

BEST OF THE PHILATELIC EXHIBITOR Volume II, 1997 - 2009

Title	Author	TPE date	page
Tips for Mounting Unusual Material	G.H. Davis	January 1997	1
If at first you don't succeed	Janet Klug	April 1997	4
A Modest Proposal Regarding Synopsis	David Herendeen	July 1997	5
Clean Frames Forever!	Dr. James N. Francis	July 1997	6
The Exhibiting Notebook—A Developmental Tool	Nicole Pendleton	July 1997	7
The Top 5 Reasons to Write About What You Exhibit	Nicole Pendleton	October 1997	9
Attracting Exhibits to Local Shows	Regis Hoffman	January 1998	10
Things You Already Know That I Just Found Out	Bill DiPaolo	July 1998	12
“Before and After” Getting More Into the Title Page	Barbara Levine	April 1999	13
Getting Started As An Exhibitor of Postal History	Alfred F. Kugel	October 1999	14
Exhibit Techniques	James Peter Gough	January 2000	16
Exhibiting First Day Covers	Alan Warren	April 2000	23
Exhibiting: What's In It For Me?	Tim Bartshe	July 2000	26
For The Beginner—Final Review	G.H. Davis	July 2000	27
Vermeil, the Most Important Medal	Nick Lombardi	October 2000	28
Showmanship and Selling Your Exhibit	Robert Odenweller	October 2000	29
Thematic Comments from Stampshow 2000	Col. Steve Luster	October 2000	31
Synopsis & Title Pages—Purpose and Content	Tim Bartshe	January, 2001	33
Preparing an Exhibit	Robert Odenweller	April 2001	35
Getting with the Program—Informal Exhibiting	Stan Kundin	July 2001	37
What to do With Critique Comments	Robert Odenweller	July 2001	40
Number Those Pages	Kenneth Pruess	July 2001	42
Exhibit Write-up: One Size Does Not Fit All	G. H. Davis	October 2001	43
An Exhibitor's Technique For Making the Perfect Mount	John W. Allen, Ph.D.	January 2002	45
Special Problems for Postal History Exhibitors, and “Usage”	Andrew Oleksiuk	January 2002	47
Thematic Exhibiting in the 21st Century	Mary Ann A. Owens	April 2002	49
“USAGE”	Robert Morgan	April 2002	50
Thematic Exhibiting in the 21st Century II	Mary Ann A. Owens	July 2002	51
Thematic Exhibiting in the 21st Century III	Mary Ann A. Owens	October 2002	54
Before and After—Replacing a Cherished Title Page	Wolf Spille	January 2003	57
The Wonderful World of Display	Ruth Caswell	January 2003	58
Some “Ugly Duckling” Covers Merit a Closer Look	Alberta D. Curtis	July 2003	60

Title	Author	TPE date	page
Thematic Exhibiting in the 21st Century IV Presentation	Mary Ann A. Owens	July 2003	61
Guidelines For Getting The Grand	John M. Hotchner	January 2004	63
A Guideline for Cover Selection	Nicholas Lombardi	January 2004	65
How to Highlight Rarity	John M. Hotchner	January 2004	67
How to Mount Those Pesky Number Tens	Dickson Preston	January 2004	68
What We Should Expect From Our Judges	Elliot Landau	January 2004	70
A Three Year Journey from One Frame Brownze to Five Frame Gold	Jack Andre Denys	April 2004	72
The “Synoptic” One Frame Exhibit	Tim Bartshe	July 2004	74
From Zero to Gold in Two Years	Ervin Mrotek	January 2005	76
Breaking All The Rules: Benefits and Burdens	Bradley Harris	July 2005	80
On Exhibits and Exhibiting: “Educating the Jury” - Part I	Anthony F. Dewey	October 2005	84
What Keeps Some Exhibitors From Achieving High Awards?	John M. Hotchner	October 2005	86
On Exhibits and Exhibiting: “Educating the Jury” - Part II	Anthony F. Dewey	January 2006	87
Northern California Club Challenge: A Successful Experiment	David McNamee	April 2006	90
Getting Started: Pages, Mounts, and Other Basics	Tim Bartshe	July 2006	91
An Idea Worth Considering: Color is “Yellow” for Houston 2006 Show Competition	Ronald Strawser	October 2006	93
Thematic Exhibiting	Phil Stager	July 2007	95
How to Recognize Good Advice	David McNamee	July 2007	97
Presentation Is Worth More Than 5 Points	David McNamee	July 2008	98
Help Yourself To Some Medals	David McNamee	January 2009	100
Title and Synopsis Pages: Different Purposes-Different Content	John M. Hotchner	July 2009	101
How Judging Has Evolved and What This Means to You as an Exhibitor-Especially If You Have Been at the “Game” a Long Time	Patricia Stilwell Walker	July 2009	103
On Non-Competitive Philatelic Exhibiting	Arthur H. Groten M.D.	October 2009	104

Tips For Mounting Unusual Material

by G. H. Davis

INTRODUCTION

It is the purpose of this article to illustrate and describe some ideas for mounting unusual material. To achieve this purpose I have chosen five exhibit pages from three of my personal exhibits. For each of these pages I have described the PROBLEM that I wanted to solve and the SOLUTION I adopted. I am hopeful that my solutions will provide other exhibitors with some ideas on how they can solve some of their more complex mounting challenges.

PROBLEM ONE - Overlapping material.

I wanted to mount a cover's contents from my "US Air Mail Transport Series" exhibit with a handstamp positioned so it could be read from top to bottom and left to right, i.e., text in the normal format. To achieve this positioning of the handstamp text, I had to mount the contents vertically. However, a vertical mounting of the contents would overlap the associated cover that I also wanted to mount on the same page. It was obvious that both items were not going to fit on the front of the same page.

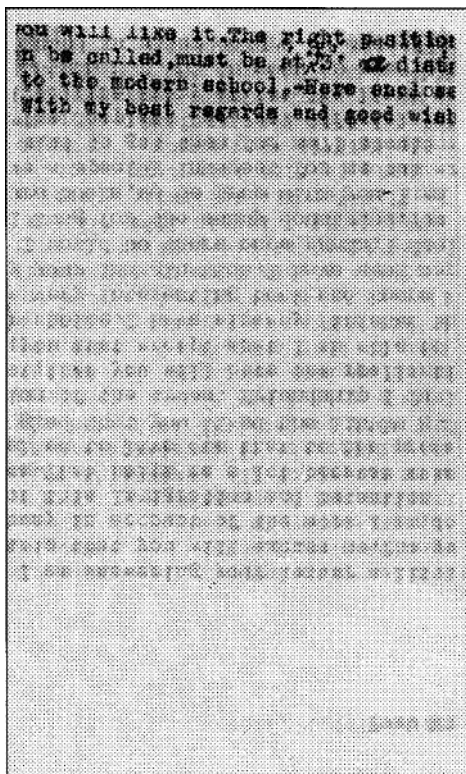


Figure 2 - Reverse of exhibit page shown in Figure 1.

The Philatelic Exhibitor

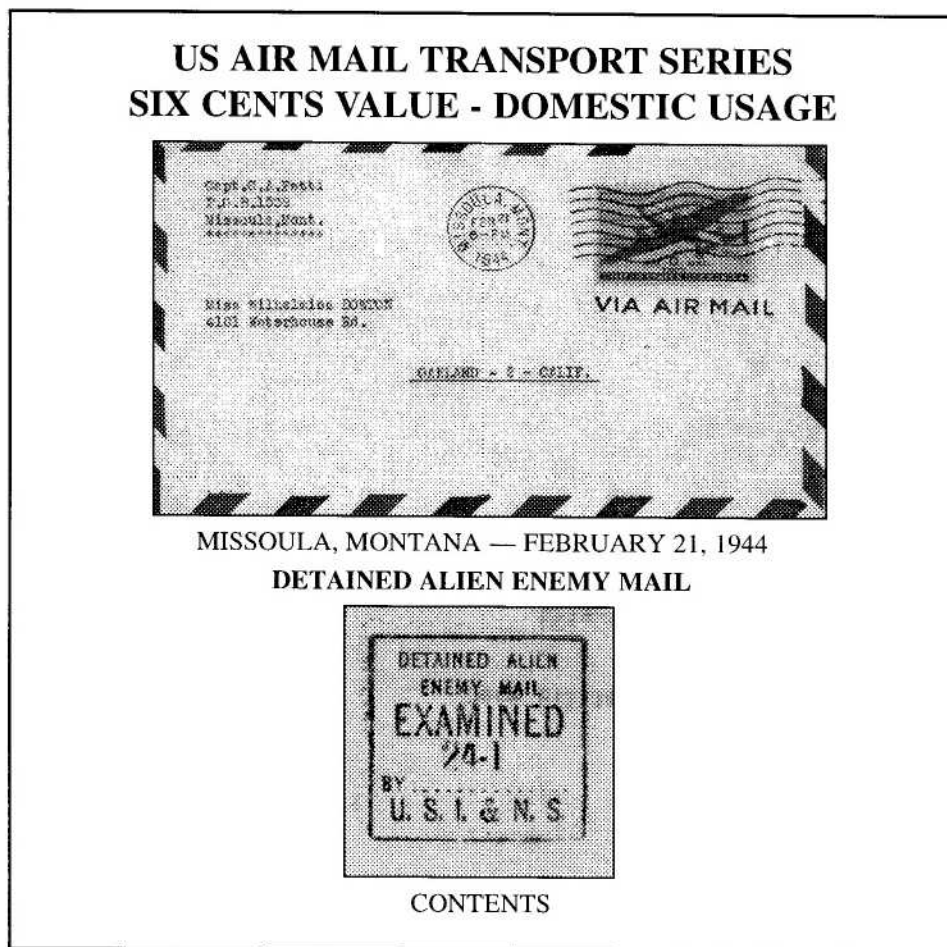


Figure 1 - Selected portion of cover's contents displayed using windowing technique.

SOLUTION ONE - Windowing.

Figure 1 illustrates how I used a small window cut out of the lower portion of the exhibit page to display the handstamp. The use of the window allowed me to "overlap" the cover by mounting the contents on the back of the page - See Figure 2. The use of a small window also allowed me to minimize the intrusion of the contents on the exhibit page. Only the critical handstamp with its philatelic connection is shown and any distraction by the remaining non-philatelic contents is eliminated.

PROBLEM TWO - Insufficient white space for write-up.

Artwork used during the engraving process is a nice addition to an exhibit. I was fortunate to find a large piece of artwork for my "Mexico Special Delivery" exhibit. It depicts the archer used as the vignette for Mexico's third special delivery stamp design. Since the artwork mea-

sures almost the same size as my exhibit pages, it took some creativity to mount it and still have adequate white space for my write-up.

SOLUTION TWO - Mount the write-up over the philatelic material.

Figure 3 illustrates the artwork with its overlapping write-up. I mounted the artwork to the extreme right side of the exhibit page. This created about three-fourths of an inch margin on the left side. I condensed my write-up and mounted it with hinges on the left margin. Since the write-up is mounted with hinges, I can remove it when I'm not exhibiting. This ensures that the overlapping paper will not discolor the older artwork paper. Even though the write-up overlaps the philatelic material, it is mounted in a way that does not significantly detract.

PROBLEM THREE - Invisible (well almost) material.

One step in creating the die for some US issues was preparing an outline tracing of the model. The engraver made this tracing by scratching an outline of the design into a piece of sheet gelatin. The sheet gelatin has a look and feel similar to today's acetate. A few years ago I was fortunate to locate the sheet gelatin used to create the master die for the Transport issue of 1941. This was a great addition to my "US Air Mail Transport Series" exhibit. However, displaying this item was a challenge since the design outline impressed into the sheet gelatin was difficult to see. The outline was easy to see when held up to light but it almost disappeared when mounted on an exhibit page. A situation that is compounded when the exhibit page is placed in the top row of a frame well above eye level. I mounted the sheet gelatin on a black background. This helped a little. However, acceptance by the viewer that there was a transport airplane design in the sheet gelatin still required too much faith. Something else had to be done.

SOLUTION THREE - Photograph.

I realize judges generally disapprove of photographs in an exhibit. However, in this case I do not believe I have any choice. I took my sheet gelatin to a professional photographer and asked if he could capture the image on film. He had his doubts but for a small investment of his time (and my money) was willing to take a few pictures and see what happened. Quite to our surprise, the lighting angle he used made the vignette outline in the sheet gelatin very visible on the negative and the final picture. See Figure 4 (only the photograph will be visible). Once the design outline is seen in the photograph, it becomes easier to see it in the original sheet gelatin.

PROBLEM FOUR - Weak material.

Exhibitors and judges usually frown on weak material. However, the weakness I have with an item in my "Reply Mail" exhibit is that it is flimsy - but very appropriate for my exhibit. The item is a thin plastic "ambulance" bag used by the Post Office to deliver damaged mail. The problem I had to solve was how to mount the bag so that it would remain upright when the exhibit page was placed in the frame. Simple corner mounts did not hold it in place - especially after I placed the contents inside.

SOLUTION FOUR - Thin cardboard insert.

Most of us have used a cardboard insert to provide support for a package being

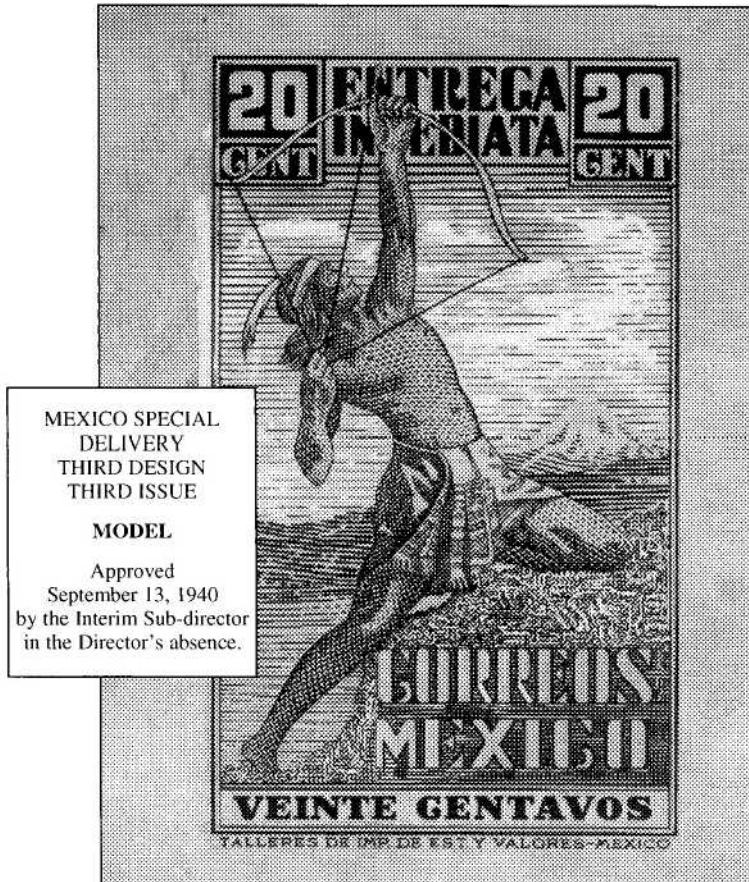


Figure 3 - Write-up mounted over philatelic material.

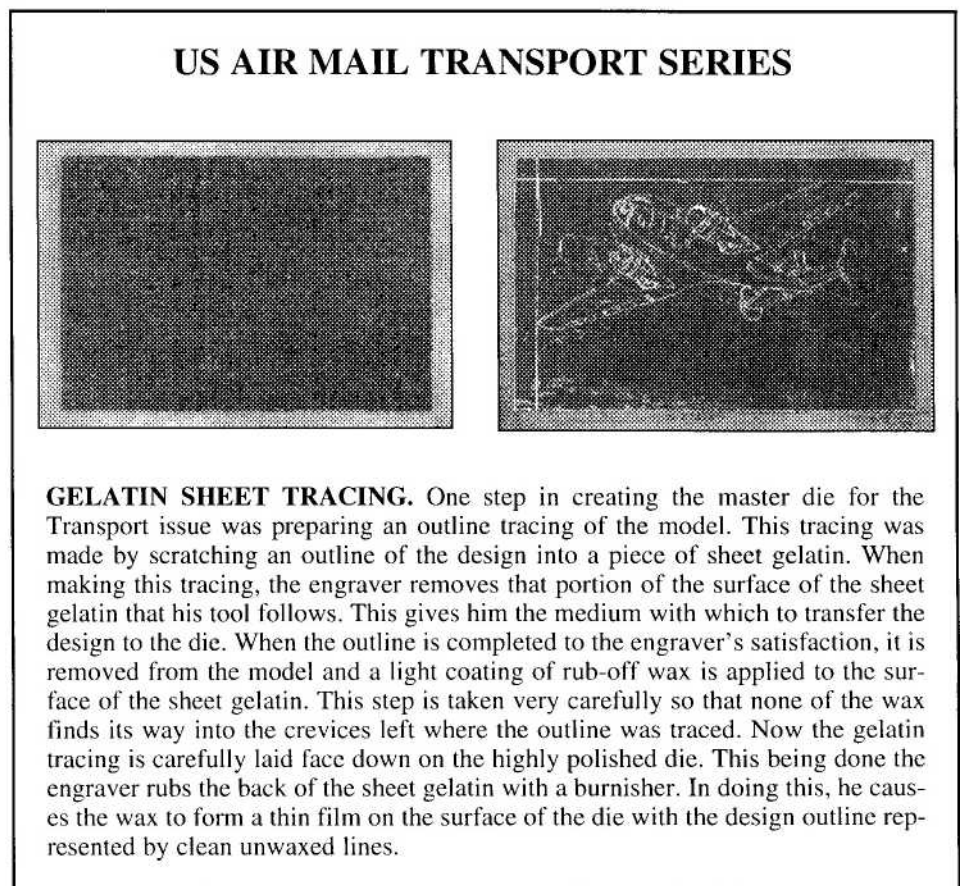
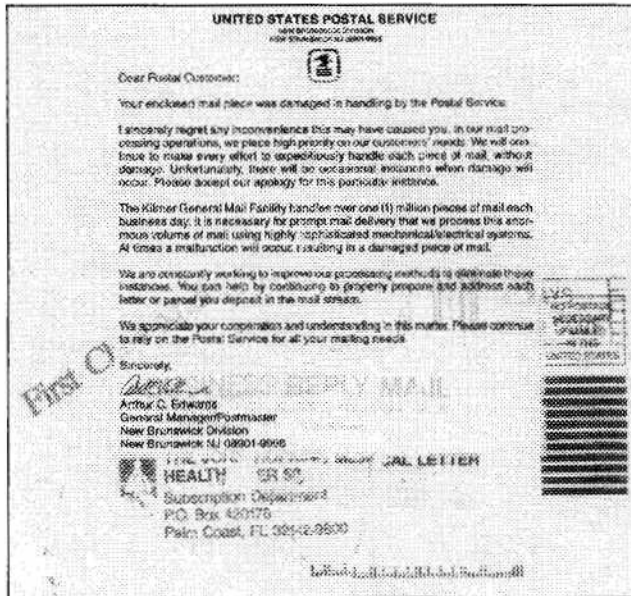


Figure 4 - Photograph used to illustrate difficult to see philatelic item.

BUSINESS REPLY MAIL — MARKINGS AND LABELS



KILMER GENERAL MAIL FACILITY, NEW JERSEY
FEBRUARY 19, 1991
AMBULANCE BAG

sent to a fellow philatelist. I employed this idea to mount my ambulance bag. I took one of my blank exhibit pages (they are thin cardboard stock) and cut it to a size slightly smaller than the bag. After inserting the trimmed exhibit page into the bag, I could mount it with my usual corner mounts. See Figure 5. The cardboard insert not only let me mount the bag, it provided enough support to include the damaged business reply mail item in the bag. The viewer can now read all the information on the bag plus see the damaged goods.

PROBLEM FIVE - Too many words/Too little space.

As we all know, exhibit techniques should help the judges focus on the important information on an exhibit page. In my "Reply Mail" exhibit I have a section that illustrates material with postage provided by the sender to facilitate a reply. One item in this section is a full page circular with a stamp at the top. There is a line in the circular that reads, "Please find a postage stamp enclosed, and address the Pastor in Charleston." Among all the words on the circular, this is the line I want the busy judges to read. My problem was how to draw attention to this line. Since the text of the circular occupies almost all the exhibit page, I had limited margins with which to work. Therefore, I needed a solution that was a little more creative.

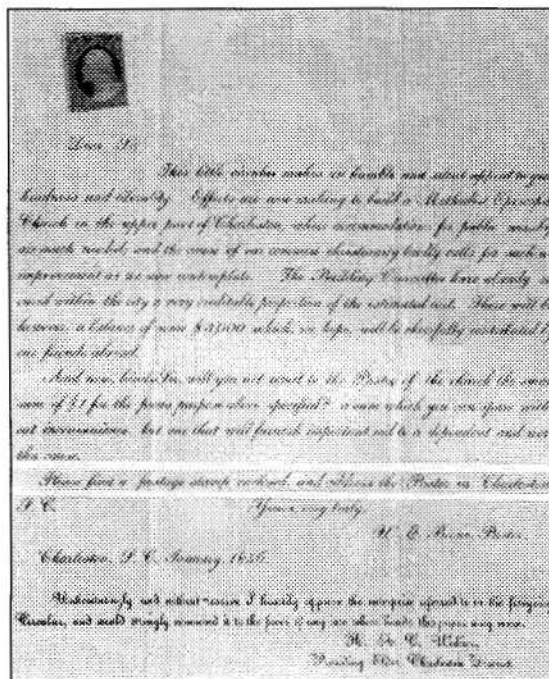
SOLUTION - Built-in borders

Figure 6 depicts a solution that is built-in the exhibit page. The solution provides a border around the critical information to which I'm trying to direct the judges. Actually, the border results from using the windowing technique. I cut three windows in the exhibit page. A large one at the top, a very small one around the important text and a medium window at the bottom of the page. Then I mounted the circular from the back of the page. I had to take care to center the line of important text in the smaller window.

SUMMARY

Unusual and odd size material can enhance an exhibit. There are probably as many ways to mount this type of material as there are exhibitors. The ideas in this article are a combination of approaches I've observed at the frames and a couple of ideas of my own. Take a look at your material that is presenting mounting challenges and see if a variation of something presented in this article might solve your problem. After you have solved your mounting problem (of if you already have solved it), share your experience with TPE readers.

POSTAGE PROVIDED



CHARLESTON, SOUTH CAROLINA - JANUARY, 1856
FOLDED CIRCULAR

Figure 5 — Ambulance bag reinforced with cardboard insert.

Figure 6 — Series of windows used to form border around important line of text.

A Modest Proposal Regarding the Synopsis

by David L. Herendeen

Having recently completed my judging apprenticeship, I have observed a number of shortcomings with respect to the synopsis. Exhibitors (many of whom have corresponded in these pages) often feel that they have been judged unfairly. Most likely, they have been judged by hard-working, conscientious philatelists who did not always have the proper information to evaluate all aspects of their exhibit. The blame for this must be laid squarely at the feet of the exhibitor. Many times, synopses are not submitted, or they are submitted late. At two recent shows, more than 30% of the exhibits had no submissions of any kind - neither title pages nor synopses!! In such cases, the judges cannot possibly do the correct "homework" for the exhibit. Other times, the synopsis includes too much information that does not relate to the philatelic merits of the exhibit. How is it possible that after investing so much time in an exhibit, an exhibitor cannot find the time to prepare a proper synopsis? I have several ideas that I would like to propose which I think may improve the judging process.

The form of the synopsis should make it very easy for the judge to understand the exhibit. I suggest that the synopsis be comprised of six sections. These sections are intended to answer specific questions and present data in a manner that is understood by judges.

1. WHAT IS THE PURPOSE OF THE EXHIBIT?

First, you should provide a succinct statement of the purpose of your exhibit and what you are trying to show. This would normally require only a single paragraph, but for very complicated exhibits, several paragraphs might be required.

2. WHAT ARE THE CHALLENGE FACTORS?

Next, explain the special challenge factors of collecting and exhibiting your area. Such factors include the rarity of the material, the difficulty of acquisition and the significance of the exhibit to the body of knowledge for the area.

3. TELL THE JUDGES WHAT THEY ARE SEEING

Forego the PhD dissertation, the history lessons and the interesting anecdotes - they do not provide necessary information

The Philatelic Exhibitor

for the judges. I know whereof I speak on this issue. My first synopsis was an eight page affair (which I copyrighted, much to the amusement of several jury members) that explained in excruciating detail what I was showing and trying to do. Naturally, I thought it was a fantastic display of my expertise. Just as naturally, the response of the judges was: Huh?? Instead, explicitly set forth the parameters of your exhibit.

4. TELL THEM HOW THE EXHIBIT IS ORGANIZED

A brief description of the organization of your exhibit is also important so that the judges can find your important items. Some exhibits, such as single-country traditional exhibits, that are presented chronologically require little description. Others, such as my own, that scan many different issuing entities for a period of 100 years, may require a more elaborate description. Say what you need to say, but say no more!

5. DESCRIBE THE HIGHLIGHTS OF YOUR MATERIAL

In this section you get to brag about the important and rare items in your exhibit. Whenever possible, it is best to cite independent authorities attesting to rarity. This carries more weight than simply your own declaration. I feel this is even more important for postal history where I have seen outrageous and highly dramatized claims of importance.

6. PROVIDE A LIST OF RESEARCH MATERIALS

A list of relevant research materials that the judges may study is crucial for attaining the highest medal levels. It is necessary for the judges to understand what you have accomplished in relation to the body of knowledge (generally evidence by published works) in your specialty area. In the event that you feel you must present a long list, it is both courteous and pragmatically necessary to indicate those which cover the area most broadly. It is not reasonable to expect judges to read half-a-dozen books and papers given the often short preparation times for an exhibit.

MORE ON RESEARCH MATERIALS

The first time I requested research materials for the exhibits from a philatelic library, I was rather shocked to receive a

package weighing well over 10 pounds! I was equally shocked to find that the postage both ways exceeded \$50.00. When one considers both the volume and cost of such material, it seems natural to look for a better way.

I would propose that the exhibitors be allowed to provide specific, highly targeted materials as appendices to their synopses. I have heard negative comments from judges when an exhibitor does include such items. I don't know why, because this material can facilitate more efficient research prior to the show. I feel that the cost of mailing this material should be borne primarily by the judges, since they are ultimately saving time and money. It would also be fair if exhibitors and committees wish to share in this cost.

CONCLUSION

I believe that a more pointed format of the synopsis is required for the exhibitor to insure that the judges evaluate an exhibit in the most informed manner possible. I also believe that the distribution of a single reference with the synopsis would improve the understanding of the material by the judges, and it would reduce the time lag that occurs when materials must be obtained from the APRL, or other library sources.

I think that we should have a dialog relative to providing appropriate research material within the pages of our journal, at AAPE meetings around the country, and at the judging seminar held annually at STAMPSHOW. This dialogue would allow us to iron out the logistical details of maximum amounts of material, shipping charges, and so forth. As Nike says, let's **Just Do It!**

Clean Frames Forever!

by Dr. James N. Francis, NOJEX Chairman

One of the minor but annoying problems show organizers face is that of old labels on the frames - the ones you use to number them. Those self-adhesive labels go on quickly and easily, but getting them off again is quite another matter! Those of you who have frames left from Ameripex may well have the original labels still there, under the labels from your last show - or if not, there's probably an unsightly patch of paper and glue.

Let me pass on a fix we applied at NOJEX about four years ago that offers a permanent solution to the problem.

After removing the old labels, we put a 1-1/2" x 3" piece of adhesive backed Teflon foil on the top left of the frame, and put the number labels on top of that. The Teflon foil comes in two colors - white and aluminum. We use the aluminum color, and it looks just like a piece of aluminum foil. The foil sticks very tightly indeed to the frame, but when it comes time to remove the labels from the front, they peel right off. If you've taken the time to fold one corner under before applying the labels, you can walk down a row of frames and literally peel the labels off without slowing down - and of course there's no residue of any kind left behind. (Actually, the Teflon is so "unsticky" that the labels will sometimes curl up slightly at one end the morning after you put them on, as they adjust to the room humidity. Push them back down, and they'll stay there for the rest of the show).

As I said, we've had these at NOJEX for about four years, and the system works very well. The foil isn't cheap; it costs about 25¢ for one 1-1/2" x 3" piece - but once it's up it looks nice, and saves a lot of work. The foil comes in 12 inch by 15 foot rolls from the Cole Partner Company (800-323-4340). The aluminum color is part #H-06804-30, for \$112, the white color is part #H-06804-10 for about \$10 less. If you want a sample, send me a SASE at 185 Garfield Place, Maplewood, NJ 07040, mention which show you're involved with, and I'll send you one.

I glossed over the hard part of this, which is removing the old labels. Not absolutely necessary, but it makes the frames look nice, and it's not too hard if you do it right. The old labels are stuck on with well-cured (by now) rubber or polymer adhesive, which will soften if left in contact with a solvent for about 15-20 minutes. Lighter fluid would work well but it evaporates too quickly, but kerosene, however, or high quality deodorized paint thinner will do nicely. You want something with little odor (never mind why - ask another chemist or give me another page to explain the details) to make sure it won't harm the plastic (not that you should get any on it). If you're going to be very sloppy with it, get a chemist friend to get you some reagent grade dodecane or decane - guaranteed no residue, harmless to plastic and stamp inks, less toxic than kerosene. Yes, it burns, so don't light a match to it.

At any rate, the procedure is:

1. Moisten the existing labels on a dozen or so frames with the solvent. Don't use so much it runs down on the plastic, but leave the paper of the label visibly wet. (If you're worried about the solvent effects, do it with no stamps in the frames).

2. Repeat in 10 minutes.

3. After another 10 minutes, take a putty knife and scrape off the old label. The adhesive will be soft enough to get behind it with the putty knife and lift/peel it off.

4. Come back with a paper towel dampened with lighter fluid (Ronsinol has been the cleanest in my tests over the years) and remove the remaining adhesive. Now that the paper has been removed, it comes off fairly quickly. The lighter fluid evaporates quickly and cleanly. You're done!

The whole process will require a little more than five minutes per frame. We had couple of our members sons do 250 frames at one show; it took them about two full days. Two final jobs: tell the person who puts up the labels next year that you'll break his arm if he puts the labels anywhere but on the aluminum foil, and convince the awards chairman to use *removable* scotch tape when putting up the ribbons. (Good luck on this last item).

As I said, we've used this system at NOJEX for about four years, and it works well for us. The Teflon-coated foil is quite durable, and shows no sign of peeling off. Perhaps you'll find it useful at your show also.

The Exhibiting Notebook - A Developmental Tool

by Nicole Pendleton

Some of you "experts" have probably figured it out already, but I'm a first-timer. I recently noticed while making some changes in my topical exhibit that I was making it harder on myself than necessary. I was hunting all over for this fact, those stamp details... And what did my mentor suggest for page 42?

Finally I put the exhibit pages aside and started on what I call my exhibit development notebook.

I started by gathering every loose sheet of paper that had anything to do with my exhibit. After a short period of sorting and shuffling, I realized what a wealth of information was at my fingertips. Here is a detailed look at the notebook:

1. Subject information and articles.

These are copies of articles and pages on my topic (which happens to be parrots) in addition to the reference books I have at home. None of them have anything to do with stamps. Also included are some veterinarian's leaflets about parrot care and foods sent to me by a fellow parrot collector.

2. ATA checklist. I could tote around three volumes of the American Topical Association's "Birds of the World on Stamps," but it's easier to use eight pages of the parrots and cockatoos checklist. The lists are available on a wide variety of topics for a small fee to ATA members.

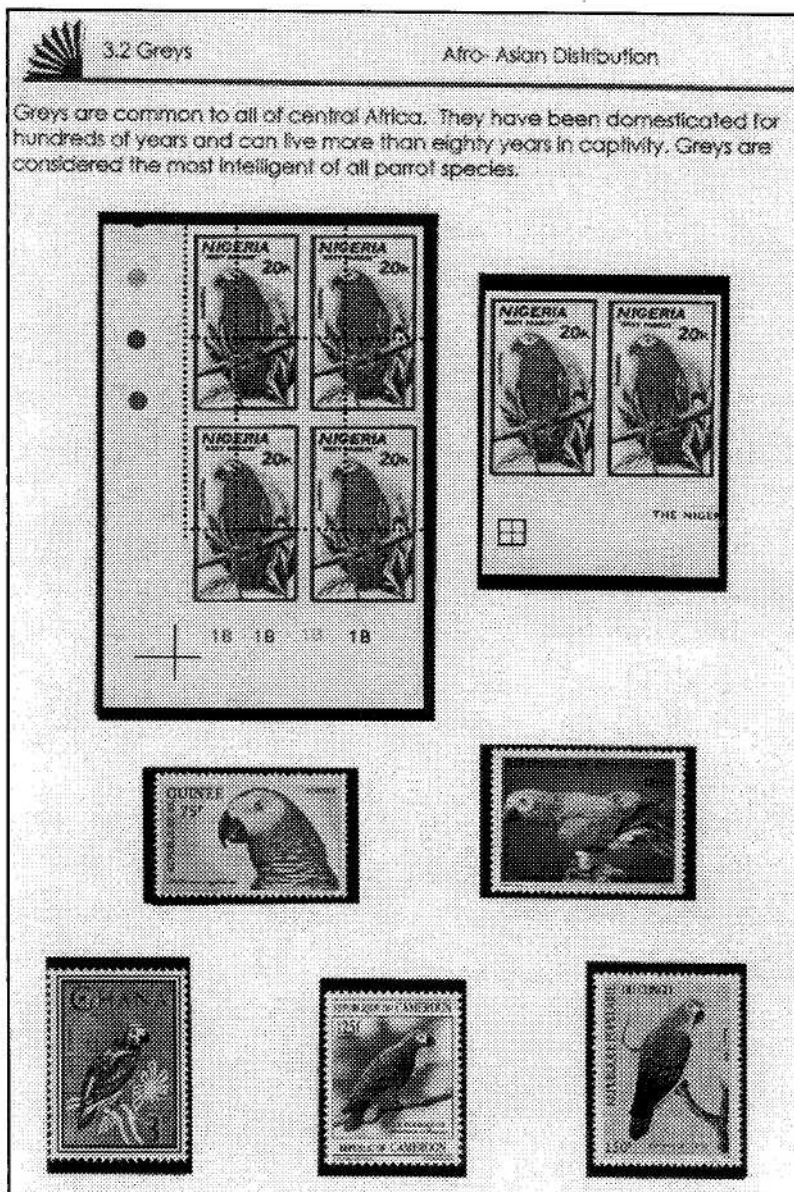
3. Want/Have list. A good starting place when searching for more exhibit material at shows or browsing through auction lots. The "have" part is especially helpful when there are several varieties of a stamp to search for. This will also include stamps that may have been issued since the checklist (see #2) was last updated.

4. Philatelic research findings.

Whether it's jottings of notes taken from my own research or copies of information sent by the APRL, I like having all this information together. This section also contains clippings from *Linn's* and other philatelic articles that pertain to the stamps in my topic.

5. Sample Synopsis/Plan pages. Other exhibitors took the time to send them to me. Seeing how other people handled a particular detail often gives me insight on

The Philatelic Exhibitor



how to solve my own. Even if I choose to do something completely different, at least there was a base to start from.

6. Relevant pages from other exhibits. Like #5, but I use them a little differently. These pages are often coupled with one on my own. For instance, I may have a mounting obstacle and see a solution. A copy of the page or sketch of it will be in my notebook later when I have time to work on the page. Since my exhibit contains a section on scientific classification, I have copies of "classification" sections from several other animal exhibits. Not only can I see "how it is done," I can also

avoid the same old boring method that has been used thirty times previously. Another way these pages have helped me is in attempting to demonstrate philatelic knowledge with material that is mainly modern. What facts are other exhibitors focusing on?

7. Philatelic Elements Checklist.

Offered in the "Helpline" column of the March/April *Topical Time*, the purpose of this checklist is to help with balancing the different kinds of materials in a topical exhibit. It allows me to see how evenly different philatelic elements are distributed. If I were feeling really ambitious I

could calculate the ratio of first day covers to souvenir sheets to aerogrammes! Now all I need is the sheet with the recipe for the percentages that guarantee national gold..... *Topical Time* is the bimonthly journal of the American Topical Association (see #2).

8. Critiqued copies of my own exhibit pages. Several more experienced exhibitors were gracious enough to look over copies of my exhibit, mark them all over with arrows, crossouts, and notes. Well, not all over... At any rate it was very easy to sit at my computer with the original page and critiqued copy and determine what needed to be done. I believe that this section will grow more useful as the exhibit changes and grows. By saving these pages I will be able to track the evo-

lution of particular pages. Hopefully this effort will make the development of my next exhibit go smoothly.

9. Notes from critique sessions. There aren't too many pages here yet, since I have only shown the exhibit once. My thinking is that these will be helpful in tracking the progress of the exhibit in the future and avoiding similar mistakes in my next exhibit. These notes will also help me determine what to change, or not. If I hear a suggestion that is disagreeable to me once, I am likely to dismiss it. But if I can look back and see that a particular change was suggested, say, on five occasions, then I'll probably be convinced.

A major advantage of the notebook format has been its mobility. I have taken it to

shows and the local stamp club. I have taken it to the doctor's office so that I could pore over it while I waited. I have taken it to school and added information that I found on the internet.

Most importantly for me, organization has made my "stamp time" more productive. Typically, I do not get to spend nearly as much time on stamps as I would like. There have been times when, working on this exhibit, I have felt overwhelmed and not sure what to do next. This has not happened since I began using my notebook. Instead I have been leaving my stamp room feeling like I really got something accomplished. For more experienced exhibitors, this may seem like old news, but I hope that someone may be able to use or expand on my idea to their benefit.

The Top 5 Reasons to Write About What You Exhibit

By Nicole Pendleton

Philatelic writing is not often rewarded with cash or prizes. It is more likely a labor of love for the hobby, or so I used to think. After getting my feet wet in both exhibiting and philatelic writing, I discovered that philatelic writing brings its own share of rewards. Writing about what I exhibited (parrots) was especially beneficial. The article, once published, turned out to be a tool with which to improve my exhibit. ("Meet the Psittacines" was published in *Topical Time* Sept.-Oct. 1995). Here's how writing about parrots has helped my exhibit on the same subject:

Creating Contacts. After the article was published I heard from parrot collectors in the US, Norway, India, South Africa, and Australia. Some sent information about parrot stamps not mentioned in the article. Others sent parrot material from their duplicates. I have gotten some really nice pieces for the exhibit this way. They are not necessarily expensive items, but often things that would be hard to find here in the US. Soon there was a mini-network of parrot collectors trading stamps and information. This benefit was totally unexpected.

My favorite experience regarding contacts occurred at PACIFIC 97. I had been corresponding with a California collector about parrot stamps for two years when I finally got to meet him at the show. (I live in Tennessee.) We were able to spend time together looking for material, talking stamps, and looking over a parrot thematic exhibit at the show. It was like spending time with an old friend.

I have exchanged parrot want lists with collectors from other countries. Now there are a couple extra want lists in my folder

when I go to a show. It takes a little longer to check the others' lists too, but it's well worth it when out of the blue a special item comes my way from India or Australia. These friendships are evidence of how strong this hobby can be.

Organizing ideas and information. By the time I finished writing the article, I knew that I would not be organizing my exhibit the same way. (I had only put together a few pages at the time of writing.) I could tell that if I organized the exhibit like the article, some sections would be really huge and others really small. The material is still not as balanced as I would like it to be, but under an adjusted outline, it's less of a problem.

For me it is very difficult to be brief enough in exhibit write up. I like writing and tend to go on... but writing about the material was a great warm up for doing exhibit pages. I highlighted the things in the article I thought most important. Overall, writing freely about the material the first time made it easier to mold the material into the tighter format required on exhibit pages. It was like a warm-up instead of starting the exhibit pages "cold turkey."

Educate the judges. Judges cannot know everything about everything. It seems logical that providing them with as much information as possible will aid them in judging our exhibits. As exhibitors we can list articles and writings on the synopsis page as recommended reading.

Create or measure interest in your subject. Many study groups and societies have been formed because someone wrote about an area of philately and others became interested. Many times collectors

do not know there are others out there interested in the same thing. Your article could bring other collectors of similar material to the surface. This is similar to the experience I had with contacts, but it has the potential to go much further. If enough people are interested and a study group forms, more and more information is uncovered. This type of information is highly useful to exhibitors and collectors.

Discover and correct errors. Twice, collectors have come forward with information that corrected statements I had made in articles. I could be embarrassed about it. I should be more careful in fact checking. But I can also see it as a learning tool. The errors were corrected before I showed my exhibit. Rather than perpetuating the mistake in my exhibit I was able to improve it because a fellow collector was thoughtful enough to drop me a line. Again, I was able to find new and better information as a result of philatelic writing.

I have been rewarded with friendships, material, and information because I chose to try my hand at philatelic writing. You, too, could enjoy these rewards. Above all, the friendships established through the hobby have been wonderful. There is nothing like a few kind words and a great commercially used cover from across the globe to brighten a dull workday.

Philatelic magazines often ask readers to submit items for publication. What do you exhibit? What could you teach others who share your collecting interest? You could help yourself, other collectors, and the editor of a magazine or write about what you know best. You, too, will find that philatelic writing has plenty of hidden rewards. Besides, it's fun!

Attracting Exhibits to Local Shows by Regis Hoffman

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

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

Small Is Beautiful

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

The Special Theme Exhibit

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

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

Specialty Groups

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

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

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

Non-competitive Exhibits

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

To encourage new people to try exhibiting.

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

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

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

Making the Exhibits Part of an Event

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

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

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

Be a Role Model

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

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

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

Conclusions

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

1) Be creative! Creativity will get your show noticed and entice collectors to exhibit at your show.

2) Be personal. The personal touch is important in creating a positive, lasting impression on your guests.

3) Think long-term. Getting more exhibits to fill your frames is not a goal that can be reached in one year. You must lay ground work for future exhibits by planning today.

Things You Already Know That I Just Found Out

by Bill DiPaolo

Some folks spend a lifetime in a single collecting area. Not me. I flit from one thing to the other, usually with an eye to exhibiting. It's not the exhibiting I like. It's building the exhibit. Don't get me wrong. I love to gather the gold and get ticked off at ignorant judges that don't see it my way. But the real kick is the discipline exhibiting requires. It's a discipline that helps you build a truly meaningful collection and the essential learning that goes with it. Speaking of kicks... after you get a few from the judges, you begin to get the idea that this "exhibit thing" is not quite as subjective as it might first appear. There really are some common denominators that can be applied to produce a more effective exhibit. Here are a few ideas I keep in my own exhibitors' handbook.

1. **The story is the key.** This is what sets an exhibit apart from a collection. A collection is usually an artful accumulation. An exhibit requires that you edit the accumulation to tell a clear story. In my view this is where many exhibits fall short. Lots of times there is plenty of "stuff," but you wonder why it's there. What's the hook; what ties it all together? Sometimes the opposite occurs. There is a big promise in the title, but sparse material to tell the

story. The story is the star. The material, no matter if rare, expensive or common is a supporting player. Exhibit pieces of the highest philatelic quality are not enough. To be effective it must be part of a well-told story.

2. **Be objective about your material.** It's natural to love every piece so much that judgment becomes clouded, and it becomes tough to edit properly to support a clear, concise story. When the material gets the better of you, there is a good chance the exhibit will be redundant and boring to just about all but the exhibitor.

3. **Listen to your friends.** It's always good to review what you're up to with your philatelic friends. Let them see your outline, layout pages and eventually the whole exhibit. They will give you the viewers' reaction. You'll know if the story is coming through. The key word here is "listen." They don't love every stamp and cover the way you do. They will be much more objective.

4. **Be prepared to remount.** Once you start getting feedback, you'll start to figure out ways to communicate your story more effectively. This may well involve format changes. How as this done before computers?

5. **Know your stuff.** You can't be an effective exhibitor without extensive study of your subject matter. If not the judges will see through it in an instant. Though you must tell a story, it isn't fiction.

6. **Synopsis, synopsis, synopsis.** You've heard it before now you've heard it three more times. This is the road map for the judges. The clearer the map, the less chance they end up in the wrong town. The trick here is to establish the proper level of expectation for the judges. Then the exhibit must deliver it. Promise too much and the town you'll be in is Certificate of Participationville.

7. **Be prepared to spend some dough.** "Expensive" is a relative term. Even at that exhibiting isn't cheap. If you go for the gold there is almost always some item or two that will set you back a pretty penny no matter how careful you were to select an inexpensive collecting area. And it goes beyond that. Good, acid free cover stock and the page sleeves aren't cheap. Then there are frame fees and shipping costs.

8. **The story is the key.** Oh, was that number 1? Well, it always gets back to that.

The Anatomy of a Vermeil by Ted Bahry

Assigned as a judge, I traveled to a big city and checked into a hotel. Walking from the hotel to the exhibition hall on the evening before the show was to open, I was accosted by an acquaintance, hanging out on the sidewalk. Low and behold, the acquaintance was an exhibitor and guess what he had for me? A copy of the first ever title page for his new exhibit "just finished at 2 a.m." Prior to then, all I knew was the title of the exhibit (an "esoteric" area) for no title page or synopsis page had been submitted to the exhibition committee.

The exhibition was judged by a highly experienced panel that awarded the new exhibit (first time out) a Vermeil. At the critique, the exhibitor and his (few) followers were "horrified" that such rare, high quality material should get such a low award. The judges pointed out specific areas that needed improvement and went on to other exhibits. Some nine months

later the exhibitor was still whining about the judges until threatened with censure by an anonymous judge, me.

The exhibitor went on to improve his exhibit and get many higher awards with it. But I wonder how his exhibit would have fared if he had submitted a timely title and synopsis page. Further I wonder

if he has ever learned that "great" material by itself does not necessarily make a "great" exhibit.

And yes, in and out of the frames, that exhibitor failed to educate the judges. We don't all know or pretend to know everything.

"Before and After" Getting More Into the Title Page

By Barbara Levine

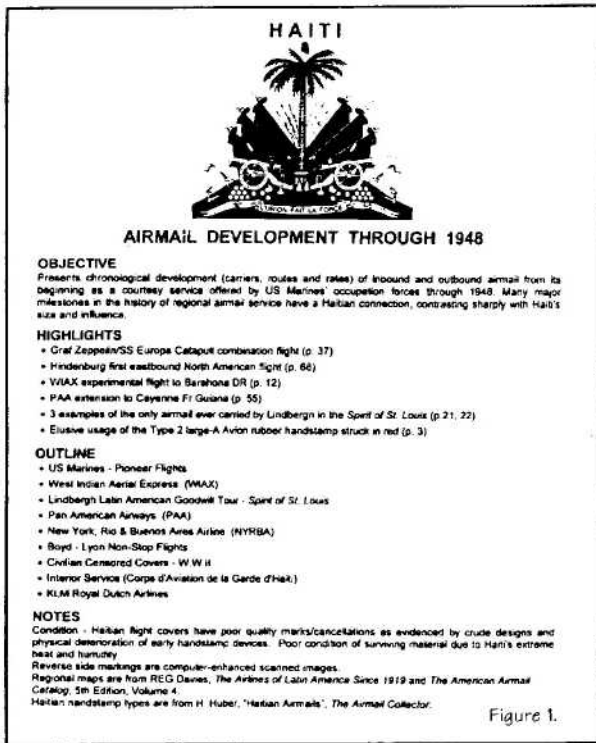


Figure 1. The "before" title page does not utilize space well and needs more philatelic content.

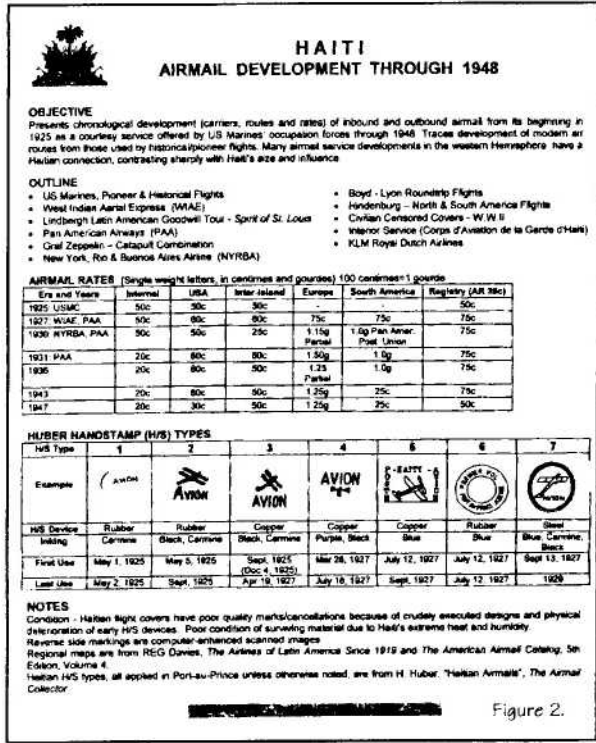


Figure 2. The "after" title page shows addition of rates and handstamp types summary tables, de-emphasis of the non-philatelic graphic element and significant item treatment note.

