being docked.

The reason is that at the international level, the judges are working backward from Perfection. Whatever is not at that standard must be noted and points deducted. Else what do you eventually give the better exhibit that has in it everything it should in excellent condition?

We are not so picky in National judging, but no one should think that they can leave uncovered a major story line element and have that fact ignored by the judges.

AN ARTICLE BY [YOU](#) COULD BE IN **THE BEST OF TPE**  
FOR ITS SECOND DECADE: 1997-2006

WRITE FOR TPE!

Iohn Hotchner, P. 11  
Falls Church, VA 22041 0125<sup>5</sup>

From April, 1996 TPE

## Color Photocopies of the Reverse of Exhibit Covers

by John N. Liles

The excellent write-up of lessons learned<sup>1</sup> by Bob Odenweller in the January TPE contains a salient reference to the use of color photocopies of the reverse of covers in the next-to-last paragraph. This paragraph is reproduced in its entirety as follows:

Treatment of the reverse of covers by photography is a sensitive matter. If photos are too good and look too much like the original, the judge may not realize at first that they are photographs and when they do, they may feel "cheated" by the exhibitor who is trying to make his exhibit look as though it has more material than it really does, and react negatively. Some exhibitors make the photos a smaller size, others use black-and-white, others, just decide to "explode" the cover. **There is no**

**simple answer to this but color photocopies are not a very good answer.** (My emphasis.)

If the exhibitor is actually trying to "pull a fast one," a negative reaction is surely justified. However, the statement that "color photocopies are not a very good answer," leaves me hanging. What, then, is a "good" answer? I am aware that this issue was raised some years ago, and I had assumed that "reduced" color Xeroxes/photocopies was accepted practice for exhibiting.

Paul J. Jensen, President, FIP Postal History Commission comments<sup>2</sup> that at Singapore '95: "The use of color copies or photos in original sizes (not reduced by at least 25 percent as the rules call for) led to some exhibitors being punished."

It would seem that the "rules" mentioned by Mr. Jensen need wider publicity

to eliminate the need to "punish" exhibitors. I would like to believe that this is the answer (however simple) to the sensitive matter raised by Mr. Odenweller.

Exhibitors have an obligation to describe important features of their covers for the judges, and the use of a discrete comment below the cover: "reduced photocopy of reverse of cover" would go a long way to avoid punishment. A note on the Title page and the Synopsis Page could also bring attention to the use of reduced color copies in the exhibit.

<sup>1</sup>Odenweller, Robert P., "General Remarks concerning the FIP Option Exhibits," *The Philatelic Exhibitor*, Vol. 10, Number One, January, 1996, pg. 25.

<sup>2</sup>Jensen, Paul H., "Postal History Judging at Singapore '95," *Postal History Journal*, No. 103: February 1996, p. 54.

# Bibliography by John M. Hotchner

The following list of recommended literature includes many of the best materials on both the theory and the practice of exhibiting and judging. The authors do not always agree with one another, much as judges sometimes disagree because of their different paths of development, collecting areas, and depth of experience as exhibitors and/or judges.

Sources are provided for the books and periodicals. Write to the address given for current price and ordering information. The materials also may be borrowed from the American Philatelic Research Library (directly, if you are an APS or APRL member; through the nationwide interlibrary loan system if you are not a member of either organization), P.O. Box 8000, State College, PA 16803-8000. There is a modest fee for borrowing books. Photocopies of the referenced articles may be purchased from the APRL for a small fee. For more information about the APRL, call 814-237-3803, or e-mail to [gini@stamps.org](mailto:gini@stamps.org)

## Books

Neil, Randy L. *The Philatelic Exhibitors Handbook* (1988) and *The New Philatelic Exhibitors Handbook* (1995). The 1995 edition is available from James Lee Philatelic Literature, P.O. Drawer 250, Wheeling, IL 60090-0250. The earlier edition contains much that had to be left out of the revised edition. Though out of print, the 1988 work appears on occasion in literature sales and in literature dealers' price lists.

Odenweller, Robert P., and Paul H. Jensen. *The FLP. Guide to Exhibiting and Judging Traditional and Postal History Exhibits*. Taiwan: Chinese Taipei Philatelic Society, 1993.

van den Bold, W.E.J. *Handbook of Thematic Philately*. English-language edition by James Bendon for the British Thematic Association, 1994. Available from James Bendon Ltd., P.O. Box 8484,,3307 Limassol, Cyprus.

Bauer, William, Editor, *APS Manual of Philatelic Judging*; 4th Edition, \$12 postpaid from APS, P.O. Box 8000, State College, PA 16803 (\$9.60 to APS members)

## Periodicals

Heiri, Marie-Louise, editor. *FIP Flash*. Zurich: Federation Internationale de Philatelie, quarterly. Membership and back issue information from FIP, Zollikerstrasse 128, CH-8008 Zurich, Switzerland.

## Pamphlets

*Running and Promoting Stamp Shows*; \$6.00 postpaid from APS, P.O. Box 8000, State College, PA 16803.

All of the following pamphlets are publications of the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ) and are available from the APS, P.O. Box 8000, State College, PA 16803-8000. They are available for downloading on [www.stamps.org](http://www.stamps.org), the APS website, which has a "Shows and Exhibition Site."

*Rules for Shows in the World Series of Philately*

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*Guidelines for Becoming an APS Accredited Philatelic Jury Chairman*

*Guidelines for Exhibiting and Judging the Display Class Philatelic Exhibit*

*APS Registered Apprentices*

*So You Want To Be An Accredited Philatelic Literature Judge*

## Articles

Odenweller, Robert P. "The F.I.P. Judging Criteria." A series of three articles in *Collectors Club Philatelist*, v. 75, no. 6, November/December 1996; v. 76, no. 1, January/February 1997; v. 76, no. 2, March/April 1997. Available back issues are \$7 each postpaid; contact The Collectors Club, Office of Publication, 22 E. 35 St., New York, NY 10016-3806.

Ray, Samuel, and John M. Hotchner. "The Ten Commandments for Philatelic Judges Up-Dated and Expanded to 15 Commandments." *The Philatelic Exhibitor*, January 1993. Copies available from John Hotchner, P.O. Box 1125, Falls Church, VA 22041. No charge other than a stamped return envelope.