

The

PHILATELIC EXHIBITOR

Volume III, No. Four

July, 1989



The hobby's future: WESTPEX '89

THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS
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THE PHILATELIC EXHIBITOR

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Membership Dues—(includes all 1989 issues of TPE.) Dues are \$12.50. Life Membership: \$300.

Correspondence and contributions to *The Philatelic Exhibitor* should be directed as shown on page 4.

Deadline for the next issue to be published on or about Oct. 15, 1989, is July 31, 1989. The following issue will close November 1, 1989.

Reprints from this journal are encouraged with appropriate credit.

Our Cover: The Future of the Hobby. Members of Ms. Lee's 4th and 5th grade stamp club from Garfield Elementary School in San Francisco are shown the high points of a Westpex '89 exhibit by Westpex Committee Member Joseph D. Schwartz, April 21, 1989.

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AAPE STATEMENT OF PURPOSE

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

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Send:

- Proposals for association activities — to the President
- Membership forms, brochures requests, and correspondence to members when you don't know their address — to the Secretary
- Manuscripts, news, letters to the editor and to "the Fly," exhibit listings and member adlets — to the Editor.
- Requests for back issues (see p. 11) to Van Koppersmith, Box 81119, Mobile, AL 36689.

MEMBERSHIP APPLICATION

TO: Steven Rod, Secretary

American Assn. of Philatelic Exhibitors, P.O. Box 432, South Orange, NJ 07079

Enclosed are my dues of \$12.50 in application for my membership in the AAPE, which includes \$10 annual subscription to the *Philatelic Exhibitor*, or \$300 for Life Membership).

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My 2¢ Worth

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

There has been the occasional complaint that *The Philatelic Exhibitor* is elitist, and some among our officers are worried that TPE does not adequately serve the beginning exhibitor.

I'm aware of the fact that, to paraphrase Lincoln, "You can't please all of the people all of the time." Still, we try. I'm happy to have Denise Stotts' letter (printed below) to indicate that TPE is hitting the mark.

I am concerned that we provide material for the beginning exhibitor. What they have told me they need are:

1. Tips on how to get started.
2. Tips on how to succeed.
3. Tips on understanding the process.

We do provide all of these. Every issue of TPE offers articles by people who are success stories — or well along in the process — on how they began, their early experiences, the ways in which they have improved their exhibits, and the ways in which they learned to deal with the problems and criticism as they went from local to national shows.

Perhaps some see elitism because there have been no articles praising pure but unsuccessful effort. Rather, TPE has showcased success and encouraged rising from the local to the national show level.

It is a fact that most of our members are competition oriented and aiming at the national level. There are however, many readers who focus on local/regional shows and others who are heavily involved on the international level. Both need to be served.

We've covered the latter well. I'm willing to print more on the former. Write and tell me what we should be printing. Better still, **send me your article.**

The sole requirement is that material submitted for publication make sense and engage in criticism only to set the stage for a proposal for a better way. TPE welcomes practical new ideas. The many suggestions we've published for the last three years prove that we are neither a tool for maintaining the elite of exhibiting, nor is TPE a prisoner of the status quo.

Let me add a note on personality. Any specialized group, and we are no exception, will have a nucleus of members and workers who are in fact an elite; those who have accomplished a great deal in their specific field. This is neither a laurel to rest upon, nor a bar to communication.

In fact, I like to think of exhibitors of achievement as Italian. What am I talking about? Those of you who have tried to learn French and Italian know that there is a great deal of difference in how the natives receive your imperfect efforts. The French often grimace, correct the speaker severely and thank God that they're French and that you won't ever be.

The Italians are generally thrilled and complimented that you would find them and their language attractive enough to learn. They help and encourage. Most of the exhibiting elite are like the Italians and I have tried to keep TPE's tone like that.



Your 2¢ Worth

John Young — Denise Stotts

NEWS FLASH . . . NEWS FLASH . . . NEWS FLASH . . .

Birmingham, Ala. (AP)* John Young, entering his first stamp exhibition, has won second-place honors and a Silver APS Chapter Award Medal at ALAPEX '89, sponsored by the Birmingham Philatelic Society Feb. 18-19, 1989. Young won the award for his exhibit of "19th Century Postal Rates, Illustrated on Alabama Stampless Covers." Young, a member of several stamp societies, including, APS, PHS, USPCS, PISG, and the B'ham Phil. Soc., credits his recent membership in the AAPE as a factor in his success. Young cut this press conference short, explaining that he had a lot of revisions to make and strategies to plan in preparation for PACIFIC '97. "Those darn internationals always seem so far away, yet sneak up so quickly," he said.

*Advanced Philatelist

JULY, 1989

A Wonderful Community

To The Editor:

At the AAPE meeting at Garfield-Perry's March Party, the issue of "elitism" in TPE and in the AAPE itself was discussed at length. Randy Neil and Steven Rod asked for feedback.

First, let me preface my comment by saying I thoroughly enjoy the journal just the way it is and wouldn't change a thing (except to have more of it!). Perhaps the "elitist" feeling some are sensing comes from the amount of "name dropping" that goes on in the journal (i.e. "The Fly", AAPE of the Month, etc.). I personally enjoy these features a lot, but that is because I know most of the people being mentioned. It gives me the feeling of being part of a large and wonderful community of people with similar interests. If that be elitist — so be it — it's not necessarily bad.

The people who never attend large shows or meetings and seminars may be feeling left out — but I have always thought that one gets out of any hobby or organization what they are willing to put into it.

It's impossible to please every level of exhibitor in every journal and I feel there has been a good mix of articles at all levels and personally hope it doesn't change.

As to the concern of non-renewals — I think it is probably natural for any reasonably new organization to have people "try it out" for a time and quit. People's interests change and I don't think it is a reflection on AAPE or TPE.

Keep up the great work!

Denise Stotts
Mentor, Ohio

Up With Pages

To The Editor:

I am writing to ask that you use the front cover of TPE for color photographs of exhibition material instead of people. Clearly the people shown on previous covers deserved to be honored — but the front cover is the only color page in the journal. Dr. Gene Scott, for example, may be a colorful individual but I would rather you had used the color cover to show one of his exhibit pages.

Wesley N. Shellen
Missoula, MT

From The Editor:

I'm willing to make it half and half. Potential writers who have a particularly nice illustrative page that would look nice in color on the cover are invited to submit their articles to me.

Team Exhibits?

To The Editor:

I certainly enjoyed Stanley Luft's letter to the Editor in the April, 1989 issue of *The Philatelic Exhibitor*.

I concur that I have a good Cayman Islands Collection, but at the same time one of my fellow philatelists has a similar collection with many items which I do not have and at the same time I have several items which he does not have.

On the other hand if we joined forces we could produce an exhibit which otherwise may never be seen publicly at one time.

Under this format these exhibits would be shown for the purpose of having other exhibitors and collectors have the opportunity to see Exhibits with more "completeness" in a particular country or theme that would not be possible otherwise.

Each Exhibit could set aside a limited number of frames for "Team exhibits" and there could be special awards for the best exhibit among the "Team Exhibits."

Finally — so long as the collaborators acknowledge their joint effort, philately is enhanced by such efforts.

"Team Exhibiting" adds a new dimension to the scope of Exhibits.

Recently at Sandical, I viewed an exhibition of "One" frame exhibits — and it was outstanding. The competition among the "one Frame" exhibits was outstanding.

I hope that show committees would seriously consider adding the "Team Exhibit" to their show. One advantage to this idea is that an established "Exhibitor" may be able to encourage a non-exhibitor to join with him to produce a "Team Exhibit."

Dempsey J. Prappas
Houston, Texas



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Freedom Of Choice To The Editor:

The European passport system is for the birds and a reminder of royal tyranny that forced many people to come and develop our great country. Freedom of choice doesn't guarantee success but it sure gives everyone a shot at it. Exhibiting is no different. Many small town clubs like Juneau do not have national level exhibitor award winners and thus there is no one to turn to. My option was to enter a national level show. The first time I flunked but I didn't give up. A new exhibit and exposure to books and articles on exhibiting got me started on the winning track and the frosting on the cake has been the APS critiques and help from George Guzzio and Mary Ann Owens. I have now

reached high level national level show awards with two different exhibits.

What the APS needs to do is develop a special category for first time exhibitors and judge them as such. A high school freshman in biology is certainly not going to be graded the same as a first year med student so why can't judging be handled the same way? How about a novice class of medals from bronze to gold and maybe the gold would be equal to a regular APS silver? Beginners want to win something besides a participation certificate. The special olympics gives awards to everyone, and at the beginning level what is wrong with rewarding everyone?

Ralph Swap
Juneau, Alaska

Postilion Series of Primary Sources

In addition to the volumes advertised in the last issue, two new volumes are in preparation and will be available in late Summer, 1989.

U.S. Section, Volume 4: **U.P.U. Postage Rates & Postage Practices, 1878-1946, With Particular Emphasis on U.S. Incoming Rates and Their Surtaxes.** A collection of foreign currency equivalents of UPU rates and their surtaxes (where applicable), along with the regulations for handling short paid mail. As yet unpriced.

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Dr. Scott Interview

To The Editor:

Regarding your interview of Dr. Gene Scott in the April TPE, your opening statement was that Dr. Scott is not neutral on any subject. Well, neither am I. I feel compelled to make this response since it was I who was Chief Judge of the panel at ROMPEX '88 which awarded Dr. Scott's Marianas exhibit the Vermeil he says he instructed his associate not to accept.

One must sign a prospectus when entering an exhibit in a show, and I have yet to see a prospectus which did not clearly state that the decisions of the judges are final. When you sign you agree to accept all provisions of the prospectus, including (I would assume) the decisions of the panel — be they to your liking or not.

I found myself in a similar position at WESTPEX '87. My cancels exhibit which had received nine Golds, two Reserve Grands, and countless Specials was given a Vermeil. Was I unhappy? Yes, but I just figured maybe a couple of the judges did not realize what they were seeing, so I went on up and accepted my medal as a good sport — amidst much good humored kidding.

At ROMPEX, the Marianas award was not a straight Vermeil. No — and I trust Bill Bauer will forgive me in these circumstances — the vote was 2 Gold, 2 Vermeil, and 1 Silver. The Silver vote was from a

very experienced and knowledgeable judge who was troubled by more than one problem. First, he felt that for an exhibit titled "Mariana Islands" there was just too much Guam to be a well balanced exhibit thus titled, plus it included an extensive showing of Guard Mail. He also felt that the Japanese period should have been at least touched on, even hard as that material is to come by.

By the Doctor's admission neither he, nor his associate, ever had any exhibiting experience prior to January, 1985, and to my knowledge neither one has had one iota of judging experience to date. One learns an awful lot in the judging process, and one thing is to respect the opinions of the other judges on the panel. You accept another's expertise in an area because no one judge can be tops in all categories, so it is a pooling of these areas of expertise that hopefully come up with the correct awards. If one individual should misrepresent his knowledge of a given area, then not only the exhibitor is penalized, but so is the rest of the panel which receives the resultant zingers. This possibility the Doctor is obviously aware of since he too touched on it in his interview. But it is there, and it always will be, so if you are going to play the games, it's best to remain aware of the pitfalls along the way, or get into another line of interest.

Clyde Jennings
Jacksonville, FL



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Social History Class?

To The Editor:

I was particularly interested in the article by John O. Griffiths where he raises the possibility of a new category for national exhibitions, i.e. "Social History."