This is a before and after story showing one way to get more philatelic content into the exhibit title page.

The "before" title page from my Haiti aerophilately exhibit of five frames is shown in Figure 1. This exhibit has been shown in USA WSP and international FIP exhibitions. As can be seen, there is no philatelic material displayed on this page. While the Objective, Outline, Significant Items and Notes convey philatelic information, more use could be made of the space. A recent judge's comment noted that while the color graphic of the Haitian Arms was eye-appealing and attractive, it had no philatelic value and took up valuable "real estate."

The nature of the exhibit is a chronological development of Haitian airmail service through 1948 as evidenced by the various air carriers, development of routes, the rates and markings (as applied by Haitian postal authorities) used throughout the period. It was suggested in another judging critique that some of this basic

information be presented on the title page.

To present all summary information about carriers, routes, rates and markings within the confines of a single 8-1/2 by 11-inch page seemed impractical. Eventually, I settled upon presenting summary tables of only the rates and markings on the "after" title page. The entire subject of routes and route development, currently shown throughout the exhibit as a series of simplified maps seemed impossible to summarize in the limited space. The various air carriers, on the other hand, could be represented by dates of service, which were shown throughout the exhibit pages.

Figure 2 shows the "after" title page. While somewhat more crowded than the "before" version, much more philatelic information has been added. The colorful graphics of the coat of arms remains in a scaled-down version.

Most notable additions are the two summary tables - one for the Haitian airmail rate development and the other summarizing usage of special markings by the

Haitian postal authorities. The Handstamp types table incorporates scanned-image examples of the marks in addition to the text information.

Rather than taking up valuable space on the title page by listing all significant items, a simple note has been added at the bottom, noting that the significant items in the exhibit have been framed in blue mat. The intention is to alert the judges about the significant items which follow and to do it with as few words as possible.

What more could be added at this point? The idea has occurred to me to show the various carriers in a summary time line - again to present the information minimizing words and maximizing eye appeal. Perhaps in a future revision.

In summary, the philatelic content of my title page has increased significantly. How well do you use the "real estate" of your title page? With creative presentation and graphics could you significantly add philatelic content to your title page?

Getting Started As An Exhibitor Of Postal History

by Alfred F. Kugel

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

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

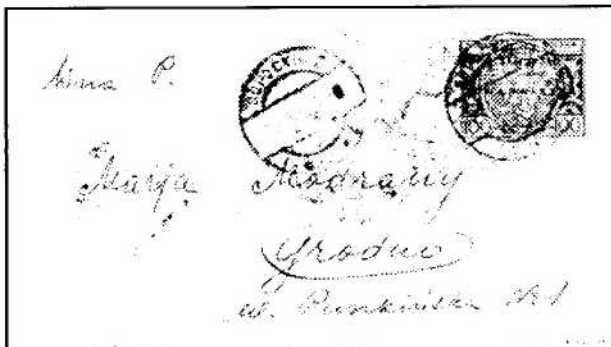
One of the most fascinating aspects about soldiers' mail and other covers involving occupation or annexation of the territory of another country is that they reflect the intermingling of history, geography, politics and economics - all subjects that are highly interesting and which I have studied in-depth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

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

The Philatelic Exhibitor

THE NEW ORDER IN THE BALTIC 1918-1923

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



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

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

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

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

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

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

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

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

October, 1999/11

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

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

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

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

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

20th CENTURY OTTOMAN EMPIRE POSTMARKS OF THE LOST TERRITORIES

SYNOPSIS

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

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

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

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

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

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

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

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

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

Exhibit Techniques

by James Peter Gough

At the close of PhilexFrance'99, the recent FIP show in Paris, a member of the jury asked me for some copies of pages in my exhibit. He was planning a speech on exhibiting techniques at a symposium in Switzerland this autumn. He stated that my exhibit would be helpful to his purposes and would I kindly choose pages which demonstrated interesting layouts as well as challenges of presentation.

After copying some of the pages and sketching out my reasons for what I did on the pages, it occurred to me that by writing a long explanatory letter for him, I had the essence of an article for the AAPE. So here it is.

I first exhibited when I was 9 years old in 1965. I won my first [adult] national gold at 16 years old in 1972; my first international was Stockholmia'74. In these last 25 years of international exhibiting, I've evolved my exhibit largely to diminish easy attacks while also trying to make my exhibit more inviting to the non-specialist in my fields' -

I long ago figured out that much of the challenge of exhibiting revolves around anticipating casual and fast misreads, as well as some intentional sabotage by other peoples' friends on the jury (as you rise in the level of competition) and challenges driven by the BMOC² judges.

The evolution of my exhibits was not easy because I was pioneering a new definition of postal history when the field itself was a new one (largely born at Interphil'76, not that long ago). I have always asked the question "why" things were done this way or that and how they came to be used. I wasn't interested in merely having a handstamp marking (which was the traditional definition of postal history: a collection of pre-stamp markings) - I wanted to know how this came about. That is how I chose to show the collection of postage due usages - to explain the process of why. But in doing so, I never lost sight of showing mostly "pretty" material.

PAGE BASICS:

CONSISTENT LAYOUT

I chose seven different single pages to demonstrate the different aspects of my page layout. Please refer actively to the exhibit pages for better comprehension of the statements.

Headings are used to demonstrate

importance of the page and all relevant, quick information:

Upper Left Corner

- All-Capitalized Headings (**upper-left**): track the sections of the exhibit
- Headings (**lower-left**): track important sub-sections and then the country of use of the dues.

Upper Right Corner

- Headings (**upper-right**): emphasize what is most important about the page or where the material contributes to the story line.
- Headings (**lower-right**): are lesser important but still interesting aspects of the material

II. EARLY MILESTONES Ottoman Empire

Only Used On Mail Posted at Rural PO's
Not Stocked With Definitives
Printed From Same Plates As Definitives; Color
Differentiated the Intended Use: Franking vs. Due

Issued on 1 January 1863 (coincidentally the same day as Italy's first due) concurrently with the country's first postage stamps called the *Tughras*. Neither the definitives nor the dues of the Ottoman Empire carry any inscription indicative of their purposes. The color of the stamps (dues: brown) indicated their purpose. **Prepayment of mail was mandatory in all areas supplied with postage stamps**; insufficiently paid mail would not be delivered from areas where postage stamps were sold. **But mail from PO's not supplied with definitives could be sent postage due with no penalties.** There was no penalty postage due in the Empire pre-GPU/UPU. [See article by exhibitor in *The Collector's Club Philatelist*, Nov/Dec 1996, Vol. 77, No. 6.]

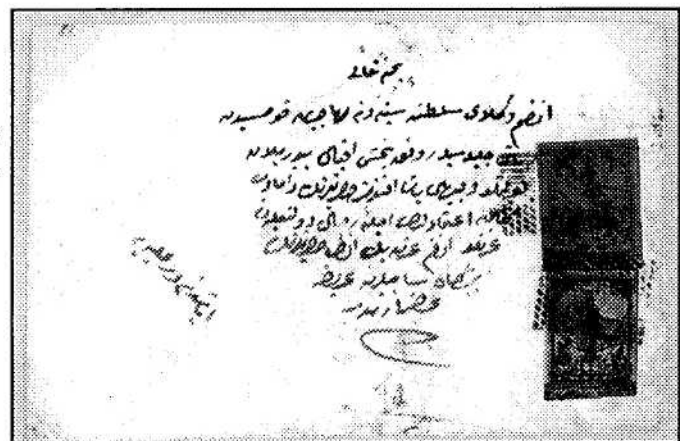


10 Piasters (or Kurus) -
Charge collected with
the Tughra Dues!
Circa. 1863

Two singles of the 5 piaster due high value for the fee collected on arrival in Istanbul from a rural PO not supplied with postage stamps. Properly noted "10" in Arabic numerals (upper left) Languages on face of cover: Italian, Coptic and Armenian (written phonetically in Turkish Arabic).
Circ. ISFHA, Turkey

1 and 2 Piaster Tughra Dues; Brown & Brick Printings. Circa 1864.

Posted in Ayas, which was issued no definitives. Hence charge of 3 Piasters on delivery in Istanbul at the simple deficiency (no penalty per regulations). Rating based on simple zone chart introduced as part of a postal reform concurrent with the *Tughras*.
Circ. ISFHA, Turkey



Paragraphs Above the Material explain broad philatelic or postal history concepts and issues *supported* by the material on the page.

Paragraphs Next to the Material: are cover-specific. While the country of the due usage is mentioned (to avoid confusion as to exactly what is being shown since much of this is trans-border) and the date for quick understanding, I avoid describing details obvious on their face about the cover. Elements of philatelic interest dominate these paragraphs and rates are only mentioned where they are unusual or interesting (as stated in the Title Page).

OTHER EXHIBIT OR PAGE ELEMENTS

Footnotes: are used for

- definitions of each section
- parenthetical discussions
- "active-defenses" against what a non-specialist might assume to be the case or understanding of something if that is different from my research (eg: what is the world's first postage due stamp and why)

Certificates: are extensive in my exhibit/collection. I only mention those for items which might or already have drawn questions/challenges from jury members or the esteemed experts (challenges most often come from those lacking knowledge of the field - but all jurors and experts must pretend to be awake and vibrant anyway). To mention the certificates on every item in an exhibit becomes monotonous, like reading descriptions in a catalogue, and therefore they are a distraction to the normal viewer.

When I include certificates in the back of the pages but do not mention them on the front of the exhibit page, this frustrates the "expert" on the Expert Committee who "needed" to see the item up close for two reasons: 1) challenging too many items with certificates diminishes his/her personal credibility with his colleagues in challenging a host of other items; 2) they feel cheated at not getting you right away as a certificate protects you from immediate action and penalties.

However, a new twist at "getting you" is that the expert committee will now claim that the certificate is too old (even if only 14 years old) or they, an august and all-knowing body, are unaware of the issuer's expertise in the field.'

This game and end-games is a fast exploding field at internationals and may soon become the main action for participants and spectators alike.

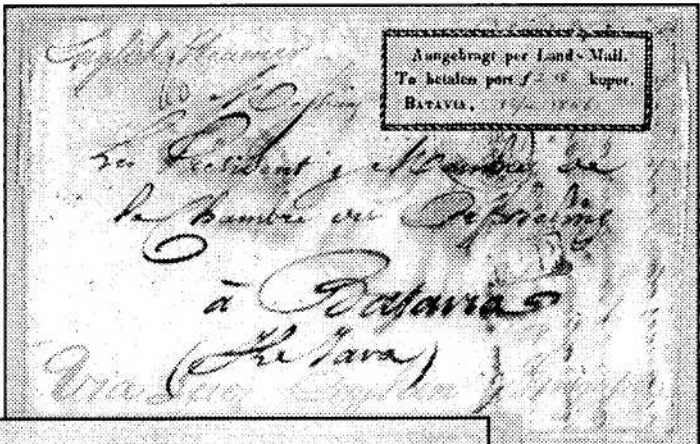
Articles Supporting Contentions:

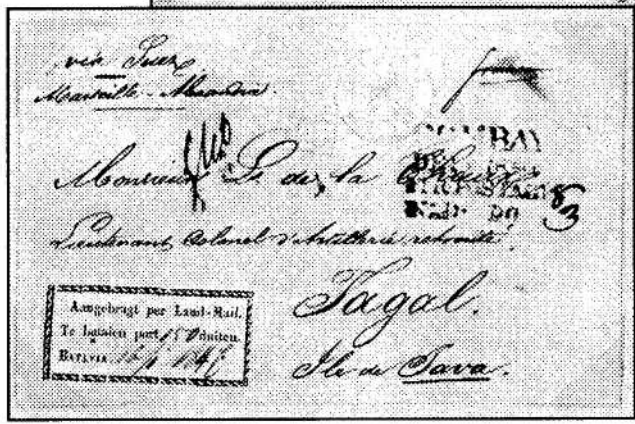
I. FORERUNNERS ...
POSTAGE DUE LABEL
Netherlands East Indies
(Indonesia)

World's First Standardized Use of a Due Label: Te Betalen*
Both Types: Koper and Duiten
Last Day of Use: January 16th, 1847

Introduced in 1845 after establishment of a regular postal link with Europe. Mail was routed to Alexandria (Egypt) by French mails, then by British "Land Mail", usually across India, to Singapore or later to Bombay to agents of the Dutch colonial government. Labels were developed to: 1) make the final charge more visible among the numerous rate markings and 2.) negate various paid markings ("PD" or "PP") as prepayment was generally not possible to destinations in NEI.

"Koper" Type
"PP" to Batavia
April 1846
Routed via Singapore.
Major acidification of the ink on these covers is normal.





"Duiten" Type
"PD" To Tagal
16 January, 1847
This type was in use only 4 months: from Sept. 11th, 1846 until this, the last day of use.
Routed via Bombay.
Accountancy mark of the Netherlands Indies Post Agent in Bombay.

*Some philatelists consider this the world's first postage due stamp. However, it lacks a fixed value tied to an accounting system for bulk settlement of charges between offices. These letters were still individually recorded and accounted for as in all then-existing systems.

Are often mentioned in brackets ("[]") and are frequently included in the back of the exhibit page. The experts will mostly ignore these articles unless your commissioner knows they are there.

Don't include your only example of the article on the back of the exhibit page as such inclusions of articles frequently don't come back from the Expert Room.

Drawings: included where the concept can be more easily seen than described. This is also used to highlight an item that may not be obvious on a casual glance, such as:

- se-tenant pairs of stamps in the same color
 - a manuscript overprint or any other overprint difficult to see in a walk-by
 - a high value which could be mistaken for a lower value
 (see my Victoria 2 shilling due on cover; the dealer sold it to me as a 2 penny!)
 - subtle differences in designs of stamps
- Scanned images are now the best method of doing this.

II. EARLY MILESTONES...
France

World's First Postage Due Stamp (10c.)
Post Office Announcement

World's first postage due stamp was issued on January 1st, 1859 but its use was not mandatory until June 1st.
See the following page for a brief history of postage

1859-1862: Simple Deficient Postage Only (10c.)
1862: Introduction of 50% Penalty Postage (15c.)

The first due stamp was for use on mail which was: (1) unpaid, (2) locally addressed, and (3) not for use in Paris.
There was no concurrent use of different values, the 10c. was withdrawn the day before the 15c. was issued.

First Due: First Printing: Lithography
19. January 1859

Multiple usages are most unusual.
This being a triple local rate
Subsequent printings of the
10c. were by typography

DIRECTION GÉNÉRALE DES POSTES.

AVIS AU PUBLIC.

A dater du 1^{er} juin 1859, la taxe de toute lettre non affranchie, née et distribuée dans la circonscription d'un bureau de poste, sera figurée au moyen d'étiquettes dont le spécimen est ci-joint, et qui seront appliquées sur la suscription de la lettre en nombre suffisant pour indiquer, selon son poids, la taxe à percevoir conformément aux tarifs ci-après.

Le destinataire d'une lettre de cette catégorie qui lui serait présentée non revêtue de la taxe, doit en refuser le paiement, et signaler le fait à l'Inspecteur des postes du département, ou au Directeur général de l'Administration des Postes.

Le Conseiller d'État directeur général
STOURM.



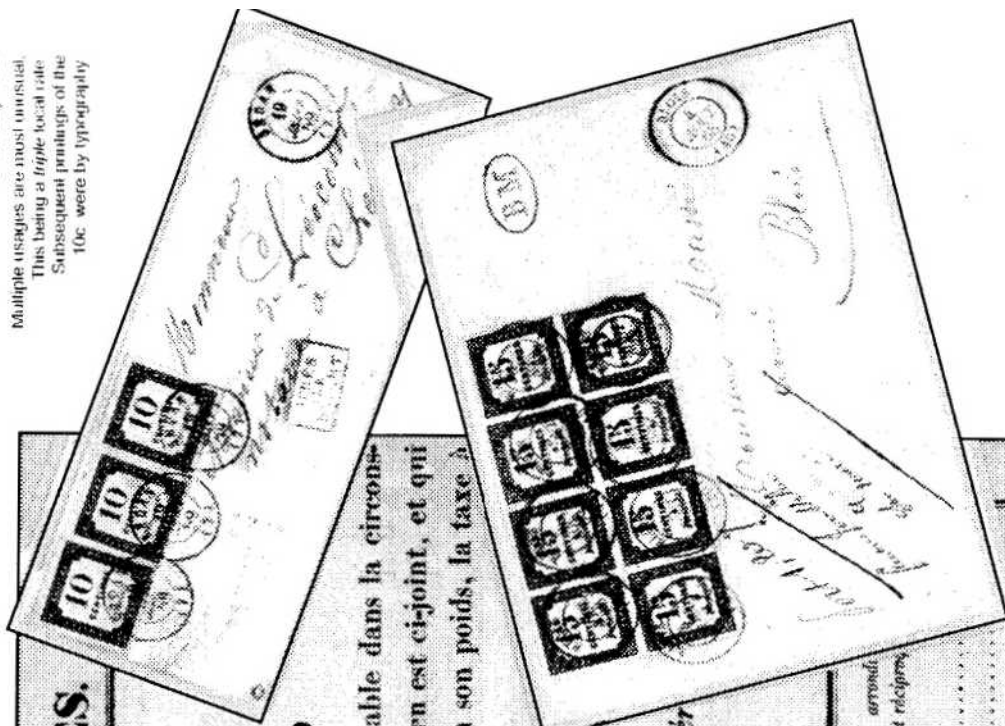
TARIFS.

Lettrés de la commune siège du bureau pour la même commune, et de bureaux principaux pour bureaux annexés, et réciproquement.

Au-dessous de 15 grammes..... 10^c
De 15 à 30 grammes exclusivement..... 20
De 30 en 50 grammes..... 10 en sus

Lettrés de la commune siège du bureau pour son arrondissement pour les distributions de la circumscription, et réciproquement.

Au-dessous de 7 gr. 1/2
De 7 gr. 1/2 à 15 exclusivement grammes.....
De 15 à 30 gr. exclusivement.....
De 30 en 30 gr..... 10 en sus



Penalty Postage in Rural France: Triple postage between bureau. 1. 20.
4 August 1868

Posted in a Boite Mobile ("BM", mobile mail box) attached to a stagecoach. Largest block of the 15c. recorded on cover/ front.

III. NOT PAID
Victoria (Australia)
and Canal Zone

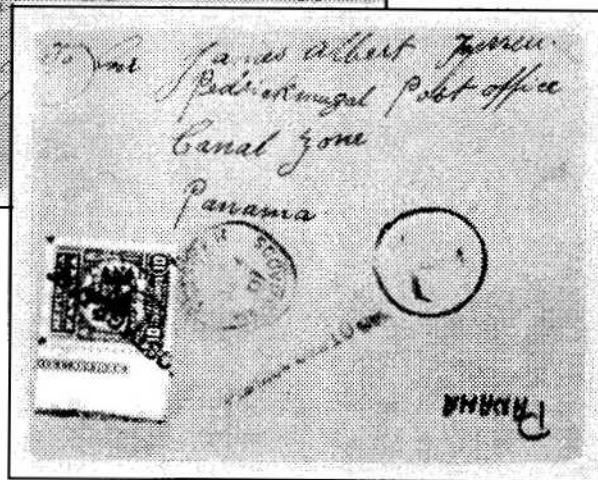
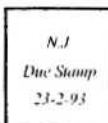
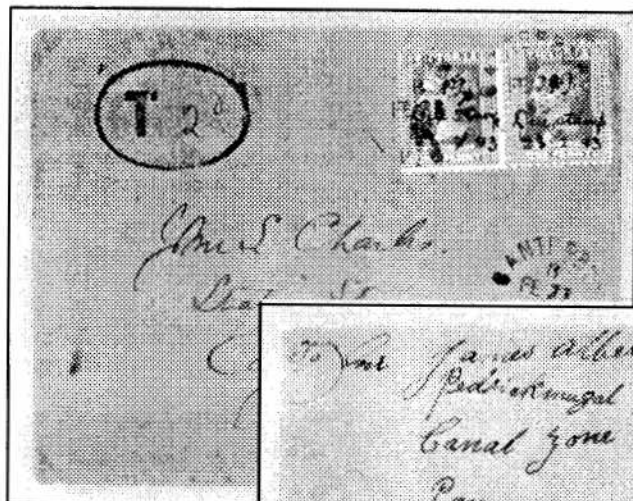
Postmaster Provisionals:

Victoria: Canterbury Provisional: Exhausted Supply of Dues
Canal Zone: Bliss Provisional: Forerunner of First Dues

Victoria, 23 February 1893

The only manuscript overprint of the British Empire/Commonwealth to change a definitive to a due. Only recorded example on cover. See Chapman, See "Postage Due Stamps of the British Empire," Collectors Club Philatelist of July-August 1996]

Manuscript Overprint:



Canal Zone, 10 September 1907

The US postmaster Bliss, was not supplied dues, but wanted them to deal with the rush at "mail call" when the immigrant workers on the canal would receive largely unpaid mail from relatives on their home islands in the Caribbean. Unknown canceled by cds; this being 1 of 2 canceled by initials. Posted in Barbados. 6 covers recorded.

III. NOT PAID
Trinidad and Grenada

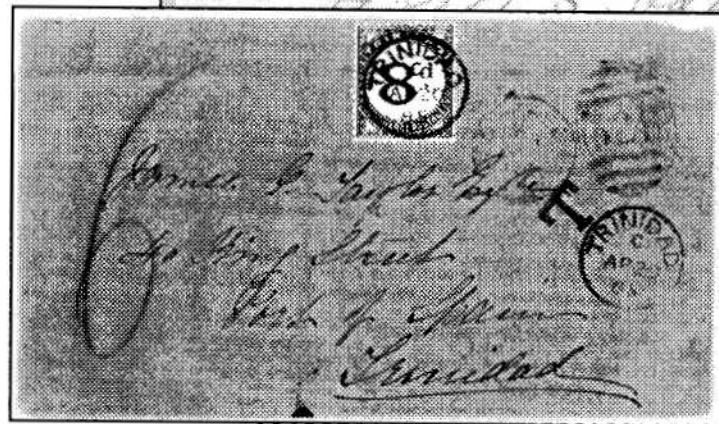
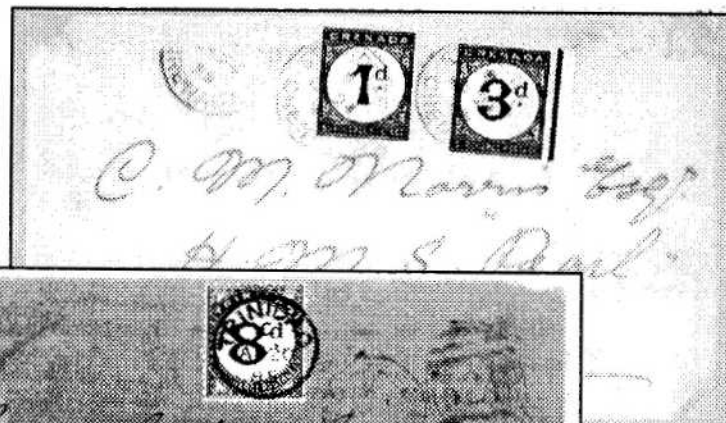
First Issuer of Dues in the British Empire: Trinidad
The "Keytypes": Basic Colonial Designs Used By The Crown Agents
Trinidad: The Earliest Recorded Example of Series on Cover

The first due issued in the British Empire was by Trinidad on January 1, 1885. This was partially owing to the influence of the French colonies in the Caribbean, such as Guadeloupe. De la Rue won the Crown Agents (CA) contract for the Trinidad issue, using a key-plate design to save money. The next CA due issue was for Grenada in 1892, which changed the design slightly. These 2 types became the 'workhorse' designs for many British colonies for almost 100 years.



Grenada, 24 July 1899; Rectilinear Design

Although issued April 18, 1892, there are no more than 12 covers recorded with dues before 1900.



Trinidad, 20 April 1885; Curvilinear Design

First printings are green-black while all subsequent are black (same for Grenada). The "6" in blue pencil is an accountancy mark for the amount payable to the ship for carriage from England. Only 7 covers recorded pre-1900, only 8d recorded on cover.

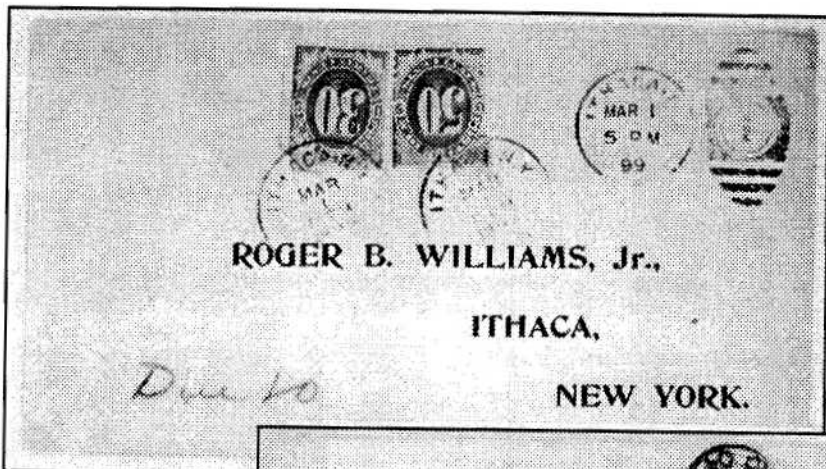
**NON-UNIVERSAL ...
BUSINESS REPLY MAIL*
United States of America
and Grenada**

Origins of Business Reply Mail: The Pre-Printed Envelope

USA: Only Cover Known With "Brown" 50¢ of 1879

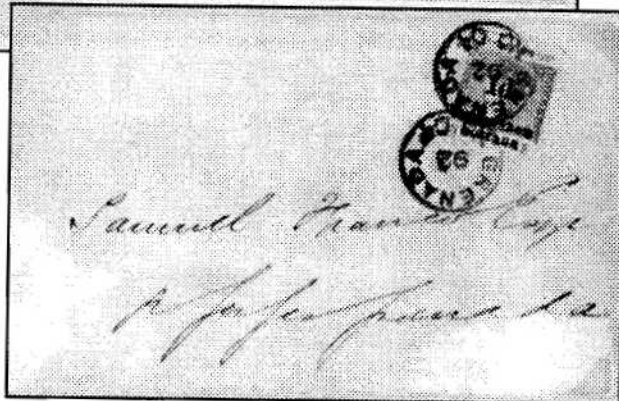
Grenada: Drop-Letter Rate Was A Forerunner

As a service and as a demonstration of "being modern," businesses began to provide preprinted envelopes to customers with which to pay their bills in the late 1880's. Many customers felt that if they were sending money, the business could pay the postage. Most countries had a double-deficiency rule for unpaid, domestic mail. In a few countries (ie: USA) and colonies (ie: Grenada) rules of single-deficiency for unpaid drop letters created the test environment for business reply mail resulting in its standardized introduction around the world starting in the 1920/30's.



USA
1 March 1899
Only 4 covers are recorded for all the 3 shades of the banknote 50¢ due.

Grenada
4 November 1892
New research on these provisional "surcharge postage" dues indicates they were legitimate issues -- many being used on unpaid drop letters.



*A postage due arrangement with businesses which guarantees the PO payment of the amount due in exchange for a preferential rate (with a fee) and expedited handling.

**IV. UNDERPAID
Chile**

**From Experiment to First Issue
Valparaiso Provisional: 6 Centavo On Yellow Paper
First Permanent Dues: Se-tenant Pair**



Valparaiso Provisional: 21 November 1894

In use for 89 days. Commercial usage on an incoming foreign letter. 2 such usages reported.

2
centavos

4
centavos

se-tenant pair

First Permanent Issue: 5 May 1895

Se-tenant Pair. Produced in sheets of values from 1 to 100 centavos. Counter clerks would start their day by tearing up the sheets and putting the stamps into their boxed sections of the drawers as a practical necessity.
Only reported se-tenant pair on cover for this combination out of 4 covers known with se-tenant multiples.

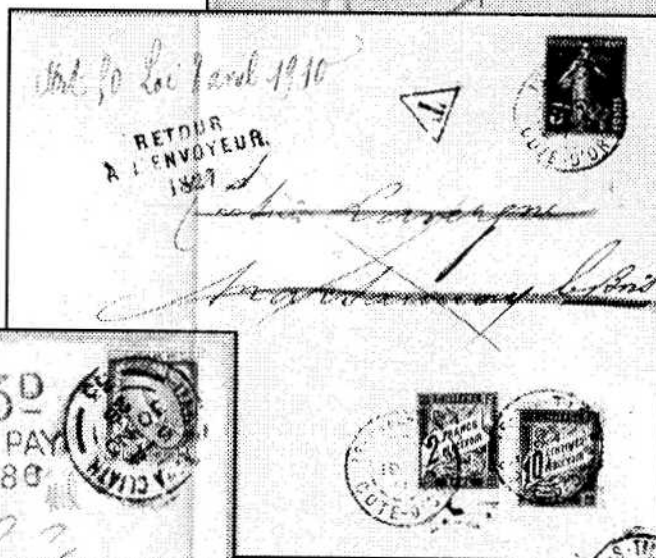


**NON-UNIVERSAL ...
BUSINESS REPLY MAIL*
United States of America
and Grenada**

Origins of Business Reply Mail: The Pre-Printed Envelope
USA: Only Cover Known With "Brown" 50¢ of 1879
Grenada: Drop-Letter Rate Was A Forerunner

Reclassified from Printed Matter/Wrapper Rates to Letter Rates

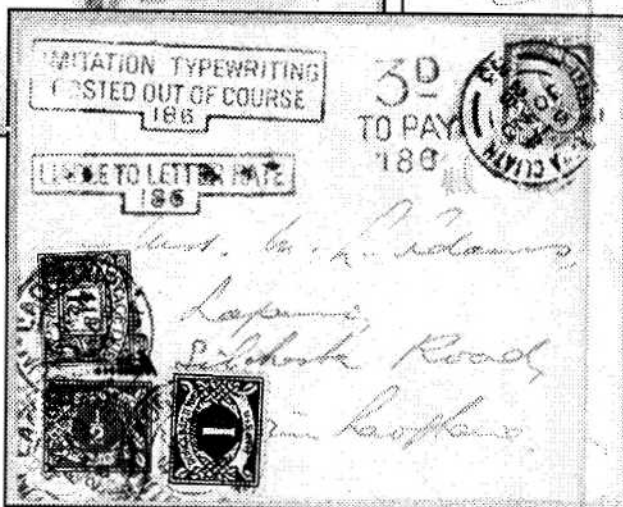
As a service and as a demonstration of "being modern," businesses began to provide preprinted envelopes to customers with which to pay their bills in the late 1880's. Many customers felt that if they were sending money, the business could pay the postage. Most countries had a double-deficiency rule for unpaid, domestic mail. In a few countries (ie: USA) and colonies (ie: Grenada) rules of single-deficiency for unpaid drop letters created the test environment for business reply mail resulting in its standardized introduction around the world starting in the 1920/30's.



USA
1 March 1899

Only 4 covers are recorded for all the 3 shades of the banknote 50¢ due

Grenada
4 November 1892
New research on these provisional "surcharge postage" dues indicates they were legitimate issues - many being used on unpaid drop letters.



France 19 Dec. 1911 †

Use of the 2 franc Duval orange due for its *intended purpose*: To collect penalties on letters fraudulently sent under the business papers and calling card rate.
Charge: Fr 2.10 (deficiency on the double-weight letter of 10c. + the Fr.2.00 penalty). Penalty started on 8 Apr. 1910; special purpose postage due of 2 francs issued July 1910. However, the penalty was stopped on 2 Jan. 1913.

Belgian Congo. 27 May 1911 †

Wrapper charged Fr. 8.50. The colonial PO penalties for this type of infraction are not yet known. While an exceptionally high charge, postage due specialists and a Belgian specialist believe it is *not philatelic*.

Hypothesis: printed matter sent free between colonial officials with a prepayment for registration. Upon examination, the PO did not register the wrapper but charged it for inclusion of mail subject to letter rates. Total calculation was: Fr.8.75 against postage of 25c. = Fr.8.50 (letter rate on 675 grams was Fr.6.75 + penalty of Fr.2.00 - similar to France at this time). The weight is plausible for this size of wrapper. Collected with "TAXES" handstamped on high values: the Fr.5.00 of 1910 and the Fr.3.50 of 1908, with additional overprint "Congo Belge"

*A postage due arrangement with businesses which guarantees the PO payment of the amount due in exchange for a preferential rate (with a fee) and expedited handling.

Reproductions/Photocopies: are done, usually in color but not always, where the other side of the cover is interesting/pretty or supporting an explanation of the use being shown. If in color, and often in black/white too, the copies are done at 2/3rds normal size.

Use enlargements of material sparingly as marginal judges will get you through their "art" critic eyes. ("distracts from the material...")

Double pages are used primarily for material that is too large for a single page or where there is closely related material and I wish to emphasize the relationships of the pieces. You can also get more creative in the placement of the covers to make the whole exhibit more attractive and interesting (artistic flair).

My double pages are merely two separate, normal sized pages, planned together, printed separately, then carefully glued next to each other on a mat.'

Double pages use the same basic layout and heading formats as the single pages.

TITLE PAGE

My **Title Page** is crammed because for postal history, a second page (Plan of Exhibit) is not yet an acceptable format at FIP. I believe more postal history exhibits would do better if they included such a Plan so that the viewer can grasp what the

approach is going to be. I was heavily inspired by the topical and thematic exhibits over the years in this approach. The other major inspiration was the organization of the judge's approach to judging laid out in the APS Judges Manual.

I have 5 distinctive sections on the Title Page which I believe are relevant for a postal history exhibit:

1. **Definition** of the exhibit or field of study.

Don't leave it to a member of the jury to define your field for you or you'll get some very interesting interpretations and usually not pleasant ones.

2. **Scope** of the Exhibit

What is in it and what is NOT in it.

3. **Criteria** of Selection

Why these items? Because they're your entire collection? Or is there a logic and flow to the selection?

4. Factors of **Scarcity**

The judges don't have the time or reference collection to gauge rarity; tell me about what is and why.

5. Exhibit **Organization**

The Plan of Exhibit; how will the exhibit flow? This helps the judge organize his approach and thoughts in trying to understand what you are doing.

Title Pages will vary tremendously by your category and the need for the detailed

explanations.

CLOSING COMMENTS

While the above approaches and descriptions of techniques have worked for me, exhibiting approaches and techniques are not static. I hope that some philatelists will be inspired by this article to move the realm of exhibiting along a few more notches, making it more enjoyable and an easier form of communication.

¹ Initially I exhibited Irish Postal History and then switched to an exhibit of worldwide postage due usages as a postal history study.

² "Big Man on Campus" I am not a psychologist, but this is my name for judges who challenge "facts" in exhibits with extreme authority only to be dead wrong. These judges seem to derive great personal pleasure and a boost in self-esteem among their fellow judges from slamming exhibits where they feel *they* can get away with it. As a phenomenon, these types are not now common on the USA national circuit thanks to the APS Judges Accreditation Committee.

³ These new games are not relevant in the USA for those exhibiting at WSP shows since US judges are required to give the benefit of the doubt to the exhibitor in most cases. Consequently, there is a lot less "gotcha" mentality at WSP shows than at FIP shows.

All of my exhibit pages are on mats.

* *Editor's Note:* "Jamie" Gough recently was honored by the jury at PhilexFrance'99 in Paris with the Grand Prix d'Honneur, where it was said that this was only the second time a Grand Prix d'Honneur or International was ever won by a non-traditional entry tie: postal history). Jamie was previously the 1992 Champion-of-Champions of the USA. He is currently a candidate for the US Senate from California

Exhibiting First Day Covers

by Alan Warren

For many years First Day Cover exhibits have been frowned upon by the old time judges, and the awards these exhibits received reflected this attitude. It was not very long ago that topical exhibits and even revenues were similarly disparaged. These two collecting fields now have classes of their own as described in the regulations of the Federation Internationale de Philatelie (FIP).

First day covers are gaining recognition but it has been a slow process. The judges need to be educated in this field, and collectors need to prepare exhibits that meet the standards of other philatelic entries that contend for the top medals. Collectors of traditional philately and postal history are beginning to recognize the value of first day cancelled stamps, first day covers of classic stamp issues, and earliest known uses (EKUs) of stamps found on cover. Such examples are seen more and more frequently in traditional and postal history exhibits.

Recent auctions have also brought FDCs to the forefront. Major sales such as the collections of Lawrence Fisher, Melvin Baron, and Marshall Ackerman have produced record-setting prices for early first day covers. The gradual assimilation of FDCs into the mainstream of collecting and exhibiting is one of the goals established with the recent affiliation agreement between the American Philatelic Society and the American First Day Cover Society. Signed in 1999, this agreement seeks to bring the AFDCS' annual AMERICOVER exhibition into the APS' World Series of Philately group of national shows. The process involves cross-training APS and AFDCS accredited judges, and increasing the number of frames typically shown at AMERICOVER. The goal is to achieve WSP status for the AFDCS show by 2004.

Getting Started

How do you get started in exhibiting first day covers? One way is to attend the AMERICOVER show and see how others are doing it. The American First Day Cover Society also offers publications that include tips on exhibiting, and its eight-times a year journal *FIRST DAYS* carries articles on this topic as well. However, the most important source of information, if you want to compete for awards, is the chapter devoted to judging FDCs in the APS' *Manual of Philatelic Judging*. Let's take a closer look at the requirements for exhibiting and judging first day covers as described in this manual. Although the emphasis is on United States covers, the suggestions also apply to exhibits of foreign FDCs.

Exhibit Classes

There are three basic categories for classifying FDC collections and exhibits and each has its own time frame. The classic period, as the name implies, is for the early or classic stamp issues on first day covers or the earliest known or recorded usage of the stamp. This period runs from the beginning of stamp issues in the 19th century up to about 1920. One reason for this cutoff is that cachets - those illustrations on the left side of the cover - began to appear for the most part after 1920.

The second category is called the classic cachetmakers period and runs from 1920 to 1940. This is the period when the major cachetmakers and first day cover servicers came on the scene - people such as Philip H. Ward, Jr., Harry C. Ioor, Winfred M. Grandy, Adam K. Bert, Ralph Dyer, Albert E. Gorham, C. E. Nickles and many others. There are three subcategories in this period - first cachets produced by these pioneers, FDCs of a particular stamp or set of stamps, and a retrospective showing of one

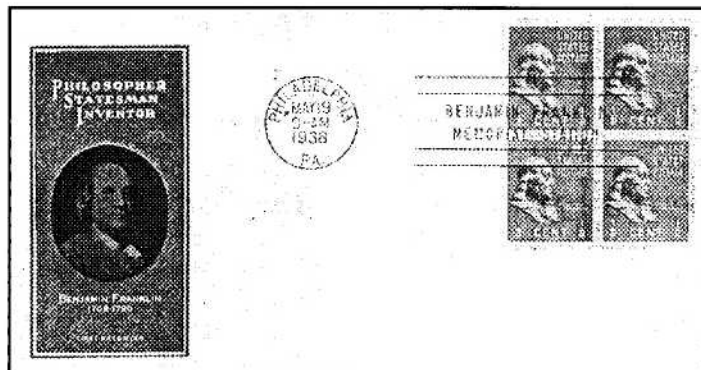


Figure 1. First Day Cover with machine cancel.

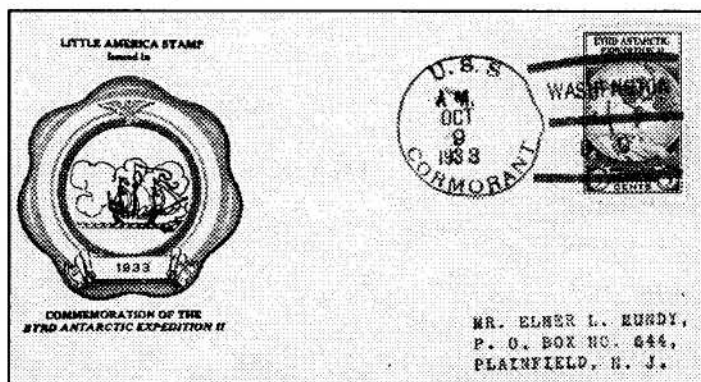


Figure 2. F.R. Rice with two different color UO cancels from the U.S.S. Cormorant in Washington DC

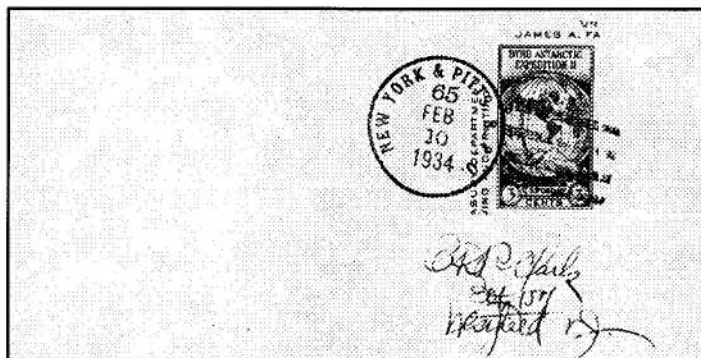


Figure 3. Unofficial first day cancel of New York and Pittsburgh railway post office.

specific cachetmaker. The third category runs from 1940 to the present, with the same three subcategories plus one more - thematic FDC exhibits.

Exhibiting/Judging Criteria

For most, but not all, of these categories and subcategories, there are ten general criteria used to evaluate the display, and exhibitors are encouraged to focus on these. The criteria are listed in the APS judging manual and points are assigned for each of them.

Stamps and Stamp Production

The first two criteria look at the stamp itself and how it was produced. These are important criteria for the classic period and any exhibit that focuses on a particular stamp or set of stamps. Why show stamps in an FDC exhibit? As in any class of exhibit-



Figure 4. Cancellation error with misspelling of Philadelphia. The error was discovered and corrected, so that both cancels are found on FDCs of this issue.

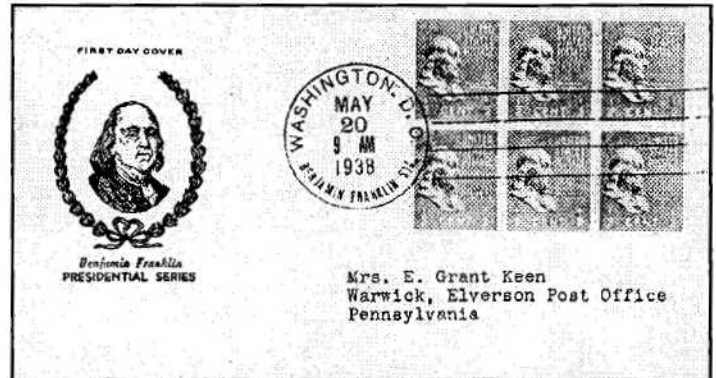


Figure 5. Second Day Cancel in Washington, D.C. using hand cancel with larger CDS and distance between bars.

ing, judges will look for philatelic knowledge. Stamps came before FDCs and the exhibitor should therefore show, in the first frame, some examples of the stamp demonstrating how it was printed, whether proofs or essays exist, the varieties of paper, gum, perforations, and watermarks that are known, and plate flaws that developed during the printing life of the stamp, and which are recorded in specialized catalogs. Freaks and errors can also be shown such as misperforations. The stamp production criterion does not apply to a retrospective exhibit of a cachetmaker.

Usages

The exhibitor should then show some typical uses of the stamp on cover. These are non-first-day uses. What was the stamp issued for - domestic letters, foreign letters, airmail, special delivery? Show some examples and maybe include some unusual ones such as foreign destinations, and specific routes that the cover may have traveled. This might appear to be postal history but the purpose again is to demonstrate philatelic knowledge.

Markings

This criterion examines the first day markings or cancellations found on the covers. Prior to 1937, ordinary cancels were used on the first day, but beginning that year a special FIRST DAY OF ISSUE cancel was introduced in the United States. This special marking is generally found in both hand cancel and machine cancel (Fig. 1) versions and they should be shown in the exhibit. More challenging are FDCs cancelled aboard ship (Fig. 2), at railway post offices (Fig. 3), and at airmail fields. These are also "unofficial" cancels, which are applied at locations other than the site designated for the stamp's release. This is an unfortunate term in that any postal service cancel is "official", but the term describes covers that were taken to another city and cancelled on the first day. Usually UOs, as they are affectionately called, are towns that have some significance for the new stamp, such as the birthplace of the person commemorated on the

3¢ BYRD ON FIRST DAY COVERS

This exhibit is a study of the 3¢ Byrd stamp issued in various formats from 1933 to 1935. A brief overview of production and usages is presented followed by an examination of the First Day Covers, which is the major emphasis of the exhibit.

This stamp was designed by Victor S. McCloskey, Jr. based on sketches by President Franklin D. Roosevelt. The stamp was first released October 9, 1933 in perforated format to mark the Second Antarctic Expedition of Richard E. Byrd and to help defray expedition costs by offering souvenir covers cancelled at Little America by charging a service fee of fifty cents over face value.

Many people did not realize that the stamp could also be used for normal postal purposes, and even First Day Covers are less plentiful than those of the more popular imperf format released on February 10, 1934 in conjunction with the National Stamp Exhibition held at Rockefeller Center in New York City. In 1935 the two Farley or special printing formats were issued.

The exhibit shows some background information on printing of the four stamps, some commercial usages, followed by the First Day Covers for each issue. The FDCs cover the panorama of cachetmakers with an exhaustive study of cachet varieties, envelope sizes, first cachets by noteworthy cachetmakers, handpainted cachets, and unofficial cancellations including same city, other cities, and RPOs.

PLAN OF THE EXHIBIT AND KEY ITEMS

Frames 1, 2 and 3 - 3¢ perf production, POD announcement, usages including tin can mail and Byrd II expedition covers, unofficial cancels, handpainted cachets, two senator free franks.

Frames 4, 5, and 6 - 1934 issue including CAM, APO, paquebot usage, FDCs to Germany and Italy, Linprint varieties, Beazell, Ed Kee varieties, Grimsland varieties.

Frames 7 and 8 - 1934 issue with Paul Siple autograph, Crane cachet (5 known), Dorothy Knapp (two known), first cachets of New York American and Waekerling, Gorham and von Losberg varieties, unofficial cancels.

Frames 9 and 10 - Farley special printings, usages, and FDCs including cross gutter block of four and unofficial cancels.

Figure 7.

stamp. Errors in the cancellation (Fig. 4) are also highly collectable.

During the 1930s and 1940s, it was common to obtain a Second Day Cancel on new issues at Washington, D.C. (Fig. 5) where the stamps first became available at the Philatelic Agency. Second day covers are listed in the specialized catalogs. Auxiliary markings (Fig. 6) found on FDCs demonstrate an extra challenge as well as philatelic knowledge. Such markings should be explained in the write-up on the exhibit page.

Cachet

There are specialized catalogs of cachets such as the multivolume *Planty Photo Encyclopedia of Cacheted First Day Covers* (Mellone), as well as articles in journals and monographs on particular cachet designers that should be studied by exhibitors. The goal is often to collect all the known varieties of cachets made by the artist including color variants and printing differences such as text that has been moved to a different position. Especially important are the first cachets made by the cachetmaker (Monty et al). For more recent cachet producers you might be lucky enough to obtain some of the artist's preliminary drawings. Such material is perfectly suitable for the exhibit, even though these drawings have no stamps or cancels on them.

Paraphilatelics

This term is used to describe first day related materials that are not first day covers themselves. A prime example is the printed ceremony program that has become a desirable collectible in recent years. These programs are passed out to attendees at the first day of issue ceremony and contain information about the stamp, the names of the dignitaries who are present on the dais, and an example of the new stamp tied with a first day cancel. Collectors often seek the autographs of the dignitaries on their programs immediately following the ceremony. Another paraphilatelic item is the announcement that the old Post Office Department used to print, announcing a new issue and where it would be released and sold on the first day. An original announcement should be used, not a photocopy.

Printed invitations used to be sent to local officials informing them of the new issue ceremony and inviting them to attend. These can be included in the exhibit. The postal service has released souvenir pages and panels in connection with many stamps, and examples should be shown if they exist. These are listed in specialized catalogs (Brookman, Scott). In essence, anything released in connection with a new stamp issue can be collected and shown in the exhibit.

The Philatelic Exhibitor

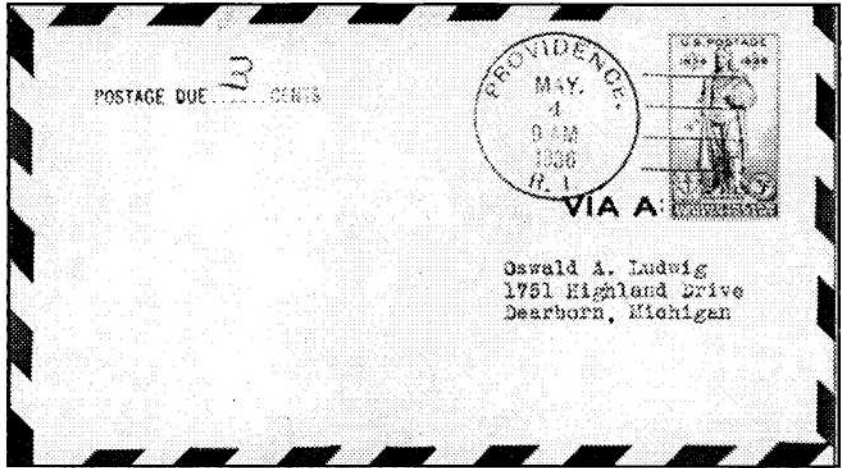


Figure 6. Auxiliary markings on FDCs demonstrate an extra challenge and philatelic knowledge. In this case the sender used an airmail bordered envelope, requiring an additional 3¢ to meet the airmail rate at the time.

Development, Presentation, Rarity, and Condition

The last four criteria apply to any philatelic exhibit, not just FDC displays. Every exhibit should tell a story and have a logical beginning and end. What are you setting out to accomplish with the exhibit and how well do you tell that story? Presentation is not only neatness but encompasses the quality of the title page and how well it sets forth what the exhibit is all about. An example of one of mine is shown in Figure 7. The title page can also show a plan of the exhibit and highlight key items. Good examples of title pages are frequently reproduced in *The Philatelic Exhibitor*, and even though they may pertain to traditional philately or postal history exhibits, many features can be adapted to the title page for an exhibit of first day covers.

Rarity is important in any exhibit, and does not necessarily mean high prices paid for items in the exhibit. There are many elusive items that are not expensive but are darn hard to find. One-of-a-kind hand drawn or painted FDCs do not normally apply here but they can certainly be included in the exhibit if pertinent. And condition is also an important aspect of any philatelic item collected or exhibited. Try to spend money on the best quality you can afford. A somewhat tattered 19th century FDC may be forgiven if it is extremely rare or unique, but for modern material, good quality items are almost always available.

One of the subcategories in the modern era of FDC collecting is the thematic first day cover exhibit. Some popular topics are autographed covers, wildlife conservation, joint issues, sports such as baseball or basketball, and many others. The possibilities for thematic exhibits are limited only by one's imagination.

General exhibiting articles that have

appeared in previous issues of *TPE* often apply to FDC exhibits as well. Getting started in the exhibiting arena is simple. The biggest hurdle is to make up your mind that you *want to exhibit*. Start putting together a display and show it at your local club show, then a regional one, and then refine it and start showing it at national WSP shows. The AFDCS' AMERICOVER show is also a good testing ground. You do not have to be a member of the society to show there. The 2000 show will be in Houston in August, the 2001 show in Denver about the same time, and the 2002 show in the Chicago area in July.

Don't forget the AAPE Exhibitor's Critique Service run by Harry Meier. It is a valuable tool in getting feedback on how to improve your exhibit. Use it early and often.

Information about the American First Day Cover Society can be obtained from the membership chairman Mrs. Monte Eiserman, 14359 Chadbourne, Houston TX 77079.

References:

Bauer, William H., ed. *Manual of Philatelic Judging: How Exhibits Are Judged*, 4th ed., American Philatelic Society, State College PA, 1999.

Macdonald, David S., ed. *2000 Brookman United States, United Nations, and Canada Stamps and Postal Collectibles*, BrookmanBarrett and Worthen, Bedford NH, 1999.

Mellone, Michael A. *Planty Photo Encyclopedia of Cacheted First Day Covers*, multi-volume catalog begun in 1994, FDC Publishing Co., Stewartsville NJ.

Mellone, Michael A. 1999 *Scott U.S. First Day Cover Catalogue & Checklist*, FDC Publishing Co., Stewartsville NJ, 1998.

Monty, Richard A. et al. *First Cachets Revisited*, 6th ed., MaxiMedia, Inc., Churchville MD 1999.

Exhibiting: What's In It For Me?

by Tim Bartshe

Many discussions have been written regarding the "how to" for exhibiting. For a minor change, I thought it might be important to discuss the WHY do you want to exhibit, the "what's in it for me?" aspect of exhibiting. What follows, in no particular order of importance, though somewhat prioritized by my own prejudices, are a few reasons why someone SHOULD put together an exhibit.

- (1) **Exhibiting forces organization.** Once a collection expands beyond the "box" of the preprinted album pages of our youth, this amalgamation begins to grow in all directions. As we accumulate material, we not only lose sight of the big picture, but also the little details that become lost in the mass. Creating an exhibit forces organization through the goal of showing a story causing one to look at the literature and any other source information to figure out what IS out there and what IS NOT in your collection. Firstly, this creates a want list of items you need/want. Secondly, you no longer are buying things that are very similar to what you already have, saving precious monetary resources you need for another purchase. Also let's face the fact that our significant other will only allow so many hundred square feet of home to be dedicated to storage for this "junk."
- (2) **Exhibiting encourages research and knowledge.** Putting together an exhibit requires understanding what the story is all about. A thorough search is required of the past knowledge printed about your subject from rates and issues to varieties and postmarks. Who knows, not only will you learn new things, you might find out you have things that no one else has ever written about or better yet, what others say do not exist! Without others sharing their studies and findings, we all would be in a dark room constantly reinventing a philatelic wheel. Each time we compare items in our collection with what others have written, we will come away knowing more about the thing we chose to spend our valuable spare time with.
- (3) **Exhibiting gets the creative juices flowing.** Have you been to a show and noticed that one exhibit really draws you to it more than another of almost identical subject matter? How one presents the material on the page DOES

matter, regardless of how many "points" are attributed to the presentation. The main features of an exhibit that will draw attention from the viewers (and if you care, the judges) are how the material is presented on the page, how the information pertaining to the material is written up and is there an easy to follow and cogent story; a beginning, a middle and an end. All three of these points require creativity. All right, so you say that you flunked stick person art class. That is what computers are for; you don't have to be able to draw a straight line, just know what is appealing to your eyes. If you were viewing an exhibit about something you knew little about but were interested in, what would you like to see information-wise? What kind of a story will keep your attention, compelling you to want to know more, not less, about a subject? See what I mean? This is creativity in the making. It takes practice, but is really fun once you get started.

- (4) **Meeting new people/making new friends.** You will not believe how many really NICE people there are out there! No kidding, most exhibitors and, yes, even judges, are really enjoyable people; people you want to talk to and get to know better. You might not see them all that often, possibly not even once a year, but when you do, your life has been made richer, your temperament that much milder, and you have found someone to share what is one of the most important and relaxing things in your life. I can't count all of the people that I have met over the last three years, many of them I would consider good philatelic friends, by just being around the shows, sharing exhibiting tips, learning about some new aspect of our hobby. Hey, medical science says we live longer if we interact frequently with family and friends. If you wish, view stamp shows as one big warm fuzzy puppy! Go ahead, it's good for you!
- (5) **Advancing your own self-interests.** Here's your chance to tell the rest of the keyed-in philatelic world that you are looking for that rare Upper Bongoland imperf pair on cover used to Panama. All of those people you are meeting now know what it is that you collect along with what you might need.

Recently, an auction was held in London with material that I have been looking to acquire for 20 years. I didn't receive the catalog from the auction house, but did from no less than three people and I can't remember how many others inquired as to whether I was aware of the sale. These were not just dealers or people from the local Collector's Club, but fellow exhibitors who know me, including the president of the APS! You will get a heads up on many items in obscure catalogs or Ebay listings and even the occasional little thematic cover saved by someone with you in mind. Altruism is fine for monks and nuns (no offense intended), but a little bit of self interest is not so awful and what goes around, comes around: you help someone out in something, the likelihood is you will receive the same back.

- (6) **Adding value to your collection.** I put this last not for reasons of importance to us today, but the importance to those who might remain behind. Trust me when I say that a collection that has been exhibited and won gold medals will fetch a far better price than just a jump of stamps in boxes, glassines and file folders. All of those things listed in numbers 1-5 above will add to the cash value of your collection when you wish to dispose of it or when your estate must do it. That knowledge and research you did, all of those friends you made that will help make contacts and the creativity you poured into the pages will make the customer break his/her arm trying to write a check. Besides, most dealers don't have the knowledge or the time to correctly identify the material's importance of scarcity unless you tell him. If a dealer is forewarned that there are only three known of this or that is the only recorded example of a particular marking on a post card, the items are less likely to end up in a \$5 lot. Bad for future buyers/bottom feeders but good for you and/or your estate.

Well, there are six good reasons to put together an exhibit. Having been a closet collector for over 40 years and joining the ranks of organized philately just recently, I can give witness to the values of exhibiting!

For The Beginner - Final Review by G. H. Davis

Before packing an exhibit for shipping or personal transport to a show, I recommend one final review of each exhibit page. While this final review focuses on some rather mundane possibilities, it can prevent injuries to pride after the exhibit is in the frames. I perform this review by placing the exhibit sheets (one frame at a time) on a large table. This allows me to approximate how the pages will appear in the frames. Things I look for include:

1. **Pencil marks.** I often make light pencil guideline marks on my exhibit pages to help in the placement of material. Often the material ultimately covers these marks. However, some of the marks are in the page margin and have to be erased. On more than one occasion, I have been looking at my exhibit in the frames and saw small guideline marks that I failed to erase. I doubt this has ever cost me a medal level, but they did signify to me something less than a job thoroughly done.
2. **Upside down diagonals.** Oversized cov-

ers are often placed on an exhibit page at an angle. The covers typically run from the lower left-hand corner to the upper right-hand corner. See the front cover of this issue for an example. The correct placement results in the stamps being at the top of the page. This may seem obvious but my left-handed brain allowed the diagonals in my first ever exhibit to be placed so that the stamps were at the bottom of the page. Even if you know your right from your left, you may by accident mount the cover incorrectly. Look at each one to be sure.

3. **Reversed material.** During the final review, inspect each page that has multiple items to be sure the items are mounted with their corresponding write-up. After the write-up has been placed on a page, it is not terribly hard (for me at least) to inadvertently switch the material and mount items next to an incorrect write-up. Look at each page and make sure the cover at the top goes with the write-up at the top, etc.

4. Incorrect or missing words. Sometimes we see what we are expecting - not necessarily what is. For example, a cancel for San Juan, Texas (yes, Texas) can easily be written-up as San Juan, Puerto Rico due to familiarity. Similarly, West Virginia can end up as only Virginia because you did not see the "W" in the cancel. Also, do your dates include the century? If your exhibit is not Y2K compliant, will the dates be confusing?

5. Falling objects. Check for hinges, and mounts that are not secure. Especially check corner mounts for large covers. Also, check for fallen crash cover debris. Burned paper often cracks and pieces can fall off leaving a black blob on the exhibit page.

6. Other. Things I cannot image but you will know them when you see them.

Presentation is not everything in philatelic exhibiting/judging. However, one final review of your exhibit can eliminate some embarrassing situations in the frames. It can be time well spent.

Vermeil The Most Important Medal

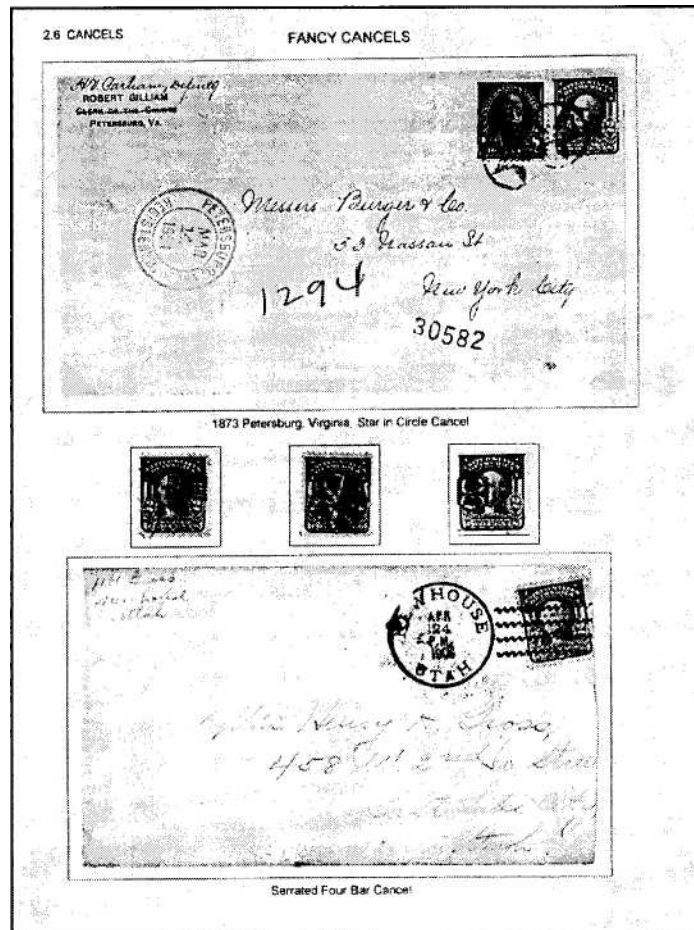
by Nick Lombardi

Seven years ago, I had reached a point in my general United States collection where the blank album spaces were becoming too expensive to fill on a regular basis. I found I wasn't enjoying the hobby as much since the time span between new acquisitions was becoming longer and longer. Then, after wandering through the exhibits at a show in New York (something I had never done before), I had an idea. Find a relatively inexpensive stamp with a number of varieties and start a specialized collection. A quick look at the Scott's Specialized and I was off and running with the 1903 two cent Washington Shield issue (Sc. 319 and 320).

The thrill was back! Over the next five years, I was constantly acquiring new material at shows, auctions, and direct purchases from both dealers and collectors. More important, however, was both the knowledge I gained about such things as perforation varieties, printing methods, and postal history as well as the friends made along the way. In addition, a stroll through the exhibits at the larger shows had become a regular part of my agenda. Finally, in 1998, I felt that I had enough material to try my hand at exhibiting. Knowing that you must walk before you can run, I decided that my first attempt should be a modest one, so I entered ten frames in the annual Westfield (NJ) Stamp Club show. To my surprise it won a Gold and the Grand

I took the advice of an experienced exhibitor and sent a copy of the exhibit off to the AAPE critique service. Numerous changes were subsequently made based upon that review and additional material was acquired. The following year, it again was awarded a Gold and the Grand at the local club show. With this track record, I now felt it was time to run with the bulls, so I entered the Philadelphia National Stamp Exhibition in October of 1999, my first national level show. I never felt a greater sense of accomplishment that when I saw it had won both a Gold and the United States Stamp Society's (formerly the BIA) Statue of Freedom Award. Now I could play with the Big Boys!

After a third consecutive Gold and Grand at the local club show, I entered my baby in the Spring 2000 Mega Event in New York. But something went terribly



wrong. When I walked down the aisle on Saturday afternoon I found a vermeil ribbon taped to my first frame. What in the world had happened? Surely I would find out at the critique that a mistake had been made. Such, however, was not the case, I learned that the Jury had some valid concerns. And even though during a later walk through at the frames where the primary judge of my exhibit admitted he had missed a particular item, I had learned the First Rule of Exhibiting, one which no one had ever really mentioned: "an exhibit is NEVER finished."

I had become too confident and comfortable with the material I was showing. I was not as critical of my work because it had done so well, at least until now. I began to review every page of every section with the questions "How can this be done better?" and "Is there better material which can be used?" Sure, it may look fine now and do an adequate job of illustrating a particular point, but there could be something else out there that's even better. Ever

since that Saturday in April, I think of the exhibit as a continuing work in progress.

With this new mindset, I spent the next seven weeks acquiring new material, reworking write-ups and layouts, and doing a page by page self-critique. The work was rewarded on Memorial Day weekend at NOJEX where it received a Gold, the Statue of Freedom Award, and the Sidney Schneider Memorial Award. However, even between the time it came out of the frames on May 29 and the time it was mounted again four days later at NAPEX, changes were made. At NAPEX it received a Gold and the USSS Walter W. Hopkinson Memorial Trophy, the Society's most prestigious award.

Now, when I walk into my den at home I smile to myself as I see the various awards which have been won. But whenever I open the closet door to take out material to work on, the first thing I see is that little piece of red ribbon taped to the top shelf and I know it's time to stop smiling and get to work!

Ask Odenweller by Robert P. Odenweller

Showmanship And "Selling" Your Exhibit



You are the expert. You know more about your exhibit and the stamps it covers than anyone else in the known universe. Well, there might have been a student or two in years past who wrote great books on the subject, but now you're it. Then why didn't you get the award you so richly deserved'?

Exhibiting is an art, not a science. Gone are the days that you could trot out the great rarities, put them on a page with no explanation, and expect judges and visitors to swoon with delight. Today, we are expected to do more.

You can collect for your enjoyment in any way you like, but if you exhibit, there are certain rules that, for better or worse, you had better follow to some degree or the results might be painful. Sure, you might feel better that you've made your point in your way if you choose to ignore the rules, but you are not likely to be rewarded unless you're lucky.

The "Teaching" Solution So how do you develop that fantastic material into the exhibit that will win the top award? First, you have to teach. You can't assume that anyone could possibly know what you know about your material, even with the judges receiving your synopsis and bibliography in plenty of time to do the research they'd like to do. (You did send one, didn't you?)

Outside of a few of the big ticket items in the catalogue, which may or may not be available or realistic to expect in the exhibit you have developed, the judges may not realize that the deceptively common-looking item in the second frame is the real gem of the show. If you don't bang them over the head with it, they're likely to miss it.

I can remember a show at which one exhibitor had sent a very good synopsis sheet that described the true gems, which were likely to be very common appearing. We judges spent a lot of time looking for it until one finally found it. You cannot depend on that kind of persistence all the time. Make those pieces stand out. I've called it "showcasing" in the past, and it's still needed.

There's more to teaching than just showcasing. Each page should develop the common thread or idea behind what you're showing. If you're showing stamps and covers in a normal traditional exhibit, you can show how the various denominations were used singly for the rates they were created to cover. Or you could show that the rate was changed and that the values that were rendered "useless" had to be combined to make other rates. That would be a great

point to show one of the few known covers with the single-stamp rate properly used before it was changed.

Yes, that's getting into the area of "postal history," but there's a fundamental difference. In a traditional exhibit, the concentration is on the stamps and their uses, while the postal history exhibit develops rates, routes, and markings, wherever possible, with far less concentration on the stamps. A healthy dose of showing the stamps used on cover as they were intended, particularly in unusual cases, can add a lot of sparkle to a traditional exhibit. Any judge who complains that postal history doesn't belong in a traditional exhibit just doesn't understand. (And if you don't believe there are any out there, it's true I heard such a complaint once.)

Judging is done in part by sampling. We cannot read every word of write-up on every page. There just isn't time. So we study the title page carefully to see what the exhibitor has defined as a scope and approach to the area being shown. Then, while looking at the material on each page, we select as many interesting looking pages as we have time to read and try to digest them in full. If the write-up advances the idea, that can go a long way to satisfy us about treatment and knowledge, and to some degree about the rarity.

On the other hand, the write-up may be there just to fill space with words that are obvious from just looking at the material ("This cover bears a five and ten stamps used to Paris.") Or it may be completely off the subject of the stamps. In these cases, we can infer that the exhibitor got derailed somewhere. The "teaching" may be what the exhibitor wanted to do, but it does not help the exhibit.

Divide and Conquer Make your exhibit easy to follow. If you have ten frames that lead from beginning to end without any breaks, the judges are sure to come up gasping for air. Break it into smaller, more digestible chunks, to be savored.

I have long recommended that the typical exhibit can and should be broken into natural components and dealt with as a growing object, or as chapters in a book. Even if you had the unlikely subject that had to continue from beginning to end without a pause in five or more frames, surely there must be some natural grouping that would make it more understandable.

The old outline we used in high school or college composition is a great place to start. If the various parts have sub-parts, that's

fine too. If you should start to get too many, then perhaps you could regroup some of them into more useful categories. Occasionally you will have a great rarity that is the only item in its class, and you can highlight it by having it be in a group or subgroup all of its own.

There is one technique that seems not to work very well at least every time I've seen it tried, it falls short of what it could be. That is to show the stamps at the beginning of the exhibit and then to finish up with covers at the end.

One of the worst examples of this was at an international show I judged 16 years ago. For years I had known of but had never seen an exhibit of a very good friend. I knew from correspondence what material he had and was eager to see it on display. What a disappointment! All the many different issues were at the front, and the covers were in a very arcane arrangement at the end. The other judges and I tried to figure out what his rationale was for the order in which he showed the covers in that section. Although we narrowed it down to three likely components, we never were certain. The material was there. It was a pity that it worked very hard against itself.

Make It Legible I recently judged a postal history exhibit that had a lot of extraordinary material in it. The exhibitor had a number of exceptional techniques for showing unusual features of some of the covers, and I made careful note of them for my next exhibit. But the entire write-up, of which there was an immense amount, was in very small type and most of it had to do with history or politics rather than developing the rates, routes, and markings.

We had to look very carefully at the text, almost with reading glasses, to get an idea of what the exhibitor was trying to develop. What he needed was a good editor. If the politics and nonessential history were removed and the typeface raised a couple of point sizes higher, it would help the exhibit's chances greatly. But the exhibitor is obviously very passionate about the political side and that is not likely to happen.

The essence is that it's not legible. There's too little space on the page once the covers are mounted, and to fit all the text (which would make a decent sized book) into the space remaining, it takes small type. As a book, for those interested in a volume on the subject presented from the exhibitor's viewpoint, illustrated by covers, it would

probably do quite well.

The show had a relatively smaller number of frames, so we could spend a little extra time on it and one or two others that had similar problems. In a show that might push the upper limit on frame space, however, it might not have been possible to do so.

The Lesson Make your exhibit legible, break it into chunks that can be understood,

and make the text on each page advance the primary ideas of your exhibit. Those simple ideas have the power of improving almost every exhibit.

A Footnote:

For almost two years, I have been working an average of about 200 hours per month on developing a computer database program for a major airline. That level of energy has

finally come to a halt, and for part of the coming year. I will be dealing with polishing up a few final aspects of the program. Nevertheless, I am finally able to get back to stamps, am finishing a book I started far too many years ago, and am in the process of developing a competitive exhibit that will come out of the wraps when time permits. It's good to be back.

Thematic Comments From Stamp Show 2000

(A Report On Some Recent Trends In International Thematic Exhibiting And Judging)

by Col. Steve Luster USA (Retired)

I had the good fortune to serve as an apprentice thematic judge at The Stamp Show 2000 in London. On the closing Saturday and Sunday mornings of the show, the thematic judges and other panels met with their respective exhibitors and the general public. The purpose of the meetings was to provide critiques to the exhibitors and a walk-through of the frames. The subject of philatelic elements came up often during the critiques and walk-through of the thematic exhibits. What follows are the opinions of the thematic jurors who participated in the critiques as I heard them.

At that exhibition, the thematic jurors discussed with the general public and exhibitors in attendance, instances where they felt more attention should be paid to the inclusion (or exclusion) of certain types of philatelic elements in thematic exhibits. Singled out for discussion among a wide-range of other subjects covered, were the inclusion in exhibits of some types of photographs, artwork, material printed-to-private-order, letters, and post-production, modern "proofs."

Why is the discussion of those subjects important? Well, thematic exhibitors, especially those in the United States, strive to incorporate as many different philatelic elements as possible into their exhibits. When incorporated into an exhibit correctly, a wide-range of philatelic elements, adds a rich philatelic flavor to an exhibit. In so doing, they make the exhibit more interesting than it might have otherwise been. Conversely, when philatelic elements are used improperly or identified incorrectly, they can detract from an exhibit and show a lack of philatelic knowledge on the part of the exhibitor.

You, as a reader of this report, must not construe what follows as the setting of more "rules" for national or international thematic exhibiting. It is certainly not within my prerogative or power to do so. In writing this report, I do want to, as did the thematic jury members, call attention to some philatelic elements and the ways they were used, in order to begin a dialogue on the subject. I wrote this report solely because I thought that you would find my paraphrasing of the comments of the thematic jurors interesting and "food for thought."

In a minute I will share with you a summary of each of the philatelic elements that was discussed by the jury, but first, let's examine the concept of "desirable" in the context of an exhibitable philatelic element. As a rule of thumb, I believe that a desirable philatelic element is one that was produced sometime in the official or authorized development and production process of a philatelic product. A fiscal element would have a similar definition.

With those definitions and background, let's return to the discussions the thematic jurors had regarding different types of philatelic elements. First, let's look at the types of photographs that are appearing with ever-increasing regularity in thematic exhibits.

There are photographs and there are photographs! Those made and submitted as a part of a stamp design contest or competition (whether a winning design or not), or taken as a part of or during the design selection, stamp development or production process are sought after and desirable. However, some international thematic exhibits in London contained photographs that were provided by a postal administration as a part of a press packet or press release. Other exhibits contained what appeared to be photographs obtained from a postal authority archive or artist's archive. In that regard, those photographs had little or nothing to do with the production of any authorized stamp or other philatelic element.

The argument for inclusion of those types of photographs in exhibits went along these lines "I included it because it was provided by the postal administration. . . or it came from the post office's archives, or I bought it from the widow of an artist who photographed all of his work."

In its comments, the jury merely pointed out that like with many other types of philatelic elements, some types of photographs are more desirable in an exhibit than others. The key should be the answer to the question "was the photograph a part of the elements production process?"

In my opinion, the foregoing would also apply to "original" artwork. Just because an artist likes to draw fish, all of that artist's fish pictures do not become "preliminary designs" when a country issues a

stamp with a fish on it. However, if the artist was under contract to the postal administration to produce designs, or participated in a design competition or submitted a stamp design, then the artwork can start to take on a much more important philatelic connotation. If an artist's design was accepted and a stamp produced therefrom, it is easy to see the direct connection between that specific piece of artwork and a resulting stamp.

The conversation about printed-to-private-order material was interesting. Any item legitimately produced as a part of the official production process or authorized by a postal authority is fair game for inclusion in a thematic exhibit. For example that means either or both sides of a postal card can be used to make thematic points providing both sides were produced by, or authorized by the legitimate postal authority. The indicia, text and pictures, regardless, of which side of the authorized postal item they are on may be used. As with all other philatelic elements, they should be used in moderation and balance throughout the exhibit. Also, it is important to keep in mind that postal stationery is an entire and as such, should not be windowed.

I did notice and concur with the use of several exceptions on a limited basis. I saw the use of a "bridging band" in an unobtrusive area in order to impart some philatelic or thematic information, and very limited windowing to highlight special cancels.

The London thematic jurors noted that in some exhibits, printed-to-private-order postal cards, other postal stationery and related items were included and used to make a thematic point, even when the thematic interest part of the element was not produced or authorized by a postal administration. In other words, the thematic point was being made on a part of an element that was produced privately and without a postal administration connection.

Let's look at a hypothetical but relevant example of a corner card. If a fish wholesaler purchases a number of postal cards from the post office and then has an advertisement depicting a fish printed on them, it should be clear that the printed advertisement fish is not a part of the postal administration's authorized design of the card. Accordingly, the use of such an item to make a thematic point about the fish is very

tenuous at best.

On the other hand, if a postal administration produced a postal card with the indicia on one side and a picture of a fish on the other side, the picture side can be used to make a thematic point about the fish. If you think about it, it makes sense. In the first example, the picture is private. It has no more philatelic relevance than if you added a picture on your own to make a point. In the second example, the design was authorized by and produced by or under the authority of the postal administration.

Thematic collectors, when contemplating the illustration of a thematic point through the inclusion of such items, should do the necessary research to determine if the item was produced by a postal authority or produced privately. The authorized item should be preferred and the privately produced item should be avoided if possible. One exception would be if there was no other way to make the thematic point. I should point out that, in my opinion, if a postal authority printed a private order, it is perfectly acceptable since the postal authority had to have produced the indicia and any design elements on the item. Accordingly, it was produced with the full knowledge and approval of a postal authority, even if it was intended for private use.

A related matter had to do with the use of the contents of philatelic items such as letters, to make a thematic point. The thematic jurors commented on several exhibits

that contained an envelope for which the thematic relevance was addressed. However, the contents of the envelope (i.e., a letter) were also displayed. While the jurors could appreciate the letter for its historical significance, in some cases, there was no philatelic or thematic connection per se, in displaying the letter. In those cases, while it might have been personally nice to see important letters, it was felt that the letter should have not been displayed. While they make for great social history, unless there are postal markings or some other direct thematic connection, the jurors felt that they were best left in their envelopes.

Finally, the jury spoke to the assembled exhibitors about the inclusion in some exhibits, of post-production items that had been incorrectly labeled as "proofs." What was being referred to were the so-called modern stamp "proofs" being produced for sale to collectors by postal administrations. It was felt that even though those items may look like the proofs of old, they are produced as a part of a new issue and thus are not true proofs. Accordingly, they should not be labeled as such in thematic exhibits.

The nature of a true "proof" is widely understood in the printing process. In order to be labeled a proof, an item should have been produced during the design or printing process leading up to the acceptance of the final design - and not in conjunction with

the issuance of the stamp. Accordingly, the thematic jurors felt that those modern items should be called by a more appropriate name rather than "proof" or left out of exhibits entirely since they merely duplicated the issued stamp which they felt was a better philatelic element.

The point being made was this - all thematic exhibitors must demonstrate sound philatelic knowledge. One way to do that is to either correctly label the different philatelic elements in the exhibit or to use the best philatelic material available to make the point. So, if those modern "proofs" aren't proofs, it was suggested that they either not be used in favor of the actual stamp - or that they be called something else. Again, it is not the intent of this article to establish more exhibiting "rules." Rather, I wrote it because I know that some members of the AAPE would be interested in reading about some of the current thematic exhibiting thoughts offered by one set of thematic jurors at one international stamp show.

If the foregoing makes you think about the different philatelic elements in your exhibit, then I feel I have accomplished a useful purpose. I would welcome letters to the editor as a way of sharing on a wider basis, other thoughts on the inclusion of the mentioned or any other philatelic elements in thematic exhibits.

SYNOPSIS & TITLE PAGES - PURPOSES AND CONTENT

by Tim Bartshe

Having just returned from APS STAMPSHOW 2000 in Providence, it was so heartening to have viewed over 70 gold-medal exhibits at a single venue. The quality of such a display could only be equaled at the finest international exhibitions. At that show, Harvey Tilles and I conducted a seminar entitled "How to Construct Exhibit Title Pages and Synopses." In our opinion, these two pages are the most important things in an exhibit; the former to tell the viewer (not just the judges) what it is he/she is about to see and the latter to have a "heart-to-heart" talk with the judges. Based upon the interaction and interest in the seminar, we have included below the self-explanatory outlines that we produced as handouts. We hope that maybe one point might help the reader.

STAMPSHOW 2000 HOW TO CONSTRUCT A TITLE PAGE/SYNOPSIS TITLE PAGE

I. PURPOSE OF TITLE PAGE

- A. INFORM VIEWER WHAT HE IS GOING TO SEE & TYPE OF EXHIBIT (eg: PH, SS, etc.)
- B. INFORM VIEWER OF SUBJECT/EXHIBIT BACKGROUND/HISTORICAL VIEWPOINT
 1. Fills possible gap necessary to understand exhibit subject
 2. Informs viewer of little known information
 3. Informs viewer purpose of the exhibit
 4. Introduces viewer to complexity of subject
- C. **BE BRIEF**, SHOULDN'T TAKE MORE THAN A MINUTE TO READ

II. STRUCTURE OF TITLE PAGE

- A. TITLE OF EXHIBIT
 1. Make sure viewer understands what the exhibit is about
 2. Define the boundaries of exhibit as much as possible within title
- B. BACKGROUND
 1. Give the viewer enough historical information to understand what story of exhibit is
 2. Give viewer enough background to want to view exhibit
 3. Give subject life and charm, if possible (make story compelling)
- C. EXHIBIT PLAN
 1. Structure of exhibit [in natural breakdown of subject(s)]
 2. Explain keys to understanding exhibit (important items, etc.)
 3. Items to look for (if appropriate)
- D. PHILATELIC ITEM/ILLUSTRATION
 1. Use eye-catcher item that will not detract from continuity of main story or flow
 2. If appropriate, place map or illustration as aid to understand exhibit better
 3. No limit or boundaries to what is allowed, but use space wisely

III. SUBTITLE PAGES

- A. BREAK EXHIBIT INTO NATURAL CHAPTERS
 1. Improves treatment of subject particularly in eyes of judges
 2. Assists in flow of story (you always know where you are in exhibit)
 3. Makes viewing easier and more educational

Tim Bartshe & Harvey Tilles

STAMPSHOW 2000 HOW TO CONSTRUCT A TITLE PAGE/SYNOPSIS SYNOPSIS PAGE

I. WHAT IS THE PURPOSE OF THE SYNOPSIS?

- A. INFORM JUDGES ABOUT THINGS NOT APPROPRIATE FOR TITLE PAGE
 1. Difficulty of material acquisition
 2. Challenge of collecting/exhibiting subject
 3. Research done by exhibit
 4. Material highlights
 5. Bibliography/suggested reading for judges
 6. Remember this is FOR the judges, not the public
 7. Be brief and concise in your points

B. MOST SALIENT IDEAS/POINTS **CAN/SHOULD BE REPEATED FOR EMPHASIS**

II. STRUCTURE OF SYNOPSIS

A. PURPOSE OF EXHIBIT

1. What are you going to show and why and what TYPE of exhibit (PH/Trad/SS)
2. Why is the structure of exhibit the way it is
3. What is this exhibit's importance

B. CHALLENGE FACTOR

1. Explain condition difficulties
2. Describe difficulty of acquisition/rarity factors
3. Research necessary for cogent presentation

C. WHAT IS PRESENTED

1. What is shown per A. above
2. What is **not** shown and why (eg: only known example in Queen's collection)

D. ORGANIZATION

1. Show how exhibit is organized and why
2. Utilize the running headings as logical breakdown/story flow

E. MATERIAL HIGHLIGHTS

1. Here is chance to "toot" your own horn - loudly
2. List what you think judges will expect to see, your best pieces and why they are
3. List what you suspect judges will not know about but should notice

F. INFORMATIONAL SOURCES

1. Help judges become educated in your own little corner of the philatelic world
2. List only most important sources less than a handful]
3. List at least a few that are readily available and in English
4. Don't expect judges to be an expert, but give them a reasonable background

Ask Odenweller by Robert P. Odenweller

The October issue of TPE raised a number of questions. Here are a few thoughts that might be helpful.

Backing and mounting covers, stamps, and encased postage: First, let's deal with the covers. The question was asked about "backing." That could mean more than one action. If it is to stiffen the covers, I have found that if they are open, a bit of card inside will do wonders for keeping it from flopping over.

If the question is more on the line of mounting or matting the covers, then I would recommend the same as I would for stamps. In both cases, the key element is to start with inert or neutral matting material. Usually, matting will be on black paper or other paper of some friendly color (but not too garish, please). Often the colored paper you may choose to use will contain a lot of nasty things. These could bleed onto the cover or stamp, or do other harm. For this reason, I have matted first on acid free white paper, cut the paper just outside the margins of the stamp or cover, and then matted it onto the colored paper again trimming it uniformly.

The resulting "sandwich" can be moved around the exhibit page at will, and you don't have to worry about thinning the stamp if you pull the hinge off the backing paper. The result is pleasant to look at, almost like a framed picture. There are some judges who dislike the "double matting" but it is safer for the stamp or cover and certainly doesn't deserve any downgrading, in my estimation, much as someone may have a personal dislike for it.

Encase postage is, along with some embossed stamps, a different matter. The mica or embossing could be seriously affected if it were to be pressed firmly in a stack of pages. The best solution I have seen is to make a card mask that is just barely thicker than the item being shown. The concept is similar to the cardboard holders that coin collectors use (but with thinner margins all around, say 1/8 of an inch). This may be stuck to the inert mounting paper, with the item mounted in the hole in the middle. If it is desirable to show the reverse, such as on encased postage, a scan or other illustration

of the reverse may be added nearby.

For mounting covers without matting, I have found two different approaches to be necessary. If the cover is small enough to fit on the page, I use the self-adhesive G&K Imperial Mounting Corners (but others will do just as well), and press them into place on the ruling lines I have printed onto the page. Ruling lines can be a nice substitute for matting, if you are using a computer. Matted covers will stay inside the mounts as well.

I find that larger covers need to be hinged into place. Two or three hinges at the top and one or two at the bottom seem to do the trick, with ruling lines that extend the width of the page. Unfortunately the covers extend over both sides, but I have chosen to let them do so and will overlap or spread them out in the frame. I've chosen not to mount them diagonally or vertically, so this is what seems to be the option that is left.

Computers, graphics, and scanners:

A question asked about preparing exhibits on computers.

My new exhibit is being generated on my computer. The last one I prepared (over twenty years ago), was laboriously typed using a special typewriter. The requirements then were not as great as they are now, but still took time. My wife has commented that I've spent much more time working on this one than I did past exhibits, and she's right.

But it's mainly because I have to put a lot of thought into creating the flow and conveying the information that needs to be on each page, since the rules have changed since then.

Computers make page preparation very easy, but some users are more capable than others. Unfortunately, there is no simple one-size-fits-all solution to using computers. Levels of expertise and facility with using the computer components also vary hugely among individuals. What might be right for one would pose a hopeless "learning curve" for another. For example, I use a desktop publishing program "Ventura Publisher 8" by Corel. It allows ultra precise placement of text and boxes. But it is an upgrade from one I used for many years, and there are no good "secondary market" books to help you learn

the features in a sequential process. Perhaps it's because the other programs that have come along have taken the lion's share of the market, and the would-be authors of such books can't justify spending the time. Whatever the cause, I would advise most people except the most ardent users to avoid it. There are others that are easier to use.

But it works for me, since I cut my teeth on earlier versions. And it will do anything I need to do for the exhibit pages, not to mention many more features that would satisfy almost anyone in the publishing business.

Nevertheless, the remarks that follow are applicable to a wide range of what is available. Many people find that they can make do with the modest capabilities offered by word processing programs, and they're right. If a straightforward exhibit page, with text in set places, will satisfy most of what you need to do, there's no need getting fancier. You can prepare a template that will hold the various parts of the information, and that will make it even easier to fill, without having to measure each time.

For those who might like to get a bit fancier, however, you can put the information that is to go into each of the "holders" in a list or database, one record per page, and the "mail merge" feature will prepare all the pages for you. It can be a real time saver for material that is essentially the same for each page. Having said that, I would recommend that each page should get individual attention since the lack of uniformity of what you want to show will often make that the better approach.

Highlighting and Explaining: Each item you show should have some reason for being on the page, and often this carries an obligation to explain what that reason is. It could be as simple as identifying a shade or cancellation, or could explain the difference between two different design types. These notes are usually included in boxes that you can place wherever you need, according to size and placement of the material on the page. Some people like to have ruling lines around them but I feel that ruling lines around text are the first thing that should go. (For those who disagree, I would recom-

mend an outstanding book by Edward R. Tufte, "The Visual Display of Quantitative Information," Graphics Press, Cheshire, CT, which deals with information, but the principle is the same). Boxes should be used sparingly, if at all, around text.

Boxes around the material are another matter. They can substitute for matting and give substance to the page. The move away from quadrille lined pages that I cut my teeth on so many years ago and still find to be about as good as they get, has caused a different problem. When you mount stamps onto a blank sheet of paper or card stock without any additional help, such as matting or ruling lines, it can get swallowed up into the page and look far less significant. Even with quadrille lined pages, matting or ruling lines help a lot.

Try it. Take a blank page, put some identifying information at the top, and then mount a few stamps in the middle area of the page. Do the same, using the matting process I mentioned above, and a third time with ruling lines around the stamps. You should be able to see quite a difference.

Typefaces and Text: Two other tools for stressing information are available on computers: bold print and italics, or bold and italics together. Forget underlining. It is a relic of the old typewriter days, and is a tool that was used to indicate that the text should be italicized. Since you have italics, why bother? Besides, a ruling line often impinges on the bottom of the letters and to my eye removes some of the professional look of what you got when you went to the computer.

And while we're at it, don't use Times Roman, "The courier type of the computer age." There are so many good, readable fonts available, that you shouldn't have to settle for one as ordinary as that. You should have a nice selection of typefaces available, and I would strongly recommend one with a serif. My old special typewriter I used in the dark ages had a sans serif typeface of which I was fairly proud. Then I read in some

books on advanced typography that sans serif is harder to read than ones with serifs. They eye needs the help and serifs fill in the needed space that makes it all more readable. After all, one key secret in preparing an exhibit is making it easy to read and follow. If this (slight) degradation works against you, then you just might be doing yourself subtle harm if you use a sans serif typeface.

Scanners: Your hardware (scanner and printer) can make a major difference as to how the scanned material looks in the final product. These are often a function of how much you want to spend at that often depends on how much you will use them for other things. Scanners today are readily available with 1200 x 1200 (and that should be "true," not "effective," "enhanced" or "interpolated") dots per inch resolution, and the same goes for laser printers.

I use a Hewlett Packard model 6300 scanner. Hewlett Packard has a wide range of scanners that fill the bill from \$200 to \$400, and they also make a fine LaserJet 2100 printer that is less than \$700. For those who want to save their funds for stamps, a decent scanner can be found for under \$100 (but will probably be 600 x 1200 dpi) and color inkjet printers (same resolution) for under \$150. On the latter, the color often leaves something to be desired until you get into some better models.

Scans can be useful, but they can be overdone. Avoid showing anything that is obvious to the naked eye, unless you want to extract, for example, a mark from a crowd of marks to emphasize its special nature.

If the scan includes things you want to get rid of such as handwriting or other marks, you can use a graphics program to eliminate the bad parts. One word of caution, however, is that it is frequently very time consuming to "clean up" just one mark, so unless you have an unlimited amount of time available, you should choose with care which ones you want to treat this way.

Scans can be sized to fit (either larger or smaller), or they can be left full size, accord-

ing to your needs. But if you squeeze them too much, they might become worse than useless; a blob of undecipherable ink on the page. My prime advice would be if there's any question as to whether you should include it, the answer will usually be "don't." Keep such extras to a necessary minimum if you do, then the ones you show will have more impact. If you have scans on every page, just because you can do it, then none will be special and the impact will disappear.

Scans of illustrations from books sometimes convey much more information than those taken directly from a cover or stamp. Use them only when you want to make a point.

For example, if you are showing the progression of types of cancellations used in a town or city, you might want to have the scan of the new mark on the first page of the sequence of pages showing that type as a part of the header information. Just don't show the same one on each page. Marks from the reverse of covers are another potential source, but don't show the whole back unless there is a compelling reason to do so. The single mark, or few marks, will usually suffice. If you can make the statement just as well in text, then don't show a scan at all, unless you want to draw attention to it as one of the few items you choose to illustrate with a scan. In my new eight-frame exhibit, I have only one scan of part of the back of one cover, in addition to some from the stamps showing where to look for re-entries. Information from the reverse of other covers is handled in the text of the write-up.

What it all boils down to is a need to keep things as clean as possible. Avoid clutter. Show those things that you cannot cover adequately in words, and show those items that you want to draw particular attention to. Keep the number of scans and other highlighting down. A good rule of thumb would be an average of only two to three per frame. More than that and nothing will be special.

This article is about "informal exhibiting," that is, using your exhibits (or other philatelic materials) to present informative programs to stamp clubs and other interested groups on topics of your choice. You will not have to please a half dozen judges, nor concern yourself about violating any "rules." You don't even have to worry about earning medals. However, when the program is over, if the members of the group compliment you on your presentation, you will certainly feel as if you had been awarded a Gold.

Getting With The Program by Stan Kundin

Oh my! So you were finally cornered by the club President and the Program Committee Chairman. Your arm was twisted and great bodily harm threatened if you refused. It was even suggested that you might be cut off from the club's treasured cache of 25 year old Dennison Fold-O-hinges. All this, just to get you to present the program at next month's meeting.

You get home that evening, and suddenly realized what you have committed yourself to. Now is when panic really sets in. "I've never presented a program before" you wail to your better half. "What can I talk about? What can I show that the members won't laugh at? What if I don't know the answers to all the questions they'll ask?" It is not too long before you think seriously about resigning from the club, or giving up stamp collecting altogether. You even consider some sort of elective surgery that will keep you out of action until that dreaded night is past. Before choosing one of these drastic options, please finish reading these pages.

Getting Started:

The most difficult program you will ever present is the first one before your own club, but remember, those in the audience will almost always be kind to the presenter. After all, they might be next! As for your lack of experience, it is a rare adult who has never had to give a lecture of some sort, even if it was only to their children about the birds and bees. And, like the birds and bees speech, it's also probable that somebody in your audience may know as much (or more) about the topic than you do. On second thought, this is probably not the best analogy I could have chosen.

I still remember the hoary advice given me about 40 years ago at my first technical meeting. I had to give a technical presentation before a large group of senior naval officers and scientists. Extremely nervous, the sweat poured off my face like rain. I now knew how the rabbit felt in the tiger's cage. "Look confidently at the audience," I was told, "and imagine that they have no clothes on."

Eventually, I took my place at the podium, shuffled my papers in what I thought to be a professional manner and looked out at

the assembled big-wigs. Suddenly, it was all I could do to keep from laughing at the thought of all those chubby, naked bodies sitting in front of me. I went on to more-or-less successfully complete that first presentation. While I eventually became quite comfortable addressing groups of professionals during my work career, I must admit that my first program before philatelists was extremely stressful. However, now that I have been at it for a few years, I find that I truly enjoy the experience.

In the following paragraphs, I hope to share some tips on presenting interesting philatelic programs. These tips are based on eight years experience in presenting programs, mostly in New Zealand and Australia where I spend our cold winter months and have many friends in the local philatelic communities. My foreign accent is no handicap when addressing societies down under. Besides, we Yanks have a lot in common with them since most of our forefathers were kicked out of some of the nicer countries in Europe.

Some who are new to giving programs may be intimidated by large audiences. My biggest was a group of 120 in Australia while the smallest was only seven at a small club in New Zealand. Most of my programs have between 20 and 50 in the audience and my earlier experiences while gainfully employed has made me comfortable speaking to almost any size group. For those who might feel intimidated by large groups, I can only say that your comfort level will rise as you gain some experience. Until you reach that point, think of all those chubby, naked bodies sitting in front of you.

During my 1999 holiday, I gave a total of 14 programs, not including one lasting two hours for Customs New Zealand about all those exhibit pages I was carrying (but that's a whole 'nother story). Last year's millennium holiday involved giving 18 programs including two fill-ins where the scheduled speaker couldn't make it. The nicest thing about last year's holiday was that the same Customs Agent remembered me from 1999 (my short course on New Zealand's coils and U.S. EFOs must have really impressed him).

Over the years, I have developed sever-

al techniques which have evidently, been successful in forming and entertaining varied audiences (at least no one has yet thrown rotten Kiwi fruit). I hope they will be of some help to you.

Choosing Topics:

Other than rank beginners who may have recently bought their first album, I dare say that virtually everyone has some collecting specialty or topic worthy of expanding into a display and talk at a club meeting. It does not matter if your major interest is "20th Century Polyester Mattress Tax Stamps of Central Bongoland," "The Desert Express Camel Post Routes of Sudan" or "Cats on Stamps," you should be able to spend a few minutes talking about, and showing off your treasures. Even a comprehensive selection from your favorite definitive series can be extremely interesting when you present information or show varieties that others may not be familiar with. Remember, while there are several "rules" involved in formal exhibiting, there are no rigid rules that apply to presenting this type of program.

It is also very important to be honest. If you are not the world's foremost authority, make this known during your presentation. You can also subtly make your audience aware that you are looking for additional information or a source for needed material or research. You will be surprised at how willing others are to help, I know I was.

At one program last year, a gentleman approached me after my program and pointed to some pages in my display of New Zealand vending machine coils. "I think I have some items that you are missing" he said. As it turned out, he wanted to sell his collection and concentrate on another topic. Since there were a number of items I needed, we settled on a mutually satisfactory price and I filled a number of empty spaces. In truth, I added nine new pages to my new New Zealand coil exhibit!