I have a collection "New Zealand Coal Mining" which contains mint and used stamps, mint and used postal stationery, postmarks, postcards, illustrated envelopes, etc. This collection does not fit a national class except for "other collections"! I can sympathize with John Griffiths and think his idea of such a class very sensible.

Another suitable category with many more existing collectors would be Polar Philately. Like Aerophilately, polar collections would be Polar Philately. Like Aerophilately, polar collections are distinctly different from either traditional or postal history exhibits. I have expressed my concern in New Zealand about the poor appreciation of collections of Antarctic material. They are not appreciated by the judges for their real worth.

I would suggest that both Social or Domestic History in Philately and Polar Philately could become National Classes. I for one would be happier to exhibit in these Classes with my collections knowing that the judges have appropriate information to assess the collections appropriately.

A. Ross Marshall
Otorohanga, NZ

When Someone Cares

To The Editor:

Recently my son and I entered our exhibits in our local stamp club show. We exhibited the one cent Columbian. We were fortunate to have Steven Rod as one of the judges.

We happened to be at the exhibit after the judging was completed. Mr. Rod inquired about the exhibitor of the 1c Columbian — my son. He sought him out and expressed interest in the exhibit, explaining and discussing every page of the exhibit with him.

One postal card especially caught Mr. Rod's eye, so much so that he invited my son to his home, offering him the use of the reference material in his personal library to research it.

That fact that an adult took time to talk with this young philatelist, sharing his

knowledge, did much to boost my son's self-esteem and deepen his enthusiasm for collecting and exhibiting.

My thanks to Mr. Rod in particular and others like him who go out of their way to promote interest in philately with young people.

Mario C. Barbieri
Westfield, New Jersey

The Day Get's Worse

To The Editor:

It seems that once again my intention to write a short article or letter to your fine journal has been anticipated and I have been scooped, this time by Stephen Washburne ("Make the Exhibit Chairman's Day," Vol III, No. 2, p.35). As the exhibit chairman for a WSP show (The Plymouth Show) for more than 6 years, and recently chairman of the local exhibit committee for Stampshow '88, I have had my day made in just about every way suggested by Washburne. I am rather surprised, though, that he has encountered all of those creative exhibitors in just two years, even if SEPAD is somewhat larger than The Plymouth Show.

I would like to add to his list, and amend a few of his suggestions as follows:

Item 10. When complaining about award level, don't complain to just anyone. Since the show committee told the judges exactly what medals to award, address your complaints to the exhibit chairman or other members of the organizing committee. Be sure to tell them that THISSHOW doesn't appreciate your exhibits, and henceforth you will only exhibit at THEOTHERPEX, where you always get better medals because they appreciate you.

Item 11. Don't just be satisfied with trying to jump ahead in the order of takedown. Just insist on grabbing one of those security screwdrivers, or demand that the workers take all of the screws out ahead of time so that everybody can just run in and grab. Start a free-for-all and let's get out of here. Never mind that you patiently spent years compiling your collection, and patiently spent long hours assembling your exhibit pages, carefully mounted them in the frames, and verified that

they would be safely guarded. Who has time for patience and security now — the show is due to close in five minutes. We've got to get out of here NOW! Add item 13. If the show gives a popular award, obtain as many of the ballots as you can, fill them out in thinly disguised different handwriting, and stuff the ballot box. If you are really brassy, do some electioneering at your frames. When you then receive the popular award, think of the satisfaction you have obtained.

Lest we discourage potential exhibit chairmen, I should conclude by saying that (in my experience, anyway) the incidents that Mr. Washburne and I describe are really fairly isolated (except perhaps for the potential takedown free-for-all) and generally more amusing than bothersome. I have never come close to a situation that would make me want to fore-swear the exhibit chairmanship. I think it's absolutely the best job of the entire show committee. Exhibitors are really a great bunch of people to know — if they could be cured of their hurry to pack up and leave, they'd be almost perfect.

Harry C. Winter
Ann Arbor, MI

One Frame Exhibits

To The Editor:

Further to my article on short exhibits in the April issue (p. 33), I was gratified to see that the Springfield (Virginia) Stamp Club added a one-frame (16 page)

exhibit category to its 19th annual show this April. I understand it was a success with 14 one-frame entries, and it will be expanded next year. Watch for their publicity.

This is a positive move and supports what I said in my article. I encourage more exhibitions to do it.

Kendall C. Sanford
Switzerland

To The Editor:

On the occasion of the Chicago Philatelic Society's one hundredth anniversary, members were invited to submit one-frame exhibits for CHICAGOPEX 1986, and about twenty members (many who had never exhibited before) responded to this request. There were no prizes; there was no judging; but an incredibly wide array of collecting interests was noted, and interestingly these one-framers also attracted more viewers than the multi-frame, specialized, expensive (and frequently not audience-capturing) competitive exhibits.

After a break of three years the one-frame exhibit idea for members is being revived, and the 1989 CHICAGOPEX exhibition will have a "Members' Showcase." At the time of the writing a dozen entries have been received, and more are promised. A few regulations might be of interest to other show committees weighing such a change from "only competitive exhibits." Entries are charged the regular frame fee for one frame; members have a

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Write to Felix and Cheryl Ganz, P.O. Box A3843, Chicago, IL 60690.

"The Fly" contest announced in October, 1988 (p. 7) drew only eight written responses, plus several guesses from people I've met at shows. Among the total of 15 guesses, only one was correct. — JMH

The American Association of Philatelic Exhibitors and the American Philatelic Research Library



INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

Not every serious philatelist is able to publish an article or even a book detailing the years of study and work that goes into a philatelic exhibit. Once most exhibits are finally broken up in later years, the words that appeared on the pages of exhibits are never to be seen again. Future collectors, therefore, are unable to see the fruits of past studies and unable to see collections that were formed in years past.

The AAPE and APRL have taken steps to remove forever this stumbling block to research and knowledge. Your exhibit can now become part of a "time capsule" for the future. In essence, a bound volume of your exhibit stored in the APRL stacks.

We urge you now to make a clear photocopy of each page of your exhibit (including the title page) and send it (packed in a sturdy envelope to prevent damage) to the address below. The slight cost to you will be your valuable contribution to philately's future.

APRL/AAPE EXHIBIT ARCHIVE PROJECT
c/o Ms. Gini Horn
THE AMERICAN PHILATELIC RESEARCH LIBRARY
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choice of showing either competitively or in the "Members' Showcase," but not in both categories. New members are encouraged to try their skills in mounting a small exhibit, and advanced members are encouraged to show some sideline of their collecting interests, or a "fun collection," etc.

Exhibits will be judged by show visitors, i.e.: as "most interesting," "most unusual," or the like; and the top vote getter will receive a special recognition prize. Of course only votes through about 2 p.m. on Saturday can be counted because the winner will be announced at the Saturday evening banquet. CHICAGOPEX has NO other popular vote contest. If successful, this feature will become an annual part of CHICAGOPEX.

Felix Ganz

More On Passports

To The Editor:

Should the United States adopt the German "Passport" system? Definitely NOT!

As owner of such a German "Exhibitor's Passport" (for curiosity's sake but never used) and after visits to several philatelic exhibitions in Germany, I personally find the system stifling and inhibiting, especially for beginners.

Only an authorized stamp club, organized under the rules and regulations of the Federation of German Philatelists (BdPh) and a member of the organization, can issue such a passport. No German collector can exhibit without it in Germany. I had been a long-time member of several specialized study groups in the BdPh in Germany, yet none of these was allowed to issue an exhibitor's pass. In order to

BACK ISSUES OF *The Philatelic Exhibitor* are available while supplies last from Van Koppersmith, Box 81119, Mobile, AL 36689. Vol. I, #2 and 3 — \$5.00 each, Vol. II, #1-4 and Vol. III, #1-3 — \$3.00 each. Vol. I, #1 is sold out.

have such a passport issued to me, I had to join a regular stamp club. Resignation from a stamp club can only be made at the end of each business year and I do not know what happens then. I suppose one's pass will be canceled along with one's exhibiting privilege.

It was my understanding that the title of the exhibit, as entered in the pass, cannot be changed. All exhibitions entered as well as all, if any, awards received, have to be listed in the document. An exhibitor has to start exhibiting at the lowest level show, a Rang 3, which is approximately equal to our local or sometimes regional shows. Only after having received an award of silver or better, is the exhibitor allowed to advance with this exhibit to the next higher level of exhibiting in a Rang 2 show, which is almost on the level of some of our smaller national exhibitions. Again, only after having received at least a silver award, is the exhibitor allowed to enter a Rang 1, or the German National Stamp Show, and from there advance to acceptance at international philatelic exhibitions.

As for my personal exhibiting experience, I have shown off and on here and abroad both postal history (winner of a national grand and reserve grand) and a thematic (TOPEX grand award), and I find our way of exhibiting in the United States by far the best, even if it might have a few shortcomings and the awards

received show at times some strange leaps. An adoption of the German passport system would certainly not help matters, much less encourage exhibiting.

Ingeburg L. Fisher
Spokane, WA

Commitment . . . Effort

To The Editor:

I concur with your comments in your Article "As I See It . . . How About You?" in the April issue.

Exhibiting must have rules and guidelines if it is going to survive. Changes in the rules must be tempered and tested before being implemented.

Nothing is permanent — but change for the sake of change will result in chaos.

Every competitive endeavor must have form and substance. For example — size of exhibiting pages must have some uniformity. The number of frames that any one exhibitor can exhibit must be limited — otherwise it could restrict the number of exhibits that might otherwise be permitted in the show.

Changes in the rules must be evaluated to determine to what extent the change will enhance exhibiting and competition.

Exhibiting takes a commitment and a great deal of effort. Adopting rules which diminish the commitment and effort will undermine the competitiveness of exhibiting.

Dempsey J. Prappas
Houston, TX

INTERESTED IN HOSTING THE AAPE 1991 CONVENTION?

If you're a "World Series of Philately" exhibition, you may extend the AAPE an invitation to meet at your show. We are the largest national convention in America other than the APS. Write: Randy Neil, Box 7088, Shawnee-Mission, KS 66207.

NOTICE: I will make full size Xerox copies of exhibit pages shown in this issue of The Philatelic Exhibitor, and pages used in Mary Ann Owens' articles in prior issues of TPE. Cost will be 15¢ per page payment in stamps or by check acceptable.

Request copies by identifying article and page number from:

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Palmyra, VA 22963

Include an SASE with enough postage to cover the number of copies you request.

Please accept our personal invitation to attend . . .

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SOCIAL EVENTS. Reserve your tickets NOW for the "always-sold-out" FRIDAY EVENING COCKTAIL RECEPTION on November 10. Mingle with new and old friends — all of whom share your love of exhibiting. Only \$10 per person. Use the coupon below as soon as possible!

PARTICIPATE IN VAPEX! Write today for an exhibit prospectus and data on the awards dinner and other great VAPEX events. Write: A. Don Jones, AAPE/VAPEX Coordinator, 5113 Greenbrook Drive, Portsmouth, VA 23713.

RETURN TO:

Ralph Herdenberg, AAPE Conventions
P.O. Box 30528, Chicago, IL 60630

Dear Ralph: Please reserve for me _____ ticket(s) at \$10 each for the AAPE FRIDAY COCKTAIL RECEPTION at VAPEX '89.

Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

ACTIVITY BEAT

THERE ARE NOT TOO MANY OCCASIONS WHEN we can comment on an AAPE Board of Directors action BEFORE it is actually set in concrete. But we think it is safe to say that, during their forthcoming meeting at STAmPsHOW in Anaheim, a lower dues rate for youth members will be passed.