More often, someone will have a single item I need and will sell or trade it to me. Occasionally, someone with duplicates will even give me a needed item free! Most collectors are good people and will readily help you when they can. The gathering

around during the refreshment period after the presentation is always a good time to make friends and develop contacts.

Try to find out how much time you will have for your program. A ten or fifteen minute talk and a five to ten minute Q&A period seems to be average but there have been several occasions where I answered questions for an hour or more.

If you have a relevant slide program to show, this will help, especially if you are to give a fairly long program. Give some consideration to stamp quizzes of various types. In short, anything goes as long as it is interesting and entertaining. Anecdotal testimony on how a particularly elusive specimen came into your display is also good, although *"only four are known and I found this one in a five cent box at LUCKY PEX '97"* can arouse some mixed feelings.

Try to avoid going into great detail about your topic. Keep it fairly simple during the actual speaking part of your program. This will allow wider scope for interesting questions after you finish. Most of us are more comfortable answering questions from the floor than giving formal lectures. Besides, getting involved in spirited discussions can be more stimulating for all concerned. I do not want to spend too much time suggesting topics for programs because the possibilities are truly, almost infinite and few people will have trouble finding a suitable one.

Displays:

This is usually the easiest part of presenting a program. In my case, many of the displays are pages from one of my exhibits. I also have a few other displays on special pages with mounts in place for material which ordinarily resides in other collections or exhibits. All I have to do is temporarily remove the material from the album or exhibit to the display pages and then return them after I am finished giving the program.

Remember, only a few people will be close enough to see your material during the talk, the rest of the audience will have to wait until the discussion period or coffee break to see what you have. If, during the presentation, you talk about displayed items, point to them so interested members will know where to look later. The display can also be pages from your album if appropriate, even black plastic stock pages work if you have to come up with something quick. I had to give a fill-in program at a stamp club where I had already given several of my prepared programs over the years. I borrowed a dozen plastic stock pages and took a bunch of Camel stamps (one of my topical accumulations), slid them in the pockets and viola, instant dis-

play and a one hour program after a two hour warning.

An important consideration if you are carrying a valuable display for the program, is that you try to insure that some one will walk you to your car or provide transportation to and from your motel if you are on the road.

Presentation:

Presenting the chosen topic in an interesting manner will insure the success of your program. It is basically a matter of technique, a set of skills which anyone can develop over a period of time. Experience is a great teacher although you can also learn a lot by listening and watching. We all have heard extremely interesting programs given by experienced collectors which you didn't want to end. If you pay attention, you will learn much by studying their techniques. Unfortunately, you no doubt have also sat in on some extremely dry and boring talks which could profitably be recorded by dentists for use on their patients instead of Novacaine.

Keep eye contact with your audience except when you must refer to notes or point out some detail in your display. Look at different people but do not dwell too long on any one person while you are speaking. Try to avoid speaking from a prepared text unless it's absolutely necessary. Do not stare over their heads at the back wall unless there are some extremely interesting pinups there, in which case, you will probably have trouble keeping your mind on your topic anyway.

Also important is that the subject matter be appropriate for that particular audience. It would probably be considered poor taste to present a program on the plate varieties and marginal markings of Spain's Goya Nudes to the Ladies Stamp Club of the First Baptist Church. A five frame study of US #1 and #2 covers used to foreign destinations seems equally unsuitable for the average group of Boy Scouts studying for their stamp collecting merit badges.

Aside from a thorough knowledge of the subject and a confident speaking manner, for me, the most effective technique is the judicious use of humor. It is hard for an audience to be bored if you insert the odd bit of levity here and there in the program. I think I have a well developed sense of humor and have learned that it is most effective when it comes early in the talk. It sets the mood for the rest of the program. Humor must also be in good taste, and should fit in with the topic or the local environment (*the motel room your kind Program Chairman found for me has all the extras. Sheets were extra, towels were extra, etc.*).

On one occasion, the Program Committee Chairman (who also was a very good friend), had been extremely effusive in his long winded introduction of me and the subject of my program. Slightly embarrassed, I said "Jeff, I wish my parents had been present to hear that. "Dad would have only smiled *but my Mother would have believed you.* "

Later on in that same program, I had a sudden lapse of memory (*they are called senior moments*) and completely lost my train of thought. I had previously noticed a lady in the back with a paper sack on the chair next to her. Pointing to it I asked "you're not the designated tomato thrower, are you?" The ensuing chuckles gave me time to get my thoughts in order and to continue the program.

On another, especially memorable occasion, I was presenting a program on U.S. EFOs. As part of the explanation on how errors occur during the printing process, I was expounding upon the tremendous sums spent by the USPS and the Bureau of Engraving and Printing on obtaining new, highly automated equipment. I soon felt that I was losing them with all those financial statistics and decided to try a little humor.

With a straight face, I made the statement that "the USPS had even spent 50 million dollars to develop a special sorting machine which would detect large, foreign stamps on covers and scrape the face of these stamps, destroying their value to collectors" (*actually, from the appearance of much of my overseas mail, I think this may be true*). I don't know what possessed me to say that, I think the devil made me do it, but there is now a startled look on many of the faces before me.

One belonged to a rather rough looking local gentleman sitting in the front row. You know the type I mean, a well tanned craggy face with five o'clock shadow, a flat top haircut, khaki shorts with cargo pockets, a tank top shirt, well scuffed desert boots and a sweat stained bush hat on the seat beside him. A beautiful Cordovan leather attaché case, probably filled with valuable stock books and albums lay in his lap, completing the picture. His overall appearance gave me the impression of a rugged individual who might enjoy chasing trucks down the road just to bite holes in their tires!

With one raised eyebrow, he looked straight at me and said "y're kiddin' `bout that, aincha mate?" I quickly replied "yes, I was." After a slight pause I added "it was really only two million!" I was quite relieved when everyone (especially him) started laughing. There was certainly no

doubt in my mind then that a little humor makes any presentation smoother and more entertaining (and can help get you out of embarrassing situations).

Conclusion:

While my annual three month long holidays down-under are essentially a winter vacation, I drop in on all the stamp dealers searching for material for my exhibits and collections. Giving programs at the different venues is a fine way to meet other collectors and also, to avoid spending some boring evenings watching repeats of Test Cricket matches and Rugby on the motel TV.

It is my personal belief that those fortunate enough to have developed specialized philatelic expertise should feel some obligation to share this knowledge with their fellow collectors. This can be done in several ways, publishing, formal exhibiting and presenting programs. Since we are now talking about presenting programs, there is also an entertainment factor to be considered although this certainly applies to the

other categories to some extent.

Presenting programs can prove to be quite rewarding. Mine is in the satisfaction of knowing that I have informed my audience about my several specialties, from the many new friends I've made, the knowledge I've gained from lively discussions during and after the programs and the occasional lucky find of long sought items to add to my collections. This has come about by informing my audience about specimens missing in my display and handing out copies of my want list to interested members after the program.

On a number of occasions I have received letters from attendees about needed items appearing in auctions (one even bought a piece for me because he knew I really needed it and wouldn't be able to respond in time). Others have discovered interesting research or specimens in a friend's or dealer's holdings and contacted me with the information. This has also happened to me twice during my four attempts at formal exhibiting, confirming my belief

that stamp collectors are really nice people.

In presenting an interesting and effective program there are only a few important points to keep in mind...

1. Don't take yourself too seriously.
2. Do know your topic, speak confidently and maintain a sense of humor.
3. Avoid speaking for longer than 15 minutes or so. Unless you are an experienced presenter with a very interesting subject, the audience may become somewhat restless (*but fortunately, only rarely violent*).
4. Don't try to tell the complete story (including all the minor details) during your presentation. Leave space for some interesting questions and discussion during the Q&A period or around your display after the talk.
5. Last, and most important, I repeat, don't take yourself too seriously.

P.S. Just in case you were wondering, for *my* first philatelic program, I chose the elective surgery option... *I had an ingrown toenail removed!*

Ask Odenweller by Robert P. Odenweller

What To Do With Critique Comments

The Dreaded Changes: You've shown your exhibit, won an award, not quite what you expected, and attended the critique. The judges offered some suggestions as to how to improve the exhibit, and you hear the dreaded word "remount." You get that cold feeling in the pit of your stomach. "But I've put so much work into it already, and in some cases I have made changes to satisfy previous jury members," you think.

What do you do? First, stand back and evaluate what you've been told. This is particularly useful if you have received conflicting ideas from two different judges. Which of them seems to sound the most logical to you? Which of the judges do you think knew your area better? Could it be that both were trying to get at something that was bigger than what each of them said? Were the remarks truly helpful, trying to suggest ways to improve the exhibit, or more in the form of trying to demonstrate that they had studied your subject? All of these could be in operation.

One Judge's Opinion: If it is your first time out, or the only time you have had such advice, you won't necessarily have others to compare or contrast. It may be the first critique you've been able to attend. Whatever the situation, don't take the first thoughts you hear as a concrete finality. Take notes. Evaluate what you are told. Do the remarks make sense, or do they fail to grasp the true nature of what you are trying to show. Be honest. You are the expert when it comes to the subject material. You may know that the item that is missing and listed in the catalogues either doesn't exist or is grossly underpriced, and that you would gladly pay ten times full catalogue for a genuine item after decades of searching.

It may well be that the scope of what you are showing doesn't warrant including such an item. If this is so, perhaps a judicious review of your title page and the statement of what the exhibit includes may be in order. A small change there could solve the problem. Be more specific in your synopsis, as well as on the title page, to point out such anomalies. In the synopsis you may consider drawing attention to items you have omitted that the judges might expect to be there, and explain why they have been omitted, if you think it might help.

Criticism on the basis of nonphilatelic elements, such as presentation, may have to be handled differently. Every judge has

some personal bias. Good judges will avoid letting this get in the way of the evaluation. Even though they may prefer to see something done differently, unless it is beyond accepted limits, they should not hold it against the exhibit. This could be a simple matter, such as whether an exhibitor uses double matting, single matting, or ruling lines, or none of the above. A judge may prefer one over the others, but that shouldn't matter in the final award.

It could become different, however, if the element being criticized impedes the development of the exhibit. Type that is too small to read without a magnifying glass, a small book written on each page including information that is either obvious or totally extraneous to a philatelic exhibit, or too many unnecessary illustrations can be the source of valid criticism. If these are the source of the comments, evaluate them carefully, all the while standing back from your personal commitment to them.

In any case, don't take it all too seriously without further thought and input. If there is another judge or very experienced exhibitor around, ask for their ideas. Use your notes. See if the criticism is warranted in their eyes. Be sure that they are willing to be honest with you, and not afraid to hurt your feelings. You can do this in a one-on-one session, or with a few different people, all qualified as judges or successful exhibitors, who may be able to chime in on each other's comments. It could be that one exhibitor may say, "Oh, that's just judge X, thumping the same old tub. I wouldn't worry about it too much." Sometimes a little insight to how various judges think could provide a bit of reassurance that you're not too far off the mark.

If, at the critique, the judges offer, as they usually will, to meet with you at the frames, take them up on it if you have the chance. This is often a fine way to get more specific suggestions as to what you might be able to do. It certainly can offer more than there will be time for in the critique, and since you will be able to look at specific material, you could ask questions about those items.

The at-the-frames critique can also offer you a chance to "educate" the judge on some of the finer points of the exhibit and how you handled them. On the one hand, they might have missed the significance of a specific piece of which you may be justifiably proud. On the other hand, if they

missed it, that could be due to your choice of how to present it, resulting in not getting the message across adequately. Be honest with yourself and don't just try to "score points" with the judge. If your favorite item doesn't stand out, you'll have to resolve to make it do so the next time.

How to Handle Conflicting Opinions: The critiques at two different shows could have conflicting suggestions. Whom do you believe, and how do you respond? In a sense, it's the same as the previous thoughts, if you were to ask a number of different people. The remarks in the two different critiques could reflect how the judges reached their final opinion, but on two different occasions. If you haven't changed it between the two and the comments are similar, then there is some good reason to suspect that there is a problem with the exhibit. Again, one or both of the critiquing judges may lack the ability or time to articulate the true core of the problem. That doesn't mean there isn't a problem. Some difficulties with the exhibit could be hard to pin down.

Evaluate the remarks you receive from all sources. Think them through as to how logical the criticism is, and what the suggested remedies (if any) may be. Perhaps an amalgam of all of them will be called for. Or you could be advised by others not to take the remarks of one of them very seriously.

How well a judge knows your area can be a two-edged sword. Some may know it so well and will have seen top-level exhibits of it (possibly even their own), and will set a standard that is higher than might otherwise be called for. It takes a very strong effort for a judge to exercise this personal restraint, but fortunately most I have known seem to do it well. The other side of the coin could also be in operation, but one that is more often seen at the international level, where a judge might want to push a favorite area so much that he will be more lenient. My own observation is that this is more pronounced in certain judges from certain areas, but not to any degree in U.S. judges.

If the judges do not offer suggestions to solve any problems they mention, ask for them. Most judges have seen enough exhibits and ways that each has handled specific challenges to be able to offer some concrete suggestions. Sometimes they will not be practical but at the same time might

give you other ideas that will work. If you hear the same suggestions from many different sources at different times, you should consider that to be a red flag. Don't reject that sort of suggestion easily. It could be that you are letting your pride in something get in the way of reason.

Regrettably, synopsis sheets are not used as well as they should be by most exhibitors, as I've commented before. But if synopses and title sheets are not well done, they can have an unintended effect. Judges usually prepare by studying an area you delimit by the title page and synopsis sheet. If you are not specific in what you are trying to accomplish, they will have to go on the assumption that everything could be expected to be there. On a few occasions I have seen judges who are disappointed at the limited scope of what might have been a much more ambitious exhibit give a fairly harsh critique on the basis of what they thought should have been there.

Unfortunately, I have on occasion noted a less lofty consideration in operation. A judge, armed with many pages of photocopies of different sources studied in preparation for the show, can sometimes not resist trying to show his (newfound) mastery of the subject by holding forth on some small juicy point discovered in the process. More than once this has backfired, when the exhibitor was able to point out that the item being discussed was proven to be something else that the judge, in his research, had missed. Indeed, in the subject of my new exhibit, a primary source of information is chapters from four volumes with more than 125 pages of solid text. As it turns out, each succeeding volume has corrections to earlier findings in each previous volume. New findings that appeared after the last volume have to be gleaned from many other sources. A number of them contradict certain information in each of the first four.

Only an expert would be able to wade through all this information and sift the wheat from the chaff. I would not expect any judge to do it in preparation for my exhibit since it took me countless hours and many rereadings to go through, all primed by an intimate relationship with the issues

at hand.

Many sources are not as well written as those available in my area. For a judge to go through that kind of preparation in your area, and then to expect certain items to be present in your exhibit, would be fairly risky behavior. You are the expert. I can imagine nothing more embarrassing to a judge than to comment that "You didn't have any of the £1 value overprinted," when in fact that denomination was never overprinted.

So What Do You Do Next? After you have satisfied yourself that the criticism was warranted and that the suggestions might help the exhibit, don't run in circles screaming "I'll have to remount the whole thing." In some cases, the answer may be, "yes, you will." Don't despair. There's nothing that hones your exhibit better than a little remounting. Judges who have seen it before will often notice, just as they will frequently notice if nothing has been done since the last time they've seen it. The latter can be the kiss of death. The judges will think "why did I bother to make all those recommendations if they were going to be ignored." Yes, they could have been "wrong" for the exhibit, as you may have determined by asking others, but it is a little like thumbing your nose at a Hell's Angels biker - you'd better be prepared for the consequences.

Rather than that, a little remounting often will go a long way to improving your exhibit. In my earlier exhibiting days (as now), I would never show the same exhibit twice. A portion of each was remounted between shows. Even between London and Oslo in 1980, when my exhibit was in the Honor Class, I got it back and added over 20% new material, even though many other exhibits went from one show to the next unchanged due to the short time between them.

As I write this, I have just finished my new exhibit and find that over 13 pages need to be added or corrected for new material or some minor mistakes I found after I looked at it all together. Each exhibit should be a living and growing object. New material is almost sure to come around.

Whenever it does, you should have an eye out for where it will best appear, what it must replace, if anything, or how the balance of the exhibit will be changed. A fine time to reevaluate your exhibit is just after it has been on display and the critique well in hand. The remarks will be fresh in your mind, and after you've gotten over the idea that someone had the nerve to criticize your efforts, you may be prepared to do something about it.

The most radical, but sometimes the only response, is a full remounting. Rather than to be totally dismayed, treat it as a challenge to take the exhibit to new heights. A number of exhibits I have seen can use a complete rearrangement, and a partial job just won't do it. One, for example, was a postal history exhibit with some exceptional material that spanned more than 100 years. But the exhibitor chose to treat each town of the country alphabetically, and, in turn, each town's material shown chronologically. This approach put highly dissimilar types of material next to one another, but then more of each type reappeared scattered throughout the exhibit. A few rare towns had only one or a small number of items, but the alphabetical structure may have placed them next to much larger ones. Needless to say, it was hard to follow. One of the judges didn't see any connection until another judge pointed it out, coming to that realization only after a lot of head scratching.

Obviously, it needed a complete remounting, along with a different sequencing. Postal history exhibits are very dependent on treatment of the subject, and that was where it suffered. In spite of this, the material was excellent, and I will look forward to seeing it in its new form.

The bottom line is this: Every exhibit has a bit of the personality of the exhibitor and even with the changes that others might recommend, it is up to you to make the final decision. But if you should choose to ignore good advice, even when others verify that it is good, and decide that it's too much work to make any changes, then you had better be prepared for the consequences when you show it again.

Number Those Pages

by **Kenneth Pruess**

Most exhibit committees require that pages be numbered on the back in the order in which they are to appear in the frames. Having handled a number of exhibits, I have observed little consistency in how this requirement is met. Often the numbers are so lightly penciled as to be illegible or indistinguishable from partially erased earlier numbers. I have observed self-adhesive labels, both on the sheet protector and on the actual page. Worst of all, such numbering may be omitted entirely. But who wants to put anything on the back of their pages when the exhibit is likely to be changed before the next showing?

I have a simple solution. I print slips which can be inserted into the sheet pro-

jector which serve exactly the same purpose. No one has ever complained. These are easily removed and shifted as required. They are readily set up in most word processors as either columns or tables. One then simply duplicates the contents of a cell for the next cell except for the page number, which is inserted individually. Another method is to choose "Labels" from your selection of page sizes and select one appropriate to your needs. Your printer won't know the difference between what it was set up to do and a plain piece of paper which you cut apart yourself.

Another common problem occurs when pages are shipped in a binder, or loose in one pile. Some sheet protectors have a

habit of sticking together and the mounter, who may not have checked the back of each page, will sooner or later (one always hopes sooner) note that a page is missing. Yes, pages can be dropped and become shuffled. A simple solution, appreciated by most committees, is to put the pages for each frame into a separate envelope. Occasionally it may be necessary to give special instructions. Another label affixed to the exterior of this envelope shows exactly how pages are to be arranged. If oversized pieces must be packaged separately, these can also go into a second envelope similarly labeled with instructions on both envelopes.

<p>TITLE OF EXHIBIT Page 1</p> <p style="text-align: center;">Exhibitor's Name Street Address City, State, Zip</p> <p style="text-align: center;">Other Info (Phone, Email)</p>	<p>TITLE OF EXHIBIT Page 6</p> <p style="text-align: center;">Exhibitor's Name Street Address City, State, Zip</p> <p style="text-align: center;">Other Info (Phone, Email)</p>
<p>TITLE OF EXHIBIT Page 2</p> <p style="text-align: center;">Exhibitor's Name Street Address City, State, Zip</p> <p style="text-align: center;">Other Info (Phone, Email)</p>	<p>TITLE OF EXHIBIT Page 7</p> <p style="text-align: center;">Exhibitor's Name Street Address City, State, Zip</p> <p style="text-align: center;">Other Info (Phone, Email)</p>
<p>TITLE OF EXHIBIT Page 3</p> <p style="text-align: center;">Exhibitor's Name Street Address City, State, Zip</p> <p style="text-align: center;">Other Info (Phone, Email)</p>	<p>TITLE OF EXHIBIT Page 8</p> <p style="text-align: center;">Exhibitor's Name Street Address City, State, Zip</p> <p style="text-align: center;">Other Info (Phone, Email)</p>
<p>TITLE OF EXHIBIT Page 4</p> <p style="text-align: center;">Exhibitor's Name Street Address City, State, Zip</p> <p style="text-align: center;">Other Info (Phone, Email)</p>	<p>TITLE OF EXHIBIT Page 9</p> <p style="text-align: center;">Exhibitor's Name Street Address City, State, Zip</p> <p style="text-align: center;">Other Info (Phone, Email)</p>
<p>TITLE OF EXHIBIT Page 5</p> <p style="text-align: center;">Exhibitor's Name Street Address City, State, Zip</p> <p style="text-align: center;">Other Info (Phone, Email)</p>	<p>TITLE OF EXHIBIT Page 10</p> <p style="text-align: center;">Exhibitor's Name Street Address City, State, Zip</p> <p style="text-align: center;">Other Info (Phone, Email)</p>

<p>TITLE OF THE EXHIBIT FRAME 1</p> <p style="text-align: center;">My Name Street Address City, State, Zip</p> <p style="text-align: center;">All pages numbered on reverse in order in which they are to appear.</p> <table border="1" style="margin: 10px auto; border-collapse: collapse;"> <tr><td style="padding: 2px;">1</td><td style="padding: 2px;">2</td><td style="padding: 2px;">3</td><td style="padding: 2px;">4</td></tr> <tr><td style="padding: 2px;">5</td><td style="padding: 2px;">+ 6</td><td style="padding: 2px;">7</td><td style="padding: 2px;">8</td></tr> <tr><td style="padding: 2px;">9</td><td style="padding: 2px;">10</td><td style="padding: 2px;">11</td><td style="padding: 2px;">12</td></tr> <tr><td style="padding: 2px;">13</td><td style="padding: 2px;">14</td><td style="padding: 2px;">15</td><td style="padding: 2px;">16</td></tr> </table> <p style="text-align: center; font-size: small;">Note: Oversize page 5+6 in separate large envelope</p>	1	2	3	4	5	+ 6	7	8	9	10	11	12	13	14	15	16
1	2	3	4													
5	+ 6	7	8													
9	10	11	12													
13	14	15	16													
<p>TITLE OF THE EXHIBIT FRAME 2</p> <p style="text-align: center;">My Name Street Address City, State, Zip</p> <p style="text-align: center;">All pages numbered on reverse in order in which they are to appear.</p> <table border="1" style="margin: 10px auto; border-collapse: collapse;"> <tr><td style="padding: 2px;">17</td><td style="padding: 2px;">18</td><td style="padding: 2px;">19</td><td style="padding: 2px;">20</td></tr> <tr><td style="padding: 2px;">21</td><td style="padding: 2px;">22</td><td style="padding: 2px;">23</td><td style="padding: 2px;">24</td></tr> <tr><td style="padding: 2px;">25</td><td style="padding: 2px;">26</td><td style="padding: 2px;">27</td><td style="padding: 2px;">28</td></tr> <tr><td style="padding: 2px;">29</td><td style="padding: 2px;">30</td><td style="padding: 2px;">31</td><td style="padding: 2px;">32</td></tr> </table> <p style="text-align: center; font-size: small;">Note: Pages 26 and 27 are slightly wider. Page 26 can overlap page 25, page 27 overlap page 28.</p>	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
17	18	19	20													
21	22	23	24													
25	26	27	28													
29	30	31	32													

3 For The Beginner Exhibit Write-up: One Size Does Not Fit All

by G.H. Davis

A great deal has been written concerning the appropriate amount of write-up for a philatelic exhibit. Some advocate write-ups that are very brief. Others recommend something more but still limited. Still others defend the need for detailed write-ups to properly tell the stories behind various stamps and covers. Regardless of whatever style is supported, it is often done so in the context of an entire exhibit. I do not believe one guideline can apply to all items in an exhibit - one size does not fit all.

It is the purpose of this article to illustrate, by using selected pages from my Business Reply Mail exhibit, how three different levels of write-up can be used successfully in a single exhibit. For purposes of this article I will call these three levels:

- Minimal
- Moderate
- Extensive

Minimal write-up

Sometimes only minimal write-up is necessary to highlight the important aspect of a stamp or cover. Figure 1 is an example of a business reply card that received a mail boat auxiliary marking. Since this is the key piece of information to be communicated to the viewers (and judges), I have limited the write-up to a bold one-line **MAIL BOAT**. I realize this is redundant with the marking itself and without the write-up some viewers would locate the marking. However, given the significance of the marking, I use the minimal **MAIL BOAT** text to guide the viewer to the key piece of information. Using a write-up that reads **MAIL BOAT AUXILIARY MARKING** would have been redundant since the page heading already tells the viewer that this is the auxiliary marking section of the exhibit.

Moderate write-up

Figure 2 illustrates a POSTAGE DUE PAID marking that requires more than one line of text to tell its story. Since this marking is more than just part of a meter being used to pay postage due on a business reply envelope, a more detailed description is required. The exhibitor cannot leave to chance that the judges viewing this item will fully understand the significance of the marking. Also the story needs to be told for the casual

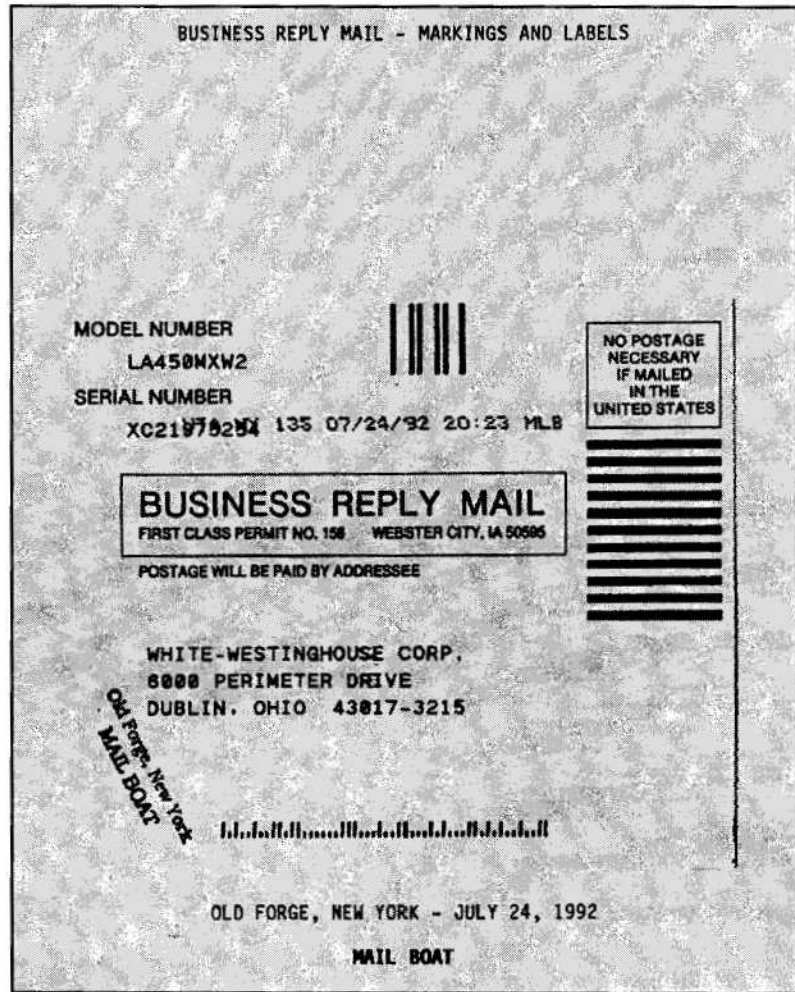


Figure 1.

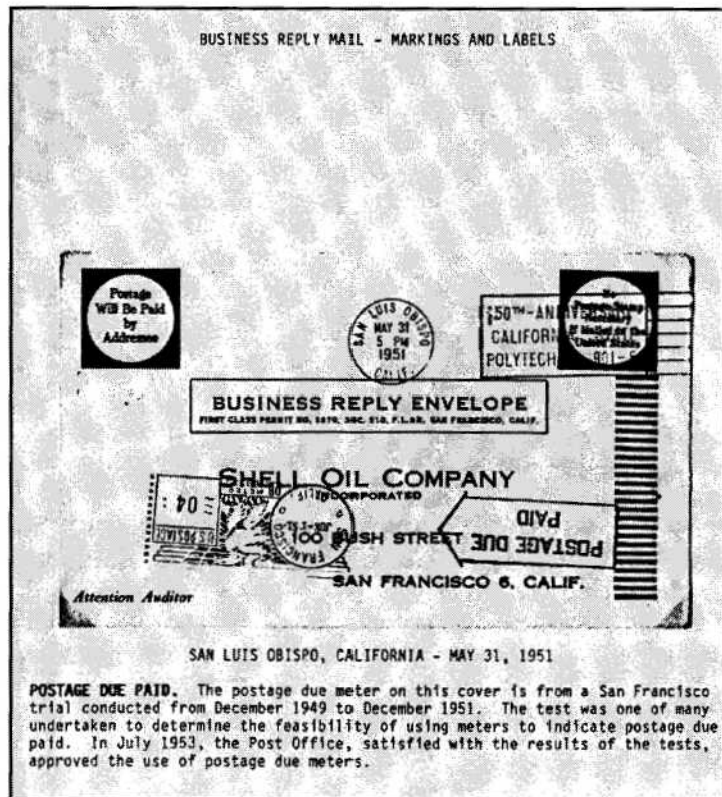


Figure 2.

viewer. Since the moderate write-up is focused on the postage due paid marking and refrains from detailing the complete history of meters in the mails, I believe it will be appreciated by casual viewers and deemed appropriate by the judges.

Extensive write-up

On occasion, a cover's story cannot be told nor philatelic knowledge demonstrat-

ed with a minimal or even a moderate write-up. Something more extensive is required. The business reply cover on the front cover is what I call a "busy" cover. It has Polish stamps, a United States meter, three labels, multiple handstamps and a typed message - and this is just on the front. I believe judges expect and casual viewers appreciate the extensive write-up

used to explain the features of this cover.

In summary, consider using various levels of write-up. Use a minimal amount of text for material whose explanation is straightforward. For items whose story is more involved, a moderate level of write-up is required. Occasionally, philatelic mysteries require extensive write-up.

An Exhibitor's Technique For Making The Perfect Mount

by John W. Allen, Ph.D

Some of the nice things about stamp shows are all the various meetings one can attend to learn more about the hobby. At NAPEX 2001 in Washington, D.C. there was some discussion in the AAPE meeting, about the best way to mount a stamp or cover. To our surprise, mylar sleeves were not looked upon favorably because of the difficulty in finding sleeves that would perfectly fit the stamp or cover if there were no commercially-available, pre-cut-mounts for the stamp or cover. That's when we presented the method we use to create a perfect mylar sleeve for any stamp, block or cover. This technique is no secret, in fact, Hawid® makes a tool kit especially for modifying their mylar sleeves, which works just as well with any of the sleeves on the market (i.e. Scott®, Showguard®, Hawid®). This kit is available from almost any of the philatelic supply dealers. It should be noted, however, the glue pens for this kit are no longer being made. All that are left are in the dealers' hands right now. For that reason, I have stockpiled a few of the glue pens to keep me going. The glue in the pens is *exactly* the same archival glue that is used in the construction of the commercially available mounts. The kits run about \$10 and extra pens run about \$8 for four pens.

We made the following illustrations to take you through it step by step and we added a couple of steps from our own experiences. It goes quickly with a little practice.

1. You will need a **Hawid Gluestick and Profiled Ruler kit** and a stamp guillotine (Fig. 1) and the item to be mounted in an oversized mount (Fig. 2).

2. Take a small piece of scotch tape and fold over a little bit of it to make a small tab (Figures 3, 4).

3. Turn over the item and apply the tape over the **two flaps** of the back of the mount. (This will hold the two flaps in place when the mount is trimmed and is not necessary if the back of the mount consists of only one piece) (Fig. 5).

4. Trim the mount in the guillotine (Careful! Don't cut the good stuff!) (Fig. 6).

5. Insert the top flap into the profiled ruler as shown (Fig. 7) and pull it way from the bottom flap a little, exposing about 2mm of the bottom flap (Fig. 8).

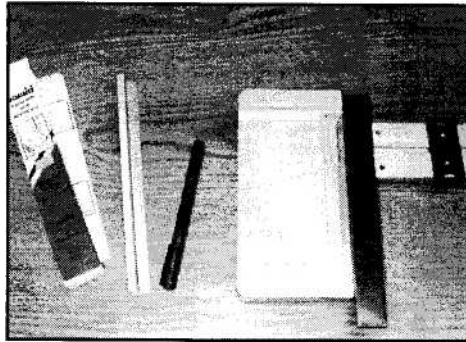


Figure 1.

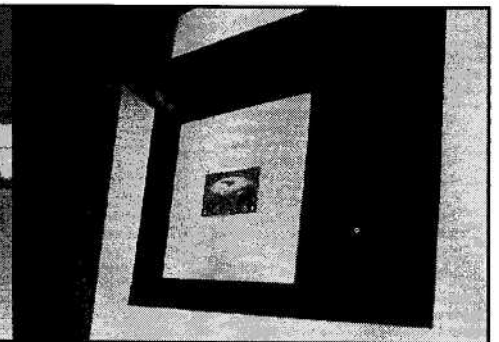


Figure 2.



Figure 3.



Figure 4.

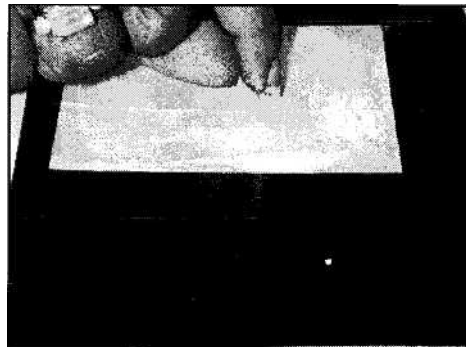


Figure 5.

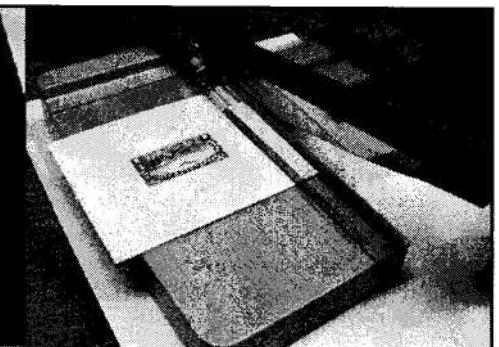


Figure 6.

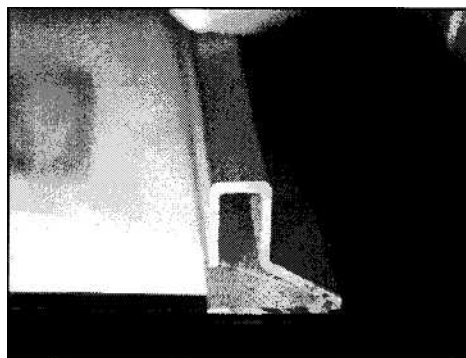


Figure 7.

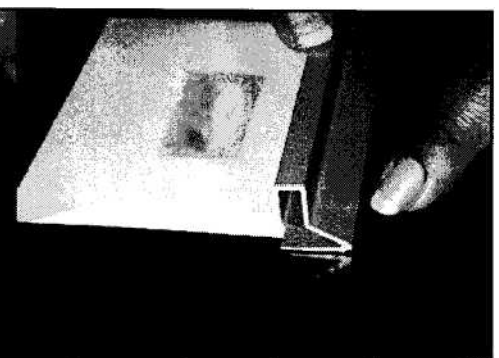


Figure 8.

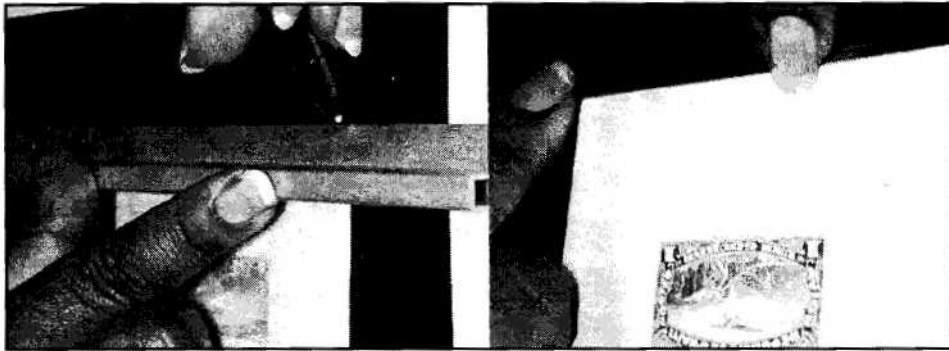


Figure 9.

Figure 10.



Figure 11.

Figure 12.

6. Now, while holding down the ruler, **glue the exposed portion** of the bottom flap (Fig. 9).

7. Quickly, remove the ruler and **run your finger** along the glued top of the mount (Fig. 10, Don't forget to recap the glue pen!).

8. Turn the mount over and remove the tape tab (Fig. 11), turn the mount back over to reveal the perfect mount around your stamp or cover (Fig. 12).

A well made modification is indistinguishable from the commercially-made product. This is especially useful for pre-mounted albums with large mounts for souvenir sheets. You can seal the loose tops of the souvenir sheets mounts with this technique. I believe this technique makes the use of mylar mounts for covers or stamps in exhibits very practical.

Special Problems For Postal History Exhibitors, and "Usage"

by Andrew Oleksiuk

Postal history exhibits present special problems that are perhaps rarely dealt with in traditional or thematic exhibits. The point of a postal history exhibit is to help explain the development of the postal system(s) in question, by way of rates, routes, markings and usages.

As a postal history exhibitor I have a special problem with the term "usage." I have understood the term to mean, either "usage" of a specific stamp to pay a certain rate, or portion of a rate, or "a unique destination" or other aspect of a cover. Which is correct? To illustrate these definitions I offer the following catalog listings using the term "usage" in various ways

30c Orange (71). Tied by 1867 ms. and used as a Revenue stamp on a handwritten receipt of payment, fresh and Fine, scarce usage of the 30c as a revenue

151, single tied by light cork cancel, matching "Brownsville Tex. Mar. 4" cds on 1871 folded letter to London, originating in Mexico, red New York and London pmks, blue merchant's datestamp, file folds, Fine, very scarce Texas usage of this stamp. (Image) Cat. \$400

It seems to me that there are two basic definitions: Definition One: a specific stamp used to pay a certain rate (or in the case above, payment for service), or Definition Two: a special origination or destination. There are other definitions, however. Coincidentally, no philatelic glossary I have had access to actually offered a definition for this term

Similarly, another (non-exhibit) write-up of a cover uses the term three different ways:

1981 SECOND OUNCE

Besides being a very nice Transportation Series coil combination usage, this cover has a lot of pluses! First, it is postmarked October 10, 1981, during the short-lived 18c first-class rate period (March 22-October 31, 1981), first ounce paid by Scott 1907 18c Surrey. Second, it has an additional ounce paid by Scott 1906 17c Electric Auto, a very scarce usage of this stamp, which was issued only a little more than two months prior. Third, as tough as it is to just find a

17c Auto used for the second ounce during this rate period, it is almost unheard of to find one with a plate number (in this case, #1). Fourth, it is canceled by a purple ink machine cancel. Fifth, it is a legitimate commercial usage from a Congressman. The combination of the above features makes this cover a real GEM!!

Again, the first definition has to do with franking combinations, generally, second with rates, specifically, and the third an aspect of social philately? The different interpretations and their relevance have vexed me for some time. In wanting to create a good postal history exhibit, I am wont to ask, what is a usage, and furthermore since the term connotes usage of usually a stamp, wherein lies the role of the stamp in postal history exhibits among rates, routes, markings and "usages?"

"Usages" can also be markings, as in "usage of a censor marking," or stamp and marking combinations that signify routes, or some other nonstandard aspect of a cover. First Day usages, civil war usages, late usages, supplementary mail usages, airmail usages fall like salt into crystalline piles of meaning, indistinguishable from one another, yet unique to specific strands of philatelic knowledge that may inform the exhibit. Weeding out relevant usages from irrelevant ones perhaps, is the philatelist's job.

Within one specific category of the definition of "usage," such as usage of a stamp to pay a certain rate, interpretation of what an *interesting* usage is can certainly vary greatly. For example, which is the "better" cover for a rate study: a combination usage of 75z+85z, to make up the 160z rate (both the 75 and 85 denominations are uncommon, let's say) or a "correct usage" of a one 160z stamp (highest value in the set, also uncommon), that pays the rate exactly?

I've uncovered an article and a follow-up that specifically address the issue not only splitting hairs in terms of "usage" but the categories of exhibits as well. In this example, the author argues that Hungarian Adopengo stamps, used after their rate period and a change in currency, do not belong in a postal history exhibit dealing with Hungarian Hyperinflation:

...Although the cover sported the 5 million Adopengo stamps, it was

mailed on 4 August 1946, a date that was beyond the hyperinflation's period (1 May 1945 to 31 July 1946)...

The conclusions drawn were:

...Despite the fact that Adopengo denomination stamps were used for partial payment, it is NOT a hyperinflation cover because of the 4 August 1946 mailing, and the postage in accordance with the Forint rate (the following period)... The item represents a 'Postmaster Provisional' cover from the beginning of the 'Forint' era...

And further

... It is my opinion that this cover does not fit in a postal history exhibit of Hungarian hyperinflation, which has self-determined specific time constraints for postal rates, plus routes, markings and usages (seldom seen postal functions).

On the other hand, if this cover were to be placed in a Traditional (stamp) exhibit, then the different rules of this category would permit its inclusion. The Traditional category includes collections that target the purpose, design, production or the use of stamps. Consequently, in the Traditional category this cover would be an excellent example of the 'usage of stamps issued during the hyperinflation' or more narrowly 'the usage of Adopengo stamps.' In other words, if the stamps were the center of attention ... then this cover would be elevated to a 'star' status no matter whether the actual usage was during or after the hyperinfla

from the Volume 31:2 20 issue of The NEWS of Hungarian Philately

Thus, the author's view is that stamps themselves have a subordinated role in Postal History exhibiting. Yet many exhibitors focus on the stamps, even in a postal history exhibit. The logic exposed by this observation could definitely impact how others might go about organizing a postal history exhibit. Yet isn't the issuance (and subsequent demonetization), franking on a cover, and acceptance of stamps highly relevant to the development of a postal service, and thus be the subject of a postal history exhibit?

Given this set of evidence, more questions than answers come to my mind; I offer these and my conclusions as points of discussion.

In the Adopengo stamps example, above, is the author going out on a limb, or could the covers in question be included in a postal category Hyperinflation exhibit, citing "extraordinary and late usage" as long as it was correctly worded?

Do "usages" have different meanings

when applied to Traditional and/or Postal History exhibits? How do we define them, strictly for postal history category exhibits? Furthermore, what is the role of the stamp in a postal history exhibit? Is it the case that in certain instances the stamp can be a highly irrelevant aspect of the cover? Or highly relevant in a marcophily exhibit?

Conclusions: Usages, relating usually to stamps or markings, should be philatel-

ically relevant to the focus of the exhibit. Within the logic of the exhibit, writeups of "usages" should explain the relevance of the material and further the story of the exhibit, not divert our attention to trivialities. In the postal history category, an exhibit entitled "Usages of the Prexie Stamps" focusing on the stamps, is perhaps less philatelically important than "Usages of the Prexie Era," focusing on the era's more diverse postal aspects.

THEMATIC EXHIBITING IN THE 21ST CENTURY

By Mary Ann A. Owens

Back in the late 1980s, I authored a number of columns on Thematic Exhibiting for *TPE*. As times have changed for Thematic Exhibiting, I have decided to write another set of columns on preparing thematic exhibits for today's competitions.

Back in those days, there was only one competitive place to exhibit a thematic. That was in the multi-frame competitive section of the stamp shows.

Now there are three places: Multi-frame Thematic Division, Multi-frame Display Division, and Single Frame Competition. Preparing a thematic exhibit for each has as many differences as similarities. I shall comment on all three of them in future columns.

There is another major difference between the 1980s and the 2000s. Then there was both the subject/topical exhibit and the thematic exhibit, each with its own rules and guidelines. When the subject/topical exhibit was dropped by the FIP in the 1980s, it also became less popular at the national level around the world.

Aspects of the subject/topical exhibits were welcomed into the thematic exhibits, the most popular being the mini-philatelic study which will be the subject of its own column.

The material which belongs in a thematic exhibit has not changed. All the material must be related to the theme of the exhibit either directly or indirectly. The country of origin, the postal purpose of the material and the year issued are not normally relevant when deciding if the item should or should not be shown.

In some themes, exhibitors prefer not to show material unless it is related to the country of issue. For example, Olympic exhibitors will show only stamps from countries participating at the games being discussed. Some animal exhibitors will not show material from countries which the animals do not inhabit unless there is a very good and pertinent reason for the issue.

What is direct material and what is indirect material?

Direct material is the material that depicts your subject or theme in the design or commemoration and is normally issued to commemorate the subject matter. It is also the material that any stamp collector would expect to see in the exhibit.

The indirect or associative material is the material that gets added to the exhibit primarily through the thematic research on the subject or theme. This is the material that 'rounds' out the exhibit. It also helps to make the difference between two exhibits on the same theme. The judges know that this is the material that you 'worked for,' and if properly shown and described, can be a major asset when working toward the next medal level.

As an example, in an exhibit on birds, the associative material will include the food they eat, their predators, the people who discovered them, their areas of residence, and the like.

For the direct material, the thematic write-up will normally be quite easy to write as it will mimic to some extent the design on the material.

It is the thematic write-up for the

indirect items that must be carefully thought out so that the items do become equally welcomed in the exhibit, thematically.

One of the most important things to remember in a thematic exhibit is that every item or group of items MUST have thematic text to justify their being in the exhibit.

The thematic text is normally above the items while the philatelic text, where needed, will be below the items. Write-ups will be discussed in more detail in its own column.

Write-ups for illustrations for a Penguin exhibit.

1. Falkland Islands Rockhopper Stamps
2. Baltimore Zoo Pictorial Cancel

Direct Items: The stamp and the cancel both depict penguins

3. Falkland Islands Iceberg Stamps
4. Tristan da Cunha Tussock Grass Stamp

Indirect Items: Both stamps depict penguin environment.

Text for the Falkland Islands stamp reads: "When the ice breaks up the birds know it's time to head for shore and raise a family. They sometimes hitch a ride on icebergs and flows which offer a haven from predators."

Text for the Tristan da Cunha stamp reads: "They (Rockhoppers) nest among the clumps of tussock grass high on cliffs, a partial protection from predators and high wind."

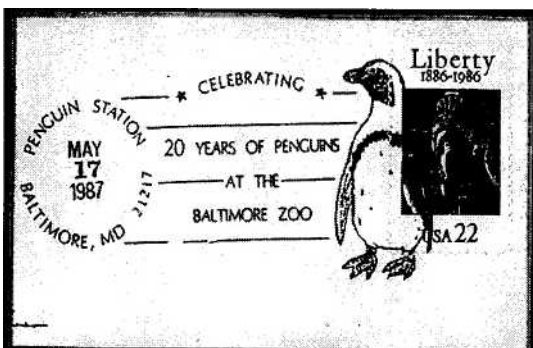


Figure 2.



Figure 1.



Figure 3.



Figure 4.

Write-ups for illustrations for a penguin exhibit

"USAGE"

A reflection on Andrew Oleksiuk's article "Special Problems For Postal History Exhibitors, and `Usage'" in the January, 2002, issue of TPE (pp. 19-20)

by Robert Morgan

After reading my article in the *News of Hungarian Philately* Mr. Oleksiuk poses the question if `usage' has a different meaning in the postal history and traditional classes. I will reply only to the questions that apply specifically to the one cover in the above-mentioned article. All other questions I will leave for others to clarify.

I find it very beneficial from time-to-time to re-read the *Manual of Philatelic Judging* now in its Fourth Edition. Let me quote the relevant paragraphs:

"Definition of Postal History and Postmarks Exhibits. A simple definition of postal history: *"Postal history is the history of covers from the time they are posted until they are received or otherwise disposed of"*

"Postal History exhibits contain material carried by, and related to, official, local, or private mails. Such exhibits generally emphasize routes, rates, markings, usages and other postal aspects, services, functions, and activities related to the history of the development of Postal Services."

"One important change from the 1985 definition was the inclusion of "usages" in the list of emphasized items. Thus, postal history exhibits now are judged on routes, rates, markings, and usages. This inclusion of usage effectively codified what was actually happening in the judging process: *"A postal history item that demonstrates a route, rate, or marking and also shows an unusual usage is given more weight than a normal use or more common franking."*

"The Exhibitor's Task. On the title page, it is the exhibitor's task to define and clearly state the objective of the exhibit. The title of the exhibit should reflect this objective..."

In postal history classification the word `usage' defines all the postal aspects of the cover as it fits into the declared story-line. The judging is based on the range of the cover's usual to unusual `usage.' The exhibitor would have to decide if he thinks the item in question is an `unusual usage' because of `uncommon franking,' `unusual rate,' `unusual destination,' `unusual service,' `unusual marking,' etc., or the combination of several mentioned are present. It is the exhibitor's level of knowledge that can pinpoint `unusual usages' for the judges. The judges will then decide the exhibitor's knowledge-level based on the

judgment of his selection.

Next, let's look in the chapter on Traditional Philatelic Exhibiting in the *Manual of Philatelic Judging* to see what it says about Mr. Oleksiuk's question.

"First, *what is a traditional exhibit?* It is an exhibit that focuses on stamps; that is, the purpose, the design, the production, and the use of stamps."... "A traditional exhibit can be structured in a number of ways. It may be structured on a chronological period (the 19th Century of Germany), or a single issue (the 1869 Issue of the United States), or a single stamp (the 3 Cent Small Queen of Canada). It also may relate to special purpose stamps; special delivery, air mail, postage due, etc."...

"The final aspect of a traditional study is usage. Stamps were printed to be used on mail, and hence a comprehensive traditional exhibit can be expected to cover the usage of the stamps on cover, or off cover with important cancellations. This would demonstrate the various rate or rates that the stamp was intended to meet, as well as special services and special uses. While not to be a postal history treatment, interesting routes, rates, and destinations will enhance a traditional exhibit, and the exhibitor is expected to know the interesting postal history aspects of the covers shown, and to properly describe them in the accompanying write-up."

In summary, an exhibit's focus can either be on the stamps with an overview of usage shown (traditional), or on rates, routes, and markings which must contain unusual usages (postal history). The exhibitor has to decide which category the collection's material best matches.

And as I concluded in my referenced article, the cover I described could best achieve its full glory either in a postal history exhibit featuring the Forint era and its rate changes, or in a traditional exhibit targeting the **Adopengo stamp** and its usages.

Displayed in a traditional exhibit featuring the Adopengo stamps' use stretching across both the late Hyperinflation and into the Forint era, this superlative cover would be a shining `star.' *Demonstrating the unusual use of a stamp to pay a charge it was not created for; a special use in a different rate period, and during a different monetary unit period. This is a truly outstanding usage!*

The cover discussed in the article bore certain Hyperinflation period stamps, (demonetized on July 31, 1946,) but they were used *after* the Hyperinflation to pay charges in *another rate structure, and another monetary unit.* There are several reasons why the cover does not belong in a Hyperinflation postal history class exhibit. In that exhibit the declared objective is coverage of the 27 rate periods between May 1, 1945, to July 31, 1946. It places the **emphasis on the rates and rate periods** (as all Hyperinflation exhibits I know of), and the exhibitor has to abide by those constraints. With the end of the Hyperinflation the Pengo and Adopengo era concluded.

Simply, this cover was posted in the Forint era, the first Forint era rate was paid, and was paid in Forints, therefore it just can not be a Hyperinflation cover. This might be `splitting hairs' to Mr. Oleksiuk, but for a Hyperinflation exhibitor it is a very serious matter. We are aware that in the judging process whenever the exhibitor departs from the designed parameters points can be taken away. Even worse, the exhibit can be disqualified or transferred to a different class.

Finally, Mr. Oleksiuk draws another conclusion from my article. He says that my "view is that stamps have a subordinated role in Postal History exhibiting." Let me assure him that his conclusion is incorrect. What I believe is that stamps have an equal role (together with rates, routes, markings, services and all postal functions), in postal history exhibits. I regularly include in my exhibit covers with unusual stamps worthy of a special note if the item otherwise qualifies (rates) and fits the story line.

On the other hand, stamps are *the* focus in traditional exhibiting. It is the exhibitor's knowledge level, which will determine where each *usage* belongs.

The Philatelic Exhibitor welcomes all members to vent exhibitor queries and possible grievances. The more questions asked and subsequently answered, the more misunderstandings could be avoided, plus we widen our philatelic horizons. We all can learn something new from each other. There is no person alive who knows everything. For this reason I read every issue of *TPE* from cover to cover.

Thematic Exhibiting In The 21st Century

by Mary Ann A. Owens

The **multi-frame exhibits** have been around the longest of the current three types of thematic exhibits.

In many respects, the **multi-frame thematic exhibits** are also the easiest and the hardest to prepare.

They are the easiest because you can utilize up to ten frames which means that you can normally include all the material that you would like to.

They are the hardest in that putting together eight to ten frames of material takes a longer period of time than the single frame or the three to four frame exhibit which can leave home lots of material.

The **multi-frame thematic exhibits** are also usually the most fun to prepare because you do not have to leave out any legitimate philatelic item that belongs in your thematic collection. Utilizing all of that thematic material to the best thematic and philatelic advantage is the "name of the game" for achieving a thematic exhibit which you can be proud of.

Most thematics have several ways to plan and lay out an exhibit. A good suggestion is to go to the books on your theme in your personal library as well as the public library and analyze the Table of Contents for each book. Pick out a few which seem to you to have the most logical sequences for discussing your theme. Then skim the pages and see if you still feel satisfied with the sequences. You should then prepare a tentative sequence based on your observations which will eventually become your "Plan of the Exhibit" known as the Plan Page.

You probably noticed that the books with the better sequence had very good introductory chapters and very good conclusion chapters. You will want to be certain that you have the same so that the viewers understand in the first row of pages what you are going to do and how you are going to do it. Then, the last chapter should have that good conclusion so that the viewer does not go to the next frame and be surprised that there is a new exhibit there.

Your next project is to rearrange ALL of your thematic philatelic material in groupings in the same sequence as the chapters or sections in your tentative sequence or plan of the exhibit. I have separate three-ring binders for each chapter which means that when I am working on that chapter, I never

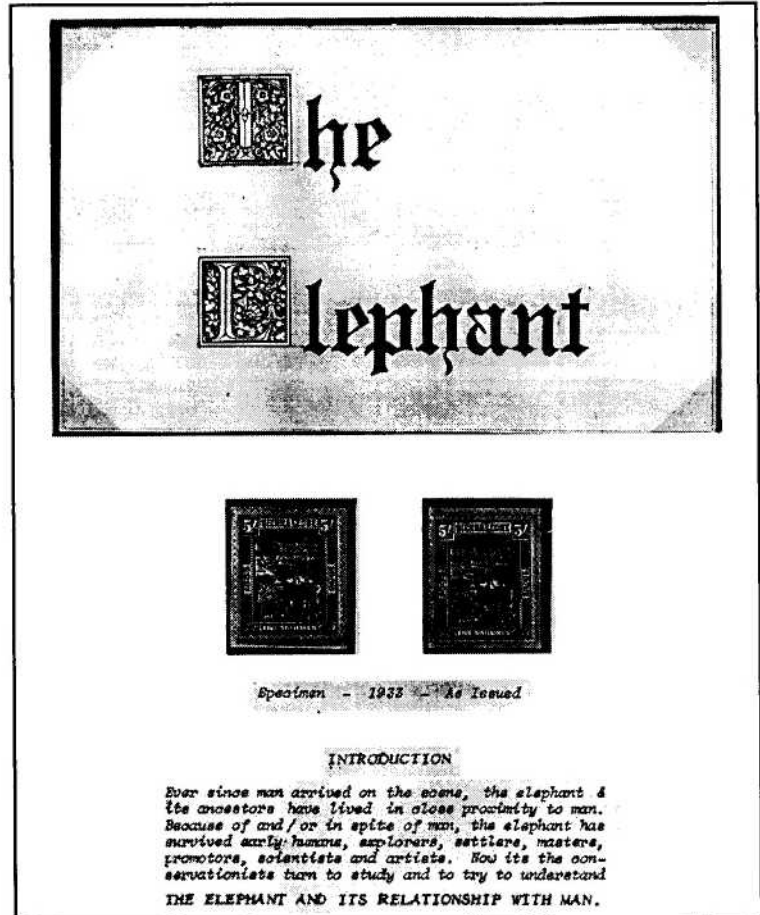


Figure 1. The last Title Page that I used. I kept making them simpler and simpler over the years.

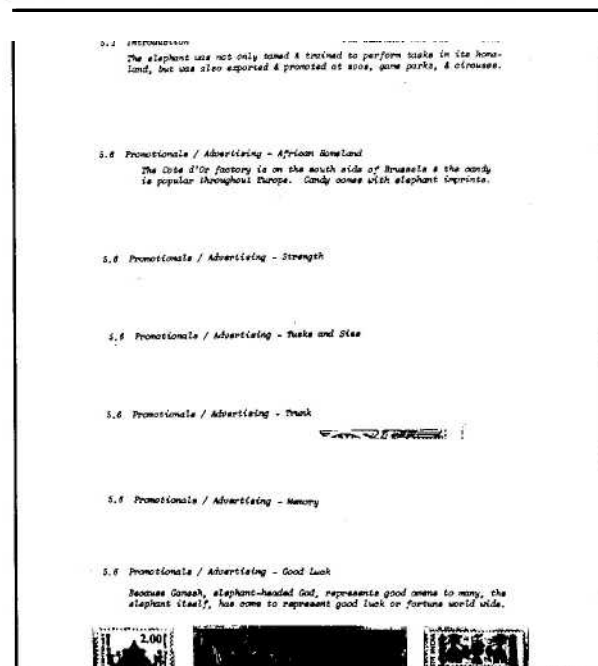


Figure 3. A number of the sub-subheadings for 5.6 Promotional/Advertising.

have to look at material which will not belong in that chapter. That also means that as I buy new material, I know exactly where to put it until it can be added to the exhibit. Each three-ring binder also holds articles pertinent to that chapter to be used as added research for the write-ups.

Most of your material will fit into just one of the chapters. Material which can belong in more than one chapter I usually put into its own grouping and then use it in the chapters which need more material; or in the chapters that can use philatelic elements not already in those chapters. Options are very important when laying out material for an exhibit. When that material fits into more than one chapter and you have it in several different philatelic elements, you have two options.

1. Show the material in several chapters utilizing a different philatelic element in each chapter. (This will be covered in depth in the next column.)

2. Use the material for a mini-philatelic study in the chapter that really needs more material. (This will also be covered in depth in next column.)

When you have finished rearranging all of your material, analyze the amount of material you have to work with for each chapter. Do any chapters have very little material? Do any chapters have a large amount of material? The chapters should have some equality among them. There should be no potential one or two page chapters. There should also be no potential chapter that dominates the exhibit. If you have these disproportionate chapters, then you need to rename your chapters to incorporate the one or two page chapters and to split a dominant chapter. The material then needs to be also put into its correct three-ring binders.

At this point, you are also going to want to think about what your exhibit Title is going to be. It should encompass all of your chapter headings, nothing more and nothing less. Therefore, if you decide that a chapter or two with very little material is not worth including at this time, make certain that the viewers will not look for it because of the Title. Also, if you decide that one of the more dominant chapters is worth being an exhibit unto itself, change the title to state that and work with only that material.

Most Title pages have three parts to them.

1. The title written large enough so that it can be seen easily from eight to ten feet away.

2. Interesting thematic/philatelic item or items to set the pace of the exhibit or to

THE ELEPHANT AND ITS RELATIONSHIP WITH MAN		Shown
	TITLE, INTRODUCTION, PLAN	2
1	THE ELEPHANT AND THE EARLY HUMANS	11
	1.1 Ancestors	
	1.2 Religion	
2	THE ELEPHANT AND THE EXPLORERS	6
	2.1 Exploration	
	2.2 Ivory	
3	THE ELEPHANT AND THE SETTLERS	29
	3.1 Economy	
	3.2 Coat-of-Arms	
4	THE ELEPHANT AND THE MASTERS	16
	4.1 Taming and Training	
	4.2 Working	
	4.3 Ceremonies	
	4.4 Transportation	
5	THE ELEPHANT AND THE PROMOTERS	35
	5.1 Introduction	
	5.2 Zoos	
	5.3 Circuses, Parades and Festivals	
	5.4 Museums	
	5.5 Tourism	
	5.6 Promotionals / Advertising	
6	THE ELEPHANT AND THE SCIENTISTS	15
	6.1 Species	
	6.2 Differences	
	6.3 Elephant Life	
7	THE ELEPHANT AND THE SYMBOL MAKERS	12
	7.1 Symbols	
	7.2 Logos	
8	THE ELEPHANT AND THE ARTISTS	7
	8.1 Paintings & Drawings	
	8.2 Literature	
	8.3 Sculpture	
	8.4 Crafts	
9	THE ELEPHANT AND THE CONSERVATIONISTS	5
	9.1 Saving the Elephant	
	9.2 Conclusion	
		128

Figure 2. The Plan Page which enhances the introduction paragraph on the Title Page.

draw attention of what is ahead.

3. A descriptive paragraph of what you are planning to show in the sequence that will be followed and enhanced on the next page, the Plan Page. (See Figure 1)

The Plan of the Exhibit is always subject to changes while the exhibit pages are being prepared. While it is the first page prepared as **a working page**, it is the last page prepared as a finished project along with the Title Page. The Plan Page should include chapter headings. Major subheadings within each chapter should be included as guidelines of what you want to be certain to include. They can easily be changed as you work on the pages. As you are putting together a thematic exhibit, all chapter headings and major subheadings **must** be thematic. Philatelic headings, subheadings, and terminologies are not allowed on the Plan Page. Neither is the word "Miscellaneous." (See Figure 2)

Nothing is cast in stone. You can change your thoughts whenever you feel it is for

the better. It is **YOUR EXHIBIT**. You are in charge at all times. Normally within two years, there will be very few pages left from your first showing. You might think you already know everything there is to know about your theme. However, you are very wrong. Many viewers will tell you things you do not know about and probably tell you about the material to show it also. That actually is a plus for you, not a minus. It will lead you down paths you had not considered and can only help to make your exhibit better and more comprehensive.

While there are a few thematic exhibitors out there who can get a vermeil or a gold for their exhibits the first time out, most do not. That is nothing to be ashamed of. Listen to the judges, fellow exhibitors, dealers and friends and strive to do better the next time you show the exhibit.

Chapters are numbered one through what is needed. Subheadings are numbered 1. 1, 1.2, 1.3; 2.1, 2.2, 2.3; 3.1, 3.2, etc. The chapter number and name head the first

page of each new chapter. An introductory heading or the first subchapter number and name are on the same line or can be below it. Once you have picked your way of doing it, please be consistent throughout the exhibit. The subchapters numbers and

names are at the top of every page pertaining to that subchapter.

Sub-subheadings should be on the actual pages and not on the Plan Page. Some exhibitors will add it to the subheading line. Other exhibitors will put it on the next line.

They are normally not numbered which gives you the ability to rearrange pages within the subheading as new material or texts are added to that grouping. (See Figure 3)

To be continued.

Thematic Exhibiting in the 21st Century

by Mary Ann A. Owens

Most exhibitors have heard judges say at the critiques, the seminars, or at the frames "You are not supposed to be writing a book. Nobody has the time to read all the texts. Keep it short and simple."

You do not want to write a book on your exhibit pages. However, you should want to write a very well developed short story in a logical sequence that can be easily understood by all viewers. The judges and the viewers are going to expect to find opening pages setting the tone and pace of the exhibit, then the meat of the exhibit fulfilling the scope promised on the Title Page and the Plan Page, then a conclusion which can be one or more pages.

Whenever I start a new thematic, one of my major projects for each subheading is to lay out the material for that subheading in its projected sequence on blank work pages. When I have an item as a single, multiple, on cover, or other philatelic item, I lay them on top of each other at this point. I then compose my thematic text for those pages on one or more sheets of paper with each sentence or very small group of sentences by itself so that I can cut them apart once I have finished

writing everything that I want to say for the subheading. You then want to read the text before cutting to make certain that the sequence of sentences makes sense. Also, that you have written text for every item or group of items, and that you have included all facts for that grouping. Think of the text as a short, short story. Once you are pleased with the text, then cut the sentences apart and lay them on the pages near the material the texts pertain to.

Texts are supposed to be short and sweet and to the point. They do not have to be complete sentences that your English teacher would be proud to read. They can be phrases with lots of semi-colons. Say what needs to be said and get on to the next text.

The texts should be close enough to the material so that the viewer knows what material you are talking about. I try very hard not have another item between the text and the item I am referring to unless that item is also referred to in the same text. On most pages, the thematic text will be above or along side the items and the philatelic text will be below the items, which helps the viewer realize what texts goes with what items.

It is important that there be thematic text for every item or group of items saying the same thing thematically, which means that there will be thematic text on every page of the exhibit. Items without thematic text could be overlooked or could conceivably be thought of as different thematically because many items can give several messages.

Now is the time to decide where you want to show material that you have in more than one philatelic element. If you feel that you have more thematic text that you want included than items to cover it, a mini-study could help. On the other hand, if you feel that you have more material than you have text, I would recommend picking one of the items that is philatelically among the least shown in that group of material and plan to show the rest of the material later.

I then mount all the material that I have picked out for the subchapter. There are two main reasons for doing so.

1. Mounted material has a very different look than unmounted material and could make a big difference in the look you want for the finished page.

2. While the mounts are very small, they

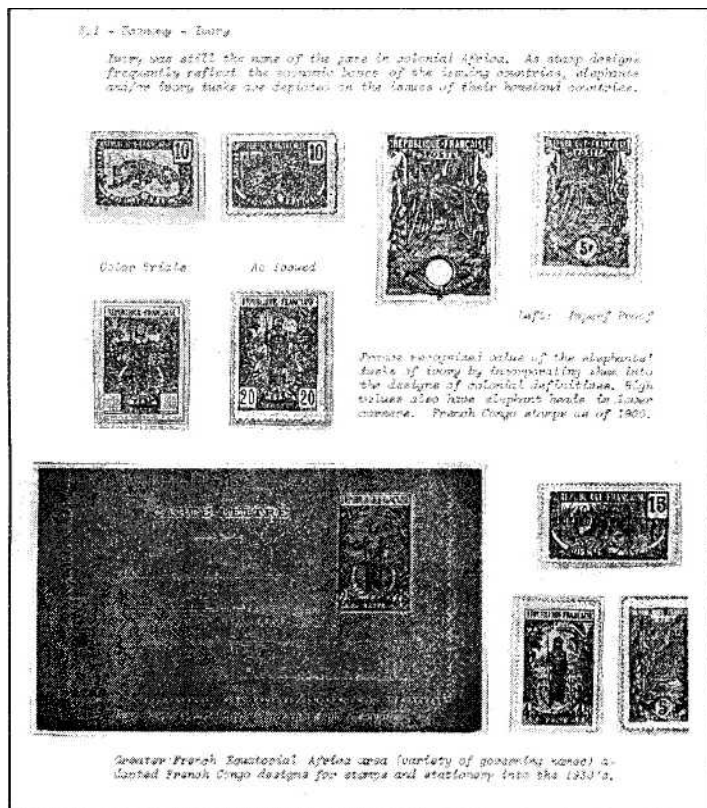


Figure 1. Single page - 3.1 Economy - Ivory - Single-page mini-study. Three designs from long definitive sets shown in several elements including overprints.



Figure 2. Single page - 3.1 Economy - Single-page mini-study. The stamps are from long sets with only the high values of the different sizes shown.

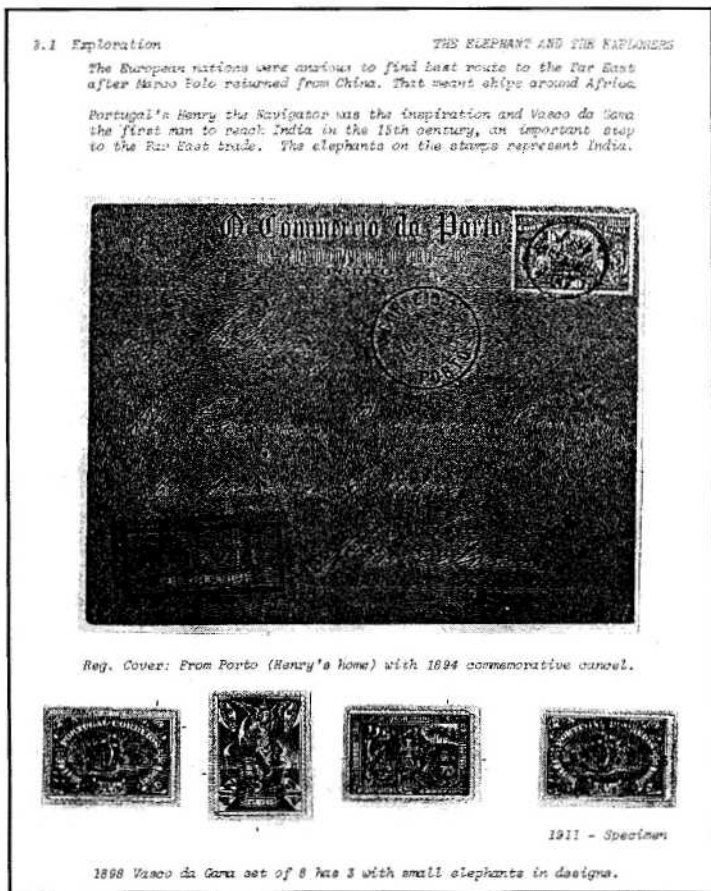


Figure 3. THE ELEPHANT AND THE EXPLORERS, mini-study. This and the two pages below - three designs used by Portugal and its colonies with one stamp or cover for each of the colonies. Some colonies are shown only as overprints which are difficult to read.

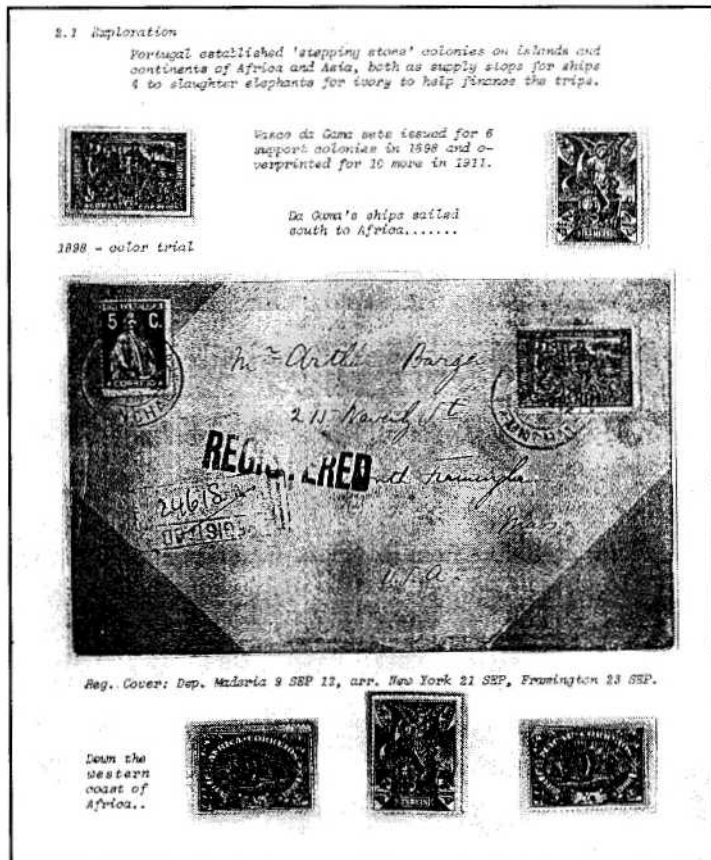


Figure 4.

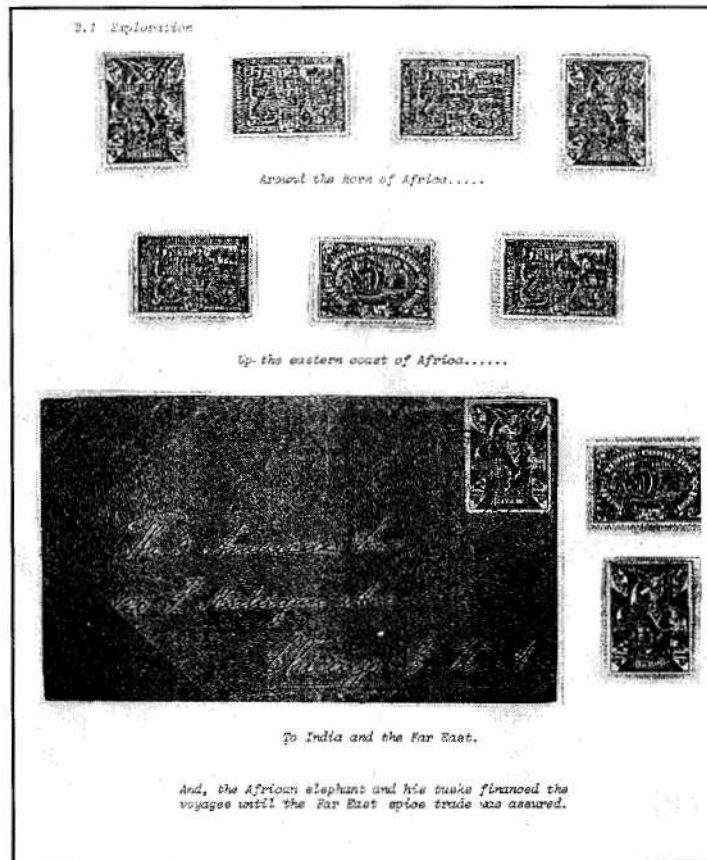


Figure 5.

are larger than the philatelic material and collectively do take up space on the page. That is especially true if you have several items in a horizontal row or not much breathing room top to bottom. Mounting material will be a subject in the next column.

I then type the texts for that page onto a working page filling in the spaces left open around the material layout. The material always determines the layout on a page and the texts are subordinate. Also, **remember**, the material is the highlight of the exhibit, the text is the glue that puts it all together.

Normally, the text layout needs to be done several times before the layout is just what you want when the material is placed on the page. Fortunately, the computer has made this much easier than the old, faithful typewriter ever did. The computer also stores the pages for changes down the line which is the best-time-saver there ever was.

The computer also gives us many more font choices. Most exhibitors pick some very "easy-to-read" fonts for the thematic text and will print out pages in several fonts before picking the one that they like best.

The philatelic text is usually done one font size smaller. Some exhibitors will use the same font as the thematic while others will pick a compatible font. Some will use normal for one and italic for the other. The choices are yours. It is **YOUR EXHIBIT**.

Some exhibitors prefer doing the finished pages for that subheading before going on to the next group of pages. I prefer finishing the complete chapter before printing out the final exhibit text pages because I might change some thoughts to another subchapter as being more logical, thematically.

If you are going to have a mini-study at this point, determine if it is going to cover one or more pages. If you are projecting more than one page, remember that you need to have thematic texts on the other

pages also. One of the MOST important philatelic factors about a mini-study is that the material should be in production order. In fact, any time you show any stamp in two different elements on the same page, they should be in philatelic production order. You then let the jury know that you know your philately also. That production order list is in the first paragraph on page 33 of the new *Manual of Philatelic Judging*, Fifth Edition. Figures 1 and 2 are single page mini-studies.

Figures 3, 4 and 5 are similar to a mini-study in that a set of stamps issued by Portugal and sixteen of its colonies in 1898 and 1911 is shown in several elements to cover an important facet of the elephants' first encounters with mankind.

Another aspect about the mini-studies is that if you have a thematic point that you really want to emphasize, try to do it as a mini-study if the right material is available.

If you do not use all those philatelic items for a mini-study or you did not want to, now is also the time to analyze all the thematic points the material can make. Many items can fit into several chapters thematically. Therefore, if you feel the material you are looking at is important thematically to the exhibit and you would like to utilize it as much as possible, you should try to.

For example, the first elephant stamps that I owned were Laos Scott 41-47. I probably could have done a one-frame exhibit on that set, as I acquired it every which way I could. I did not feel that it should be part of a mini-study because thematically, each stamp had its own thematic story. Therefore, I spread the elements and items throughout the exhibit. The complete set on two collective sheets (Figure 6) (stamps were valid for postage) lead off the Taming and Training chapter for working as most of the stamps show elephants working. The mother and child stamp (#45) is shown as a color trial with the text about how female trained elephants are encouraged to have babies for future workers and she will be a willing trainer. Two of the stamps are on a cover in the geographic distribution and species chap-

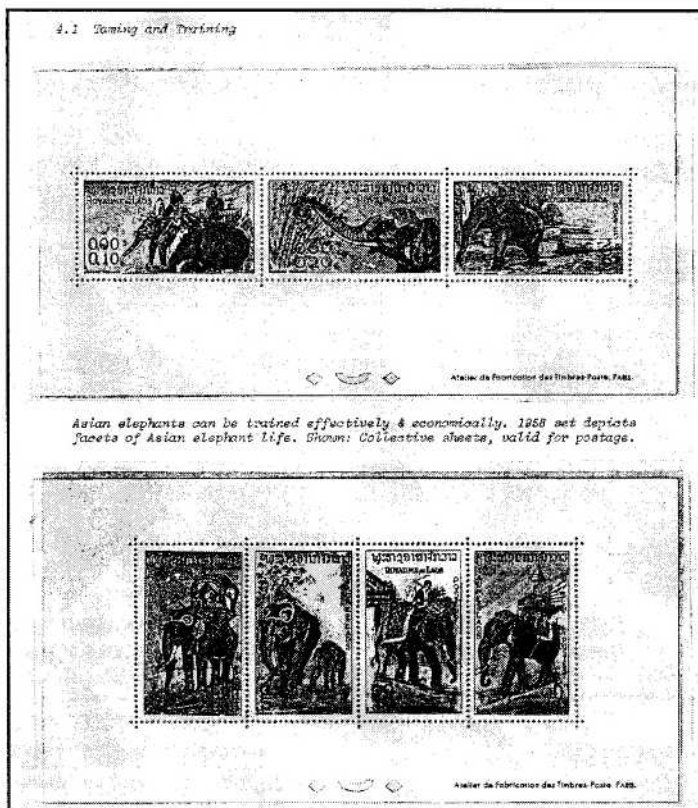


Figure 6. Single page - 4.1 Taming and Training. Laos #41-#47 on two collective sheets, valid for postage.

ter. There are four pages showing the differences between the Asian and African elephants and four of the Laos stamps help to tie the pages together visually.

Although there were seven stamps with different designs in the Laos set, if that had been just one design, I would still have had that variety of philatelic elements to work with.

As you can see, there are several ways to treat stamps with the same design. Try it one way the first time and analyze the whole exhibit when it is in the frames and if another way seems to look better, do not be afraid to try the other way. As I said in the last article, not many pages will still be around after two years anyway.

The philatelic text is an important aspect

of your exhibit pages also. While it is necessary to have thematic text on every page, it is not necessary to have philatelic text on every page. Philatelic text is important for many items that are not mint single stamps. The obvious does not need to be stated as many judges will consider that an insult to their philatelic intelligence. Instead, the texts are supposed to be for what is not obvious or for those items which can be better appreciated if philatelic texts are written about them.

Normally, the philatelic text is not mixed in with the thematic text. However, the size of some material may dictate otherwise. What is most important is that the thematic text be first and the philatelic text be second.

To be continued.

Before And After


by Wolf Spille

Replacing a Cherished Title Page

ARGENTINA

On Columbus Day, October 12, 1892, Argentina honored the four hundredth anniversary of the 'Discovery of America' by issuing —

America's First Commemoratives:



The World's First Columbians


Depicting Columbus's first American landfall, 200,000 stamps of each of these two values were purchasable—and valid for postage—on just that one anniversary day!

Post offices were mobbed by patrons anxious to obtain this pioneering issue. Officially sold out by early afternoon, the turmoil left considerable stock unsold, only to become incinerated one week later.


Throughout the following year, speculators drove the set's value sky-high—until the eventual crash when newspapers reported the widespread existence of forgeries. Those events are largely responsible for the general lack of esteem and the low catalogue values shown this issue still today.

PLAN & NUMBER OF PAGES


Title, Introduction, Plan 1	3. One-Day Domestic & Foreign Usage 4
1. Essay, Proofs & Commemorative Cards 6	4. Post-Issue Proofs 2
2. The Emission & Its One Variety 2	5. Outside the Law 1



Unadopted Essay
— by Antonio Bosco.



Preliminary Artist's Sketch
— by Eduardo de Martino.




Accepted Model
— by Antonio Bosco.

Reduced images of artwork proposed by the Compañía Sud-Americana de Billetes de Banco, Buenos Aires; designers, engravers and printers of the issue. (12/91) 6

ARGENTINA

On October 12, 1892, Argentina honored the 400th anniversary of the 'Discovery of America' by issuing *America's First Commemoratives:*




The World's First Columbians

Depicting Columbus's first American landfall, 200,000 stamps of each of these two values were purchasable—and valid for postage—on just that one anniversary day!

Post offices were mobbed by patrons clamoring for this pioneering issue, sold out by early afternoon. Rampant speculation, lasting throughout 1893, sent the set's prices sky-high—until its dramatic crash.

Here now is the story of this unprecedented emission, largely ignored by generations of philatelists.

UNADOPTED ESSAY — ARTIST'S PEN-INK-AND-WASH DRAWING. 1



By Antonio Bosco, staff artist of Compañía Sud-Americana de Billetes de Banco, Buenos Aires. His later watercolor, based on a penciled sketch by noted marine artist Eduardo de Martino, became the adopted model for the issue. (12/91)

1994-1995,2000-2002

Confidentially, I have to admit that *I'm still in love* with this page representing 'Title, Introduction, Plan'.

With only minor modifications during the five years it has been seen in national shows, it has served the exhibit very well, thank you. Just *one* judge critiqued once that my plan and chapter numbering, borrowed from thematic exhibiting, was "not really necessary and might even be distracting". Others thought it was a good idea.

New for 2003

Alas-time has come to tell my love 'good bye'... A recent 'knockout' acquisition left me no choice but to either sacrifice some philatelic item/s on the other 15 pages of my single frame exhibit (*No! No!*), or to replace the plan and artwork with the essay formerly on page 2.

(Well, already, the new page is looking better and better every day. *Will I fall in love again?* Only the next jury's critique will tell...)

The Wonderful World of Display

by Ruth Caswell

The question, "Why did you select Display division?" is often posed to me. When I first heard about Display exhibits, I thought "that type of exhibit is for me." Since this somewhat unreasoned and snap judgment, my experiences in crafting my exhibit support the initial response. Phil Rhoads, in *Your 2¢ Worth* (October 2002), writes that the new Display division attracted him to exhibiting and that he is a new exhibitor. I, too, am a new exhibitor, and my first exhibit is a Display.

The *Manual of Philatelic Judging* (Fifth Edition, 2002) uses terms such as "less restrictive" and "encourage creativity and experimentation," in describing Display exhibiting. To me, this implies "freedom." According to the manual, "Display exhibits may resemble traditional, postal history, thematic, or other types of exhibits but the addition of collateral items and the emphasis on the development of a story sets Display exhibits apart (p. 68). These words describing Display allow the crafter of an exhibit many options.

I have been interested in exhibiting since I started my collection. I built my collection around a theme and with a wide variety of philatelic items. It also has many collateral items that support the story, often in absence of philatelic items which might do the same. Both my collection and the description in the judging manual indicated Display was a good choice for my exhibit.

As the exhibit was designed, several areas came into focus that involved the experimentation or choice permitted in Display. The first of these choice areas was the theme. The theme of literacy is a concept or idea rather than a thing. Other concepts with which we are familiar are freedom or democracy. In contrast, most traditional thematic exhibits focus on concrete things rather than ideas. Examples of concrete things are birds, cars, and insects. The theme of my exhibit, *Literacy*, matched well

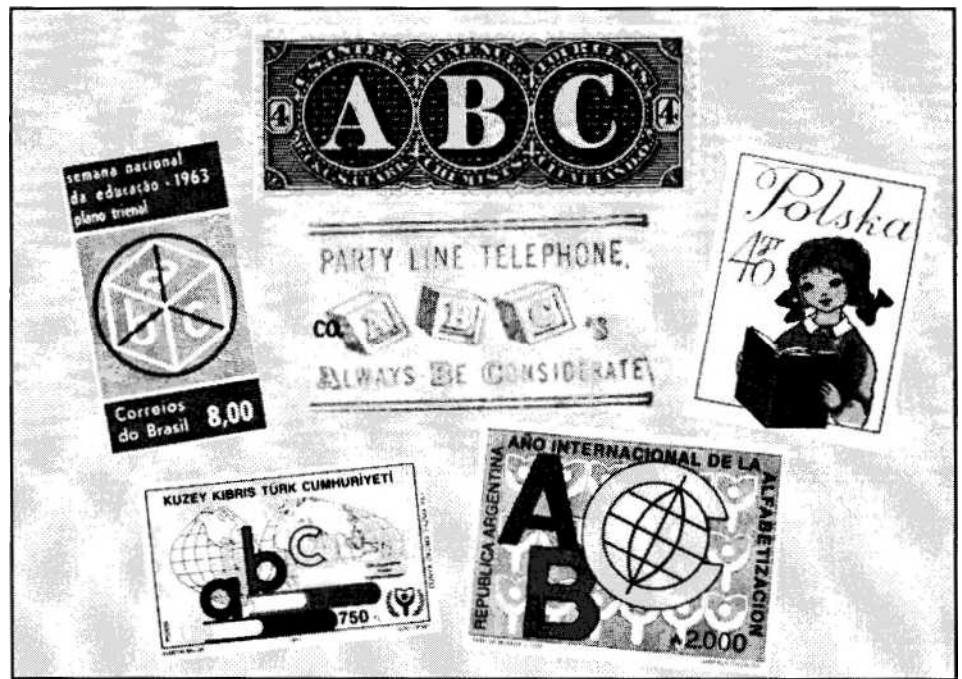


Figure 1. Title Page Collage

with the choices permitted in Display. This exhibit tells a story about an idea or concept, it resembles a thematic in appearance, and it includes both philatelic and collateral items.

The search for an appropriate representation of literacy for the title page involved experimentation. The letters, ABC, frequently refer to literacy as in the phrase, "learning our ABCs." The result of the search was the collage of ABC items shown in Figure 1. The ABC pieces comprise four different items; all, at this time, are philatelic. A collateral item may be included in this collage in a future edition of the exhibit.

The composing of an easily readable storyline which follows in a logical order is an enjoyable challenge for me. Writing about literacy should encourage people to want to read the storyline. In this exhibit, the storyline appears across the tops of the pages. It is a workable and easy-to-read solution for

this exhibit, made possible by the experimentation permitted in Display.

Participation in numerous judging seminars and hearing the complaints of several judges about the difficulty in section identification led to some creativity with section headings. It is important to help judges easily find the different sections of an exhibit. My solution to this dilemma was to use a different color heading for each section. These section heads are printed in subdued colors, not hot pink and passionate purple. Several people, including judges, have commented favorably on these colored headings. A few also prefer basic black. A majority of the comments, however, have been favorable to the idea. More colored headings may appear soon, for several exhibitors have told me that they will do similar headings that are appropriate for their exhibits.

The best known, and perhaps most controversial, freedom of Display is the inclu-

sion of collateral items. The *Manual of Philatelic Judging* (Fifth Edition, 2002) states that the "optimum Display exhibit will blend the philatelic and nonphilatelic material seamlessly to ... tell the story" (p. 69). One of the challenges is to find collateral items that will seamlessly blend as well as support the storyline. These pieces permit the exhibitor to show the "real thing" in place of a minimalist picture on a stamp, to include pictures on post cards, and to show ephemera. These are examples of collateral items, but not an exhaustive list. While the inclusion of collateral items provides more opportunities to advance the story, these items should not overwhelm the exhibit.

The mainstay of a Display exhibit remains philatelic items. Display exhibits which resemble a thematic should include a variety of philatelic elements. Some of these elements in *Literacy* support a mini study, while others hopefully satisfy the

challenge factor (Hotchner, April, 2002). Crafting a Display does not mean the exhibitor has given up philatelic items. It means the exhibitor has more freedom and choice in selecting items to tell the story and in how the exhibit is designed.

In the wonderful world of Display, many of the exhibits are quite different in appearance. There are two gold award Display exhibits, one for each spouse, in our household. They were crafted independently of each other and at different times. Upon completion the two owners were amazed at the differences in appearance of the two exhibits. The Display exhibits at Stampshow 2002 were also each quite different in appearance. They were so popular that one had to stand in line to view them closely. The response to *Literacy* has been very positive, and I am now collecting for a new Display exhibit. Les Winick

(November-December *Topical Time*, 2002) writes that "Display Division ... opens the door to a whole new range of potential collectors and that is what . . . our hobby needs" (p. 9). Display exhibits provide opportunities for "growing the hobby" as collectors and exhibitors are engaged in enjoyable and rewarding activities.

References

Herendeen, D. (Ed.) & Klug, J. (Chm.). (2002, August). *Manual of Philatelic Judging* (Fifth Edition). State College PA: American Philatelic Society.

Hotchner, J. M. (2002, April). The Challenge Factor in Philatelic Exhibiting. *The Philatelic Exhibitor*, 16(2), 20-21.

Rhoades, P. (2002, October). Your 20 Worth. *The Philatelic Exhibitor*, 16(4), 5-6.

Winick, L. (2002, November-December). Topical Postline. *Topical Time*, 53(6), 9.

Some "Ugly Duckling" Covers Merit a Closer Look

by Alberta D. Curtis

No thematic collection is complete without a few really good pieces of postal history. When browsing covers I pay particular attention to postage dues, because they are more likely to tell a story. Recently I acquired a unique cover that not only fit my topic, but became more interesting as I researched it.

At first glance this cover (Fig. 1) would have to possess a significant redeeming factor to merit being placed in an exhibit, aside from the fact that the block of four 1952 50 XU (South Viet Nam) postage due stamps (Sc #J5) on the reverse is extremely rare on cover. This item isn't very old by philatelic standards, only 40+ years. Therefore, the cover's general condition, under normal circumstances, would render it less than desirable. It is toned, roughly opened, the cancels are weak, it has a hole punched through it, and it appears to have been defaced with pen scrawls. Before this poor cover dies of shame, let's justify its existence.

Most of its problems can be simply explained by mentioning where and when it originated: Vietnam, 1961. A provincial, tropical country where one of the consequences of war was a severe paper shortage. Envelopes often were home-made, as was this one, using and reusing any available paper. It was not uncommon for the paper on which the message was written to simply be folded and addressed. Knowledgeable collectors are very tolerant of philatelic material with toning or tropical stains that come from a country where air-conditioning is virtually nonexistent. Weak cancels? A common occurrence in many underdeveloped countries. Ink is replenished and canceling devices replaced only when absolutely necessary. The needs of the philatelic community are very low on the postal worker's list of priorities. Until recently, the stamps of Vietnam were issued without gum, and some of the post offices there still have glue pots on the counters for affixing stamps. This accounts for the stains, discolorations and even lumps often found gracing the edges of the stamps. There - we've just taken care of most of its aesthetic problems.

Oh, but the pen marks. One of the postmarks has been circled, underlined and question-marked. The reason is explained on the back of the cover shown on the fea-

tured exhibit page on the front of this TPE. On January 1, 1962 the postal rate for domestic mail was raised from 2 dong to 4 dong. This cover was posted December 30, 1961 at Chau Phu, a village near the Cambodia border in An Giang Province in the Mekong Delta. Two days later, on January 1, 1962, it received a transit mark at Long Xuyen, the province capital, a distance of approximately 25 miles. When it reached its destination, Saigon (the date on the receiving mark is unreadable), the postage due stamps were affixed, and the "T" handstamp applied to the front. Apparently the recipient was more knowledgeable about the rate change or postal markings than the postal clerk. The message on the reverse states that the recipient should not have to pay a penalty/fine because the cover was posted on December 30, 1961. As a bonus, the penned message ties the block of stamps to the cover. This philatelic ugly duckling has been transformed into a swan by virtue of the inappropriate levy of postage due. But there's more! Although this next part doesn't fit the theme of my collection, it is an interesting story.

The cover is addressed to the Association for Buddhist Studies at the Xa Loi Temple in Saigon, and is franked with a strip of four of the 50 xu stamp (Sc. #158) from the 1961 issue commemorating the second term of then-President Ngo Dinh Diem. The monks of Xa Loi were prominent in the struggle against the staunchly Catholic Diem's repression of Buddhism. In August, 1963 Diem's brother, Ngo Dinh Nhu, as head of the secret police, engineered a raid on Xa Loi Temple by a group of his Special Forces. The temple was ransacked, and the monks and nuns arrested. The assault triggered a number of public self-immolations by Buddhist monks and nuns. Because Diem was a bachelor, Ngu's wife assumed the role of First Lady. The imperious and caustically outspoken Madame Ngu, who considered herself a reincarnation of the heroic Trung sisters*, referred to the self-immolations as "Buddhist barbecues" and offered to supply the gasoline for any future such demonstrations. The people's growing dissatisfaction with the repression and nepotism of the Ngo regime reached a peak shortly thereafter. A group of military, religious and government

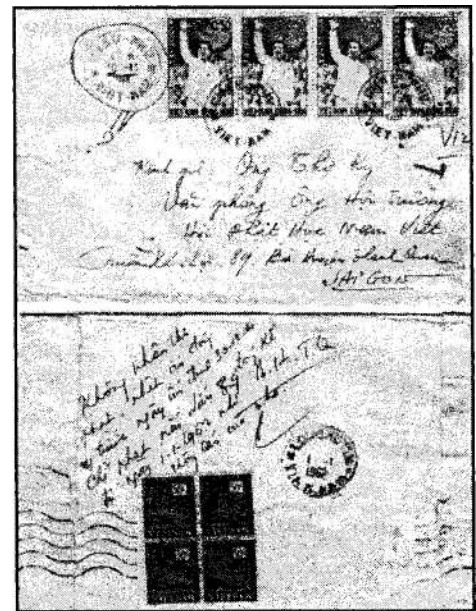


Figure 1.

leaders staged a coup on the presidential palace on November 1, and the following day Diem and Ngu were assassinated. Mme Ngu was out of the country at the time.

So my philatelic find, my wonderful postage due cover, has a side story. This is what makes collecting fun. As a final note, when exhibiting a collection it is preferable to show only the most pristine, desirable items. However, when extraordinary circumstances require showing an item with a few warts, it is imperative to describe in the synopsis the importance and/or rarity of the item as well as the reason for the condition, so that the judges may properly research it before evaluating the exhibit.

* Trung Trach and Trung Nhi, sisters of noble birth, organized a rebel army that succeeded, in 40 a.d., in driving out the Chinese, who had held what is now the northern part of Vietnam for more than a hundred years. Although China reclaimed the land three years later and the Trung sisters are said to have committed suicide, they are honored as national heroines and examples of high moral and traditional values.

Selected Bibliography: Crawford, Ann Caddell, *Vietnam Customs and Culture*, Japan, 1966; Jamieson, Neil L., *Understanding Vietnam*, California, 1993; Kamow, Stanley, *Vietnam, A History*, New York, 1983.

Thematic Exhibiting In The 21st Century by Mary Ann A. Owens

Presentation - Its Importance and Your Choices

The **PRESENTATION** aspect of the thematic exhibit is very, very important for several reasons.

1. **Presentation** is the first thing the judges think about when they look at your exhibit. This is usually on the walk-through of the exhibit area the night before the actual judging. All that the judges are going to do is glance at the exhibit and maybe read the first pages to be certain that the exhibit's Title and Plan pages are the same as received in the mail a few weeks earlier.

You all know the old phrase "First Impressions are Lasting" and this is one time when the phrase is very true.

2. The next day the **presentation** will again be the first thing the judges look at checking for certain that the Title and Plan pages are the same as the advanced copies, if they are not, they know that they must use the ones in the frames.

On the first pass through the frames they will decide if the material stands out and the text recedes or complements the material.

Also, that it looks like a cohesive exhibit and not the joining of two or more exhibits prepared in different years.

Also, that it has followed the general rules for mounting material.

And, that it has the look that draws one to the exhibit to want to read it more thoroughly.

3. Judges are human. Once they have decided how good your presentation is and they have marked it on the score sheet, presentation is supposed to be forgotten and the other sections of the score sheet should be considered on their own merits.

However, if your presentation is bad and the judges have problems following your thematic text, not recognizing what text goes with what material for instance, or not finding what they consider key philatelic items, the points lost in those other sections are going to be at least partially caused by the bad presentation.

On the other hand, if the judges can easily follow your thematic text, can recognize what text goes with what material, are able to find the key philatelic items, and can notice the surprising thematic texts and equally surprising choices of material, the exhibit is apt to pick up some extra points in those sections.