A GROUP OF AAPE MEMBER/ACCREDITED JUDGES met earlier this month to evaluate the entries for POSTPEX, a special "mail-in" competition initiated in the "Exhibits and Exhibitions" column in "The American Philatelist." Only bronze and silver-bronze exhibits were eligible in a project geared to help the entry-level exhibitor.

WHO FOUNDED THE AAPE? Several officers have been asked this question because the AAPE's inception has been brought up in the current APS election campaign. The idea was originated by Randy Neil in 1982, and the actual structure (from the name and journal of our many services) was designed by him with serious input from John Hotchner in 1982-86.

Neil made the decision to actually unveil the new AAPE in the spring of 1986. He and Hotchner then collaborated in issuing hundreds of invitations to potential members. Subsequent to the official "founding," they asked Bill Bauer, Steve Schumann, Steven Rod, Mary Ann Owens, Clyde Jennings, and Leo John Harris to come on board as a "founding council," a group whose mandate it was to consult on all aspects of the AAPE's initial stages. Prior to the first election, this "council" was the AAPE's incorporating board of directors.

In essence, and for historical accuracy, there were only two collaborators in on the AAPE's inception: Neil as the founder; Hotchner as co-founder.

CLASSIFIED ADS WELCOME

Your ad here — up to 30 words plus address — for \$5. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125. Next deadline: August 1, 1989, then November 1, 1989.

- **NEEDED:** Cancels, meters for MUSHROOMS, MILDEW, MOLD, YEAST and PENICILLIN before 1978 (e.g. "B in B Mushrooms," U.S.; "For Flavor add Mushrooms," Canada). NO FDCs. Please offer to Trudy Innes, c/o Jo Bleakley, 15906 Crest Drive, Woodbridge, VA 22191.

- Seeking to put together eye catching exhibit of **British Bechuanaland/Bechuanaland Protectorate 1885-1930**. Requesting ALL unusual items, stamps with great cancellations, covers and used postal stationery. Send with your price or my offer. David Wessely, 125 Elma Drive, Elyria, Ohio 44035.

- **PHILAPAG — PHILATELIC PAGE DESIGN SYSTEM.** Easy yet powerful, screen driven system to design, save, print, & instantly revise custom album & exhibit pages. IBM-PC & Epson/Proprinter or compatibles. Only \$70! Norman L. Hills, P.O. Box 12004, Des Moines, IA 50312.

- **SOUTH PACIFIC, BRITISH BORNEO EXCLUSIVELY.** Covers, Proofs, Postal stationery, Specimens. Sorry, no stamps or FDC's. If you are looking for the unusual items to enhance your collection, write to me. Howard Lee, PO Box 636PE, New York, NY 10163.

CONCERNS by Randy L. Neil

Who's to say one particular exhibit's subject matter is any more important than another? I have a personal opinion on this topic which will probably raise the ire of more than a few people — and in particular, perhaps, the “powers that be” in the F.I.P. (Federation Internationale de Philatelie)

For years, judges took into consideration the rarity (i.e., the monetary value) of one's exhibit material. Thus, if one showed “high-powered,” expensive stuff, then the award could be higher than otherwise. This is no longer completely the case . . . many exhibitors — like Tim Lindemuth in his gold-winning modern flag issue exhibit — having proved that “rarity” doesn't necessarily mean big bucks. More power to the “challenge factor” holding sway over checkbooks.

Now comes word from on high that, hypothetically, an exhibit of Hong Kong material should be much more “important” in a judge's eye than one showing serious, early Ryukyus Islands items. Or that Boer War covers can be much more significant, evaluation-wise, than World War II material. Or that a good “single-stamp” exhibit is far less important than wider-ranging traditional showings.

To me, this is just one more way for the “big bucks” afficianadoes to get their way. And it's now happening on the F.I.P. international level with the F.I.P.'s (and with little merit) “scoresheet” judging system. And you and I both know that, often, an F.I.P. action eventually filters down to national and even local exhibiting levels.

An exhibit's “importance” should only be considered WITHIN the context of its own subject matter; i.e., one Ryukyus exhibit of early issues is “more important” than one showing more recent material — and NOT the “importance” given by a jury that renders its arbitrary judgment on what is and is not “important” in their own minds.

To do otherwise is to ask the question, “What is tastier, an apple or an orange?” And who has the right to, arbitrarily, compare an apple with an orange? The “experts” on apples?

What do you think? If you think this will not become exhibiting's biggest burning question, think again, my friends. So please speak out now.



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Our error results in omission from:

Why NOT to Exhibit

Larry S. Weiss, P.O. Box 1174, Maplewood, NJ 07040

Printed here is the end of Mr. Weiss' article with the letter from James Duffy that was inadvertently left out of the April version:

The requestor of a photocopy should pay the costs when mail ordering the photocopy or during the show, such that exactly the required number of photocopies can be known before the show's closing. As a part of the dismantling of the exhibits, the orders can be filled and placed in self-addressed stamped envelopes submitted upon placement of the order. The APRL can be included in the distribution.

I suggested such an arrangement to AMERIPEX (Les Winick) over a year and a half before that show in response to a request for suggestions called "AMERIPEX should . . ." The following reply was received in April 1985:

Dear Mr. Weiss,

Thank you for your participation in AMERIPEX should . . .

Your suggestion has great merit for the reasons you so state, and I believe there would be philatelists who would enjoy the privilege of viewing copies of award winning exhibits at their leisure.

We did some checking into this subject and found that the idea is generally frowned upon, especially at international shows. First, one would have to obtain permission from the exhibit owner; difficult enough if he is attending the show, next to impossible if a commissioner brought in the exhibit. Second. Extra security would be required at a time of the show: the take-down, which is the most dangerous time with regard to theft potential.

This is my 5th international show that I have been involved with, either as a commissioner or a member of the show committee. I would ask no one on our committee to assume the responsibility of such a venture at AMERIPEX. As a commissioner, I would never have permitted anyone to photocopy any exhibit that I was responsible for, even with the owner's permission.

Quite frankly, I think anyone who is interested in copying a particular exhibit, contact the owner personally and make arrangements directly with that person.

Sincerely,
James E. Duffy

The permission issue can be easily solved by making it a condition of submittal — and starting the practice at the national level, rather than directly at internationals. The security problem mentioned should be no more significant than those encountered at other busy moments such as the mounting of the exhibits, and should be conquerable with reasonable determination. In a conversation with frequent show chairman Steven Rod, he readily recognized methods to handle the security issue, indicating it can be solved if desired with innovative thinking.

Duffy's suggestion regarding contacting the owners of various exhibits is often difficult to implement, since all you have is a name in a program (if you have a program), and directories of collectors are generally unavailable in recent times. I have tried this with inconsistent results and it is getting more difficult.

If the problems with exhibiting are reduced and the recording of exhibits improved, the value of exhibiting will be enhanced and more collectors may become involved.

Meanwhile, I am going back to writing about my philatelic material — "exhibiting" in that medium. (If you should decide to write and the subject is U.S. material, consider publishing in *The United States Specialist* — editor: Charles Yeager, P.O. Box 3467, Crofton, MD 21114).

AAPE's apologies to Weiss and our readers for our goof.

SYNOPSIS PAGES — THE LATEST RAGE

by John M. Hotchner

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

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

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

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

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

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

- A. **Provisional Period** (Late 1945 to 30 June 1952). The four gunto (island groups) of Okinawa, Miyako, Amami, and Yaeyama were independently administered by their own U.S. Military Government Teams. Kume Jima came under Okinawa Gunto on 4 May 1946. Shown are representative Japanese postage stamps validated for postage and revenue service, postal stationery and covers. Toward the end of the war, some sheets of Japanese stamps were buried in canvas bags, interleaved with slip sheets, to prevent their falling into Allied hands. In the spring of 1947, all of the gunto were admitted to the U.P.U. membership that had previously been granted to the U.S. Possessions of Hawaii, Guam, Puerto Rico, and the U.S. Virgin Islands.
- B. **Central Government Yen Period**. From July 1948 until 1 August 1949, each gunto established its own postal rates; but, all used "All Ryukyu" postal emissions. From 1 August 1949 until 16 September 1958, postal rates of all gunto were standardized using the U.S. Type "B" Yen Military Occupational Script. The Government of the Ryukyu Islands was established on 1 April 1952 and remained in effect until reversion to Japan on 15 May 1972. Amami Gunto reverted to Japan 25 December 1953.
- C. **First Postal Emissions in U.S. Dollar Currency**. On 23 August 1958 it was announced that the U.S. Dollar would replace the former currency on 16 September. Stamps and stationery had to be designed, printed and distributed. When the local low bid contract was let, only eight days were left to procure plates, paper and print 5,000,000 stamps (half the total printed). Extra labor was hired, perforating machines borrowed (contractor only had one), and round the clock

operations began. Four paper stocks were used and seven manually operated single line perforating machines were used. Stationery and airmail stamps were overprinted in the new currency. The dollar remained the sole legal tender until the Islands reverted to Japan.

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

References:

Melvin Schoberlin, *A Study of Major Errors of the Ryukyu Islands plus A Thimbleful of History*. APS Handbook, Copyright 1965. Belmont Faries, "Ryukyu Islands, Postal Stationery 1946-48, Provisional and Regular Issues" 24th American Philatelic Congress Book 1958.

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

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

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

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

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

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

- Private roulettes and perforations proposed for official adoption including the Henry Archer Experimental Roulette and Archer perforations of Britain (1847-1853), the British "Treasury Roulette" (1852-1854) and the U.S. "Chicago Perforation" (1856-1857).
- Private roulettes and perforations used locally when official separations were not (yet) available, including early British, French and U.S. Confederate examples.
- New Zealand "Dickie" perfs of 1905, the first vending machine experiment to be officially issued.
- The first U.S. compound perforations: the 1914 10x12 and 12x10 errors.
- The 1932 Newfoundland perforation proof strip with imperforate center stamp.
- A study of the U.S. World War II degenerating "War Perfs" including only reported examples of the phenomenon on Air Mail and Postal/War Savings stamps.
- Only reported interior paper fold with "crazy perfs" on a U.S. commemorative, on the 1967 "Search for Peace."
- One of only five known blocks showing split perforating pins, on the 1971 3p Machin Head of Great Britain.

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

"THE FLY" . . . BUZZES AROUND YOUTH EXHIBITING . . .



Every time I buzz around the youth exhibits at an international show, I come away with the feeling that the kids from countries other than the United States have had lots of "help" in putting their exhibits together. By "help" I mean more than just encouragement; I mean material, technical assistance and financial aid. Now before you try to "swat" this hapless insect for "biting" children, I'll be the first to admit that my observation doesn't apply in all cases. On the other hand, I do believe there is a significant difference in the quality of the average U.S. youth exhibit when compared to most from overseas.

What can we do in the U.S. to improve the quality of youth exhibits? In order to deal with that question I have to explain the targets of my concern. In my experience, most of the youth exhibits I have seen in the U.S. (up to and including national level shows) fall into two categories. The first of these categories has exhibits in it entitled "dogs," "cats," etc. They are distinctive unto themselves because they look like you would expect an untutored youth exhibit to look.

The very small second category of youth exhibits is distinguished by titles similar to: "Nineteenth Century U.S. Classics," "U.S. Postmasters Provisionals," etc. There is little in between.

It's the second category that "THE FLY" wants to focus on for a bit (bite?). I don't know about you, but when "THE FLY" started collecting stamps, he (she, it?) pasted mostly torn copies into a recycled composition notebook using a concoction of flour and water. Thus, when I see a youth exhibit of pricey material, "professionally" mounted, I can't get over the feeling that there is more to it than meets my multiple eyes.