Therefore, **Presentation** can have much more influence on the score than just the ten points in its own category.

Philatelic material costs money. Presentation costs lots of time plus a little money for the paper material to work with. And, as it takes about the same amount of time to put together a bad presentation as a good presentation, why not work for a good presentation'?

Your philatelic material certainly deserves it.

The viewers deserve it.

The judges deserve it.

And, you should think that you deserve it also.

The first things that you need to think about is the color and type of paper to write on and to mount your material on, plus the color and type of paper of the backgrounds of your mounts if you plan to have them. Bright and dark color sheets are not allowed at most shows. That leaves white, shades of gray and shades of ivory and cream.

Your computer printer may determine how thick your paper can be and what types of paper. Some computer fonts work differently on the various types of paper. Recommended is to buy a couple sheets of each of the shades that you like and try various fonts in several sizes on them to see what you are happiest with.

Most exhibitors have learned that if you have a lot of 19th century or earlier material, it looks much better on ivory or cream paper and that white paper makes it look dirtier. Laying some representative material on the sample sheets can also help to determine which material likes what sheets the best.

In tandem is picking out the color paper for backing mounts. Many thematic exhibitors let their thematic help pick the color of both the sheets and the mounts.

For example, George T. Guzzio has royal purple mounts for his "Edward (All for Love)" exhibit on King Edward VIII who became the Duke of Windsor. He then chose light gray for his exhibit sheets.

I had ivory sheets with tan mounts for my "The Elephant" exhibit. Back in typewriter days I also used a brown typewriter ribbon.

For "The Beautiful Blue Danube" I had medium blue mounts on light blue sheets.

When the judges told me not to use the blue sheets, I changed to a light gray thin paper and double sheeted it with a blue paper behind. That exhibit was also done before computer days, so I had a dark blue ribbon on my typewriter.

I never thought I would ever use red mounts, but now that I am doing "Ladybeetle, Ladybird, Ladybug," what other color would be appropriate? I use a very pale gray sheet which complements the red mounts.

When I did the "U.S. Transportation Coils" exhibit, I decided to utilize the best design aspect of the stamps, the white background behind the mostly mono-color engraved designs. Therefore, I mounted the material in clear mounts only and then mounted them on medium gray sheets which popped the material off the page.

If you have a problem deciding what colors to use, I would suggest that you not only buy several colors for your sheets but several colors for mounts. Then write your texts for the first subheading, mount your material with one set of colors on one page, another set of colors on the next page, etc. You can probably take out several combinations after the first round.

Next, mount the ousted material on the colors you like so that you have two or three or more pages which will give you a better idea if they are what you really want. Now use different fonts or different size fonts on some of those pages to give you more ideas.

What you want to end up with is material that stands out because you have picked the right color sheets and mounts for that to happen. It is not always easy, so be prepared to work on this aspect of your exhibit as well as the others.

You should give some thought to the quality of the paper in the long run. If you know that you will be showing the exhibit for at least five years, you should consider an acid-free paper because many other papers will lose their look in a few years of show exposure which you can learn to your regret if you add a single page to the exhibit a year later in the middle of a frame. It will stand out, which is not what you want. Also, buy a minimum of two reams of the same run so the colors are the same.

The paper behind the clear mounts is not of the same concern. Some exhibitors like to

buy a heavier paper to better protect the material. As the stamp material will not be directly on the color mounts, the color is the most important thing.

This is going to take some time and much patience but the effort is well worth it. Certainly much better than mounting the whole exhibit, putting it up in the frames, and then deciding that you do not like the color combination or the fonts.

Much better to concentrate on paper choices for the first frame and then go on to the other frames after the choices have been decided.

The mounting of the material is a very important part of the overall look of the finished exhibit, one aspect of **PRESENTATION**.

The first thing to do is to put all of your stamps, booklets, coils, souvenir sheets and the like in clear mounts. If you have a lot of United States material, you can use the mounts that are closed on the top and bottom and the back, gummed section is open across the middle. Most of us, however, have mate-

rial from around the world and the items are many different sizes. Therefore, we are more apt to buy the clear strips in many sizes and cut the mounts to the size of the stamp with very small margins on the three open sides. For me, I prefer doing as much of this ahead of time as I can. Even if I do not use an item in the first round, I know that I will eventually, and the item is better protected in its clear mount than just put on a stock page.

The color backing mounts are also cut just larger than the item, about one-sixteenth of an inch. That seems small but larger than that will have the mounts take over the exhibit which you do not want.

As the clear mounts have gum on their backs, I lick them to the colored mounts to keep them from moving around in the frames. The combination is then hinged to the exhibit page.

There are a few exceptions. Most of them are for significant philatelic items. Some exhibitors will do it for all preproduction items like essays, proofs, specimens, and the like. They may cut the mount slightly larger

or they may add another color behind the original mount. How and what you do is not the important thing; doing it neatly and consistently is what is important. Many exhibitors will mention on the bottom of the Plan Page how they are going to treat important philatelic items.

Covers are also mounted. As many exhibitors do not buy acid-free paper for mounts or the sheets, important covers should also be protected in clear mounts. Again, the backing color mount should be no wider than one-sixteenth all around the cover. Larger than that will really draw attention to the mount, rather than the cover.

Most items just larger than stamps can be hinged to the exhibit page and those the size of covers and larger are frequently affixed to the exhibit page with corner mounts. That is your call.

Windowing and slitting covers, postal stationery and large items are other important choices all exhibitors have when mounting exhibits. That will be covered in the next column.

Guidelines For Getting The Grand by John M. Hotchner

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

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

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

voting (75%).

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

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

ages appreciation of the material by the viewer.

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

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

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

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

elements, and the absence of major presentation flaws.

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

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

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

A Guideline For Cover Selection by Nicholas Lombardi

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

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

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

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

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

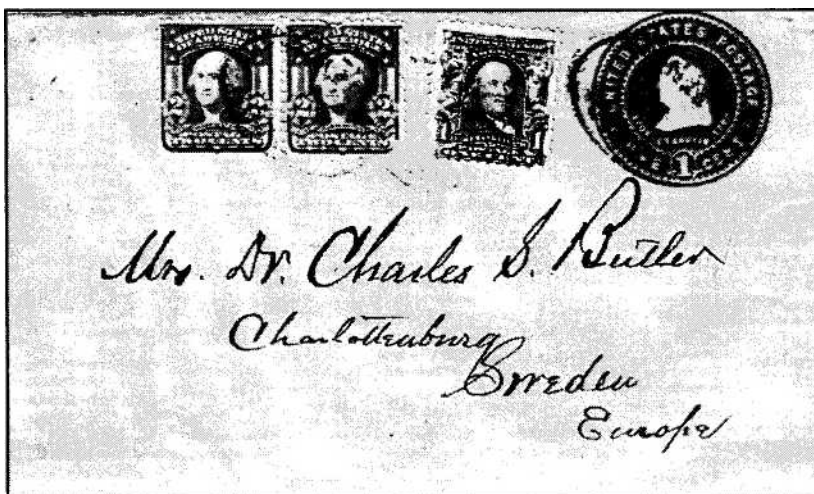


Figure 1.

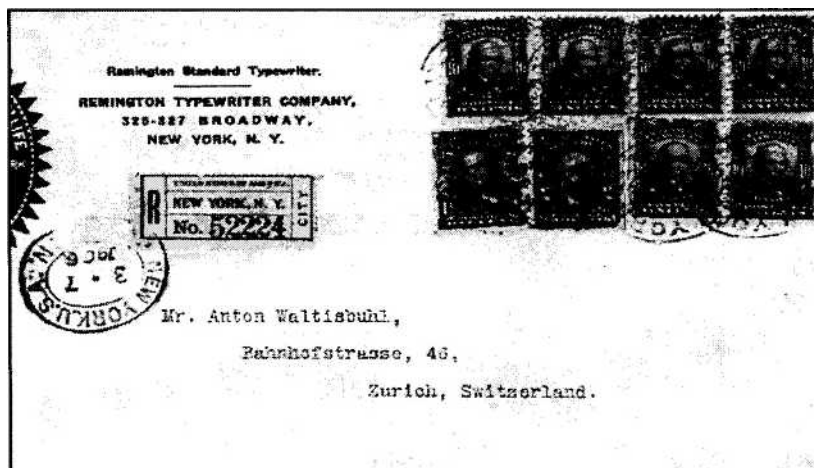


Figure 2.

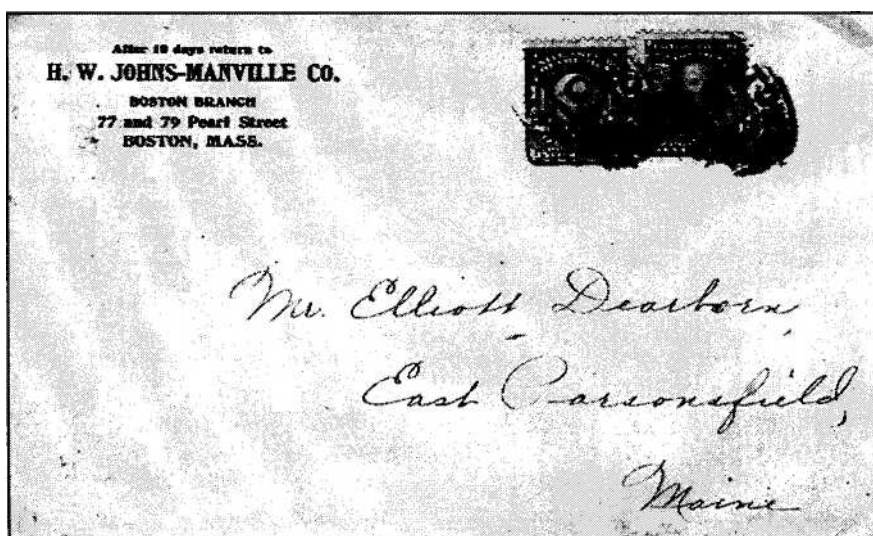


Figure 3.

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

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

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

Using "The 1/3 Guideline"

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

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

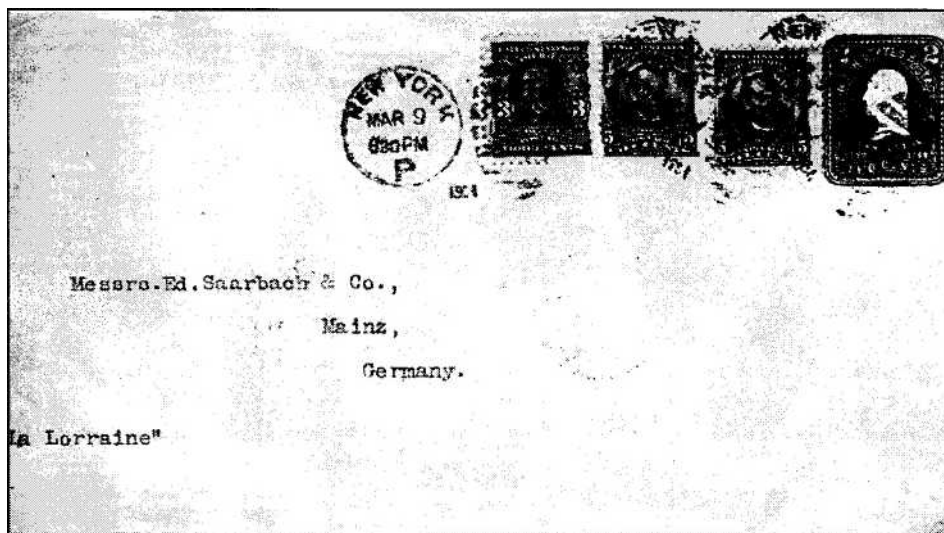


Figure 4.

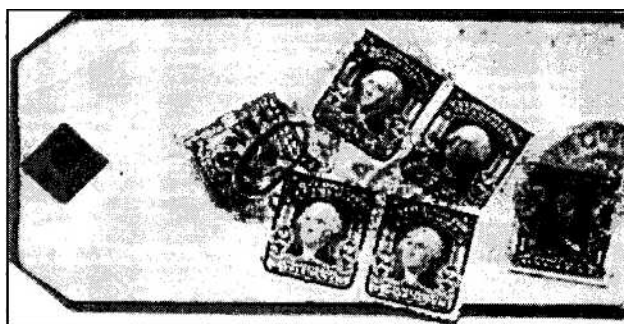


Figure 5.

Shield stamp, but not for the one cent Franklin.

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

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

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

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

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

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

Setting Your Own Criteria

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

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

ber of your better pieces.

What Do You Think?

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

As I See It ... How About You?

by John M. Hotchner

Highlighting The Really Good Stuff

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

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

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

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

lighting in the exhibit itself may do.

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

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

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

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

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

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

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

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

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

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

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

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

How To Mount Those Pesky Number Tens by Dickson Preston

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

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

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

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

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

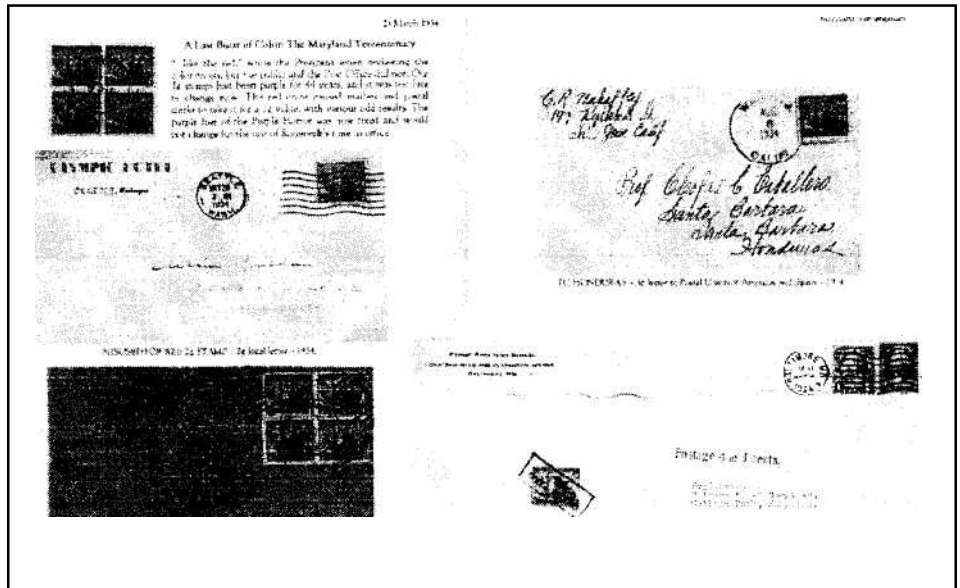


Figure 1.



Figure 2.

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

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

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

The Philatelic Exhibitor

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

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

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

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

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

c

What We Should Expect From Our Judges More Or Less

Copyright Eliot A. Landau 2003

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

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

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

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

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

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

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

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

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

will disagree most strongly.

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

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

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

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

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

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

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

do better at later outings.

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

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

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

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

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

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

A Three Year Journey From One Frame Bronze To Five Frame Gold

by Jack Andre Denys

I share this story of my exhibit's growth in size and prize in the hope that it may encourage others who are thinking about exhibiting or who are beginning to exhibit.

About 12 years ago I exhibited twice, receiving, quite generously, two bronze medals. I promptly put that exhibit away. But I continued to read about exhibiting (especially Randy Neil's books), joined AAPE, and looked longingly at thematic exhibits. I became motivated to take the plunge anew after attending the APS Summer Seminar on thematic collecting and exhibiting. (It is being offered again this summer.)

I decided to exhibit my second thematic - The Bayeux Tapestry - in one frame. The scope seemed right and even though I had been accumulating both knowledge and material for many years, that was all the material I had. But even doing one frame was overwhelming! Doing the 16 pages seemed to take forever. What did exhibitors ever do before computers?

At the judges critique I learned what I could do to improve. I received a bronze - but far more important, I received encouragement. I was hooked! I knew exhibiting was for me. By the time I gained the material and knowledge to add two more frames, preparing pages became much easier (note: easier, not easy!). Practice was beginning to pay off.

This chart reveals the exhibit's growth over the next three years from a one frame bronze to a five frame gold:

DATE SHOW/CITY POINTS AWARD

One Frame: *The Story of the Bayeux Tapestry*

4/00 Mega, NYC 60 Bronze
6/00 NTSS, Buffalo 78 Silver

One Frame:

The Story Told by the Bayeux Tapestry

3/01 Mega, NYC 70 Silver-Bronze

Three Frames:

Bayeux Tapestry - Story, Mystery, History



5/01 NOJEX, Secaucus 67 Silver
6/01 NTSS, Mesa 81 Vermeil

Five Frames:

Bayeux Tapestry - Story, Mystery, History

5/02 NOJEX, Secaucus 68 Silver
6/02 NTSS, Orlando 77 Vermeil
8/02 STAMPSHOW, Atlantic City - Vermeil
6/03 ROPEX, Rochester 92 Gold

The Philatelic Exhibitor

BAYEUX TAPESTRY - STORY, MYSTERY, HISTORY	
	
Normal	Missing lilac
TITLE AND PLAN	Page
	1
INTRODUCTION - What is the Tapestry?	3
1 STORY OF THE TAPESTRY	6
1.1 SETTING - Norsemen become Vikings and settle in England and Normandy	
1.2 SUCCESSION QUESTION - Who will succeed King Edward?	
1.3 BROKEN PROMISE - Harold makes, then breaks, promise to support William	
1.4 ENEMY INVASION - In revenge, William's navy sails to Harold's England	
1.5 BATTLE ROYAL - William fights and defeats Harold at Battle of Hastings	
1.6 MISSING IN ACTION - The Tapestry's lost ending	
2 MYSTERY OF THE TAPESTRY	33
2.1 WHO commissioned it, designed it, made it?	
2.2 HOW was it made?	
2.3 WHERE was it made?	
2.4 WHEN was it made?	
2.5 WHY was it made?	
2.6 WHAT SOURCES were used?	
2.7 WHAT ART FORMS are most like the Tapestry?	
3 HISTORY OF THE TAPESTRY	49
3.1 TAPESTRY LOST!	
3.2 TAPESTRY FOUND!	
T. EXPLOITED 3.3 THREATENED IN REVOLUTION AND STUDIED BY NAPOLEON	
T. REPLICATED 3.4 ENDANGERED BY PRESERVATION AND WAR	
T. IMPERILED 3.5 WAR'S LONGEST DAY AND TAPESTRY'S GREATEST THREAT	
T. CELEBRATED 3.6 TAPESTRY IN OUR TIME	
CONCLUSION - Tapestry's Uniqueness and Importance; Tapestry as Survivor	78
	Total 80

Plan Page! A work in progress — 4 subheadings will be changed.

9/03 PNSE, Philadelphia 85 Gold
2/04 AMERISTAMP EXPO, Norfolk 89 Gold
Also AAPE Creativity Award

How was I able to expand the exhibit? By reading - general stamp newspapers/magazines and specialist journals. The more I read philatelically, the more philatelic knowledge I learned and could include. Since my exhibit is a thematic, the more books and articles I read on my theme, the more thematic knowledge I could include and the more philatelic items I could search for. The web has been an excellent way to discover related thematic information. Purchases were made at shows, auctions and, especially, through e-bay. There I have not only obtained much

material, but also learned about philatelic items that I did not know existed. As I learned more about my theme, I also learned how it could be expanded. Sometimes I went off on inappropriate tangents - the judges caught the ones I didn't!

I am where I am because many others have encouraged me along the way. Judges, for the most part, have given excellent critiques. They have rightly pointed out deficiencies, asked appropriate questions, and acknowledged improvements. Judges and others who have been most helpful are Tim Bartsche, Inge Fisher, Tom Fortunato, George Guzzio, Stanley Luft, Phil Stager, Ann Triggler, Steve Washburne, and, espe-

cially, my mentor Mary Ann Owens, who, amazingly, has never tired of critiquing my pages, answering my questions, and sharing her profound expertise.

The journey has not been without bumps. One judge adamantly challenged a piece of thematic knowledge - I photocopied pages from three books to prove my point. Another saw "Story" in the title and expected to see the Tapestry's life-story (so I changed the title). Another judge completely misunderstood my theme and recommended I change the title to "William the Conqueror." At one critique a judge suggested "expand your theme" for there is only "limited material," but offered no specific suggestions. He had also misread my synopsis, title page and plan page - he thought my third chapter was about the history of tapestries in general, instead of the Bayeux Tapestry in particular. I felt cheated, but even more determined. (Afterward, that same judge sent me some comments, and later congratulated me when I got a gold.)

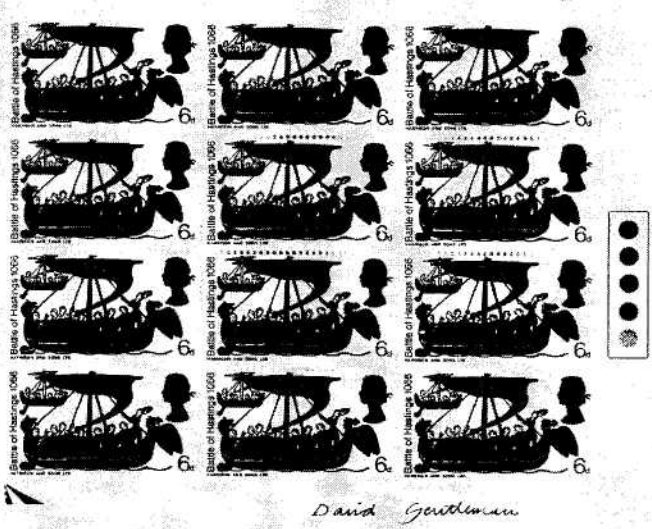
Exhibits are constantly evolving. What are my goals for further growth?

- To continue to listen to others
- To continue to read, read, read
- To retitle several subheadings
- To highlight key items
- To improve the exhibit's "presentation" by matting all items
- To find a "knock-out" item for the title page
- To exhibit in WASHINGTON 2006
- And eventually, to show the exhibit in the very appropriate venues (for this thematic) of Paris and London. How's THAT for thinking big?!

Title Page

BAYEUX TAPESTRY

STORY, MYSTERY, HISTORY



David Gentleman

Traffic light cylinder block signed by stamp designer David Gentleman

The Bayeux Tapestry is the oldest existing wall hanging - a narrow 231' long embroidered linen portraying the story of a quest for the crown of England. In 1066, William, Duke of Normandy, invaded England, defeating King Harold at the Battle of Hastings. He thus became "William the Conqueror," and changed history. That battle, and events leading up to it, are brilliantly depicted on this cartoon-like work. Much of the origin of the Bayeux Tapestry is a **mystery**. We do not know for certain who made it, how, where, when, or why. Its **history** of survival - through fire and war, revolution and preservation - for over 900 years parallels the history of Bayeux and Normandy, France. It was kept there for many years and is now safe in its museum.

The "Synoptic" One Frame Exhibit by Tim Bartshe

A Discussion's Beginning

Three years ago at AmeriStamp Expo in Tucson, the "art" of one frame exhibiting was learning how to fly, exploring the boundaries of what might be appropriately shown within the 16-page format. I was on that jury and one of the exhibits, if Dale Pulver will allow me the freedom, was *Mexico: A Collector's Cornucopia*. In his synopsis, he stated, "This exhibit is really a demonstration of the collecting and exhibiting possibilities of 19th Century Mexican stamps and postal history." Now, anyone who has even the most casual knowledge of classic Mexico will understand that this subject has a dozen issues, each of which can be done in no less than 5 frames each. My personal definition of a one-frame exhibit is "an exhibit that is a clear and concise story as told in 16 pages." How could this exhibit be viable and deserve to be judged in a serious OFE (one frame exhibit) format?

Dale purposefully created this exhibit as a teaching aid, showing the complexity of classic Mexico as well as the wealth of areas that might be pursued by a potentially interested collector: educational as well as trying to create interest within his own area of collecting, thereby creating a market for himself when he decides to pass along his material. This is an interesting concept and a laudable goal. You may ask what Dale received from the jury: a vermeil was the reward for his efforts. He was very pleased with it per my communications with him afterwards. At that point I coined the phrase "synoptic" exhibit, synoptic meaning, as defined in Webster's New Collegiate Dictionary, "affording a general view of a whole."

This concept obviously flies in the face of the now-well-accepted view of what an OFE should be and, by the way, how one is scored on the traditional score sheet form. Yet, many exhibitors have purposefully created such exhibits for the very reasons Dale did in 2001. There also exist a number of exhibits that have hit the "circuit" that were not created to be viewed as a "synoptic" exhibit, but are actually serious attempts at putting together an OFE. The later exhibitors are confused when their scores are low and sometimes hurt and angry. The primary purpose for the initiation of this discussion is to try to deal positively with this issue.

Why now you might ask? I recently had the honor of serving again on the jury at AmeriStamp Expo in Norfolk this past January. A few of the exhibits were done in the latter format with the results being disappointing for the exhibitors. At the critique, the emphasis was on the fact that the coverage and development of a subject that was really suitable for a 10-frame exhibit, would at best be good on the coverage, but very weak on the development thereby resulting in the severe loss of points in the Coverage and Development section totaling 30 points. That being said, I then made the statement that "synoptic" exhibits are OK to do - but you must understand how they will be judged and why. It is that last response that has caused somewhat of a stir. And, with the help of some interested parties who have contacted me, I would like to "defend" that comment, taking off my "judge hat" and putting on my exhibiting one as a representative of the AAPE.

First and foremost, the AAPE wants to encourage the art form of exhibiting in any and all classes and divisions. This is really the charge of the Society and the reason I have so much interest in being active from within. We, as a Society, should not be in the position to tell people what they should or should not exhibit. What we must do is to make sure that the exhibitor is well enough informed about the hows and whys of how the judging corps awarded his exhibit's medal level. There are many reasons that a person might do a "synoptic" OFE and not just for educational purposes similar to Dale Pulver. Another reason may be to test out the waters of a multi-frame concept in a new division. By trying it out in 16 pages instead of 80 or more, your lumps will be much easier to take. How many of you would like to toil away at the computer putting together an 8-frame exhibit only to be told the concept and/or treatment is wrong? I don't see many hands raised.

With matting and windowing a virtual must in a thematic exhibit, not many want to try their hand at a multi-frame exhibit without at least getting some feedback from a jury. Tony Wawrukiewicz (Tony W. to those who dare not try to pronounce it) has done that during his initial excursion into the thematic division; finally with the success of a high medal level. Jerry Kasper similarly did this with his now well-known and popular Illustrated British Mails. The foray into the illustrated mail division from a postal stationery exhibitor was daunting, yet he used the OFE format to decide what it was he needed to do in order to be successful in the

multi-frame arena.

So we have two types of "synoptic" exhibiting with malice of forethought, educational/advertising and the experiment. In both types the exhibitor must understand the areas he will be downgraded in while looking for success in the other aspects he is trying to either hone or to impart to the viewer. We MUST NOT discourage using this class for either purpose. Nor should we as a Society discourage any beginning exhibitor from getting his feet wet in the exhibit hall via the OFE class. We MUST educate the potential exhibitor as well as the experienced one as to the criteria by which his OFE will be adjudicated.

That being stated (and I speak for myself, not the Board of Directors of AAPE), how does that deal with the judging problems inherent with OFEs? At Norfolk, the judges had a private workshop on Thursday night led by Jury Chair Pat Walker and assisted by CANEJ Chair Ann Triggler. Pat put together a series of bulleted points relating to each of the basic criteria for OFE judging. Where to take points away for "faults" in the exhib-

it was the main thrust of the hour-long meeting. You, as an exhibitor, start with full points and then are downgraded for "infractions" to the criteria. In the case of Coverage and Development or "Development of Story" if you wish, it is here that the suitability of your chosen subject fits into the OFE restriction of a 1-6-page story. If the subject is fully covered (subject's major points are all presented) but by definition the development is very shallow, the maximum award will be virtually limited to a vermeil, losing 8 to 10 points out of 30.

If the subject is also inadequately covered (missing archival or usage for a single issue, for instance) along with the inherent shallowness of development, the exhibit will most likely only garner a silver medal and lose maybe as many as 20 to 25 points.

Pat even went further to assist the point evaluation for the jury by utilizing the system of point allocation used by the ATA. In the ATA thematic scoring system they assign points based upon the quality of a particular category ranging from excellent, very good, good, passable, poor and finally down to very poor.

These words have meaning, which can be applied in an objective manner rather than some arbitrary point deduction. Is exhibit in this category good? The score should be in the seven- or eight-point range out of ten. If it is poor, probably only three or four points should be allocated for the same beginning point, and so on.

This is an expansion on the subject discussed by Landau, Clark and Herendeen in the October, 2003 TPE, and further expounded on by Bleakley in the last issue. This is NOT a response to those letters and only deals with a small portion of their respective discussions. Any attempt to codify the quality of scores within each criterion must be done with some consistency. However, not everyone fits into one size and to say "if this, than that," defeats the fact that not every "synoptic" exhibit is created equally and so should not be "punished" the same.

I hope this will encourage further discussion which may lead to the better understanding of that delightful class that the AAPE has been appointed "Protector General" of: the One Frame Exhibit. Remember, "This is a Hobby, It is supposed to be FUN!"

From Zero to Gold in Two Years

By Ervin Mrotek

This article describes how I went from not knowing what the word "philately" meant to displaying a 10-frame exhibit that won a National World Series of Philately gold award, all in two years. It reveals the approach I took to put myself in a position for this to become a reality. There is no doubt in my mind that if I can develop gold level exhibit, you can too. It takes a lot of work, patience, some amount of money (no getting around that) and the correct attitude. I've seen exhibits that contain incredible material, often accumulated over decades, get "stuck" earning a silver or vermeil award show after show. If you have one of these wonderful exhibits, I hope you will find that "missing piece" of information in this article that will allow you to make those final changes needed to elevate your exhibit to the gold level. I **highlight in bold font** those items I think are critical to improving your exhibit.

As I mentioned, I am relatively new to philately, having purchased my first stamp in late February 2002 after attending

Aripex (www.apripex.com) in Mesa, AZ which I attended when a close friend, Dick Phelps, came from Dallas to exhibit at the show. Dick was staying at our house and invited me to attend the show with him. Although stamp collecting was the furthest thing from my mind and I was certain I'd be bored stiff, I agreed to attend out of respect for Dick.

At the show I spent virtually all my time looking at the approximately 300 exhibit frames, not knowing what else to do. On the last day, shortly before the show closed, I had spotted a "Polish Prisoners of War Officers Camp Posts" exhibit. Being half Polish, it attracted me and I began to study it. I was totally fascinated by the incredible beauty created by the prisoners under terrible conditions. Unfortunately, the show closed when I had viewed only two or three frames of the 10-frame exhibit. However, I was now captivated by this thing called philately. The Aripex show opened a world to me I didn't know existed and I was hooked.

Dick has collected Netherlands for over 30 years and has a fabulous collection, so I naturally started by collecting Netherlands too. However, I could not get the POW exhibit out of my mind. With Dick's help, I tracked down the Aripex exhibit coordinator and sent him a letter to forward to the individual who had the POW exhibit. That wonderful person, Roy Koczarski, contacted me, giving me lots of encouragement, and I started collecting Polish POW material. It immediately became my passion (which has only grown stronger as time goes by).

Then, as great luck would have it, another person, Roman Sobus, noticed all my POW purchases on eBay. Having collected POW himself for over 20 years, he contacted me and offered to help. He not only became my POW mentor, but also a close friend. Between Dick and Roman, I have the two best teachers anyone could ask. Because of them, both exhibitors, I had no choice but to

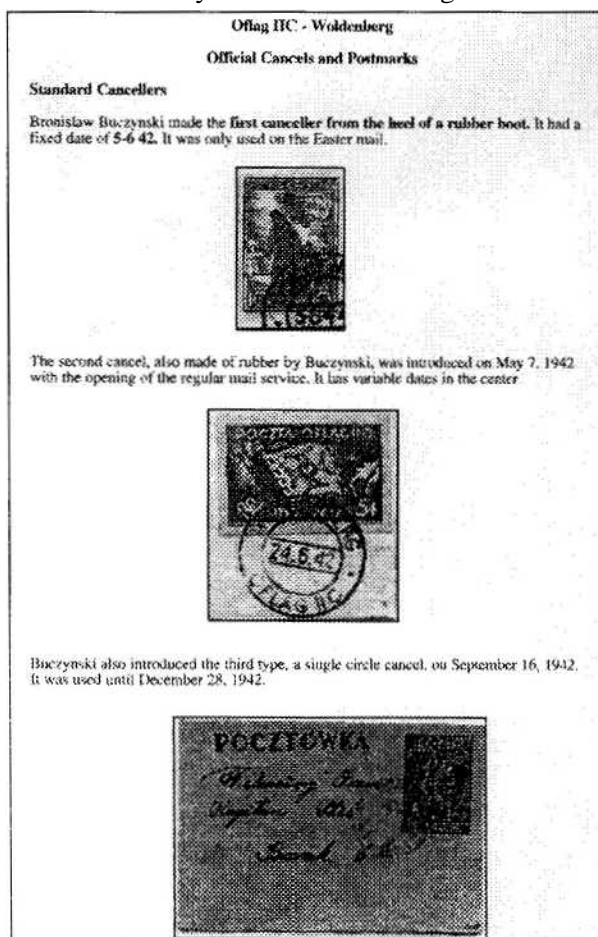
exhibit too.

I attended Texpex (<http://users.waymark.net/texpex/>) in April 2002, my second stamp show but my first as a rookie philatelist. Dick was very involved in putting this show together, serving as exhibit coordinator and awards chairman that year. I studied all of the exhibits at the show then **made the critically important decision to attend the judge's critique session. I listened closely, took detailed notes, tried to understand the messages they were trying to convey** and started to learn what it takes to put together a successful exhibit.

Then another wonderful stroke of luck occurred. In July, 2002 while bidding on an item on eBay, I noticed that the seller, Chris Kulpinski, lived in Scottsdale, Arizona (I live in Glendale, 15 miles west of Chris). I entailed Chris and we got together. As it turned out, Chris was the editor of the POW Study Group newsletter that produced 42 issues from 1975 to 1987, all written in English. Members of the Study Group included some Polish officer POWs. Thanks to Roman, I have copies of all these newsletters. Thanks to Chris, Roman and I now have the pages we were missing. In addition, Chris used to exhibit POW material, so has been an incredible resource. More importantly, we have become friends.

It was Pipex show (<http://www.nwfed-stamps.org/>) in September 2002 that got me to seriously thinking about exhibiting. This Pipex was held in Vancouver, BC, and Roy Koczarski was showing his POW material. This was the exhibit that got me passionately involved in collecting POW material and I wanted to see it in its entirety. At this show Roy was going to have two 10-frame exhibits covering all four POW camps that had internal mail systems.

It was also my first opportunity to meet Roy in person and to spend as much time as I wanted with the exhibit that "started it all," so off I went. As a bonus, Roman also attended so he, too, could finally meet Roy. Like me, Roman only knew Roy from emails. Again **I attended the judge's exhibit critique session.** Of course, all the while I was going to shows, I was buying POW material, just not at the shows since not a single dealer I've talked to handles this material with the notable exception of Hank Bieniecki, who specializes in Poland items. My main sources for Polish POW



Black Prints

The general practice at Woldenberg was to **invalidate stamps** for postal purposes **after a period of time** and for the wooden die to be defaced by sawing a line either vertically, horizontally or diagonally across the design to prevent it being used for further printings.

The invalidated dies were used to print about 100 copies of each invalidated stamp, in black color, for distribution among Woldenberg Stamp Catalogue owners to be affixed in the catalog for illustrative purposes. After the war further black prints were made and presented with the dies to the Warsaw Postal Museum. One source states that 200 such black prints were produced. No official records of any secondary printings exist.



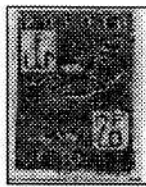
Invalidated 10f Widow

April 4, 1942 --- Postman 20f
Light Brick-red (2,293)

The other stamp issued on this date portrayed a stylized postman blowing his horn. It shows a bird overhead with a letter in its beak and a camp hut in the background. The designer and engraver was Jerzy Staniszkis. This was the only stamp designed by him.



Light red (191)
White/Smooth/Tissue
6x1



Dark red (1972)
White/Smooth/Tissue
6x1



Invalidated
Postman

Invalidation

Both the 10f and 20f issues were withdrawn on September 15, 1942.

material have been eBay, Hank and some of the big philatelic auction houses.

In November 2002 I attended Chicagopex (<http://www.chicagopex.conV>) where Roman was exhibiting his Woldenberg collection, maybe the finest in the world, and where Polonus (<http://www.polonus.org/> - an international Poland collecting club I belong to) was holding its national meeting. Once again I attended the judge's critique session, my third. **This is where a person can really learn a lot about exhibiting.** I also bought the new APS Exhibit Judging Manual, which contains the exhibiting and judging rules. **You can't exhibit successfully without reading this manual.** You can buy it from the American Philatelic Society (APS) at www.stampstore.org/marketplace/nonmember-shop/123shop.asp (go this page and scroll down until you find it) for \$9.60 for APS members, \$12.00 for nonmembers. You need the latest edition (the fifth as of this writing) as it obsoletes all previous editions.

I decided to target my first exhibit effort to be the Texpex 2003 show in Dallas, which was to be held in April, giving me six months to develop my exhibit. Although there were four POW camps that had inter-

nal mail systems, I decided to exhibit only the Woldenberg camp, which was the first to provide mail service. It also was the largest of the four camps and I had a more extensive Woldenberg collection than I had of the other three camps. I knew that just exhibiting one camp was going to be challenging enough.

The first thing I did was to **outline what I wanted the exhibit to contain.** I reviewed the notes from the judges critique sessions and they helped me tremendously, as did reading the judging manual. This took time and a number of iterations. I settled on a five-frame exhibit. Once I had a general idea of what I wanted included, I had to **sort my material to match my exhibit plan.** That's when I found out

space was detrimental. The material should tell the story with concise text descriptions proving highlights. Finding the balance between too much and too little description, and too much and too little white space is critical to exhibiting success and takes several shows to refine.

Long before the first draft of the exhibit was completed, I had to submit my exhibit application to the Texpex exhibit coordinator. You can download this from from the Internet or you can get it by writing to the exhibit coordinator. **One of the critical items** you send in with the exhibit application is a **synopsis of your exhibit.** A **synopsis is a way to educate judges by proving them with specific information that will help them understand your exhibit.** When you write a synopsis, imagine you are pulling the judges aside and talking to them as they are about to evaluate your exhibit. **The synopsis usually contains information that's not in the exhibit and should focus on your exhibit, not the subject of the exhibit.** The judges are generally experts in more than a few areas of philately, but they initially don't know anything about your exhibit. Before a show, judges sometimes don't even know how

how many items I

was missing. I hadn't been buying with much of a plan, just accumulating items. Now I had to **develop a "needs list" that had to be filled** if I was going to make any kind of a showing. I contacted all of my dealer friends and sent them my list. Although my needs for this first exhibit weren't overwhelming, I did manage to put smiles on some dealer's faces.


Now I had my material and my plan, so I started laying out pages. I used Microsoft Word. It has rulers on top and down the side of the window, so you can measure your material and reserve the space on the page fairly accurately. **From attending the judge's critiques, I knew that too much text was distracting. I also knew that too much white**

Oflag IIC - Woldenberg

Black Prints

The general practice at Woldenberg was to **invalidate stamps** for postal purposes **after a period of time** and for the wooden die to be defaced by sawing a line either vertically, horizontally or diagonally across the design to prevent it being used for further printings.

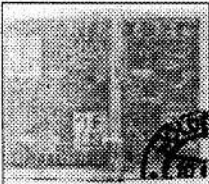
The invalidated dies were used to print about 100 copies of each invalidated stamp, in black color, for distribution among Woldenberg Stamp Catalogue owners to be affixed in the catalog for illustrative purposes. After the war further black prints were made and presented with the dies to the Warsaw Postal Museum. One source states that 200 such black prints were produced. No official records of any secondary printings exist.



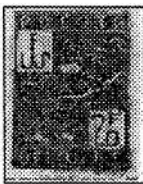
Invalidated 10f Widow

April 4, 1942 --- Postman 20f
Light Brick-red (2,293)


The other stamp issued on this date portrayed a stylized postman blowing his horn. It shows a bird overhead with a letter in its beak and a camp hut in the background. The designer and engraver was Jerzy Staniszkis. This was the only stamp designed by him.



Light red (191)
White/Smooth/Tissue
6x1



Dark red (1972)
White/Smooth/Tissue
6x1



Invalidated
Postman

Invalidation

Both the 10f and 20f issues were withdrawn on September 15, 1942.

The Philatelic Exhibitor

January 2005/13

many frames your exhibit contains, unless you've told them in your synopsis. Some exhibitors send in their title page and consider it a synopsis. While both briefly describe the exhibit, the synopsis should be more focuses on the details the judges need to know about your exhibit. Writing a synopsis is an entirely different subject too lengthy to get into here, other than to tell you that you should submit one with your application and **it should be brief, not more than two pages** (if the show has 50 exhibits, each judge ends up reading 50 synopses and they'll like yours better if it's short and they're more likely to read it closely.)

As anyone who has ever exhibited knows, mounting and the inevitable remounting of material takes time and tests patience. Though ignorant to the ways of exhibit mounting, I bought mounts with Scotch removable double-coated tape (item number 667). This way, I could remount a full page of material in about a minute using the original mounts. You just peel and stick, very easy. Also, a friend of Dick's is a biochemist and he tested the tape with an aging process that simulated years of time in a few weeks and the tape did not damage the mounts or contents in any way. I bring this up because sometimes you know a page should be remounted to make it better, but the time required is significant and you are burned out on mounting or just don't have the time. **Using the double-sided, removable tape makes this task easy and allows you to make that change which may get you those few extra points that may be the difference between a vermeil and a gold award.**

As it turned out, I earned a vermeil at this show. I was pleasantly surprised (actually, shocked) at my good fortune. Although I'd only been collecting a year, all of my preparation had paid off. Of course, I **attended the judge's critique and took detailed notes and tried to understand everything they were telling me.** Judges are wonderful people who are extremely knowledgeable and are exhibitors too, so they understand what you are experiencing. **They will help you any way they can to improve your exhibit,** answer any questions you have, and will even give you a one-on-one critique at your exhibit.

Here's where attitude comes in and it is the single most important element in earning a gold award! Many exhibitors I talked to feel that they are somehow not being "true to themselves" if they implement the judge's suggested changes. They

feel it's their exhibit, not the judge's, and if they make the changes their exhibit won't convey the message they want it to convey. They complain about and resist every suggestion the judges make.

My thinking is that the judging rules were developed over a period of 100+ years and contain the experiences of tens of thousands of exhibitors, so exhibiting by "following the rules" in an effort to earn an award commensurate with the quality of the material you are displaying is really being true to yourself, while purposely disregarding them is being dishonest with yourself and the people who are viewing your exhibit. In fact, show attendees tend to pay closer attention to gold award exhibits than to the others, so you can get your "message" across even better by earning a gold award, but enough on this point.

Excited by my unexpected success at Texpex, I was motivated to exhibit at Aripex in February 2004 where Polonus was to be one of the guest societies and where it would hold its annual meeting. At Texpex I received so many great exhibit improvement ideas from the helpful critiques given by the judges that I decided to expand it from five frames to ten frames. I also decided to include all four POW camps, not just Woldenberg. Since this required extensive updates and additions, I was concerned about my exhibit not being of the quality I wanted to represent - not only as regarding my material, but for Polonus.

So I decided to enter my first 10-frame effort in a local show to get a reading on where it needed improvement. One of the country's best local shows is the Mid-Cities Stamp Show (www.mid-citiesstampclub.com/stampshow.htm) in Grapeville, Texas, the location of DFW Airport. Mid-Cities is part of the Texas Series of local shows and uses APS-certified judges, so even though the judging may be somewhat more forgiving than at a national show, it is still superior to most local shows. I felt that exhibiting here would also highlight the "holes" in my collection and give me time to fill some of

Oflag IID - Grossborn

May 2, 1944-Overprinted Neubrandenburg Stamps
 10f Siren-Rose & Red Shades (1,386)
 20f Chapel - Olive Shades (1,827)
 30f Griffin - Blue Shades (722)
 50f Theatre Scene - Reddish-bronze (513)

Following the transfer officers to IDD from Neubrandenburg Oflag IIE, a set of 4 stamps issued in the IIE camp on February 5, 1944, was reissued in Grossborn overprinted with "OB6Z II D".

June 22, 1944 - Maritime Day
 10f Blue (2,211), 20f Brown (2,252) & 30f Green (2,173)

These three stamps were designed by B. Malisz and engraved by W. Buitzacki. The 10f showing a Baltic sailing ship through a window, the 20f showing an allegory for storm at sea, and the 30f showing an allegory of calm at sea. All were rouletted on gummed paper.

them before Aripex.

I had been researching and working on the exhibit text for the material for the other three camps on and off for six months, so I focused my efforts on completing this task and trying to fit my exhibits into ten frames. This immediately showed me where I had deficiencies, so I put out the call for help to all my friends and dealers. I **also spent considerable time reviewing my notes from the various judge's critique sessions I had attended,** especially Pipex and Chicagopex since each of those shows had wonderful Polish POW exhibits and I had taken copious notes when they were critiqued. I **can't emphasize enough how important it is to attend critiques if you plan to exhibit.**

I was overwhelmed at Mid-Cities when my exhibit earned gold and Best of Show awards, plus four other awards. **It pays to read the judging manual and listen to the judges!** Another important item to improving your exhibit is to **attend the various exhibiting-related seminars given at most stamp shows.** These are usually given by judges from the show. This is how I learned about the American Association of Philatelic Exhibitors, which I immediately joined.

The \$20 dues is money well spent if you plan to exhibit. It was also at one of these free seminars where I learned how to write a synopsis and at another how to develop a single-frame exhibit.

Now that I had some great notes from the Mid-Cities judges critique, I felt I was ready for Aripex. With the holidays and everything involved with them, I only had a few weeks in January to make my exhibit changes. Feeling confident from my Mid-Cities experience, I **was not as diligent with my updates and made some embarrassing mistakes** when I hurried my changes for Aripex. These mistakes cost me points, I'm sure, and I ended up with a vermeil at Airpex, but **again I attended the judge's critique.** I listened closely and had **a private session with a judge.** I was determined to not be sloppy again. I worked diligently to make the necessary changes and added some great new material for my next venture, Texpex 2004.

Texpex 2004 was where all the work paid off. **I earned my first gold award exactly two years after attending my first stamp show as a rookie philatelist.** When **I attended the judges critique (do you see a pattern here?),** I asked a question about a point this panel of judges made that was contrary to what the Aripex panel stated on the same point (hey, **judges are human too, so give them a break**) and got the best compliment I've ever received as a philatelist when the head judge said "it doesn't matter what you call it, this exhibit would

be a gold under any circumstances."

One other often overlooked **opportunity to mingle with other exhibitors and learn their secrets is at the awards banquet, which may be a dinner or breakfast.** Every show has either an award dinner on the night the awards are given out or a breakfast the following morning. It is well worth the money (which is often subsidized by the club that puts the show together, so don't complain about the cost as it's not the club's fault) because of the relationships that often develop from these gatherings and the tips you can pick up. Take advantage of the opportunity to attend them and interact with your fellow philatelists. You'll be glad you did.

So, that's my story. I

wish I could write down all the pointers I received from the judges at these critique sessions, but they are too numerous and perhaps too focused to my exhibit, and it would take another article. The points I want to reemphasize that are critical to your exhibiting success are:









1. Your material (of course, but it's the difficulty of obtaining material, not the cost, that make it special, so you can earn a gold award without selling your first-born, but you need to extend yourself financially, at least a little, and get some nicer items.)
2. Buy and read the AAPS judging manual (and get the latest version, the fifth edition as of this writing, because it obsoletes all previous versions.
3. Attending the judge's critique session of every show you attend, whether you're exhibiting or not. Take

Offlag IIC - Woldenberg
May 7, 1942 - 10¢ Second and Subsequent Printings

This success prompted the setting up of a Camp Postal Committee, which took over from the Widows and Orphans Board and received permission to run the camp post as a permanent feature under the general supervision of the camp leader starting May 7, 1942. Immediately, further printings of the original stamps were made in the following colors and quantities:

Color	Quantity Printed (All Types)
Blue	6,372
Green	3,580
Brown	5,881
Red	4,011
Black	1,262

As shown below, many shades and paper variations (some almost transparent) exist.

			
Carmine (160) White/Smooth/Tissue 4x1	Ultramarine (1,253) White/Smooth/Thin 1x2	Grey-blue (1,137) White/Smooth/Thin 1x2	Dark blue (211) White/Smooth/Thin 1x2
			
Blue-green (957) White/Smooth/Thin 1dx2	Light green (1,445) White/Smooth/Thin 2x2	Dark green (276) White/Smooth/Thin 2bx2	Grey-olive (1,173) White/Smooth/Thin 2cx2

them whenever you work on your exhibit. Also take advantage of the judge's willingness to help you by asking questions and even having a private review of your exhibit if you have one at the show (and be nice to these wonderful people because they are there to help you.)

4. Make those "little" changes to a page that you know should be made. An extra few points may make the difference between a vermeil award and a gold award.
5. Attend the free exhibiting-related seminars that are held at most shows.
6. Attend the awards banquets, and mingle with the other exhibitors.
7. HAVE FUN!

By exhibiting and earning a gold award, I've learned more about my collection than I ever thought possible. I've made new friends and have had a lot of fun. My collection now has more meaning for me than ever before. It's no longer an "accumulation," but a historical tribute to those brave Polish officers who were interned longer than any other prisoners during World War II.

Offlag IIC - Woldenberg
Exhibit Organization

Part I - Postal History

- Stamps, Stamp Usage, Souvenir Sheets, Essays & Forgeries
- Registered & Express Mail
- Postcards
- Specialized Stamps, Labels, Stampless & Other Camp Material
- Official Cancels and Postmarks
- Camp Closure & Evacuation
- Black 10 Postal Items


Part II - Illustrated Postal Stationery

A red border or mat distinguishes major items


Postal Rates in Effect

Type	April 5-6, 1942	from May 7, 1942	from Sept. 20, 1942
Printed matter (incl. 1500-word letters)	-	5¢	10¢
Post cards with up to 6 words of text	-	5¢	10¢
Regular post cards	10¢	10¢	20¢
Letters to 100 grams	20¢	20¢	40¢
Registered mail	-	15¢	30¢
Express delivery	-	50¢	100¢
Package delivery	-	100¢	200¢

This postcard was sent to Lt. Mieczyslaw Dowrwin in barracks 18b on April 4, 1942, the first day any camp mail was ever sent in any camp. The Easter greeting graphic shows the incredible talent, humor and optimistic outlook these prisoners of war displayed under extremely difficult conditions.



Scan of front of postcard



Breaking All The Rules: Benefits and Burdens

by Bradley Harris

On hearing the form the exhibit would take, the show's chairman gasped audibly. Another reaction came from my father, a veteran philatelist and exhibitor: "They might not let you show it." I heard by phone from a new friend who collects material vaguely similar to my own. "You'll *have* to do it on 8% x 11 pages," he said. "You'll *have* to make them white. If something doesn't fit, you'll *have* to turn it diagonally. You shouldn't mount your items on black mats or anything - just directly on the page. You'll *have* to cut those long write-ups down to the bare minimum - just a few words. And use a small font."

Whether or not I "had to," I didn't. I'd just re-created my exhibit from scratch, after eight years away from exhibiting. And away also from reading exhibit prospectuses and the literature of exhibiting. Having no idea that the 8% x 11 page had become

sacred, and arctic white the mark of its sanctification, I created what looked good to me, and what seemed to fit my material and title — *Canada's Bill Stamps: A Documentary History*. I committed a series of sins...

page size 11x17 archival bristol, 4 rows of 2, 8 pages per frame, 10 frames

page color black

mounting documents double-matted on black on a second mat of a color chosen to pick up some hue on the document, this second mat archivally glued to the black background

heading font Lucida Calligraphy, 20-, 26- and 36-point

book font Times New Roman, cus-

display fonts

write-up

tom-leaded, custom-kerned, 14-point

numerous, as required to reconstruct cancellations and markings from stamps and documents

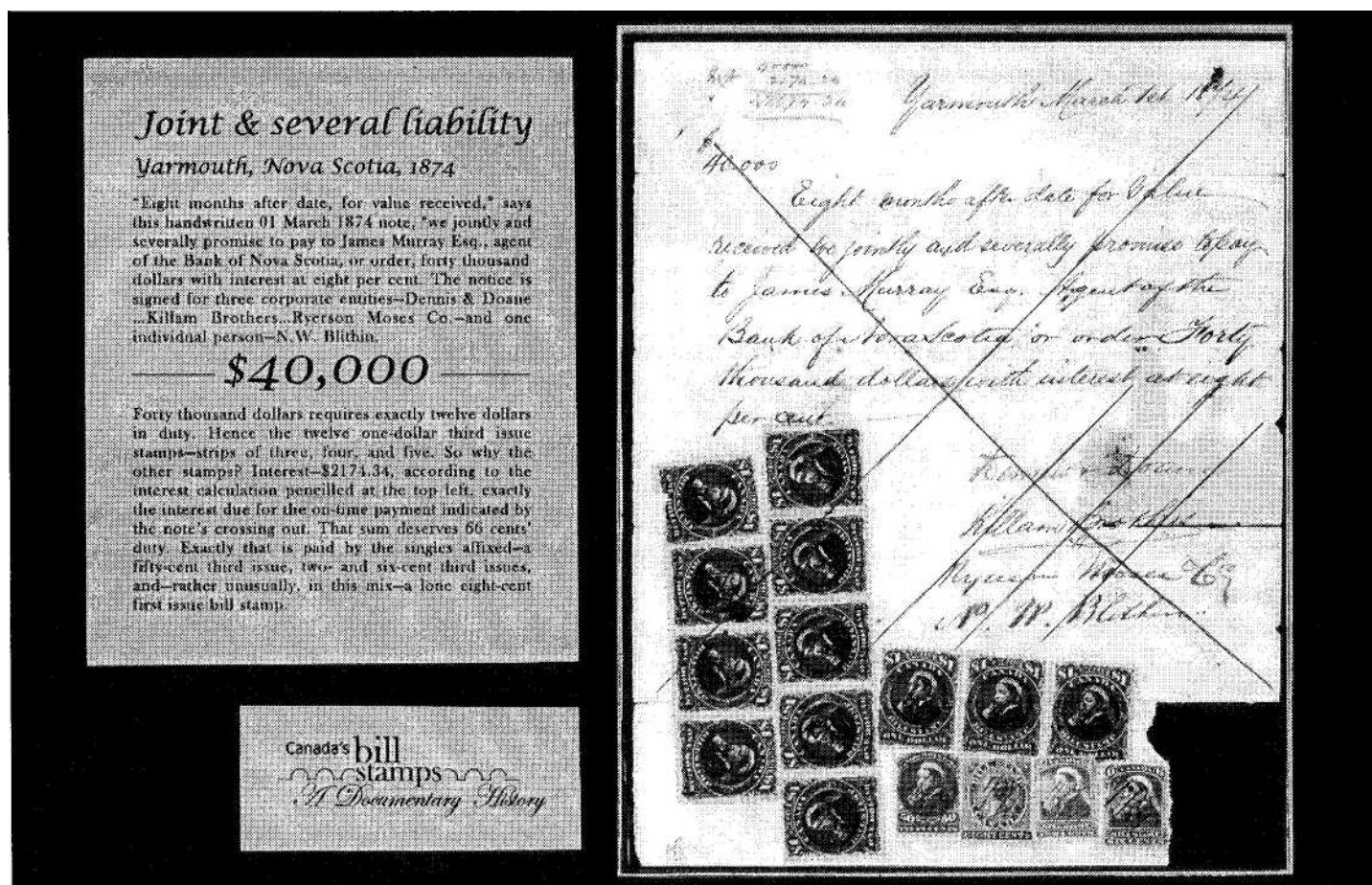
narrative style —

complete sentences -

typically 75 to 150 words per page, write-ups on archival

cardstock colored to match mats, glued to the black background pages.

I liked the look. Still do. So did members of the public, numerous other exhibitors and club members, and the judges. Said the chief judge, "You've broken all the rules, and you've got away with it." A second



Just under 8V2 x11, this large promissory note would fill a regular page. The whole surface of the document is of interest - date and place, the multiples of \$1 bill stamps, signatures, text and even the large cross-outs showing the debt's payment. Even the missing lower corner matters - is it a lost fragment, or a deliberate tear-away? This piece might be shoehorned onto 8% x 11, but is displayed to much better advantage in larger format.

Politicians...

Halifax, 1875

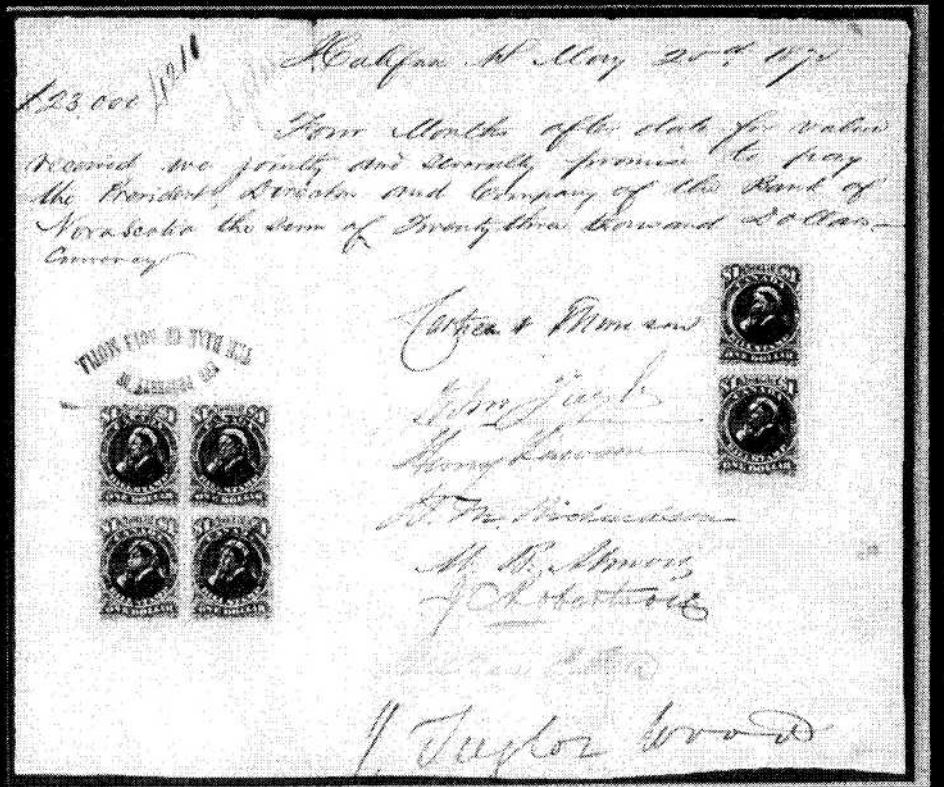
Eight members of the Nova Scotia Legislature executed this note...

This \$23,000 note in favour of the Bank of Nova Scotia was executed 25 May 1875 by eight Nova Scotia Legislative Assembly members.

The six one dollar third issue bill stamps underpay the duty. Should we surmise a lost stamp, or dishonest politicians. It's impossible to tell.

\$23,000

Canada's bill stamps
A Documentary History



Over 11 inches wide and 9 high, this note doesn't fit a regular page. The sprawling signatures are important as those of legislators. Blocks and pairs of stamps are unusual on document, and demand to be seen. Neither folding nor windowing would be satisfactory, and even turning the piece 90 degrees would still leave a document that doesn't fit a smaller page. Note the logo-style device at page center. This occurs on every page - a feature neutral or praiseworthy to numerous "amateur" viewers, but one judges haven't liked. It's left in nonetheless for visual balance.

described the exhibit as having a "museum look." A third said, "This may be the way exhibiting will go, the way of the future."

Two collectors of note - one a judge-remarked afterward that they might try exhibits of their own borrowing some of these techniques. Judges had their criticisms, too - several, and specific. Every one was valid, apt, and helpful. I'm grateful for these, and already at work, just a week after the show, on corrections, additions, alterations. None of these criticisms or changes involves reversing the key techniques listed above.

Before the show, having been told to expect raised eyebrows, if not more radical rejections, I propped my rationale...

Middle-aged eyes like mine no longer relish reading 6-point Minion type. A bigger font - much bigger - would not only be easier on older eyes, but better match the large format of the pages.

The revenue-stamped documents I'm displaying typically range from about the size of a #10 business envelope to larger

creatures as much as 15 inches on a side. If I'd opted for 8 1/4 x 11 pages, this wouldn't merely have meant turning the odd piece on its end or diagonally, as one sees in postal history exhibits. Rather, virtually every document would be turned, many would span more than a page, and room for reproductions of backsides would be severely trimmed. I didn't want my material looking like ten pounds of sausage stuffed into a five-pound casing. Even at 11 x 17 page size, not every document fits on a single page.

I wanted my material to outshine its background, for documents and write-ups to come forward, visually, contrasting with a uniform background. I laid write-ups and documents on test pages of many colors - half a dozen whites and off-whites, buffs, creams, ecru, many greys - before concluding black suited the material better than any other background color.

Placing write-ups on contrasting card-stock became mandatory the moment I opted either for black or for pages too big

to run through a desktop printer.

Minimalist captions simply don't appeal to me. A "write-up" in the form -

3-cent green third issue -

Montreal - 1879

— isn't a write-up. It's a label. Perfect if that's all you want to say about the piece. I wanted to say more. I'm a writer by profession, a researcher by nature. For me, the game is finding and telling the human stories behind the commercial documents I collect: *That company - is it still in business? Why did they borrow that money? Why are there twice as many stamps on that document as usual? What happened in that lawsuit? Who was the guy behind that signature? Why is he famous? So I gave myself the freedom to write those stories.*

But no one asked my rationale. The exhibit, as they put it, simply "worked."

It was also part of my rationale that the fiction behind the exhibit frame is no longer convincing. The fiction is that, in

exhibiting, we take "pages" from our "albums" and hang them for display. But I noted, at the show in question, that exhibitors' pages didn't show binder holes, and frequently their page protectors didn't either. The grand award winner, like me a revenue, exhibits his material on sheets larger than mine - 11 x 34. The topical exhibit next to mine comprised 8~ x 11 pages joined at the seam to form 11 x 17 units, these housed in 11 x 17 protectors. Certainly nothing in the show was plucked from a Scott's or Stanley Gibbons album and racked up for display. Clearly several exhibits would be returning, like mine, to homes in boxes rather than bound albums. What was all this 8!~ x 11 whiteness, I wondered, other than obedient adherence to a "rule" which in fact wasn't even obligatory for the show in question? And if you can't innovate at a local show, well outside the ranks and range of big-league international competition, where will innovations be tried out?

Not everyone received my exhibit favorably. A couple of negatives filtered back to me. One was especially interesting. My exhibit was viewed by a friend -

a "civilian," a noncollector - who came especially to see it, and who knew nothing of the norms of exhibiting philatelic material. As she stood reading through its 80 pages, she overheard a conversation between a couple of people behind her. Show officials? Club officers? Club members? Members of another society? Organizers of another show in another city? We'll never know, and it doesn't matter. Said my friend, later, what amused her was the evident "outrage - you'd have thought your big, black pages were satanic!" Her parody of the conversation overheard captured a certain righteous indignation. *...Just look at those - they're huge!.. And they're black! ... This is a joke. We're going to have to change the rules... We're going to have to do something... We've got to keep this kind of thing out...* As the conversation came to my friend, what seemed most important to these discussants was that "this kind of thing" *not be seen*. My exhibit's style was, to them, a kind of obscenity.

I walked away, grateful, with a respectable award. A gold, and another special plaque. Not the grand. Not the

"thanks for playing" certificate, either. But in the end, what my exhibit won doesn't matter. Nor does the name of the small, regional show that graciously received, displayed, and judged my exhibit. I'm a quite minor and not well known collector who lives in Tennessee. Local readers will know it wasn't their show. Readers in another city, and a sprinkle of other folks, will know which show it was. Beyond these few, I'd be grateful if readers would hear me as writing about ANYPEX, any year, and about any display that breaks the written and unwritten rules of exhibiting.

I learned powerful lessons from this exhibiting experience, and from others' reactions...

1. I don't "have to" use 8% x 11 pages.
2. I don't "have to" use white pages.
3. I don't "have to" turn my pieces diagonally, or avoid mats.
4. I don't "have to" give up telling stories and reduce my text to perfunctory little labels.
5. I do, however, have to understand that Subsequent and other shows or juries may



Big 11 x 17 pages needn't "waste" space at all. Here, two related 3% x 9-inch documents in a stacked pair take up the right two thirds of a page, text the left third. Turned diagonally or vertically on two 8% x 11 pages, these would leave less effective room for text, would require cocked heads to read, and offer less convenient comparison of the two documents - all while taking up the same "real estate" as a single 11 x 17 page.

Grand Trunk Railroad of Canada

GRAND TRUNK RAILWAY COMPANY OF CANADA.
 21, OLD BROAD STREET, LONDON, E.C.
 28th February, 1874.

My Lord,

Out of the amount received for that purpose, the Directors have declared a Dividend on the 1st Preference Stock for the Half-year ended 31st December last at the rate of £2. 10s. per cent.

The Dividends for the whole year 1873 have not yet been received, but the Directors are in a position to state that there will be no surplus earnings for that year, available for Dividend on the 2nd Preference Stock.

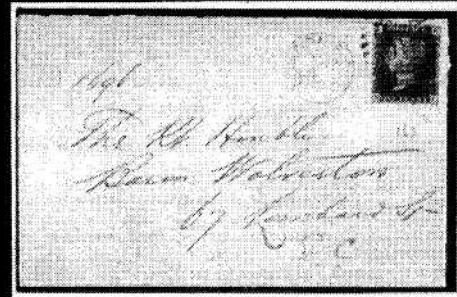
Amount I beg to send you Warrant for the Dividend on the First Preference Stock standing in your name in the books of the Company on the 18th instant.

I am, Sir, My Lord,
 Your obedient Servant,
 J. B. BENTON,
 Secretary.

Dividend.

No. 1496 On £ 22078 1st Preference Stock £2. 10s. per cent. for the Half-year 551 19 -
 Less Income Tax at 3d. per £ 6 10 -
 Net Dividend £ 545 7 -

Registrar.



Foreign ownership of Canadian companies was common then as now. London bankers grubstaked the Grand Trunk. Prominent among these was George Grenfell Glyn, 2nd Baron Wolvorton. His Glyn Mills & Co., a bank founded by grandfather Richard in 1753, occupied premises at 67 Lombard Street, London, where the successor Bank of Scotland still resides. This collateral piece, addressed to Wolvorton there, is an 1874 statement of shareholders' dividends for the Grand Trunk, mailed from the railway's London headquarters. Also of interest to philatelists... this same Baron Wolvorton became Postmaster General of England in 1886, and died the year following.

A "partial page:" The penny-red front and fully displayed inside of an entire are postal items collateral to a large, related promissory note which is the primary display object. The large margin at the page top actually receives the drop-down overlap of the primary document, mounted on the page above. Big as this page size is, many documents are best displayed over two pages - in one case even three. In such cases, each page must "work" by itself, as well as in tandem with connected pages.

reject my application to exhibit... refuse to hang my exhibit... refuse to judge it... grant it lower awards... or sharply criticize it in critique sessions, all of which is entirely their right.

6. I do have to understand that some folks are sufficiently wedded to the current norms of 84 x 11...white... and brief text in small fonts that radical departure from these becomes nothing short of offensive, and that some might even go so far as to amend rules to exclude "this kind of thing" from future shows.

Beyond this list, I gained one other important learning. My hobby, I realized

more clearly than ever before, *is not* that of conforming to tight conventions and competing for medals. My hobby, rather, is to collect, research, and write up my own peculiar philatelic treasures, and to display these in a style that pleases me and, I hope, others. If I'm willing to bear a small burden of risk, I can pursue *my* hobby - not someone else's. How very freeing that is!

Bio

Expatriate Canadian Bradley Harris has collected Canada bill stamps and documents since the 1980s. Trained professionally as a writer of fiction and nonfiction,

he's less interested in proofs, perfs and pelure paper than most collectors, preferring the human story behind the documents he finds, researches, and exhibits. Earlier, "more polite" versions of his *Canada's Bill Stamps: A Documentary History* have won silver at VAPEX and BNAPS shows, and gold and grands at smaller and regional shows. He looks forward to running afoul of exhibitors' regulations at shows farther afield. Brad is a freelance writer, editor, speaker and trainer living in Memphis, Tennessee. Always happy to talk stamps, story, or writing, he checks e-mail daily at BradleyHarris@canada.com.

On Exhibits and Exhibiting: "Educating the Jury" - Part I

by Anthony F. Dewey

A complaint frequently uttered by disgruntled exhibitors is, "The judges didn't know what they were looking at!" While the statement is somewhat harsh there is the kernel of truth in it. It is also a poor reason for not exhibiting, especially since the remedy to the "problem" lies with you, the exhibitor.

There is a high probability that you will know more about what you are exhibiting than any member of the jury, or even the jury as a collective body. So how, you ask, can they judge my exhibit?

Firstly, they may know more than you think and collectively they do know more about philately, in general, than just about any given individual. An experienced judge has viewed and read hundreds of exhibits acquiring an encyclopedic knowledge. A good judge will "do his homework" and research each of the exhibits that s/he will evaluate.

Secondly, more than judging the material, the jury is evaluating how well you show what you tell them that you are showing. That is, given the subject and scope that you define on your title page, the jury will evaluate how well you tell that philatelic story. How challenging is the subject? Have you limited the scope to exclude the material that's most difficult to acquire? Is the presentation "complete" for the given subject and scope? Is the story told in a logical and easy to understand format? Is the condition of the material as good as can be expected for this subject? Is the display aesthetically appealing? You may be the expert on the subject being shown, but the jury is far more experienced and far more expert on exhibiting. To qualify to be a judge, a person must first be a successful exhibitor.

How well you tell your philatelic story and how well you convey the importance of the material to the jury is critical. Since the jury may not be as knowledgeable about your subject as you, it is your responsibility to "educate" the jury. You accomplish this task through the title page, the write-up, via the presentation and organization, and the synopsis. The critique is another opportunity to impart knowledge to the jury, as well as learn something, in turn. Let's address each of these in turn.

The Title Page

The title page is where you define for the jury, as well as the viewing public - and yourself - the subject and scope of the exhibit. This is where you set the boundaries. Make the title specific, accurately describing the

exhibit. The two titles "uses of the UNTEA overprinted Issues" and "Postal History of UNTEA" imply very different exhibits. In the exhibit described by the first title we would expect to see covers and other postal documents franked with stamps overprinted "UNTEA." We would rightly expect to see these, as well as any covers and postal documents related to the UN Temporary Executive Authority, whether franked with UNTEA stamps or not, in the exhibit with the second title. Include dates, where it makes sense, to provide specific boundaries to the scope.

Explicitly state what kind of exhibit you are presenting. A sentence such as "This traditional exhibit of..." or "This study of the postal history of..." should be included on the title page. While the rules for each of the many kinds of exhibits are well defined, there is great latitude in how an exhibit may be presented. Sometimes it becomes difficult to tell what kind of exhibit is being shown. Is it a Thematic or a Display exhibit? Is it a Postal History exhibit or a Special study? I've seen "Traditional" exhibits made up mainly of covers. At least by telling your audience what kind of exhibit you think you are presenting, you give the jury a fair chance to evaluate the exhibit using the right set of rules. A jury may switch an exhibit from one division to another, but only if the exhibit benefits from the switch.

Define your scope. Here, you expand upon the title to set the boundaries. Tell the jury what will be included in the exhibit, and just as importantly, what will be excluded. For example, in my exhibit of the Swiss official stamps issued for use by the UNEO and the international agencies, I let the jury know that the exhibit will also include those stamps issued for use by the League of Nations, and used by the United Nations - but only from the inception of the UN. Remember, though, limiting the scope of the exhibit merely to eliminate the most challenging aspects of a subject will not go unnoticed by the jury.

Briefly describe how the exhibit will be organized. For Thematic exhibits an outline of the exhibit organization is required. For all other exhibits, it's a good idea. Give the reader, especially the judges, a "roadmap" to the layout of the presentation. If you cannot summarize your exhibit organization in a brief outline, then there is probably a problem with the treatment that will make it difficult to follow and understand.

A typical organization for a Traditional

exhibit of the UN First Issue would be for the stamps to be presented grouped by printer and type: Regular Issues printed by Enschede, Regular Issues by De La Rue, and Airmail Issues by De La Rue. Each "chapter" would start with an introduction to the stamps, the plate layout, and major production characteristics like cutouts, control numbers, etc. Then, each stamp in the group would be presented: essays, trials and proofs would be followed by examples of each printing, as well as errors, freaks and oddities, ending with examples of use on cover.

What else goes on the title page? Many include a brief description of what makes collecting this subject so challenging. For example, on the UNTEA exhibit, one would note that the stamps were only valid for a short period of time. Another factor to consider would be the literacy rate of the population, especially smaller villages and hamlets. Avoid statements like "Covers are hard to find." Be specific. Tell the jury why the covers are scarce. Judges consider the challenge factor when determining an exhibit's medal level. The challenge factor is like the difficulty factor in Olympic diving.

You could also include a short list of major highlights in the exhibit, but no more than 10. It's also a good idea to describe how you will indicate special items in the exhibit (e.g. matting, borders, dots, etc.) making it easier for both the judges and the general reader alike to find them. This is becoming more and more important as exhibit subjects become more esoteric.

If there is room, a number of exhibitors like to place one "killer" item on the page that will grab the reader's attention and make them say "Wow!" This is an effective attention-grabbing device that tempts the reader to look at the rest of the exhibit to see what other gems s/he may find, while judges must look through the whole exhibit, the attention-grabber sets the mood and says to the judge that they are to see something special and will enjoy this presentation.

The title page should be the first page prepared ...and the last one, as well. Prepare a rough draft of the page first to give yourself a guide in developing the exhibit. As you build the presentation, you may alter the organization or even change the scope. Thus, the title page should also be the last page that you finalize for the exhibit. It is the most important page in the exhibit and proportionate care

should be taken to ensure that it accurately guides the reader, especially the jury.

Write-up and Highlights

Most exhibitors over-write their exhibits. Many defend the verbosity of the prose explaining that they have to tell the jury how important everything is. Telling exhibitors to be brief with their write-up seems to contradict the advice that they must "educate" the jury. Indeed, you must tell the jury what's important about your material, but do it succinctly.

An exhibit is not a book. When confronted with the wordiness of his wonderful exhibit, the owner retorted that the heavy amounts of text benefited the reader and was for their edification. In the comfort of an armchair, I read through the entire exhibit at a relaxed pace. I finished two-and-a-half hours later! I certainly learned a lot, but such vast amounts of text are just not appropriate for an exhibit. Can you imagine standing on your feet for 2% hours at a show to read one exhibit? Can you imagine a judge doing so?

The jury may have to examine and evaluate 20, 30 or more exhibits, filling 200 to 300 frames (3,200 to 4,800 pages!) at a national show. At a typical 3-day show, which starts on a Friday, the jury is expected to have the award levels determined so that the ribbons can be posted on the frames on Saturday morning. Even given that most juries start the process on Thursday evening, they have about 10-15 seconds to read each page.

Do the jury and yourself a big favor. Reduce the text to what is essential. On the other hand, do not throw away your longer text, which is the product of much research and knowledge. Take that text and write articles for your society journal, or perhaps publish your findings as a monograph or a book. You can then refer the jury members to those publications (via the synopsis) and you will have shared your collection with many interested readers (and have made the editor of your society journal very happy).

Tell the jury what they cannot see for themselves with their own eyes. It's a waste of words to write "This 3¢ stamp on a no. 10 cover addressed to Toronto, Canada.. " The judge can see that it's a 30 stamp and they can see that it's on a no. 10 envelope and they can see the address. Instead tell them what is not obvious: "Solo use paying the special treaty rate to Canada effective between..." Your 7th grade English teacher is going to scream, but you do NOT need to use full sentences in the exhibit write-up, either.

Use tables to summarize information. If you find yourself repeating the same type of data over and over, consider summarizing the information into an easily understood table. A

good candidate for such treatment is postal rate information. I use tables in my UN First Issue exhibit to summarize data about cutouts, gum types and control numbers.

A picture is worth a thousand words. Instead of describing in detail a plate variety or some hard-to-see detail, consider using an enlarged image of the object and caption it with a brief description. In turn, don't blow up the entire stamp 400%, but just the portion necessary. Avoid overwhelming the philatelic material with images.

While it may be necessary to educate the jury about the specifics of your material, you do not have to give detailed descriptions about philatelic processes. The caption "gutter snipes" conveys plenty of information. You do not need to go into a detailed description of the trimming process to describe such production freaks. Even a novice collector will quickly get it (see previous paragraph). While judges may need to be taught about the specifics of your material, they are, for the most part, well-educated about stamp production and philately in general. It is relatively safe to assume that the "general public," which will consist mainly of fellow collectors at stamp shows, are also adequately educated.

Make the text readable. Use a typeface with serifs, such as Times Roman or Garamond. Studies have shown that such fonts are easiest on the eyes. Use no more than two typefaces for text throughout your exhibit and reserve the "fancy" fonts for headers and titles. Use a readable size, too. The body of your text should be no larger than 12 point and no smaller than 10 point. You can use text as small as point 8 for captioning illustrations or providing information about certificates.

A friend of mine with a wonderful collection of 19th century covers was told over and over by numerous juries that he needed to reduce the text in his exhibit. He finally decided to take their advice and quite proudly displayed his reworked exhibit at the next national show. However, he took the advice literally and reduced the text to 8 point. Yes, it did take up less space on the page, but now, in addition to being verbose, it was virtually unreadable!

While you should restrict the text to the use of just one font, you can make excellent use of capital letters, bold type and italicized text to draw the attention of the jury. For example, I use capital letters for text headers (e.g. "FIRST PRINTING"), bold type to indicate something special (e. g. "One of two known copies") and italicized text for auxiliary, but interesting information (e.g. "cancel used for just 30 days"). Whatever manner you use special formats, use them consistently. It also helps to let the jury know what scheme you are using, too, use a few sentences in the synopsis to describe

how you will use special text formats.

In addition to the use of text to highlight your material, you should somehow indicate what the special items in your exhibit are. A viewer, particularly a judge, should be able to step back from your exhibit, and without reading any text, be able to point out "the good stuff" Over time various methods for highlighting the key items in an exhibit have been employed, drifting in and out of fashion. Currently out of fashion is the use of colored dots to indicate levels of importance. Some exhibitors so overly used the dots that their exhibits appeared to have "measles."

One technique that works well is "matting" or the use of colored backing paper to highlight key items. The width of the colored mat showing should be limited to no more than 2 mm. This method is particularly effective if all material is matted with a neutral backing, such as gray, and highlighted with a double mat in a bright color. In My UN First Issue exhibit, where all items are matted, I use a thin border of royal blue to highlight the gems. For an exhibit on early Czechoslovak stamps I use a bright red, which in contrast to the off-white primary mat gives a patriotic appearance. (The colors of the Czech flag are red, white and blue.) Mats also have the added advantage of making it easy to alter an exhibit and saving on mounts.

A similar method is the use of borders as a highlight, with the widespread use of computers and word processing or desktop publishing software, it is quite easy to generate a simple, but elegant border to frame those special items. Avoid wide dark frames as those tend to detract from the material and draw attention to themselves.

The use of "white space" can also be employed in drawing attention to desired pieces. At The stamp show 2000 in London I was reading a postal history exhibit on the allied intervention in north Russia at the end of WWI. The pages were generally quite packed. When I came to a page that contained a single cover, I knew that this piece was very special - and it was. The text explained that it was the only known cover addressed to or from an American warship involved in the operation. For me it was particularly important as it was addressed to my Grandfather!

Whatever method you choose to highlight your gems, let the jury know in the synopsis. Also, don't overdo it. Highlighting more than a few key items will quickly lose its effect. A 7-foot man would draw a lot of attention walking down the street, but that same fellow on an NBA basketball court would hardly be noticed. Reserve highlighting for the truly special material.

(to be continued next issue)

What Keeps Some Exhibitors From Achieving High Awards

A Baker's Dozen Reasons + 1 by John M. Hotchner

1. Picks a subject that has insufficient Challenge
2. Picks a subject that requires Scrooge McDuck's millions, which s/he doesn't have.
3. Does not tell a cohesive story using a maximum of directly relevant material, and a minimum of words.
4. Never learned to winnow the golden nuggets from judges' advice on how to improve.
5. Not bothering to get the judges' advice; especially not going to the critique, taking advantage of at-the-frames critique, or requesting written comments when mailing in an exhibit.
6. Not listening to what judges say because, "They don't know anything about my subject"
7. Believes a judge who said, "You can't get to the next level with this exhibit."
8. Refuses to experiment to see how an idea for improvement might work out.
9. Does not take advantage of the AAPE Critique Service
10. Does not look for material to upgrade examples and for condition.
11. Does not study their material to discover and report new aspects.
12. Pays no attention to presentation or Title Page construction because they want to do things their own way.
13. Can't be bothered to do a Synopsis or even learn how it can be useful.
14. Does not own or read the *APS Manual of Philatelic Judging* so as to understand what the judges are looking for.

On Exhibits and Exhibiting: "Educating the Jury" - Part II

by Anthony F. Dewey

The Synopsis

Coming into vogue in the early to mid-1990s, the synopsis has become a critical document in exhibiting in North America. The synopsis is generally a one to four page document (usually up to two sheets of paper) that allows you to communicate directly with the members of the jury. Typically, you provide a certain number of copies of the synopsis along with your application and the exhibit committee distributes them to the jury. It has been said that a well crafted synopsis can be worth one, and possibly two, medal levels to the skillful exhibitor.

In its simplest form the synopsis is just an expanded version of the title page. Topics typically covered in the synopsis are background, scope, challenge factors, highlights and references. Each of these subjects should be addressed and expand upon the information

provided in the title page. Don't merely repeat the title page, though. That would be a waste of a grand opportunity (pun intended).

Unless the historical background is pertinent to the philatelic aspect, keep the history lesson short. This is, after all, a philatelic exhibit. By contrast, if the history has a direct and significant impact on the philatelic subject, do include the key information.

Briefly explain why you chose the limits of the exhibit. Ending an exhibit at a given date because "that's all that would fit in the frames" is a poor limiting factor. For example, I end my Swiss Official UN exhibit with issues of 1969 because that is when the UN European office began issuing its own stamps, replacing the Swiss Officials. Additionally, the BIE merged with UNESCO ending that series of stamps, as well.

Tell the jury what makes collecting this

material so challenging. Were the stamps issued in small quantities? Were they only briefly valid for postal use? Are varieties scarce because of the very high quality of the printer? Were vast quantities destroyed before the public was aware of their existence? Tell them all about it, so that the judges will know what they're looking at!

Once you've told them how tough the material is to acquire, then tell them about the gems that you have obtained and that you are presenting in the exhibit. Yes, brag. You have the judges' attention, so use it to your best advantage. Here, you are free of taboos imposed in the exhibit. You can use words like "rare" and "scarce" with impunity - as long as it's the truth, of course. However, it is far better to quantify what you mean by these words. "This is just one of four known covers with a solo franking paying an exact rate" has

far more impact than 'This is a rare cover.' If a census does not exist and hard numbers are not readily available, you can still describe the relative rarity via sentences like "This is the only example known to me after 25 years of avid collecting." Let them know how good your stuff really is.

The synopsis is the perfect venue to explain various aspects of the exhibit, such as why certain material is absent (e.g. the only known copy is in the Queen's collection). If condition is a factor, explain why the material is not pristine (e.g. mail to personnel in a combat zone may be wrinkled, stained or torn). This portion of the synopsis will grow over time. Each time the jury asks you a question at the critique, where they do not understand some aspect of the material or the presentation, is another opportunity to add an explanation to the synopsis.

Let the jury know that you are actively building and improving the exhibit. Mention recent additions and new discoveries. As judges grow acquainted with a display they may grow complacent towards it. Under pressure to evaluate several dozens of exhibits to meet the show deadline, a judge may skim a well-known exhibit in order to dedicate more time to one with which they are not familiar. Let them know that this is not the "same old" exhibit, but a vibrant, expanding work-in-progress. A synopsis should be revised and prepared for each separate show. Adding the show name and the date as a footer is a good idea.

This document can and should also be used to describe any personal research that you've done. This is the place to let the jury know of any discoveries that you've made, censuses that you've conducted, and contributions that you've made to the general well of philatelic knowledge regarding this material. Such efforts are greatly appreciated by the jury and are appropriately rewarded when the ribbons are posted.

Lastly, provide the jury with a list of references. Give them an opportunity to learn about your collection so that they will know what they are looking at. List three or four pertinent, up-to-date references. Make sure the information in the books is accurate and current. Outdated or inaccurate information can hurt your exhibit. Let the jury know about any incorrect data in any of the references that you contradict in your exhibit.

Be specific in your bibliography. If you are referencing a chapter of a book, say so and provide the page numbers. Don't list just the title of a periodical, but provide the specific article title, volume, issue date and page numbers. The jury, as well as the staff at philatelic reference libraries, will thank you for your

thoughtfulness.

Don't be afraid to list books, monographs, or articles that you have authored on the topic. It lets the jury know that you do know what you are displaying and are a real student of the material. Conversely, unless you are the only expert on the topic, don't list only those works produced by yourself, but include works by other authorities.

All references should be readily available via the American Philatelic Research Library and at any of the other major philatelic libraries around the country. If a publication you list is not currently available at these libraries, acquire copies and donate them. You will help your exhibit, benefit your fellow collectors, and may be able to take a tax deduction for the donated books.

Apply as early as possible, allowing the committee to send your synopsis early to the jury members. If your final synopsis is not ready when you apply, send preliminary copies (or copies of a version prepared for a previous show). Send the finalized version later. Doing so will give the judges time to acquire the reference material and prepare to evaluate your material. Make sure to provide the exhibit committee with the number of copies of your synopsis specified in the prospectus. Sending less than the requested number of copies will force the committee to make copies and possibly delay getting your synopsis into the hands of the judges.

The Critique

Every National show accredited by the American Philatelic society is required to provide a venue where exhibitors can ask the jury for advice and explanations regarding the evaluation and award level of their exhibit(s). Many local and regional exhibitions also provide for a critique.

Go to the critique, and go with an open mind. There is often a lot of good advice dispensed at these sessions. Stay and listen even after you have asked about your exhibit and received your response. Go to the critique even if you are not exhibiting. A lot can be learned from the problems and strengths of the other exhibits. Juries will often discuss the good aspects and practices of an exhibit as much as its shortcomings. Judges will ask the exhibitor questions, too. It's not a one-way street to learning at the critique!

At national shows a room and time is set aside for this session, usually on a Saturday after the ribbons indicating the medal levels have been posted, but before the special awards and the Grand award winners are announced at the banquet. In an unfortunately confrontational format, the jury typically sits behind tables at one end of the room facing an audience of exhibitors and other interested

parties. The chief judge will introduce each of the jurors and give a brief explanation of the rules for the critique.

Exhibitors, starting with those whose exhibits have taken a Silver award or less, will be allowed to ask the jury a question regarding an exhibit. The classic question is "what can I do to improve my exhibit?" The exhibitor may be allowed a follow-up question. Exhibitors raise their hands to be recognized and each, in turn, is called upon to pose their question. When all exhibits with Silver or lower awards have been exhausted, the floor is opened to Vermeil winning exhibits and finally to the Gold award winners.

When it is your turn, state your name, the name of the exhibit, the frame numbers and the medal level that the exhibit received. This gives the jury the information that they need to find their notes. Then, ask your question. Usually one member of the jury will be assigned as the first respondent to your exhibit. That judge will address your question, as well as identify aspects that s/he found particularly successful in your presentation and those that did not work as well. Other members of the jury may provide additional comments, as well.

If the response is complex or requires a lengthy discussion, the juror may offer to meet with you outside the critique or at the frames. In this case make sure to see the judge immediately after the critique to set up a time. Once the appointment is made, make sure that you are prompt in meeting the judge at the specified time and place. There probably are other exhibitors who need to meet with that judge and s/he may have an early flight on Sunday.

Remember, the members of the jury are volunteers. They receive a meager stipend which covers only a small portion of their expenses at the show. Like you, they are collectors who love the hobby. Their goal is not to bust your ego or to put down your exhibit. Rather, they are eager to see you build that collection into a successful exhibit. They love nothing more than to see an exhibit improve and expand over time, reveling in the exhibitors' successes.

Conclusion

The playing field of exhibiting has been greatly leveled. It is no longer the exclusive territory of the wealthy collector of "classic" stamps. "Checkbook exhibiting" has been largely eliminated and Difficulty of Acquisition has almost completely replaced Price as a major factor in evaluating exhibits.

With the increasing diversity of material being presented and the latitude in styles of displaying this material, it is more and more important for an exhibitor to work with the jury to help them understand their exhibit.

Twenty-five years ago when exhibits consisted primarily of classic material from a small group of "important" countries, one could expect the judges to be experts on the subject. Now, with exhibits on such esoteric topics as "Latvian Postage Due Uses" or "Postal History of UNOGIL Forces" the exhibitors need to take responsibility to ensure that the jury understands the display.

Exhibiting has evolved from displays of

rare items to philatelic studies, with well-developed stories that progress from beginning to main body to conclusion. The scope of exhibits has become more and more narrow and depth of study has greatly increased. The "game" has completely changed, a vast improvement in my opinion, so we cannot expect the old model for evaluating exhibits to persist. In the new model, the exhibitor works with the jury to ensure that a mutually satisfac-

tory evaluation is conducted and the proper award level is presented. The practices and methods described in this article will go a long way to helping the jury know what they are looking at, and hopefully help you achieve your exhibiting goals.

Editor's Note: (This concludes the two-part article which began in the October, 2005 TPE.)

Northern California Club Challenge: A Successful Experiment by David McNamee

In Northern California, many of our local shows struggle to attract exhibitors. Our Council was on the brink of having "bourse-only" shows unless we could do something about the number and quality of the exhibiting base. Not that we are lacking experienced people - we are blessed with an active cadre of serious philatelists, and a number of our exhibitors have won international gold medals. These exhibitors support our local shows, but no "new blood" was being developed.

In Australia, the concept of organized exhibiting contests ("challenges") based on State of Origin or a special theme breathed new life into their shows and added new exhibits and exhibitors to their participating base. We decided to import the concept, modified for our local conditions.

With the blessing and support of the Council of Northern California Philatelic Societies, four of us formed a committee to organize and carry out a "Club Challenge" that would pit teams of exhibitors from our local clubs against each other at a future local show venue. The teams were to be composed of one experienced (WSP Vermeil or higher) exhibitor with a "novice" (from zero experience up to WSP Silver). The teams would work together in a mentoring environment.

The rules were kept simple:

1. The teams would each put together two NEW exhibits (5 frames total max for the team):

- Mentor's exhibit: either a 1-frame or a 3-4 frame exhibit
- Novice's exhibit: 1-, or 2-, or 3-frame exhibit.

3. Each exhibit should conform to the rules for exhibitors in the most recent *APS Manual for Philatelic Judges* in terms of exhibit classification and format.

4. The Mentor will guide the Novice in following the APS rules and assist the Novice with issues and problems that may arise during the exhibit-building phase. This is supposed to be a learning environment, and periodic contact and discussions are necessary for success.

We chose a local show that was 16 months away as the first Club Challenge

The Philatelic Exhibitor

competition, and we lined up an outside judge (AAPE member Tim Bartshe of Colorado) to be part of the judging team and unofficial advisor.

The "what's in it for me?" question was answered this way:

- For the Mentor, this is a good excuse to do that new exhibit that you always said you were going to do. It is also an opportunity to hone skills as an exhibitor. There is nothing that is more effective for mastering a subject than trying to teach it to someone else.

- For the Novice, it is an opportunity to experience one of the additional dimensions of joy in our hobby. It is the experience of many that exhibiting provides additional insights that help you become a better collector and enjoy the hobby more.

- For the Club, a challenge competition can invigorate and revitalize your meetings as people in the club try to assist the Novice, and the Novice keeps the club informed on his/her progress.

- For the Council, this will help feed local shows with a number of new exhibits and new exhibitors, hopefully for several years.

The first competition was held at SUNPEX (Sunnyvale, California) in November, 2005. Six teams had registered, and five teams completed their work in time to compete. We had 10 new exhibits and four first-time exhibitors providing 12 frames. The frame count was less than expected because eight of the ten of the participants chose the Single Frame format. Still, the show organizers were pleased to get some new exhibits.

The Challenge exhibits were segregated on the floor and the teams' displays were mounted side-by-side. All of the exhibits were judged as part of the regular show and received show awards according to the quality of their exhibits. In addition, each Challenge participant received a special award ribbon for being part of the Challenge. Each member of the team with the best combined exhibits received a "1st Place" ribbon with rosette awarded by the show judges.

AAPE member Vesma Grinfelds coached first-time exhibitor Dr. Richard

Kandel well enough that they won the first Challenge for the California Collectors Club (San Francisco) with a pair of gold medal exhibits. One other first-time exhibitor, Redwood Empire Collectors Club representative Dr. Paul Ortegea, won a Gold coached by George Shalimoff. A perpetual trophy was engraved with the date, club name and winners' names and presented to the winning club at their next regular club meeting. They can keep and display the trophy until the next Challenge.

We learned a few things through this first Challenge.

1. Mentoring was a key success factor for the first-time exhibitor. As one novice said, the experience was, "Sweat, anxiety and fun!" The "show me" factor was important to some.

2. We need to work on exhibition protocol as well as exhibiting technique. Novices have to be shown the value of registering with the show organizers early and submitting title pages for their proposed exhibits in time for use by the judges.

3. Prospective mentors need to pursue and woo novices. There is a great deal of trepidation to overcome, and novices will not willingly raise their hands to volunteer. Hopefully local positive publicity will lessen the resistance next time.

4. Having a jury keen to coach rather than criticize is very helpful. The first-timers are hungry for information on how to improve their new exhibits. Written comments are essential for those not able to be there for a walk-through.

The Challenge Committee has tentatively set the next show date as one of two local shows in early 2007. Our target is to have eight teams with 24 frames. Meanwhile, we are encouraging the current Challenge participants to show their new exhibits at additional Council shows in 2006 and 2007. After all, that was a key purpose: to increase participation and the exhibiting base for all Council shows.

Ideas, questions and suggestions are welcome. The Committee Chair David McNamee can be reached at dmcnamee@aol.com and the Council President Vesma Grinfelds can be reached at dzvesma@sprintmail.com.

April 2006/25

Getting Started

by Tim Bartshe

Very often, I am asked questions that, quite frankly, would never occur to those of us who have been exhibiting for a while. What kind of paper should I use? How should I mount my material? What kind of tools will I need? Should I mat or use borders? Many of us had friends and mentors to ask these questions yet many if not most of those who are just starting out don't have that luxury. Much of what we do in putting our material into the frames is done by trial and error; what pleases us in our visual perceptions or personal tastes. I would like to mention just a few things that I have evolved into over the past eight years of exhibiting that I hope might help you.

Paper: The basic type of paper will be dictated by your printer's ability to accept it. Paper comes in many weights and finishes not to mention colors. Assuming you are not limited by thickness, the first thing you will need to find is a place where the selection of different paper to choose from is large. In our neck of the woods the best store is Expedex which specializes almost solely in paper stock. Much of the paper being produced today is archival in quality, meaning it is relatively acid-free and will not harm our fragile material, so this is not such a worry as it once was. My personal everyday paper is made by Weyerhaeuser under the name Cougar. It comes in 65 or 80 pound weight as well as various colors including the all-purpose white or shades of cream or tan. Other quality card stock makers include French Paper, Howard Linen, Spectratech and Fraser Paper. Although these are mostly sold for cover stock used in reports and come in various finishes, they can and do serve our purposes. The costs are not prohibitive, ranging from about \$8 to \$12 a ream. Although quadrille pages were once widely used, they have gone out of favor and in my opinion for good reason. The pattern tends to detract from the material mounted on the page and with computer programs the cheat grids now are not necessary for alignment.

Mounting: Some very experienced exhibitors use hinges to mount their material onto the pages though it does require care in page handling lest the hinges slip or turn. Many others use mounts such as ScottMounts, Showguard or Hawid. They come in a plethora of metric sizes to suit the material you are mounting. From souvenir sheets to small definitive issues, you can find the right size. Showguard and Scott mounts are split in back with a weld at top and bottom while Hawid are only welded at

Pages, Mounts And Other Basics

the base for top insertion. They all are made of inert oriented polystyrene which contains no agents harmful to our material and will not shrink or discolor like the old Crystal Mount strips of the 60s and 70s.