Before you reach for your cans of Raid . . . I'm not saying it's against the rules to help children get started in exhibiting. However, I do want to sound a note of caution about how children are brought into the realm of exhibiting.

Do you remember a few years ago, a youth exhibitor mounted several exhibits which toured the country extensively. "THE FLY" is hard pressed to think of a show in those days that did not have an exhibit from that person. Needless to say, the material was far more than one might expect from such a youthful exhibitor, and mounted in a way that many of us adults would be proud of if we could duplicate the artistry in our own exhibits.

When I see one of this type of "YOUTH" exhibits, I cannot get over the feeling that there is more adult behind it than it is the product of the child's self-motivated effort . . . and if so, I believe that is a practice that ought to stop. The exhibit may be in technical compliance with the rules . . . but if it is conceptually and/or thought out and substantially executed by the adult, that is on the wrong side of the line which should define just what a youth exhibit is.

One basic problem is that there are no guidelines regarding exhibit content. Oh yes, judges are given extensive mathematical formulae to use when judging youth exhibits. However, it should be obvious that some youth will elect to exhibit "important" material, while others will not. But, you see my friends, the same "rules" apply.

When a youth exhibits a "youthful" subject and the exhibit is judged by youth standards, I perceive that it tends to achieve about the same medal level as that subject matter would get when exhibited by an adult. On the other hand, when the youth exhibits "important" material, the exhibit tends to receive higher awards. In the latter case there may be little assessment by the judges regarding how well the youth exhibited the material against a theoretical standard of excellence for the subject chosen. The very fact of exhibiting "important" material may gain a higher award, and, to me, is an undesirable double standard.

So you see my friends, the danger is that one or two children will select (or have

selected for them) such an "important" subject that they will be head and shoulders above any other exhibits in the youth category. Thus, the plain fact is, that with one or two exceptions, there is little if any real competition for the top prize in the youth category here in the United States.

We can either allow the few children who "understand" (or whose parent(s) understand) how the "game" is played to take home all of the marbles, or we can do something about upgrading the quality of the youth exhibits at the lower end of the scale in our country so that more will be competitive.

I would also ask the APS and ATA to require a youth category be established at all shows under their sponsorship. In fact, I would review a show's right to be a World Series of Philately show if it failed to include a certain number of youth frames or exhibits at each exhibition. I would revitalize campaigns like the USPS "YES" program of a few years ago. I would ask all stamp clubs to sponsor an existing Ben Franklin stamp club in all of the schools in their geographic areas, or to help establish one.

I would also suggest examination of the policy of allowing youth exhibits to enter the youth category solely on the basis of age. After all, most of us are astute enough to know when someone is way out of class. Why shouldn't the jury be allowed to put a youth exhibit of very high quality into the open competition if it truly belongs there, just as the jury can today move adult exhibits into other categories at its sole discretion?

Where are the stamp collectors and exhibitors of tomorrow? They are your kids and mine . . . and if we don't get a move on there will be little to be proud of in the years to come.

We have the solution . . . the question is whether or not we have the willingness to make the commitment.

Write to me with your thoughts . . . I don't pretend to have the answer . . . I just want to get you thinking.

Now, on to that part of the column where for better or worse, "THE FLY" recognizes those people who have made a difference.

FLY BITE — To the committee of that East coast C of C show which showed an uncaring attitude and revealed the name and level of award of an exhibitor who requested anonymity. "THE FLY" has written about this subject before. If an exhibitor requests a "nom de exhibition" how can a committee foul up and include the exhibitor's real name and medal level in the palmares, or the press release to the philatelic press?

GOLD FLYSWATTER — To Charlie Luks whose very nice exhibit with a proven track record was downgraded two medal levels at a recent show. Most unfair to Charlie who learned the hard way that at least one judge felt that his material was "unimportant."

. . . and of course a **FLY BITE** To that judge in particular and the jury as a whole . . . let's get off this elitist kick. U.S. nationals are not internationals.

FLY BITE — to exhibition committees that cash your check and presume that you will figure out when you balance your checkbook, that your exhibit has been accepted. It would be minimal courtesy to send a post card stating the exhibit has been accepted, along with a thank you for supporting the show.

GOLD FLYSWATTER — To Steve Luster who was commended for doing an outstanding job in responding to an exhibitor using the AAPE Exhibit Critique Service. For those of you who have thought about it, "THE FLY" heartily endorses the Critique Service concept. Mail in a photocopy of your exhibit and get the benefit of a personal, detailed critique which you can reflect upon in the privacy of your home.

GOLD FLYSWATTER — At the request of a terrific youth exhibitor to Lynne Warm-Griffiths who went the extra mile as a Commissioner for India '89, to ensure that the youth's exhibit was handled above and beyond the call of duty both before, during and after the show. Thanks for a job well done from K.Y.

And finally, a **GOLD FLYSWATTER** to Stan Bednarczyk and Jim and Randy and

John who collaborated in bringing to my attention the most distasteful philatelic marking I have ever seen. The mark at Figure 1 is on the reverse side of a 1912 cover sent to a private address by the Department of Health, City of Chicago. It's funny, I had a great time at AMERIPEX. I had no idea that Chicago was that kind of town . . .



Inset is an objectionable marking from the back of this health department cover.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. Is your society looking for a show to meet at in 1989 or 90? Why not invite inquiries here?

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

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

THE MODERN POSTAL HISTORY SOCIETY is always looking for new ways of promoting our hobby and we are particularly interested in rewarding those few individuals whose contributions to our enjoyment and knowledge are exemplary. We are therefore making a special recognition award available to all shows having at least 500 exhibit pages in the competitive section.

Criteria for eligibility and presentation of the award, additional information and award certificates are available from: John W. Watts, Post Office Box 2955, Danbury, Conn. 06813-2955.

NEW CANADIAN POSTAL ARCHIVES. On April 1, 1989, important historical items formerly held by the National Postal Museum were transferred by Canada Post Corporation to the National Archives of Canada. In taking this course of action, Canada Post sought to ensure a secure, viable, professional future for its valuable historical resources.

The objectives of the new CPA, however, remain very similar to those of the former National Postal Museum, namely collection, acquisition and cataloguing coupled with the optimum care and custody of its philatelic and related records.

CPA services include the provision of reference services, either through personal consultation or by mail. Potential library users should direct their enquiries to the Reference Librarian. Also, anyone wishing to obtain specific periodicals or books from the CPA's library may do so through the interinstitutional loan process. Researchers wishing to gain access to the CPA's Philatelic and Multi-Media collections should also place their requests through the Reference Librarian.

Correspondence should be sent to the following address:

The Philatelic Library
Canadian Postal Archives
365 Laurier Avenue West
Ottawa, Ontario K1A 0N3
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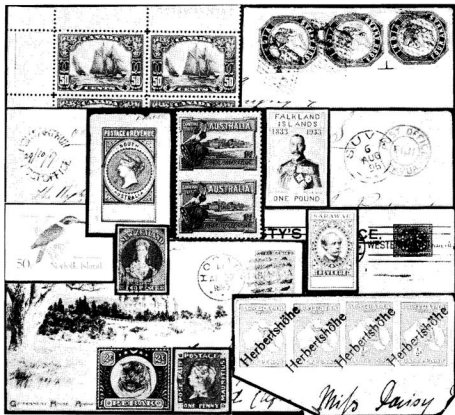


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Thoughts On One Frame Exhibit Economics

by Steve Washburne

One frame exhibits are great, but let's think of the economic factor a bit.

First is the poor Exhibit Committee! Costs in Committee time and effort depend on the number of exhibits, not their size. Only for the three starred (*) items below is number of frames per exhibit a factor:

distribute prospecti, receive, respond to, and select entries, brief judges on what will be exhibited, print program, *set-up frames, log-in exhibitors, assign frame(s), *mount exhibits, hold exhibitor's hands, prepare palmares list, prepare & present medals and certificates, *dismount exhibits, log-out exhibitors, wrap and mail-back exhibits, and then head for nearest bar!

From personal experience as an Exhibit Chair, I think 60-70 exhibits the most we're able to handle. More, and we'll start demanding overtime.

Judges have to prepare for each exhibit, no matter what its size. When asked to take on a show with more than sixty or so exhibits, many will be reluctant, because of the preparation time involved.

The finance patterns of shows vary, but to use SEPAD (typically 65 exhibitors, 360 frames @ \$8 per frame) as an example, frame fees generate about \$2800, or \$40 per exhibitor. To keep our show alive we must have revenue from frame fees.

Out-of-pocket expense per exhibit is at least the following:

Program	\$1.00
Medal	5.00
Ribbon	1.00
Certificate	1.00
Cachet Cover	1.00
Palmares25
Correspondence Postage75
	<hr/>
	\$10.00

Add the costs of special awards, frame depreciation, storage and transport. Regardless of show size, the APS mandates a minimum of five judges, with honoraria of \$200 each, plus banquet tickets for them, spouses, and apprentices. Add the judges luncheon and we're talking \$1500. With 360 frames and 65 exhibitors, that's slightly over \$4 per frame, but nearly \$25 per exhibitor! Simple arithmetic says that to be economically viable, a National Level single frame show has to generate average revenues of at least \$35 per exhibit.

When costs are apportioned per exhibit, as they should be, it's clear one framers will have to pay more. How much more? I suggest exhibit fees of \$25 plus \$3 per frame. Thus, \$28 for a one framer, \$40 (same as now) for a five-framer, \$55 (vs. \$80 now) for a full ten frames.

Does it still look so appealing? I think \$28 a reasonable amount to pay for a chance to show nationally some favorite little subjects I'll never be able to expand to two or three frames. let's go for it!

Editor's AAPE of the Month

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

May, 1989 Members Pat Walker, Otto Schaffling, James Adams, Gene Bowman, Louis Fiset and Mrs. Don Haller all of whom have volunteered to help with photography for TPE.

June, 1989 Darrell Ertzberger, who has volunteered to handle the paperwork and recordkeeping for the Jennings Creativity Award when it is initiated later this year.

July, 1989 Van Koppersmith, who has taken on the duties of Back Issues Director. He is now 'in business'. See the notice on page 11.

DELHI DIARY

by Lynne Warm-Griffiths

When we arrived at New Delhi on a mild night in January 1980, we were greeted at the plane by the INDIA '80 Organizing Committee, decorated with marigold leis, escorted through Customs and taken to the Ashoka Hotel where we had been thoughtfully pre-registered. Our rooms were ready and we felt welcome.

When we arrived at New Delhi at 2:00 AM on Friday the 13th, 1989, the coldest night in the last 20 years, we were greeted by . . . an almost deserted airport. Exhausted from 2 days of travel and loathe to hang around with U.S. exhibits for INDIA '89, John and I cleared Customs. The inspector, upon being assured our material was for exhibit only, waved us through — and I thought we had it made.

Wrong! Two young men raced up and upon ascertaining I was Mrs. Griffiths, guided me to 'their' Customs Officer Singh, who led me and my cases to his "Security Room," a small room piled to the ceiling with dusty suitcases spilling their contents, and 4 toothless old men huddled in grimy blankets smoking evil smelling cigarettes. Singh inspected exhibits by spreading them out on the grimy floor then having two helpers 'secure' the top envelope flaps with hot wax seals, while I quickly Scotch taped the bottoms closed to keep them from falling out again.