For covers, the general accepted method of mounting is the use of corners. They come in self-adhesive or gummed application styles. While there are numerous and supposedly safe photo corners at virtually any craft store or WalMart, they tend to be small and not really suitable for thicker or fragile papers common to antique envelopes. My preference is Imperial

Mounting Corners that come in $\frac{1}{2}$ inch or 1 inch width at the base; the former come in strips of 500 and the later in sheets of 16. The larger sizes are useful for those bulky items that need more coverage for secure mounting. Many prefer the lick-and-stick style but once you get used to using your stamp tongs to apply the self-adhesive ones, you will not go back. The photo corners come in packs of 500 and sell for around \$5 or so while the Imperial mounts are about twice that.

Tools: This doesn't sound like rocket science but depending upon what you are thinking of doing, the list of tools becomes very important. Of course, the ubiquitous stamp tongs to handle your material is a must. If you use mounting strips for your stamps you will need to have a safe and sure way of cutting them. The different supply stores such as Subway or Amos do sell mount cutters. While I have never used them, I know some who swear by them. They are not inexpensive however, ranging from \$50 on up. They also are not versatile if you need to cut other material. My preferred format for cutting is with an X-acto light duty snap-off blade knife. It is retractable and unlike the old X-acto knife that constantly needed changing, these blades snap off as you use them, forever exposing a razor-sharp edge for cutting exact edges. A good thick plastic triangle or straight-edge is needed to use as a guide along with holding down the strip and a cutting mat. God love quilters! Some genius invented a plastic mat with grid and lines that will not show cut marks and lasts forever. The brand I use is made by Helix, but I am sure there are more types. Any fabric or quilting store will carry them. My board is 8% by 12 inches and doesn't take up any space at all being only $\frac{1}{4}$ of an inch thick.

Matting versus Borders: Any simple or more advanced computer program has the capacity to draw borders on your pages to

place your material in. This can be utilized to show your better material by using a different line weight or color. The line thickness should not be very thick because it still is about your material and anything that detracts from it is not a good thing. Many do not use any border at all while others use matting for their material. The system of borders is pretty easy to use while using none is the simplest yet. I will not sugar-coat this; matting is a LOT of work and it takes time to become proficient at it. That being said, if done right it looks great and the viewer gets the impression that you really care about your material. I have specifically chosen a particular color that complements my material while not taking away from it; a nice medium brown. To matte I simply mount my material to a piece of the paper with the corner mounts (assuming I am doing a cover). I then use my X-acto knife on my Helix cutting mat and bingo, a matted cover. I have done the same with my stamps, blocks and sheets as well. For those real good items I want the viewer to see without blinking lights or pointing fingers, I use a different color as an under matte to subtly make the item stand out. Whatever you do, it is and always will be a matter of personal choice and taste.

If you decide matting is your game, you will need to choose a system to mount your mattes to the exhibit page. Believe me; I have gone through a ton of different glue sticks and pastes, none of which were very satisfactory to my way of thinking. For example, I have tried UHU Stic and Office Pen, Avery's Removable Glue Stic and Ross's Glue Pen and Gel Stik. Yes they work, but they are not easily and exactly applied to smaller or odd-sized material and are hell-on-wheels to remove from the page when you are revising it. The answer came from a good friend who discovered the Hernia transfer glue dispenser. A little handheld dispenser of small glue dots on a roll that can apply the exact amount you desire where you desire it to go. Archival, safe and solvent free, it even comes in removable form. Given a few minutes, it will stay put, but with a little prompting from your tongs will lift off for placing on a new page. You can find it on the web and even though not cheap, it is so easy to use and well worth the price.

Page Protectors: Well, this question is not arguable as it is required by all show committees on the WSP circuit. Which kind to use is quite arguable and depends upon how much money you want to spend. You

can go to Office Depot or Staples or Office Max or WalMart and find Avery Sheet Protectors. They are archival, safe, acid free and won't lift print and they are cheap; around 10 cents each. They come in clear or non-glare. If going that route, I would recommend using the 3.3 mil heavyweight ones. It will give you more heft and protection for your pages and make them more easily mounted in the frames. The alternative is more expensive but more flexible for what you may need or want in regards to thickness or sizes. One of our advertisers in TPE is the Atlantic Protective Pouch Company who bought out the old Tuck Taylor's mylar sleeve operations a few years back. These mylar or melinex polyester enclosures are a joy to use and come in side- or top-mounting openings and three or four mil thickness. I prefer the thicker weight and they can be custom ordered to any specifications including odd sizes like 11 x 12 or 11 x 17 inches for those bulky covers. Now for the "bad" news; they range a little under a dollar each depending upon how many you order, but I have used them since 1997 and swear by them. You spend thousands of dollars on your material, why not protect it with the best?

This has probably been too much to cover in too little space, but I hope this might answer some simple questions about exhibiting basics. If you have any questions or comments, please get in touch with me.



An Idea Worth Considering: Color is "Yellow" for Houston 2006 Show Competition by Ronald Strawser

"Yellow" is it for the special single frame color competition at this year's Greater Houston Stamp Show, to be held September 15-17 at the Humble Convention Center in Humble, Texas. The annual event also features regular single and multiple frame exhibits competing for medals and special prizes, numerous dealers, a youth area and many

other activities.

This is the third year for this color competition, which had its origin in 2004 when a single frame "green" rivalry arose between two Houston Philatelic Society members, each involving green stamps that they collected.

In spite of the fact that this idea was devel-

oped only two months prior to the show, a quick promotional campaign brought in four more green exhibits, including some from national exhibitors. That year, Tim Bartshe of Colorado won the overall one frame green competition with his exhibit "It's Not Easy Being Green and Worth 5 Shillings (or less)," claiming bragging rights and his prize of a spe-

cial mug adorned with green stamps.

It was decided that this color competition deserved a repeat performance the next year, so an elaborate ceremony was included in the awards banquet to choose the color for 2005. With the aid of the APS-accredited judges, adorned in colorful stoles created for the occasion, the color for the next was chosen by drawing a crayon from the ceremonial color box. Although the initial reaction to the drawing of a black crayon was somewhat less than enthusiastic, by the end of the evening many were already coming with ideas for the next year's contest.

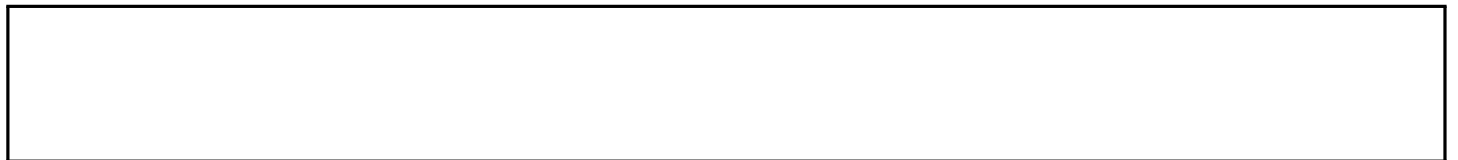
At the 2005 show, the number of participating single frame color exhibits grew to 10. While it is a fun competition, the serious side was shown when a local exhibitor won with an exhibit of full-face McKinley postal cards. In addition to getting a mug covered with black stamps, he also became the first signer of the newly instituted Scroll of Many Colors. The ceremonial crayon drawing resulted in yellow as the color for 2006.

So far, response to the color yellow has been positive from both local and national exhibitors.

Any exhibit that a potential exhibitor

believes ties to the theme color yellow will be accepted. Examples would be an exhibit of yellow stamps or yellow cancels, or a thematic exhibit about bananas.

Collectors interested in exhibiting at the Greater Houston Stamp Show 2007 whether in the color competition or in the normal exhibiting classes, can obtain a prospectus by writing Denise Stotts, P.O. Box 690042, Houston, TX 77269-0042 or by sending an e-mail to tghss2006exhibits@earthlink.net. Additional information on this year's show can be found at the Houston Philatelic Society website www.houstonphilatelic.org.



Thematic Exhibiting

by Phil Stager

Note: The editor apologizes for printing this article with the wrong illustrations in the April issue.

Probably the most dreaded and confusing term in competitive thematic exhibiting is "appropriate philatelic material." Let's see what the *Manual of Philatelic Judging (MPJ)* says:

"Knowledge (20 Points)

"Philatelic knowledge is demonstrated by the material chosen to tell each aspect of the story. Common stamps or documents, including very modern ones, are appropriate if they best represent important thematic details. Knowledge is judged by the suitability of the philatelic material and the correctness of the philatelic text, especially with any personal philatelic study or research. The use of two or more different philatelic elements per page adds to the philatelic depth of the exhibit and should be encouraged.

"Appropriate material is that which, for the purpose of transmitting mail or other postal communications or other payment of official dues, has been issued or intended for issue by government, local, or private postal agencies or empowered authorities for the payment of official duties, including revenues. It is recommended, however, that inclusion of fiscal material be limited and that it be necessary and germane. Appropriate philatelic material includes stamps in all forms from artists' drawings and proofs to perforations, watermarks, errors, postal stationery, covers, and cancellations of all types, postal markings both mandatory and instructional, meter marks on tape or cover paying the correct rates, revenue fees, etc. Overprinting and surcharging will change the original stamp to another form.

"Each item in a thematic exhibit should be assessed for its philatelic appropriateness as well as its thematic content. Preference and greater prominence should be given to those issues whose thematic content has a direct political, historical, cultural, economic, or similar relationship to the issuing countries, as opposed to speculative issues with little or no such relationship. Similarly, genuinely canceled stamps should be shown and not cancelled-to-order items.

"Thus, only material that either "carried the mail" or paid a fee for service is consid-

ered suitable for a thematic exhibit. All material must be pertinent. Picture postcards would have to become postal cards with an imprinted indicium on the reverse and have been issued or authorized by a government to be acceptable. Inappropriate items might be fantasy issues from non-existent postal territories, private vignettes or corner cards, or even photographs; these should be used only when nothing else can tell that necessary aspect of the story line."

(p. 66 The Thematic Division, MPJ, 5th Edition, 2002)

What! You do not have the latest edition of the *Judging Manual*? *O tempora, O mores!* How do you expect to succeed in a competitive endeavor unless you know and understand the rules of the competition?

The brief list of the items that are mentioned as appropriate philatelic material in the MPJ is far from complete. If you would like a list of items considered appropriate, please e-mail me. Several exhibitors including the late Mary Ann Owens prepared lists of philatelic items appropriate for a thematic exhibit. Rather than present a lengthy list in this article, I will list those "inappropriate" items most commonly used.

Post Cards: Not to be confused with postal cards which were issued by or with the approval of a postal agency. Note that some post cards became postal cards when an indicium was printed on the other side. Figure (1) shows part of page in my one frame exhibit on Royal Palms. The rather mundane looking made-in-the U.S.A. linen postcard became a postal card when the Dominican postal authorities approved the addition of the indicium on the back side.

If you really like collecting and exhibiting post cards, do so under the still experimental postcard class at AmeriStamp.

First Day Covers: The cachets on most first day covers (FDC) are privately produced and have nothing to do with moving the mails. The fact that a stamp had its first day of issue on mm/dd/yy has little to no thematic relevance. The words FIRST DAY OF ISSUE in English or any other language have little to no thematic relevance. The first day cancel may have thematic relevance if there is some element in the cancel that directly relates to the theme or thematic point under discussion. Figure (2) shows a first day cancel with thematic relevance - the small stylized jet biplane.

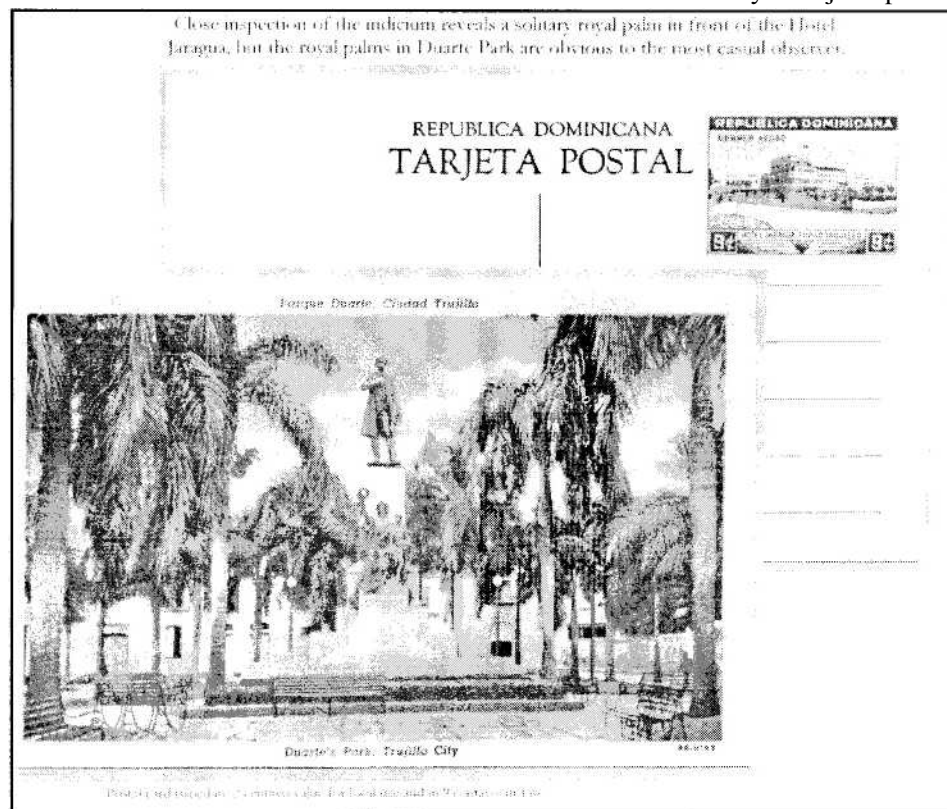


Figure 1

If you intend to use a first day cancel that has direct thematic relevance, then please window the cover to show only the cancel and stamp. If you really like first day covers, then show them in the Illustrated Division.

Advertising covers: The ads are privately produced and have nothing to do with moving the mails. Unless there is some other thematic element on that colorful ad cover, leave it out of your competitive thematic exhibit. Save the ad covers for the Illustrated Division.

Collateral Material: The sky is the limit here, e.g. newspaper clippings, magazine articles, photos, all sorts of printed matter, and almost any object that can fit inside an exhibit frame. Unfortunately for thematic exhibitors, none of this material "carried the mails." But what about mail bags? Yes, I have seen small mail bags in exhibits of Zeppelin mails. They were used for drop mail from the airship. I would think long and hard about using an item like this in a thematic exhibit. Ask yourself how much it contributes to the thematic development of the exhibit. If you want to show your collateral material, then Display Division is for you.

Cinderella Material: This category includes just about any printed matter that looks like a postage or revenue stamp, e.g., advertising labels, savings or trading stamps like those old S & H green stamps, wildlife conservation seals, and Christmas seals. Cinderella type stamps have nothing to do with moving the mail. If you want to show Cinderella type material, do so in the Cinderella Division.

Some of you now may be asking the question, "But I just have to make this very important thematic point in the exhibit, and I cannot find anything philatelic for it. What am I supposed to do?" Many of us have asked the same question. Most successful exhibitors eventually find a good philatelic item to make that all-important thematic point since we have the entire

world of philately from which to choose. The lack of a common U.S. commemorative stamp for that thematic point does not mean that something elusive exists. However, if absolutely nothing in the whole wide world of philately exists for that all-important thematic point, then ask yourself just how important is it. Will the exhibit suffer irrevocable harm if the exhibit says nothing on that thematic point? Probably not! The absence of that thematic point will probably be far less noticeable than the inclusion of inappropriate philatelic material.

Now that you have finally found an "appropriate" philatelic item for that all-important thematic point in the exhibit, ask yourself if that item's thematic content "has a direct political, historical, cultural, economic, or similar relationship to the issuing country." Ref: p66, MPJ A few examples may help illustrate this statement.

A stamp issued by Iceland and showing coconuts would not be a good item to use in my Coconuts exhibit because coconut palms never grew in Iceland and have no relation to Nordic culture. However, a stamp from Iceland showing bananas may

be quite appropriate since bananas are grown in Iceland in greenhouses heated by geothermal steam.

A stamp showing Beethoven from Botswana is not nearly as good as one issued by Germany. Botswana has no direct political, historical, cultural, economic or similar relationship to Beethoven.

One final example using the Marquis de Lafayette. Thematic point: Lafayette did this or that in France. Use a French stamp showing him. Next thematic point: Lafayette did this or that while in the Colonies during the War of Independence. Use a U.S. stamp showing him. Lafayette did this and that involving the U.S. and France. Use a joint U.S.-France issue stamp on Lafayette.

So if you desire a higher medal level for your competitive thematic exhibit, get better - and not necessarily more expensive - philatelic material. Recall that our challenge as competitive thematic exhibitors is to illustrate the thematic point with the best possible philatelic material. If you have any questions, comments, or suggestions about this or any other aspect of competitive thematic exhibiting, please send them to me by e-mail or through the editor.

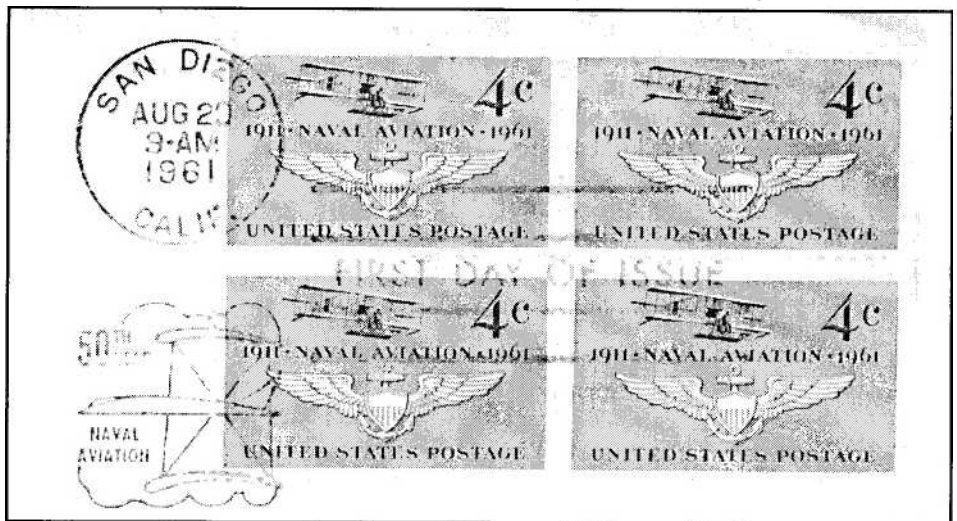


Figure 2

How To Recognize Good Advice

by David McNamee

I hear it at nearly every exhibition — either at the frames or in the formal critique session, "But the last judge told me to do it this way!" An exhibitor has taken the advice of a philatelic judge at a previous show, and another philatelic judge now suggests that the exhibitor do something else or even do the opposite of the advice previously received. How can this happen? What should an exhibitor do?

At a recent AAPE Seminar (a regular feature at APS WSP-accredited shows), a group of philatelic judges and exhibitors shared their experience about how to recognize good advice. Several principles evolved from the discussion.

Egos have no place in the critique process. Both exhibitors and judges need to assume the attitude of jointly working together to improve the exhibit. No one has anything to "win" or "lose." There is nothing to defend if both want the same thing. Both parties need to be aware of their own strengths. Philatelic judges should be willing to refer to other judges, dealers or exhibitors with more knowledge if that helps the process.

Correct factual errors. Be prepared to fix what needs to be fixed and move on.

Listen: Attending the formal critique is helpful regardless whether the exhibitor has an exhibit on display at the show. Listening to the give-and-take can provide insights that might be useful for evaluating your own exhibit. Has your exhibit used (or not used) a technique that shows the material to its best advantage?

The same exchange can provide a measure of confidence in the philatelic judges' advice. Do the judges focus on substantive

issues or generalities?

Accredited philatelic judges, (remember they are also philatelic exhibitors), have various levels of philatelic knowledge, exhibiting experience and communication skills. Most judges are well trained and highly skilled, but they are all human. Before acting on advice, be certain that the judge has clarified the principles and assumptions used to come to that advice. If you are an exhibitor at the show, ask questions to test your understanding and listen for the logic. Don't be afraid to say, "Do I understand you to be saying ?".

Look: Critique at the frames is the most useful way to give and understand advice. "Show me" usually makes every point abundantly clear. The critique should include not only where the exhibit needs improvement by pointing to weaknesses of the display, but the critique also should make use of examples of good technique from other exhibits on the floor.

Learn: The obvious is often overlooked - studying the criteria in the *APS Manual for Philatelic Judging* for your type of exhibit is necessary. It is difficult for the exhibitor to score well without understanding what the judges expect to see in the exhibit. Studying the exhibits on the floor that won top awards and asking questions of philatelic judges and other exhibitors are further steps in understanding the best techniques.

Last: The AAPE can be very helpful. Some participants in the seminar reported very high marks for the AAPE Critique Service. The service provided helpful and useful detailed information to exhibitors by mail. Attending the AAPE Seminar at the

next show should be a "must." There is always a part of the Seminar when exhibitors can raise questions to get the advice of colleagues.

A note to Judges: Every golden pearl that rolls off your tongue may be taken as gospel by exhibitors, whether you meant it to be or not. PLEASE - when you are talking with exhibitors - differentiate between changes that you believe must be made, ideas that you think could be considered toward correcting a problem you see, and speculation about how a given suggestion might improve the exhibit. This will help exhibitors to evaluate the next step for their exhibit, and reduce the blind adoption of suggestions as being holy writ.

In summary, constant tweaking the exhibit can be frustrating. Like constantly adjusting a thermostat, more effort is expended than the results might warrant. If the suggestions received are at all questionable after applying the above principles, then let things be for a few shows. Subjective comments should be measured against what you have heard and seen and studied. If the suggestions are worthwhile, you will probably hear them again. If a consensus builds for making an adjustment, then perhaps it is time to recognize the good advice.

"You learn nothing from your success except to think too much of yourself. It is from failure that all growth comes, provided you can recognize it, admit it, learn from it, rise above it and then try again." - **Dee Hock**, founder of Visa International, from the book, *The Speed of Trust*, by Stephen M. R. Covey

Presentation Is Worth More Than 5 Points

by David McNamee

In most exhibition classes, "Presentation" is worth only five points of the total score, yet it can affect the total medal level far more than that. With a distracting presentation, it may be harder for judges to follow the story line in the exhibit and to assess the exhibit accurately.

Philatelic judges evaluate four main areas in most classes of exhibits:

- Treatment and Significance
- Philatelic Knowledge and Personal Research
- * Condition and Rarity
- Presentation.

Each of these areas requires a lot of judgment in order to give a fair assessment, but that is why judges are trained and apprenticed under the guidance of chief judges. Of these four areas, presentation may be the most straight-forward area to assess, and it should be also the easiest area for the exhibitor to get right. Presentation includes the overall appearance, the font style(s) and sizes chosen, design layout, and mounting. The following is a recap of the basic principles of good presentation for philatelic exhibiting.

Overall appearance is just that: the first (and lasting) impression the exhibit as a whole makes upon the viewer. In my judges training, I was taught to step back and look at the exhibit in the frames as a whole. To what extent is the exhibit inviting the eye or presenting a jumble of philatelic items? To the extent that the exhibit is haphazardly presented makes it difficult to assess the subtler factors of Treatment and Philatelic Knowledge. This is why Presentation can be worth a lot more than five points.

Some exhibitors believe that the choice of fonts is a personal statement, and that fonts should not play any part in the scoring of the exhibit. That is generally true only when the fonts chosen are reasonably easy to read, and I think most exhibitors know that already. In writing up your collection, you can use any fonts in any size you like; however, in exhibitions, the viewers' needs should be paramount. If you are entering your exhibit to be judged, understand that the time pressures of most exhibitions give the judge only minutes per frame (seconds per page), so the need to make it easy to read is very important.

The general rule of thumb is that the page contains no descriptive text below 10 pt type. Small type (8 pt or 6 pt) is acceptable to meet requirements to indicate an expertized item or the scale of reduction for scans and photo-

copies. The other general statement is that serif typefaces (like Times Roman, Garamond, Bookman, etc.) are a lot easier to read than sans-serif typefaces (like Arial, Verdana, Franklin Gothic, etc.); however, this is not a hard-and-fast rule, especially if you are using sans-serif for headings. Thematic exhibits often separate thematic text and philatelic descriptions by using serif for one and sans-serif for the other. Generally, type faces like **COPPERPLATE GOTHIC** (small and large capital letters) should be used with care in headings only, because this is the combination that is hardest to read in a body of text.

Consistency is as important as the size and style of font chosen. Chapter headings should always be the same size and font and located in the same place so that the viewer can see when the exhibit moves from one chapter to the next in the story. Running headers (sub-chapters) should always be in the same size and font and location on each page. Descriptive text should always be the same size and font and located as much as possible in the same place relative to the philatelic item being described; e.g., always above, below or next to the item. If layout space dictates that you need to put the description somewhere else when your normal style is below the item, it is a good idea to use a directional term to start the description, such as "(Left)" or "(Below)" to point the viewer to the item being described.

A scale of fonts and sizes should be consistent throughout the exhibit so that the viewer can follow the story line. One example of a scheme might be:

Title: 24 pt Bold

Chapter Headings: 18 pt Bold (Sans-serif)

Running Headers: 14 pt Bold (Sans-serif)

Page Descriptive Text: 12 pt

Item Descriptive Text: 11 pt

Item Important Text: 11 pt Bold

Non-descriptive text (Expertized, scale of scans, etc.): 8 pt

Design layout is perhaps the most challenging aspect of exhibit presentation. It is not easy to fit the philatelic items and their descriptive text on the page while keeping the page consistent with its neighbors.

Nevertheless, a consistent layout makes the exhibit story line easier to follow, just as a smooth road with gentle curves is easier to navigate than a road with pot holes and sharp twists and turns.

One means of achieving a pleasing layout is to use a template wherever possible. The Chapter Heading and Running Header are always in their particular places, the Page Descriptive Text always starts at "n" number of lines from the top, and the bottom item is always mounted "n" lines from the bottom. Looking across the top or bottom of the four pages in the frame everything lines up for a pleasing effect. There are page layout publishing programs for personal computers that make this aspect easier than it sounds.

There are times to violate the template when the item is too large or too small to fit the normal template. Oversize covers ought to be mounted on oversize paper, if you have access to the paper and a printer to do this. Sometimes large pieces can be lapped or windowed as long as philatelic information (postal markings, address, etc.) is not obscured. Very small items, such as a single cover, should be mounted using the template format; however, the exhibitor should exercise some creativity to fill the white space with a map, more descriptive text, or whatever so that the bottom of this extra material lines up with the bottom of the template.

Aligning the top and bottom of the pages does not mean the insides are necessarily the same. The two-covers-per-page "railroad tracks" look needs to be broken up by staggering items every so often. Traditional exhibitors are fortunate, because those exhibits have stamps and proofs and other items that can break up the pattern; however, when it comes to usage, these exhibitors must deal with the same challenge that postal stationery and postal history exhibitors face to keep it interesting while maintaining a consistent layout.

Mounting tends to be as sensitive to exhibitors as fonts, if not more so. Some exhibitors are determined to use dark paper, loud mats or black mounts, and they are convinced that there is an advantage to do so. Sometimes they may be right, but most often not. Depending upon the age and condition of the material, white, off-white and cream are the most common and the most attractive for display. Light pastels or gray may look creative, but most often they distract from the philatelic material. Mats for stamps and covers should highlight the material to its advantage

rather than overwhelm the material by being too bright or too dark. If mounts are used, clear mounts give the greatest arrangement flexibility; black mounts tend to distract the eye. Black mounts may be the best method of

showing off perfins, but perhaps that is the only place where black mounts outperform clear mounts.

Philately is a visual hobby, and exhibiting philately is the most visible manifestation of

that. A finely crafted exhibit means that Treatment and Significance, Philatelic Knowledge and Personal Research, and Condition and Rarity are supported by a consistent and pleasing Presentation.

Help Yourself To Some Medals

by David McNamee

In a recent survey of exhibitors by CANEJ, a large number of respondents to the survey took the opportunity to express some of their frustrations about judging and award levels. Among the more common complaints was listed the lack of qualified judges to properly assess the medal level of their exhibit. A corollary to the complaint of poorly qualified judges was the perception that judges are ill-prepared to perform their duties.

For the lack of qualified judges, we need to look at the roster of specialists and exhibitors in those areas. Philatelic judges are all volunteers. Therefore, if an exhibitor perceives few qualified judges available to do justice to the material, it is from the exhibiting community that more qualified judges must come. Exhibitors can help themselves by actively recruiting some of the best and brightest in their specialty to enter the APS Apprentice Philatelic Judges Program.

The perceived lack of preparation may be a valid complaint; however, with all failures in meeting expectations, there is likely fault on both sides. There may be some judges that because of their long involvement with philatelic judging believe that they can "wing it." I hope some of them, if they still exist, are reading this now. In as short as a decade, exhibiting styles and subject matter have changed dramatically with new Classes of One Frame Exhibits and Post Card Exhibits and new Divisions: Cinderella, Illustrated Mail and Display. Looking at the *Manual of Philatelic Judging* from the 2nd through the current 5th editions, about the only thing that has remained constant is the title. It is harder and harder to try to judge even the mechanics of an exhibit without keeping up with changes in the rules.

Likewise, it is harder and harder to pull out an exhibit that has not been rewritten for a decade and expect the same level of medal it used to get. Changes in exhibiting rules affect exhibitors, too. A fair number of exhibitors responding to the CANEJ survey confessed that they did not have a current *Manual of Philatelic Judging*; however, some of them believed that they understood its contents "very well." To be safe, exhibitors should help themselves by staying current with the rules. A new 6th edition of the *Manual* will be released in the next year, and judges and exhibitors should both study it carefully.

Subject matter in the frames now ranges far and wide, opened up in part by the new

Classes and Divisions. In order to squeeze an exhibit into a legitimate One Frame, exhibitors often choose the most esoteric topics where material (and written references) is so scarce that 16 pages will just about do it justice. It is highly unlikely, even with five philatelic judges, that there will be the deep expertise to deal with all of the subjects being exhibited. In many cases, the only expert in these subjects available to the jury at the show is the exhibitor. In other cases, there is a reluctance to admit ignorance and ask for help from outside of the jury. That reluctance is a part of human nature philatelic judges must overcome to maintain credibility. Nevertheless, to play "stump the judges" and then complain about it is not really being fair.

In spite of these challenges, the overwhelming majority of philatelic judges spend considerable time before the show opens doing research on as many of the exhibits as they can. Part of the limitation on their study comes from two things that exhibitors sometimes fail to do:

1. Provide a synopsis with key references highlighted when the exhibitor mails in the application so that the jury gets it in time to locate the reference material, and
2. Publish articles in the philatelic press about their personal study and research. Few judges will ever know the exhibitor's material as well as the exhibitor, so it is incumbent on the exhibitor to help themselves by educating the jury as much as possible.

At the frames is where the philatelic jury and the exhibitor come together. The exhibitor cannot be there during the judging, so it is necessary that the exhibitor help themselves by helping the judge see the exhibit's merits. Truly rare items may be overlooked unless they are pointed out in the synopsis (fair), made distinctive in the frames (good), or both (best). Even with distinctive mats or dots or bold frames, even rare items get missed when the treatment is confusing. Good treatment means that the organization and flow of the story as told by the material is logical - that rare material appears in the frame about where it ought, based on the subject displayed. Poor treatment can be the source of, "The judge just does not understand the material." when in fact the judge spent considerable time studying in preparation, only to find that the exhibitor's unique approach is confusing.

To be certain that the exhibitor is not creat-

ing problems for the judges trying to understand the exhibit, it is usually a good practice to get a fresh set of eyes to look at the exhibit in the frames - the same way the judges will see it. Flipping through pages or laying it out on the dining table is not the same thing. Perspective tends to make the bottom row stand out considerably more than it does in the frames, so if at all possible, display the exhibit at a local show or some other venue where other interested people can offer their opinions prior to taking it to a WSP show. Get a critique at the frames, and make notes of what works and what does not and make the changes.

The exhibitors' responses to the CANEJ survey point to a number of areas of exhibitor frustration. Philatelic judges will do as much as they can to provide knowledgeable and useful feedback to help exhibitors reach their goals, but exhibitors can help themselves on some of these issues. Both sides need to help each other.

Note from the Editor: While I think Mr. McNamee has done a good job of balancing the issues, I would suggest there is one major element that needs to be added to this, and it is that there is a flip side to the judge who does not (according to the exhibitor) know enough to judge the exhibit. It is that my 20 years of judging experience indicates that a judge who DOES know the subject well also knows what should be there, what the condition level should be, how the exhibit ought best to flow, and can recognize where the exhibitor is missing material, has his facts wrong, is fudging and padding. Thus, a well-informed judge can be the exhibitor's worst nightmare. Bottom line is that the exhibit can be zapped either way; the first because the judge didn't know, and the second because the judge did. And then there is the expert judge who is overly harsh. I think that what this comes down to is that for the most part it all depends upon what is in the frames and how well the exhibitor puts it across. Exhibits done well will minimize either kind of problem. I will also say from my own perspective that in the great majority of cases, the judge does not need to be an expert to be an accurate assessor of exhibits. S/he does need to be a logician, needs to read and digest the title page and synopsis, and should have done enough preparation to have a feel for the area being exhibited. If three of the five judges meet those qualifications, the medal level will be right 98% of the time.

- JMH

Title And Synopsis Pages: Different Purposes - Different Content

by John M. Hotchner

After a couple of years reviewing title and synopsis pages for Dr. Guy Dillaway's Title and Synopsis Page Critique Service (of AAPE - See page 1 I), I feel comfortable in saying that there are a great many exhibitors who do not understand how to maximize what a synopsis can do to help "sell" an exhibit to the judges. Most people do seem to have a good grasp of what a title page is for, and use it effectively. Still, in presenting in this article how to use a synopsis, it is necessary to say a bit about the title page, if only to help differentiate it from the synopsis.

The title page is the first page of your exhibit. It is addressed to the public as well as the judges, unlike the synopsis which goes to the judges only. The first thing on your title page is the title of your exhibit. That should be followed by any amplifying information you want to provide on the scope of your subject, or what is not included. Then it is useful to include a statement of what the exhibit is supposed to accomplish, and why you think this is a worthy challenge.

Many people like to include at this point an eye-popping philatelic piece related to the subject, and/or a list of wonderful material in the exhibit. I won't say you should never do this, but there are better ways to use the space available on this one page, because there are some things that any viewer, not just judges, needs to know before looking at and properly appreciating

your exhibit. They are:

1. How is your exhibit organized? What is included and where will it be found? This can often be amplified in a second page (usually for multi-frame exhibits only) called a "plan page" that lays out the organization much like the table of contents of a book.

2. How do you highlight special items (and please do not label them as the "significant items in the exhibit" as this leaves the impression that the rest of the exhibit is NOT significant.) Here you need to talk about matting, labels, special type of text or whatever else you use to highlight the especially significant items.

3. If you are showing material subject to being questioned - often-counterfeited or altered, stamps added to cover, etc., you need to make a statement about expertising, e.g. "Every questionable piece in this exhibit has been authenticated by a recognized expertising service," or "items in this exhibit that have been expertised are identified by a notation of the expertising service and expert certificate number (example: pfc7693872).

4. Special things you want to highlight should be noted, such as answers to these questions: Does the exhibit contain the results of your original research (information that you have developed that adds to the body of knowledge about your subject area)? Do you have especially rare material or key pieces that may not be obvious? Is

this, objectively, the best exhibit or the first exhibit (to your knowledge) of the subject that you are exhibiting?

5. You may want to provide some historical information to put your subject in context - either in its era, or in philately, but be wary of too much information. Remember that you are in a philatelic competition, and it is the philately of your subject that should be showcased.

Now we are ready to look at the synopsis, and what it should include to help your exhibit get the best award possible. I have heard it said that the synopsis should grab the judge by the shoulders and tell him or her why this is a great exhibit and why the judge should pay attention! While perhaps overly dramatic, the thought is right. Judges are required to read the synopsis, and it needs to have compelling information in it that is not just repetition of the title page.

First of all, label it as the synopsis. If I had a dime for every time I have gotten a title page and a synopsis page for an exhibit to be judged, and could not tell which was which !

Use the same exhibit title as the one on the title page. This should not need to be stated here, but it can be a problem. While we are looking at things not to do, let me add here that five or more pages of synopsis is way too much. You need to respect the judge's time, knowing that the judge often has 30 or more synopsis pages to

read. Try to convey in brief and pithy form (using at least 10-point type), what you want the judge to know about the exhibit and your effort in putting it together.

Don't put your name on the synopsis page. It is the exhibit that is judged, not you.

The information included should avoid repetition, should flow in logical order, and should be specific and factual, with as little speculation or editorializing as possible. Increasingly popular is information responding to the judging criteria, which facilitates labeling what you present so as to invite the judge to read and understand. (Large blocks of small print with no introductory labeling is likely to make a judge's eyes glaze.)

The criteria are Treatment and Importance (or Significance) of the subject, Knowledge and Research, Condition and Rarity, and Presentation. However you organize what you put into the synopsis, here is what ought to be there (not necessarily in order of importance):

a. Expanded comments on the scope of the exhibit and the challenge it presents, if needed.

b. How long have you been collecting the area? How long exhibiting it? How long has it taken you to assemble the material in the exhibit? What were the difficulties you had to overcome? How many pieces from how many different sources? Could the exhibit be replicated or not?

c. Define what completeness of the subject is, and state how well you think you have done in achieving completeness (telling the entire philatelic story, with philatelic material). This can include totally objective statements such as "There are 42 different design types (or 36 rate periods) and all are represented in the exhibit."

d. Have you exhibited this collection before at the level you are exhibiting now

(National, Regional, Local)? What award(s) did it receive? Have you changed the exhibit (if so, how?) since its last outing?

e. Have you received comments from previous judging panels that were either ill-informed or just plain wrong? Here is your opportunity to defend those criticisms. Telling the judges, for instance, that material they might expect has been proven to be counterfeit, that the only known copies are in a museum, why premier condition should not be expected, etc. will help to avoid uninformed critique.

f. What have you used as resource material in gathering information needed to tell the story? Is there a single source?, Widely dispersed sources?, Gaps in knowledge that your own work has filled?

g. Related to 'f', has your work resulted in unearthing new material or new facts or developing new conclusions not previously known in the philatelic community?

h. Characterize the scarcity level of what is included, not necessarily in terms of cash value, but in terms of difficulty of acquisition.

i.

If you have not covered the expertising of questionable material in your title page, cover it here.

j. You have noted on your title page HOW you have organized the exhibit. Take space in the synopsis to explain WHY you have chosen as you have, and why you have not chosen other methods.

k. If you have not addressed quality/condition in your title page, speak to it here, especially if you have gone out of your way to include only the scarcest and highest level of quality in the exhibit.

l. Part of treatment is balance of the chapters in your story. If the parts of your story are not roughly equal, and there is a good reason for it, explain that.

m. If the start and end points of your

exhibit are arbitrary, you might explain why you chose to start and stop where you did.

n. If your subject is wide, and you have purposely left out material that is cheap or insignificant, acknowledge that and say that you have left it out in favor of more difficult material.

o. Make sure to define technical terms and references in your collecting area that are used in the exhibit.

p. Finally, give the judges up to five references that will help them prepare, including articles or books that you yourself have written. DO NOT give 20 references including, for instance, Indian specialty society literature in Hindi, which the judges can neither access nor understand. Mention also "standard" references that you know to be out of date and no longer accurate.

Is this list complete? Probably not. But I hope it will give you a starting point for what information will convey to the judges what they need to know, AND the feeling that you are a subject matter expert in the area you are showing.

One last word: don't be shy about bragging in the synopsis, so long as you do it factually. If you have formed the best ever exhibit of this subject, don't hesitate to say so. If every cover you show is of the highest level of quality, make note of it. Not for nothing are synopsis pages known as "Brag sheets"!

TPE has been reproducing title and synopsis pages for several years as a means of providing models for our members. We will continue to do so. If you think you have an effective example of either or both, write the author, who is also TPE's editor. They are needed for use in a future issue. Write to me at PO Box 1125, Falls Church, VA 22041-0125, or contact me at

jmhstamp @ verizon. net.

How Judging Has Evolved And What This Means To You As An Exhibitor - Especially If You Have Been At The "Game" For A Long Time by Patricia Stilwell Walker

With the advent of the Universal Exhibit Evaluation Form (UEEF) judges will be evaluating your exhibit based on three major components:

1. What you have - **the material** you choose to include in your exhibit. How hard was it to assemble and how good its condition is based on what is available.

2. What you know - **the knowledge** you have about your material, whether it is new primary research, or what you have learned from studying others' work

3. How well you convey the first two to the viewer and the judge - what is labeled "**Treatment:**" Are you defining a story that you want to tell with your material and are you organizing it and writing it up in a fashion that makes that readily comprehensible to the viewer.

If you don't execute each component reasonably well your exhibit will not succeed. It wasn't always this way

At a time long, long ago stamp exhibits were judged solely on material (what you have) - knowledge (what you know) was inferred by the judges based on what you had in your collection. The collection was what was being judged - not just the pages chosen for display. I'm referring to the days of the "bin room" where the entire collection was available for the judges to review (and they did). Actual write-up was minimal Collections were mostly stamps, postal history had yet to be born as a discipline, let alone thematic exhibiting. There was no concept in judging that relates to what today we are defining as Treatment. Who won the top prizes? - the folks with the best material.

The next major step occurred when the "bin room" was eliminated and the pages on display became the entity being judged. However, material was still the primary factor - write-up was minimal and encouraged to be that way - we have all heard the phrase "the material speaks for itself." So who won the big prizes - the folks who owned all the best material

Then about 1980 the FIP adopted the first set of General Regulations (GREVS) and Special Regulations (SREVs) for judg-

ing exhibits - their laudable intent was to level the playing field - the concept of "Treatment" was born. The major concept that this introduced into the exhibiting game was the ability of the exhibitor to define the task of the exhibit (scope and purpose) and be judged on how well the exhibit executed the defined task. Of course, the "defined task" had to be evaluated as well - otherwise exhibitors would define fairly simplistic tasks and execute them superbly. So the concept of "Importance" was included; I prefer "challenge factor" = how hard is the task that your exhibit defines. Simplistically, the hard task executed well will win a higher award than the easy task executed well.

Judging in the United States has not used points - until the advent of Single Frame exhibits and the new Divisions. Because of this, judges would use their own knowledge of an exhibit's material and stated task to arrive at a medal level - the proportion of "credit" or "debit" allowed based on the three aspects of an exhibit (material, knowledge, treatment) varied by individual judge. At times, material still was king. Additionally, knowledge displayed by carefully explaining individual items in an exhibit, was highly rewarded - development of a story was not always required to win a gold medal, although it was rewarded when present. This is no longer the case with the advent of the UEEF.

As stated above, judges are being asked to place equal weight on all three of the major components of an exhibit when arriving at a medal level.

Juries started to use the UEEF beginning in January of this year, even though the new edition of the *Manual of Philatelic Judging* was not yet available for use - hopefully this manual and the two Exhibiting and Judging Fundamentals seminars being offered at various WSP shows will give exhibitors and judges alike more information than I have put in this brief article to better understand what is being judged.

This year, there have been a few instances where exhibits of absolutely superb material, about which the exhibitor

appears to know a great deal - as determined by reading descriptions of individual items - have not fared as well in the medal department as in the past (either recent or more distant). In my opinion, this is because the third component - treatment - was greatly lacking. I know this was the case on the jury where I was a member and can surmise it was the case on another where I was merely an interested observer. I actually walked around that show and informally "judged" only the treatment component of all the exhibits. (this was to help me with a personal project).

If this happens to you, what can you do about it? First of all, it most likely happens because you are very close to your material - you have been collecting it a long time and you understand it extremely well. Although, you *think* your exhibit does a good job of explaining what your exhibit is trying to do to the judge/viewer, it really doesn't. It makes sense to you, the expert, but not to the judge. It is tempting to label your judges as "ignorant," however you have the responsibility as an exhibitor to make your exhibit subject *readily understood* by the viewer/judge. Let me emphasize: **READILY UNDERSTOOD**. Achieving this goal as an exhibitor means having good exhibit "treatment."

To assess your exhibit's "treatment" - take a giant step back - start by reading only your title page and page headings: does the title page clearly define the "task" of the exhibit and do the page headings alone tell a story that advances the "task"? Or are the page headings repetitious? (dare I say nonexistent?) Maybe they have gaps, maybe they skip around? If you feel too close to your topic, ask a fellow collector in the general area (but not a fellow "expert") to read your title page and just the page headings in the body of your exhibit - does your exhibit make sense to him or her?

This is a great way to start on your own - for additional assistance use the APPE's two critique services!

On Non-Competitive Philatelic Exhibiting by Arthur H. Groten M.D.

Having been a member of AAPE since its inception and an active exhibitor for more than 30 years (though less so recently), I have been following the state of exhibiting in the U.S. through the TPE. In the January 2009, Dr. Bell asks "Is Philatelic Exhibiting in the US in Trouble?" and then goes on to say "Yes" and to offer some well-considered suggestions. In the current issue, Steve Reinhard notes the decreasing number of apprentice judges to take over from the decreasing number of accredited judges still actively judging. And Tim Bartshe asks us to think out of the box.

OK, here's a shot. Why do we insist that all exhibitions be competitive? I have just returned from PhilAero '09, held in Meyrin, Switzerland, in conjunction with the FISA's 44th Congress. There were several hundred frames of marvelous aerophilately and it was not judged. That freed up exhibitors to be inventive. There were exhibits of airline documents; postcards related to early airmail; exhibits that looked at particular airlines or air routes including all the necessary ephemera to tell the story; even some of the more classically presented exhibits included material not ordinarily seen in such presentations.

The Philatelic Exhibitor

Everyone got a lovely certificate and special show medal.

Looking as a judge, the range of exhibition quality was what one would expect but the material in those exhibits we might give low medal levels to was every bit as interesting. Were the exhibition to have been judged, I imagine some of those exhibits, mounted by collectors who do not ordinarily exhibit, would not have been present.

There are, it seems to me, a number of reasons why people exhibit: to share their collection; to share new discoveries or original research; to force one to organize his material; for the fun of it and the associated camaraderie; to win medals.

Non-competitive exhibits can wonderfully serve all the reasons, except the last. If we really want to increase the number of exhibitors, I submit that we need a paradigm shift. The vast majority of articles about exhibiting in TPE and elsewhere have to do with how to get higher award. But the push to compete is not what drives everyone who might want to exhibit and, indeed, that competitiveness is, I'll bet, one of the main reasons collectors might elect not to exhibit.

Each time we have reached out to/for new exhibitors by creating new classes of exhibiting, we have made those classes competitive and what we have found, for the most part, is that the usual folks who exhibit have taken those classes and applied their skills to it. The "novice" still feels unable to "compete."

Some might say that exhibiting permits the exercise of a natural human propensity for competition and, to some extent, that may be true. But not everyone who might wish to exhibit is necessarily competitive; indeed, some folks are decidedly not interested in competition. They have nowhere to go.

The entire American exhibition culture is based on competition. We have 35 national shows at which exhibitors can qualify for international shows. In Europe, there are far fewer such qualifying shows. Perhaps that is why non-competitive exhibiting is well received over there. It gives those who don't want to compete or aren't interested in international competitions an opportunity to display their collections.

Within our current APS-sanctioned arrangement, the WSP is entirely competi-

October 2009/31

tive which makes it hard for those who don't want to follow the rigid rules to exhibit. Everything is geared toward competition so those seeking to enter exhibiting are a self-selecting group. If there were a well-publicized, ongoing (rather than anecdotal) effort at noncompetitive exhibiting, it might well bring in new exhibitors out of the woodwork who might, later, want to compete.

In the face of a decreasing judges' pool and, so those who have been studying the data tell us, a decreasing pool of exhibitors, we really need to consider alternatives. The

politics of exhibiting would have to change. A current WSP show that elected to stage non-competitive exhibitions should not to be removed from the "A" list of shows. Or maybe, of the 35 WSP shows, it would be decided that only 20 a year would be competitive, the rest non-competitive, and the choice made drawing straws. Perhaps a different arm of the APS (i.e., other than WSP) needs to be established. Or, perhaps, as shows become unaccredited by WSP (as will probably happen if current trends continue), those shows could become non-competitive.

I might omit the possibility of mixed competitive and non-competitive shows because that doesn't address the diminishing judging pool but such an approach might be the most politically palatable way to test the acceptability of the concept.

I've made no attempt to anticipate all the possible pros or cons since how the paradigm is shifted is not as important as recognizing that it needs to be shifted. No doubt other readers will have their own ideas and suggestions to improve the concept - or brick-bats, etc. I look forward to an invigorating discussion.