Large rats and assorted 4 and more legged creatures came to see what all the excitement was about and nibble the wax. Every time I stamped my feet to keep the bolder animals away from me and off the exhibits, the old men on the bench laughed hysterically.

Two hours later, reunited with John, both of us numb with cold and exhaustion, we were allowed to leave the airport, but without the vaguest notion of how to get to our hotel. No friend, porter or taxi in sight. We stepped into the bitter night air and almost shed tears of relief when we spied a half-frozen young driver valiantly defying the elements holding up a sign, "Griffiths." At the Ashoka, in the wee small hours of the morning, we got the classic desk clerk greeting, "Your rooms aren't ready yet," so we woke up the waiter in the 24-hour coffee shop and waited another ½ hour.

We awoke to the clanking of an antique refrigerator in our "Augean Stable" still freezing as there was no heat and no way to close the undraped warped windows in the ugly marble bathroom. Our body clocks were upside down from the 12½ hour time change, so we didn't know if it was day or night, but did know this was the same room we had in 1980, encrusted with a further 8 year's grime. A film festival, the Asian version of Cannes, precluded changing rooms or hotels over the week-end.

Commissioner General Virk rescued us for lunch then dropped us at the Zoo, a more entertaining prospect than returning to the Ashoka. The Zoo is another story, but typical, as we later discovered.

A very polite young man approached us, volunteered he was the Head Keeper's son, had worked at San Diego and Whipsnade Zoos and could he escort us through his zoo where he was an animal trainer and breeder of large cats. He zigzagged us around the park to a dismal looking building. After negotiations, a door opened and I was invited to step inside. This lion collector got the thrill of a life time. Just out of arm's reach, thankfully behind bars, were 5 magnificent lions. I took pictures, John was asked for a few Rupees and we were hustled out and around to another building. Same scenario, only this time it was 3 tigers, including the largest white Bengal anyone could

imagine. I was allowed to touch his ear and he posed quietly with me while John took pictures.

Behind the tiger house, our guide demanded money, insisting on more and more until John had given him the equivalent of over \$25.00 for his 'courtesy.' He disappeared into the underbrush leaving us to find our own way out of the park. Aside from being a little shaken by the hold up, it was a fantastic experience.

At the hotel we convinced the manager (a position that seemed to be filled by new faces almost hourly) to change our room. We got a fairly clean suite with closet space, sunlit terrace and, miracles of miracles, two bathrooms, though soap, towels and hot water remained elusive. To each manager to whom you complained about the lack of hot water, it was a completely new topic and he would "look into it immediately." (The boiler was broken and not fixed during our entire stay.)

As I understand it, various philatelic organizations were originally going to sponsor INDIA '89. When they ran out of money and volunteers, they turned it over to the Department of Posts who agreed to do it as long as they could do it their way. "Their way" was a nightmare without niceties. No word of greeting or instruction was delivered to any of us on arrival. Pragati Maidan where the show was to be held is a 150 acre multi-building exhibition complex about a 20-minute cab ride from town with at least 6 gates where no one knew anything about a stamp show and not a sign went up until the day the show opened.

When we found the right building we again had to deal with India Customs. Exhibits were strewn around a dirty table by 8 men attempting to reconcile each page with its counterpart on the exhibitor's inventory form. Inventory forms provide spaces to be numbered for how many 'stamps, blocks, letters and various.' People who had never looked at a stamp except as postage were hard pressed to categorize SFL's, FDC's, essays, proofs, documents, and other philatelic items of the world.

It took a lot of yelling (mine), 'conferences' (theirs) and finally my threat to pack up my exhibits and leave before I rescued my charges and continued checking in, with 2 agents and me in a quiet corner. Some 4 hours later, they released me and stamps to the Bin Room where exhibits are checked in, sorted according to the show's mysterious system, assigned numbers and, eventually, returned to the Commissioner, one exhibit per wait, for mounting. If the Bin Room falls apart, everything falls apart as it is the heartbeat of the exhibition.

The Bin Room was the only place there was any organization in this "World Class" chaos that was called an international philatelic exhibition. Post Office clerks and other department personnel had been brought in from all over the country, given an hour's briefing and turned loose to set up and run a 3,500 frame exhibition. What ensued was bureaucratic paralysis. There were 100's of 'workers,' always 'in conference,' who mostly went blank if you asked for help. They obviously resented philatelists and insisted on putting stumbling blocks in our way as we tried to get our exhibits mounted. Most of them were best at taking tea breaks.

Frames that had been new and modern at LONDON '70, were tired from 18 years of use and abuse. All top locking screws and most of the lower ones were long gone. In an effort to make them more palatable, the warped backboards had been freshly painted. Indians have a way with tape unlike any other country. We were given bundles of peel and stick plastic channels to mount on the pegboard. Each strip was cut from 4-6 inches too wide for the frame, some were so curved as to be useless. All were dirty.

If you got a bad one or stuck it up in the wrong place necessitating adjustment, fresh paint stuck to the stickum and you started over. Once you got an exhibit mount-

ed, you had to wait for the frames to be locked . . . by someone threading wires through the empty screw holes and soldering them together. Only one person in each of the 2 gigantic halls was 'trained' for this delicate job. It took a minimum of 4 hours to mount a 5 or 7 frame exhibit. The halls were bitter cold, there were no sanitary facilities and no food a foreigner could tolerate.

For 3 days, under the most appalling conditions any FIP Commissioner has ever seen, Mary Ann Owens and I, with the help of other Americans who were there, worked on getting all the US exhibits properly mounted. Although supplies were available, cleaning glass was beneath the dignity of our Indian Post Office Department hosts.

As we were trying to finish a job that should have taken ¼ the time we had already spent on it, word was passed around about a very important Commissioners meeting' at the hotel at 4:00. Reluctantly we left the remainder of mounting for nighttime and went. It was in a lounge with no one at the door to greet us. Someone at the far end handed out a fabric lap desk which contained "Information for Commissioners" that should have been given to us several days earlier, and asked us to have a seat. No one spoke to us, introduced themselves or had anything to do with us. A couple of men sat at a table and counted money.

Commissioners are given a small per diem at F.I.P. shows, usually in an envelope in the information folder. To be asked to wait while they counted out pay packets like a dockworker at a 'shape up' was the ultimate indignity of a week that was overflowing with indignities.

It didn't help to see the judges all dressed up meeting in the foyer to be escorted to dinner to be presented their envelopes. If we hadn't worked for over a year to get exhibits, done all the paper work, collected the frame fees, arranged the security and done the schlepping and mounting, there would be no show for the judges to judge. Yet they arrive days later, have special buses to take them everywhere, a private dining room and lounge, air fare, hotels and meals paid, red carpet treatment all the way.

Opening Day arrived bright and crisp. At an outdoor theatre President Venkataraman spoke about how wonderful philately is for children, suggested India inaugurate Ben Franklin style clubs, received the first sheet of the INDIA '89 stamps and declared the show open. Only it wasn't, not for several more hours. 1000's of school children who had attended the ceremony got tired of waiting in the now hot sun and went back to school, turned off to stamp collecting forever.

This exhibition was in two buildings, 3 city blocks apart, both a good half mile from gates where vehicular traffic stopped. The Club was another ¼ mile down the road. A little tram circuited the grounds infrequently. Most of the time you hiked. There wasn't a place to sit in either building, or in between. And not only no clean bathroom anywhere, there wasn't a working toilet in the place (or anywhere else in the country outside of luxury hotels). There were a number of grubby little food stands, but the only place we dared eat was the club . . . probably because we couldn't see the kitchen.

Fully half the exhibits had not been mounted when the soldier-guarded doors finally opened at 2:00 PM on Friday. And half those had come adrift, the heavy poorly gummed channels unable to survive the wild swings in temperature and the freshly painted backboards. The frame committee, quite properly refused to open frames during show hours, but most fallen exhibits had been remounted. Wasn't much they could do about the dirt, though, and all exhibits came home with a coating of black silt. (Good page protectors open only on one side are a MUST for international exhibitors.)

Six clerks manned the Post Office to serve the throngs who had waited impatiently for 3 hours. No organization, nothing in order. You asked for a particular stamp, they wet thumbed through a stack of sheets 'til they found it, grabbed the sheet and plunked

it down on the counter. Three other people decided they wanted to look at it, reached in front of you and everybody grabbed. After a few days, the inexperienced clerks really got the hang of it. What they didn't have in stock when you asked, they brought the next day . . . only the price was 100-300% over face! A racket for which any of our postal clerks would have been fired on the spot. Souvenir sheets were mysteriously sold out on Sunday, but were just as mysteriously back in stock by Wednesday.

Saturday night the New Zealanders threw a beautiful bash in the ballroom of the Hotel Taj Mahal to publicize New Zealand 1990 to be held in Auckland Aug. 24-Sept. 2. Not that they needed to throw a party . . . put four Kiwis together and it is a party. If you want a country where you really feel welcome and people who know how to entertain you and to feast your eyes on some of the most serenely beautiful scenery in the world, start planning now to go to New Zealand 1990. Sir Edmund, "Call me Ed," Hillary, New Zealand High Commissioner to India was guest of honor. He seemed genuinely pleased that so many of us wanted his autograph, chatted with each of us and posed graciously for pictures.

By the 3rd day of the exhibition, the Belgian and Austrian exhibits that had been lost in transit showed up, frames of the no-shows, including many Canadians, were filled by standbys, sewing machines that had been making flags for the halls and the sign makers were gone and it began to look like a World Philatelic Exhibition.

The Philatelic Congress of India hosted a dinner party that would have been memorable had it been held indoors. The braziers could not keep us warm enough to stand for an hour watching marvelous native dancers in colorful costumes. We were grateful for the hot soup that was served. The party started at 7:30 and by 9:30 we were ready to go back and thaw out, but our buses weren't scheduled until 11:00.

The Department of Posts also hosted a magnificent dinner party. The invitation said "Nandia Gardens, Hotel Sheraton." Mindful of the cold discomfort of the earlier party, some came appropriately dressed for ski slopes only to discover tented gardens, heated, carpeted, decorated fit for a maharajah . . . and the Indians dressed in their finest.

Internationals usually have a special function for juries and commissioners, sometimes together, sometimes separately. INDIA '89 scheduled a Jury and Commissioners outing. We gathered sleepily in the chilly dawn and at 7:00 AM five bus loads of us pulled out of the parking lot headed towards Agra and the Taj Mahal. 17 hours later, we had not laid eyes on the other four buses.

When comparing horror stories next day, we found in one way our group had been lucky. Most of our bus mates spoke English, though we barely understood our guide. Until we threatened to riot, he was more intent upon getting us into shops where he got a cut than in showing us sights. Seventeen hours! John and I had made this trip before and knew it took about 10 hours. The extra time was not only because the guide wanted to stop and shop, but because the driver got lost in Agra and again when we got back to Delhi . . . the guide having 'insulated' himself so well against the cold, he neither knew nor cared where he was.

The Taj Mahal is a wondrous sight, worth spending a few hours on a bus for, but I don't know of anything worth THAT trip. In loud stentorian tones a middle European judge who knew everything about everything, kept letting us in on the extent of his knowledge. Some of us napped from time to time, but he never got tired and didn't shut his mouth day or night. We made one "pit stop" on the way to Agra, had lunch in Agra and from 2 PM until midnight had no food and only one more "pit stop" . . . that only because we threatened to riot again. We were not a group of Happy Campers.

Palmares (Awards Dinner) was another strange affair. Minutes after the time set

for the expected pre-dinner social hour the ballroom was plunged into darkness. Stage lights went on and for an hour a woman danced more or less religious dances to the sound of tortured cat music. Not even a bottle of water was available, much less food or drinks. When the lights went up we were told there would be an hour and 45 minute recess during which dinner would be served.

"Served," my foot! It was another buffet, just as every other function had been. I especially hate balancing dishes when I'm in formal clothes. The 'bar' opened with one painstakingly slow bartender to serve about 1000 people. Those in the know were ready with orders from their own and neighboring tables, or had brought their own bottles. The rest of us mostly did without as buffets would have been cleared before drink orders were filled. Others drank punch and got "Delhi Belly" as it had been made with undrinkable tap water.

BOOK REVIEW

by Darrell Ertzberger

Philatelic Writings 1967-1988 by Laurie Franks: (228pp, spiral bound) U.S. \$38.00, from the author, 221 Manchester St., Private Bag, Christchurch, NZ.

This is a collection of two decades of writings by Laurie Franks, a distinguished philatelist, judge, and dealer in New Zealand. It has been gathered from many sources such as the philatelic press, society bulletins, and show publicity. The wide scope of this work includes press releases, editorial comments, and research items, among others.

The book is mainly a compilation of photocopies of the original works, organized into chapters according to topic, with little editing. Many articles cover several areas. The table of contents allows the reader to negotiate the topics easily. There is no index.

For the philatelic exhibitor, sections on exhibiting and judging are interesting and provide an insight into the status of exhibiting in New Zealand and Australia as well as international exhibiting. This is by no means a "how to" set of instructions, but rather editorial opinions, post-show reviews, and show publicity.

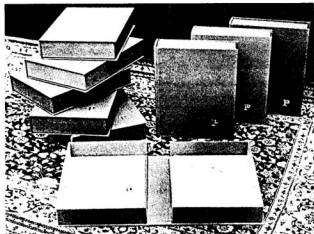
Many of the articles relate the experiences of our fellow philatelists in New Zealand. Especially relevant are articles concerning society organization and exhibition management. In this respect, Mr. Frank's work is a useful source for new ideas which societies and show organizers in this country might adapt.

Also of interest to specific groups are articles about youth exhibiting in New Zealand, research pieces on the stamps, stationery and postal history of China and Hong Kong, and articles on New Zealand cinderellas.

Though most of the source material appears to be photocopies of originals, the reproduction is good. It should provide many hours of entertaining reading to any philatelist. For those who have a special interest in British Oceania, it is a must.

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EXHIBITS COMMITTEE CLEARINGHOUSE

by Stanley J. Luft

c/o ROMPEX, P.O. Box 2352, Denver, CO 80201

The subject matter of this column (written on the frantic eve of another ROMPEX) will be largely foreign to its original intent. Dempsey J. Prappas, AAPE member and Falkland Islands exhibitor, has expressed a number of qualms to me (likely to others also) regarding some possible trends in the philosophy and practice of national-level exhibiting.

We most likely can agree that national-level (World Series of Philately-qualifying) exhibiting has apparently never been healthier and more vital. Current gold medal exhibits are certainly stronger, tauter, and more "intelligently" planned and prepared than those of just a few (definitely less than ten) years ago. Exhibitors are more knowledgeable than ever; notably so newer ones. And so are judges. Thus, a gold from 1980 may not be a gold today.

But, are knowledgeable judges beginning to catch up with knowledgeable exhibitors? It is possible that a given jury is a tougher one now than in years past? Furthermore — and this is important to Dempsey and to me — are juries becoming more and more influenced by FIP judging regulations? Is their goal becoming one (consciously or otherwise) of converting WSP shows into proving grounds for International "Olympians"? Are they indicating that only ready-for-International-competition exhibits of philatelically "important" subject matter are worthy of gold medals at WSP shows?

If this indeed be the case, then it does worry me. I consider myself a fairly tough judge, but yet I'm willing to give a well-done, interesting, "complete" but perhaps "unimportant" exhibit a gold medal, in full realization that the exhibit might fare terribly in international competition.

But, must competing internationally be the goal of every exhibitor at a national-level exhibition? Can exhibits be judged solely or largely against other standards of excellence? Many good exhibitors prefer to forego the material expenses, bother, and worries that are so much part of the package of showing abroad. I've been exhibiting internationally for over ten years now and it's beginning to wear upon my earlier enthusiasm. I would like to assemble some new, perhaps not terribly "important" yet classy exhibits in the expectation that they can earn WSP-show gold medals without ever becoming candidates for leaving these shores. And I'm sure I'm not alone in holding these or similar sentiments.

You probably didn't fail to notice my repeated use of the term "important," and in quotes. It's a term that badly requires both definition and actual examples. While we can almost agree upon what is "significant" research, just what is it that makes some philatelic subjects or material more "important" than others? We need guidance! We desire to be given real examples from the current exhibiting circuit!

And, can these subjects and stamps (or proofs, multiples, covers, whatever) be guaranteed retention of their "importance" for the future (to make the world safe for their exhibitors) or might we expect fads and passing fancies to upset that applecart and bring fresh new favored subjects to the fore? I'm really serious about how to define "importance," and I hope these thoughts get at least some of us going in print (and elsewhere).

Getting back to Dempsey Prappas and his qualms, let us now consider some of the inside workings of show organizers and show juries. Briefly, Dempsey, as a relatively new national-level visitor and exhibitor, and as a worker for a newly accredited WSP

show, is concerned about possibilities for collusion among the elite.

I naturally assured him that we are all honorable and objective philatelists and that we are all above reproach. The amount of gold medals (the actual gold content and value being zilch), and lower-level medals, that a jury can award is limited only by the number of exhibits, and no quotas are ever invoked. At the same time, the more golds awarded, the greater the prestige of the show and of its exhibits chairman. Judges are not told who the exhibitors are, do not get to see the show program until later in the weekend, and are concerned over exhibit-ownership only to the extent that an owner has satisfied a judge's previous criticism. The exhibits of show organizers (exhibits chairmen included?) receive no favorable treatment from the people whom they invited to judge the exhibition and who are about to receive an honorarium for having made the trip.

I have given a good many years to organized philately as an exhibitor, judge, and show-committeeperson, and I truly believe the above assumptions are completely and universally correct and that we all live by the rules. People also tell me I'm a bit on the naive side when it comes to human relations.

Here now are some of the obvious questions that surface from the previous paragraphs:

Q. 3-3. What should we be showing and doing if we want to compete for top awards? And what should we avoid showing and doing? (A tall order to be sure, but let's see what might turn up . . .).

Q. 3-4. What is "important" subject matter nowadays, and what conceivably could become "important" in the future? What might be the differences (if any) between "important" and "expensive," "rare," "difficult to obtain?"

Q. 3-5. How might a well-done, reasonably complete, attractive exhibit of "unimportant" material stack up medalwise against a mediocre exhibit of "important" stuff?

Q. 3-6. What's the feeling out there regarding how medals are awarded? Are the rules strictly followed or (occasionally) loosely adhered to?

Q. 3-7. Should general chairpersons, judge chairpersons, and/or exhibit chairpersons be enjoined from exhibiting at their home shows? (At many shows they are oftentimes important fillers of otherwise empty frames).

And a couple of unrelated questions, for good measure:

Q. 3-8. What incentives can be suggested for recruiting and retaining volunteers to work stamp shows (setting up and taking down frames and exhibits, selling tickets and cacheted covers, running food to the dealers, etc.)? That is, the 2-hours to half-day workers who make the weekend show possible, not the yearlong committee people, who tend to be self-regenerating at most shows.

Q. 3-9. How can one's show qualify for tax-exempt (501(c)3) status with the Internal Revenue Service? Non-profit status seems far easier to achieve (oftentimes no problem at all!) but still requires tax statements and payments. We would like to hear from the "fortunate" show committees and/or any tax lawyers among the membership.

No answers were received to some previous questions. Please recheck earlier columns and share your inner thoughts and success stories with us, for our mutual benefit. Thank you!

FUTURE ISSUES

The deadline for the October, 1989 issue of *The Philatelic Exhibitor* is July 31, 1989. The theme for that issue is "What should we IN exhibiting be doing to encourage newcomers to try it?"

For the January, 1990 issue, deadline November 1, 1989, the theme will be "Lessons I've learned in becoming an accredited APS Judge."

If you have opinions on, or experiences in these matters, let's hear from you. If you would like to suggest a theme for a future issue, write to the Editor.

Ask Odenweller by Robert P. Odenweller



It is my usual custom and pleasure, when *The Philatelic Exhibitor* arrives, to open it and to read it through from cover to cover. Very often, a remark or two in various articles will spark an idea worth commenting on. Some, such as both of Bill Bauer's articles in the April '89 issue, will be so well stated that all I can say is "Amen." Others raise questions about subjects on which I may hope to shed some light.

The European "Passport" System. This is likely to generate a lot of comment, so I will be brief. In my capacity as president of the FIP Commission for Traditional Philately, I have heard from international judges and commission delegates voicing their very strong unhappiness with the system. Aside from the ominous regulation of the freedom of the exhibitor to choose how, when, and where to exhibit, it in my opinion, would turn off many of those collectors who exhibit for the enjoyment of the hobby. The few who would remain would be those enough "obsessed" with the competitive spirit to put up with extra regimentation. In the long run, exhibiting would become more of an "industry" devoted to making sure that American competitors in FIP exhibitions were properly shot out of the gate than another enjoyable aspect of our hobby.

Certainly there is room for all in exhibiting, and those who are more "serious" about it are likely to take the time to refine their exhibits so that they will achieve higher levels than those who do it more for the sharing experience. But to lose even a few of the latter because of excessive new rules and restrictions would be a serious problem.

In any case, I cannot imagine the passport system as it is used in Europe being adopted in the United States. We, as a contrast, have many fine exhibitions for an exhibitor to choose from. If some of these decided to apply a passport, or if the system were to be imposed on a certain level of exhibition, I have a feeling that there would be sudden popularity at those shows that choose not to participate.

Besides, the administration of the system alone, which would most likely be thrust into the lap of APS headquarters, would require another warm body to run it, or would put serious strains on someone who already has enough to do.

At the FIP level, the entry qualifications for an exhibit must be broad since the many Federations which comprise FIP have such varied restrictions of their own. FIP has always stayed out of trying to tell the national federations how to do things, and rightly so. What is correct for one may violate the basic beliefs of another.

If the passport system is seen as a way to prepare exhibitors better for FIP competition, then perhaps a substitute vehicle could do it better here in the United States. I would suggest a "Master Class" of instruction, such as they have in musical studies, to be made available to potential FIP level exhibitors to educate them in the differences in FIP rules and what is expected at the FIP level that is different from regular U.S. competition. (As a matter of interest, I have been working on a project which will do a lot of that, and which will, at least in part, soon appear in serial form in the *Collectors Club Philatelist*.)

Randy Neil's "Concerns" — Treatment and Importance. When we were writing the new FIP regulations for judging, a major problem was in trying to get some equivalence in the areas of concern to each commission. FIP President Dvoracek's desire was to have all of the areas of each exhibit graded on a scale that would make the awards relatively the same for each type of exhibit, whether it be traditional, postal history, thematic, or whatever. This has remained a somewhat elusive goal, since the thematic commission made major changes after the joint meeting. The remainder of the commissions agreed on many compromises to allow the partial agreement of broader categories. One of these, and the most difficult to define to the exhibitor, is the combined area of treatment and importance.

I remember, before the areas were combined, reaching an impasse on this question, since treatment, to some areas, is paramount, while to others it is relatively trivial, and importance is the opposite. By observing the proposals of each commission, I noticed that the *totals* for treatment and importance were fairly stable, and made the suggestion that we consider those two to be combined as a single area of consideration. Similarly, by pairing the others, which also differed, we arrived at a concept of three relatively equal areas, each of which would show a different aspect of the exhibit. This was approved, and helped us to arrive at the current regulations.

Further, it was at the recommendations of FIP Vice President D. N. Jatia, who had the responsibility for the project, that my commission give a delineation of the difference between treatment and importance.

More recently, Dr. Manfred Bergman was charged with the task of disseminating the new rules so as to educate judges (and exhibitors) about them. He has staged seminars at a number of FIP exhibitions, but some of them have been limited to judges only. He has asked me to prepare a seminar presentation for Bulgaria '89, on the specific subjects of treatment and importance as they are in traditional philately. My remarks and the special scoring sheets I have made to help to understand them will be the subject of a future column here.

The Cover Class, or, Corner Cards and Social History. Much has been written about the "need" for a new class of exhibiting, for those who collect covers (specifically including illustrated covers, or patriotics, advertising, or just plain "covers") which they do not, or cannot, show as postal history. In the first place, the term "postal history" is one which has many people confused. For years, collectors would say "I collect covers" or "I collect postal history" interchangeably. (Although some would say the latter group included those who would call themselves "philatelists" as contrasted with stamp collectors.) Many refuse to accept that the term "postal history" now has a different definition, like it or not, from what might have been the case only a decade ago.

At the FIP level, "postal history" has a definition. Whether this can be said to extend to the national level is up to the national federations (and the collectors) in each country. Most countries seem quite ready to let the guidance of FIP percolate downward to their exhibitors, but in the United States it is a slow and sometimes a patchwork acceptance. Many individuals (and individualists), many of them not exhibitors, resist any change to what they have long "known to be so."

Others feel that "certain matters may be O. K. for FIP, but we don't want to bother with them in our activities, since we won't be exhibiting at the FIP level anyway." These attitudes hold hostage those who do go on to the FIP level, since they may not know what to expect there. (See the remarks under the passport system.)

How does all this fit in with the cover class?

Essentially, there is no problem at all. In the first place, the traditional philately class has as a part of its rules the following statement:

At one time, all competitive exhibits were considered to be "traditional," and no other classes existed. With the development of the philatelic classes and their respective FIP commissions and rules for judging, those exhibits which meet the criteria established by them are now judged in accordance with their rules and guidelines. *Exhibits which do not completely follow the special rules of other philatelic classes shall be considered and judged as traditional philately exhibits.* Such collections should be judged by traditional criteria. If an exhibit is transferred, the exhibition management should notify the concerned federation to be sure that the exhibitor is aware that his concept of what the exhibit was intended to be was in error. (Italics mine.)

WE INVITE YOU TO CONSIDER . . .

becoming an officer or Board member of the American Association of Philatelic Exhibitors. The 1990 election is not far off. We hope you'll consider running . . . with the opportunity to return something to the hobby that has given you so much pleasure over the years. Write: John M. Hotchner, P.O. Box 1125, Falls Church, VA 22041.

It says that any exhibit, especially one that the exhibitor might have felt belonged in another class, but which was rejected by that class since the exhibitor did not follow the basic ideas necessary for it to be considered a proper exhibit in that class, would be considered and judged by traditional standards. Everything once was "traditional," and may still be considered a part of that class. That takes care of the FIP distinction.

(I know — some fine collections recently have been not well treated, and were not shifted to traditional as they should have been. That is more the fault of not having a jury member who was well enough acquainted with the rule to insist that it be followed.)

As far as U.S. nationals are concerned — there is no requirement to have FIP rules followed. Organizers can make any categories they wish. Exhibitors in such categories should be aware, however, of the potential problems that may exist if they try to move up to the FIP level.

To end this on a high note — In Prague, I introduced to the FIP Commission for Traditional Philately a proposal for a special section within the traditional class to deal with such special exhibits more equitably. Once we have a chance to work out the details, I'll let you know what comes of it. In the interim, we still have it covered by our current regulations in any case.

One Frame Exhibits. My first exposure to one-frame exhibits was in the late 1960's at the Collectors Club in New York. This traditional Club event has been called the most high-powered small competition in the world of philately. One year we had a frame of Wally Knox's (ultimately FIP Grand Prix d'Honneur) first issues of Great Britain, Fred Reed's first issue Netherlands (also a FIP Grand Prix National), and a whole frame of Good Hope Woodblocks, among others.

The competition has skipped some years in recent times, but was held as a special section at Interpex this year and is planned to do so again next year.

The Tower Stamp Club rules for one frame exhibits have some interesting features, but also raise some questions. For example, why the seeming prejudice in the statement "Traditional judging evaluation based on mint or used where one is more desirable over the other SHALL NOT APPLY." If one is better than the other, especially if the other might be trivial and take up space, why not show only the better material?

If the idea is to hold down the "big guns," then the remark about lack of a C3a in an airmail exhibit downgrading by one level is incongruous. What if, in the interest of an exhibit in one frame, the exhibitor chose to show zeppelins only? The statement says "showing U.S. Airmail material without showing the C3a . . ."

Finally, if the only steps are worth 3 points each, why not give 0,1,2, and 3? The relative results will be identical if the finals are divided by 3. Gradations would be more meaningful if there were a need to have different steps of different values, such as 1, 2, 5, 8, and 13, or some such non-linear scale.

Other than these anomalies, there is a lot of food for thought here, and probably worth using as a basis for doing the same for the Collectors Club competition. That competition, by the way, is open, free, to any Club member, and will be held at Interpex next March.

One to Four Frames — FIP Problems. The article by Mr. Kendall Sanford regarding "small" exhibits of one to four frames has an interesting problem. His claim that he is being kept out of FIP internationals by virtue of no vermeil is a two edged one. The FIP rules specify that the minimum frame space to be occupied by an exhibit is five frames (or more precisely, 5 square meters of frame space.)

Formerly, exhibits of as little as three frames were accepted.

Because of an inventive use of the loophole by an organizing committee (the exhibitor had to request fewer frames), the rule was made firmer, with a floor of five. (Yes, I believe it is still possible to get a smaller allocation, but it is likely to be a major hassle to try to do so, with no guarantee of success. It is necessary to work through the FIP Coordinator at the show, and the organizers can refuse to do what he says, as

has happened.)

Since Mr. Sanford has apparently hit his limit, and in the interest of possible FIP chances, perhaps he could broaden his scope a bit to include (at least one frame's worth) of the other crash covers than just Pan Am and Associated Airlines. (As an airline captain, I am aware that others may exist — not mine, of course.)

Deutschpass Uber Alles?

by Dale Speirs

The passport system of exhibiting described by Jo Bleakley in the January 1989 issue of *Philatelic Exhibitor* was certainly interesting to read about. One supposes that for a people used to methodical planning and authority from above (I may be stereotyping a bit), the idea of a Pass for each exhibit seems logical. To me, it seems like extra paperwork. If North American shows were as well run as Bleakley implies German shows are, then it might be possible.

I am certain that many North American exhibitors will back me up in saying that the amazing thing about our shows is that they are as well staged as they are, considering the difficulty in getting volunteers. I would say that a major failure of local shows on this side of the water is that of properly organized paperwork. Not necessarily too much paperwork though, but rather the wrong kind or a chaotic system. A logical and easy system of recordkeeping does not require reams of paper and endless forms and regulations. If a show chairman cannot get all the information on one sheet of paper, then he/she is not really trying. To add a system of Passes on top of the present chaos would just make matters worse.

I do agree with the system of earning one's way up the levels of shows, but with the proviso that entry-level exhibits should have little to impede them and much to encourage them. Not everyone is interested in going beyond the level of the local show. Entering local shows should be as easy as possible, meaning no hassle of paperwork as would be involved with Passes. Above this level, a Pass system might be imposed. The philatelist interested in going international will have to leap the hurdles, and ensure that any exhibit entered in such a show is of suitable quality. A Pass is not really needed though, only a space on the entry form asking what awards have been won previously. I have entered a number of FIP internationals, and that is all that is asked in the way of credentials on their entry form.

It might be asked "What about people lying about previous awards?" but this is in the same category as displaying material not one's own, displaying forgeries as genuines, or exhibits entirely prepared by someone else. We have to presume that exhibitors are basically honest until proven otherwise. If an exhibitor is found to be dishonest, he/she can be banned from future shows, expelled from a philatelic society, or other such sanction. A Pass system will not stop such cheating.

Bleakley mentions that the German system would not work in the United States because it is such a large country. I don't follow the logic of that statement. If she means that it is too difficult to exhibit because of distance, then she overlooks the use of registered mail or courier service. Lack of shows to enter? North America is spoiled by the huge number of shows to enter: there is the World Series of Philately, BNAPEX, and the Royal (Canada), all of national stature.

"LAYING OUT THE PHILATELIC EXHIBIT PAGE"

This new brochure by Randy Neil has been made available free to prospective members thinking of joining the AAPE. Present members may receive it by sending \$1.00 to: Steven J. Rod, P.O. Box 432, South Orange, NJ 07079.

EXHIBITING AND YOUTH: AN HOUR WELL SPENT

by Cheryl B. Edgcomb
P.O. Box 166
Knoxville, PA 16928-0166

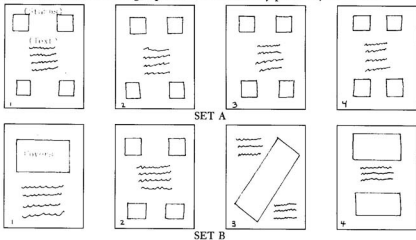


Working with your exhibitors can be refreshingly honest. One young lady confided at last month's meeting, "Mrs. Edgcomb, I'm scared!" Her blunt statement took me somewhat by surprise. I guess I had never perceived exhibiting to be "scary", but when I saw the concern on her face, I realized to a first-timer, it very well could be. At that moment, I knew I wanted to alleviate that fear, and replace it with a feeling of understanding and anticipation.

Beginning with Basics: As we began our exhibit preparations, several students remarked they didn't really know how to begin. They sat with textbooks in front, pens and pads ready, but understanding was wavering. I suggested they begin writing a story about their subject, using information from the books they had selected. For an eight page exhibit, I suggested two pages of writing. Pencils began working, and I circled around the room to answer individual questions. This did the trick. Soon each youngster was working busily, jotting down items THEY felt were important to include in their story.

One young member had written that horses were used long ago to assist mankind with labor. As we discussed this fact, we leafed through her stamp album, looking for an item that would represent this aspect about horses. When we located a stamp showing a horse-drawn plow, she said the item was perfect! It "showed" what her text had explained. Once the youngsters got this correlation between text and material in their minds, the progression became much smoother. As text books were reviewed, flow patterns were developed for their exhibit pages.

Variety for "Spice": Soon we were reaching the page drafting phase. I put two diagrams on the chalkboard and asked the group which of the two they preferred, and WHY?



Set B was the most popular because of the variety of items and interesting placement. This also led into the importance of including a mixture of items, from single stamps, to first day covers, pictorial cancellations, souvenir sheets, covers with commercial usage, and plate blocks to name a few. Page layout soon became a game, with the youngsters seeking examples that would reveal the greatest exposure for important items, and determination for the best "eye-appeal."

A Taste of Things To Come: As we picked up to go home for the day, the students were each expressing views on how they were going to proceed next. Each left with a rustle of papers and a page of notes. I left with a feeling of anticipation, eager myself to see the finished products I knew they were going to produce. This was one hour I felt was very well spent — welcoming yet another group of newcomers into the wonderful world of philatelic exhibiting!

SHOW LISTINGS

held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by an "****". Because of space limitations, only those shows that are still accepting exhibit entries will be listed.

*September 2-4. **BALPEX '89**. Baltimore Philatelic Society at Marriott's Hunt Valley Inn, 245 Shawan Road, Hunt Valley, MD. 364 frames holding 16 ($8\frac{1}{2} \times 11$ or 9×12) pages. \$8.00 per frame. Entries close August 1, subject to prior sell-out. National Convention of Society of Israel Philatelists, Society of Hungarian Philatelists and the Maryland Postal History Society. Prospectus/hotel information from BALPEX '89, 8207 Daren Court, Pikesville, MD 21208.

*September 15-17. **INDYPEX '89**. Indiana Stamp Club. Convention Center and Hoosier Dome, 500 Ballroom, 100 N. Capitol Ave., Indianapolis, IN. 180 16-page frames ($8\frac{1}{2} \times 11$). Adults \$6, Juniors \$2. Entry, hotel, and show information from J. Adams, P.O. Box 40792, Indianapolis, IN 46240.

October 6-8. **CALTAPEX '89**, hosted by Calgary Philatelic Society. Sixteen $8\frac{1}{2} \times 11$ pages per frame. NO ENTRY FEES ARE CHARGED. RPSC medals awarded. Information from Caltapex Show Chairman, Box 1478, Stn M, Calgary, Alberta, T2P 2L6, Canada.

*October 6-8. **SEPAD '89**. Associated Stamp Clubs of Southeastern Pennsylvania and Delaware. Valley Forge Convention & Exhibit Center, 1200 First Ave., King of Prussia, PA. 350 16-page (9×12) frames, 18 adults. 12 juniors. Annual convention of China Stamp Society and Society for Czechoslovak Philately. Information from SEPAD, Box 731, Horsham, PA 19044.

October 7-8. **SOCOPEX '89**, Rustic Hills Mall, Colorado Springs, Colorado. Sponsored by the Colorado Springs Stamp Club, will add one frame (16 page) exhibits, to this year's show. One frame exhibits may compete for Grand and Reserve Grand Awards in addition to other awards. Prospectus available, send S.A.S.E. to Art Ackley, 3230 N. Stone Avenue, Colorado Springs, CO 80907.

*October 13-15. **SESCAL '89**. Federated Philatelic Clubs of Southern California. The Hyatt at LAX Hotel, 6225 W. Century Blvd., Los Angeles, CA. Frames hold 16 8.5×11 inch pages, or 12 oversize (up to 11×12 inch) pages; \$7 per frame for adults (4 to 10 frames); \$3 per frame for juniors (1 to 4 frames). Entries close June 1, 1989. National conventions of MEPSI and RPSS. Prospectus and hotel information from Bob Thompson, SESCOAL Chairman, P.O. Box 42148, Pint Mugu, CA 93042. SASEs appreciated. LITERATURE EXHIBITION: Entry deadline July 1, 1989. Prospectus from Bob de Violini, SESCOAL Literature, P.O. Box 5025, Oxnard, CA 93031.

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

*October 13-15, 1989. **AIRPEX XIV**. Dayton Stamp Club. Held at: Dayton Convention & Exhibition Center, 5th & Main Sts., Dayton, OH. Frames hold 16 (8.5×11) pages, \$60.00 per frame (Adults), \$2.00 per frame (Juniors). Minimum of 2, maximum of 12 frames. Deadline for entry is 1 September 1989. Annual convention of the American Revenue Society. Prospectus and information from: AIRPEX Exhibit Chairman, P.O. Box 1574, Dayton, OH 45401.

Oct. 13-15, **ALPEX '89**. Albuquerque Philatelic Society, BPOE Elks Lodge #461, 1642 University NE, Albuquerque, NM — 15 ($8\frac{1}{2} \times 11$) page frames. Adults \$3.00 per frame. Juniors free. Data from R. Bruce Bullock, 4316 Hilton NE, Albuquerque, NM 87110.

October 21-22, **SUSQPEX '89**. The Susquehanna Valley Stamp Club. Held at River Rescue Social Hall, 1119 South Cameron Street, Harrisburg, Pennsylvania. Frames hold 8 (8.5×11) pages. \$2.00 per frame (adults), free (juniors). Deadline October 6, 1989. Prospectus from: Terry Moskaluk, P.O. Box 222, Harrisburg, Pennsylvania 17108.

October 28-29, **CUY-LORPEX '89**, Cuy-Lor Stamp Club, Lutheran West High School, 3850 Linden Road, Rocky River, Ohio. Frames: 9 ($8\frac{1}{2} \times 11$) pages, \$3.00 (adults) 10 frame maximum, free (juniors). Deadline September 15th. Write for information and prospectus to Show Committee Chairman, Cuy-Lor Stamp Club, P.O. Box 45042, Westlake, Ohio 44145.

*November 3-5. **CHICAGOPEX '89**, the 103rd Annual Philatelic Exhibition of the Chicago Philatelic Society. Held at O'Hare Expo Center, 5555 N. River Road, Rosemont, IL (near O'Hare Airport). Hotel accommodations at Radisson Suite Hotel O'Hare Airport, 5500 N. River Road, Rosemont, IL (across of Expo Center) at reduced rate. 40th Anniversary Convention of the Germany Philatelic Society. Frames: 16 pages ($8\frac{1}{2} \times 11$) — adults- \$7 per frame, from 3 to 10 frames; juniors - \$3.50 per frame. Junior exhibits welcome - special section. Entry deadline is July 15, 1989. Literature exhibition for handbooks and periodicals — \$7 per entry. For prospectus (philatelic and/or literature) and hotel reservation card, please write: CHICAGOPEX '89, P.O. Box A3953, Chicago, IL 60690-3953.

*November 9-11, **VAPEX '89**. Virginia Philatelic Federation. Pavilion Convention Center, Virginia Beach, VA. Adults \$7.00 per 16 page frame (minimum 2 frames); Juniors \$3.50 per frame. Convention of the AAPE. Free admission. Further information from Leroy Collins, P.O. Box 2183, Norfolk, VA 23501.

Attention Show Committees: Send complete information IN THE ABOVE FORMAT for future listings to the Editor.

EXHIBITING

A THEMATIC COLLECTION

by Mary Ann Owens, P.O. Box 021164, Brooklyn, N.Y. 11202-0026

Two previous columns discussed covers in a thematic exhibit (Volume II, Nos. Two and Four). This time, we will discuss some of the other philatelic elements.

Most thematic exhibitors will have primarily stamps in their first attempts at putting together a thematic exhibit. This is not surprising as most checklists are composed of stamp catalog numbers and very seldom mention any of the other elements. Frequently, it is not until the collector decides to produce an exhibit that he or she realizes that other elements are needed to better tell the story.

Next to the stamps themselves, the most helpful element is the wide variety of cancellations as they frequently can tell something thematically that is not important enough to appear on the stamp. Cancellations have another advantage for the thematic exhibitor. They come in several sizes, several colors, and have been applied to other philatelic elements like covers and postal stationery. Cancellations can be shown on the full document, or the document can be cut or windowed to highlight the cancellation.

These options can help the thematic exhibitor with choices for page layouts. The cancellations should be the clearest possible for the time period and country of origin. It is considered a "plus" when the stamp and cancel have some relationship to each other and to the theme of the exhibit. However, no cancel should be rejected if the stamp or stamps are not related. Instead, the exhibitor should decide if the cancellation is clear enough to be included. Sometimes, the important part of the cancellation for a particular topic is obscured by the stamp design behind it.

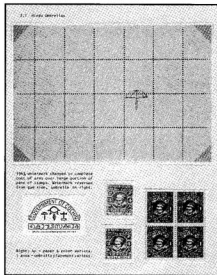
Cancellations can be machine applied or hand applied. They also can be pictorial, partly pictorial with text, or all text. Some will include the post office and date applied in the design. For the 19th century "fancy cancels," it was frequently necessary to have the cancel on a cover or large piece in order to know what post office it was from as the town dater was not applied to the stamps.

Frequently working alongside the cancellations will be the meter slogan cancellations which include the postage amount as well as the date and post office. Thematic collectors do not like meters without slogans but they eagerly collect those with slogans. Like cancellations, meter slogans often can fill gaps in the thematic storyline not covered with stamp designs.

An important point to remember when exhibiting cancellations or meter slogans is that the postage amount be enough to carry a rate. Metered amounts should not be at zero unless it is a specimen.



6.4 Beach Umbrellas
Beach umbrellas on hand cancellation on postal card of Korea, French postal meter, and Belgium Publibel (lower left printed to private order by Belgium postal authorities).



2.1 Hindu Umbrellas
Watermark cannot be easily seen. Illustrated reduction shown plus outline of umbrella where it belongs on the sheet.



8.3 Non-umbrella Umbrellas — Adapted
Upper postal card is an 1896 Berlin local postal card with umbrellas in both designs plus the pavilion, adapted umbrella. Lower postal card is from Germany view card series. The stamp indicia remains the same but the views are from all over the country. Umbrellas are in the foreground with a pavilion in the background.

Another major element that successful thematic exhibitors include in their exhibits is postal stationery. As with cancellations, postal stationery comes in many sizes, shapes and colors.

Postal stationery has some of the problems that cancellations have in that there are very few good checklists of what is out there for the thematic exhibitor to try to find.

Also, the Higgins & Gage catalog is primarily concerned with the stamp indicia and frequently the thematic aspect of the item is on another part of the item. It may be mentioned in the text but not often shown. Most of us spend a lot of time going through postal stationery stock finding occasional surprises for ourselves as well as for our thematic friends.

Postal stationery isn't just envelopes and postal cards. Aerogrammes for many countries, including the United States, had added pictorial panels on the back and on the left front. Wrappers, registration envelopes, military and official stationery, telegraph and telephone forms for countries with PTT (postal, telephone and telegraph) combined service, and C.O.D. forms are some of the 35 different types listed in the Higgins & Gage catalogs. Obviously, not all types are listed for any one country. Much depends on the structure of the postal system and what other branches co-operated with it.

Most thematic collectors work on the theory that if a type is listed for a particular country, it is safe to assume that it can be included in the exhibit. However, if it is not, it is better to leave it out until further research is undertaken.

Stamps, themselves, can be shown as several elements. The most common way to show them is as mint singles. Working on the theory that "Variety is the spice of life," stamps can be shown other ways like multiples, coil pairs, booklet panes, se-tenant

combinations, miniature sheets, souvenir sheets and with attached tabs. All of these help to diversify the look of exhibit pages.

Booklets have also come into their own over the years. It used to be that the covers were rather bland listing what was inside and little else. Now they have colorful, pictorial designs front and back, interesting interleaves and commemoratives inside as frequently as definitives.

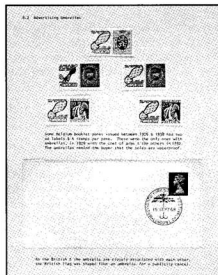
Booklets can be a problem when trying to exhibit them, especially if your topic or theme is on more than one part of the booklet. If the booklet is not too expensive, it is sometimes easier to buy a second booklet. If the theme is on the stamps, the stamps can be shown alone removed from the booklet. Or, the cover can be folded back to expose the stamps. Or, if the stamps are a long strip, the cover can remain closed and the stamps can extend beyond the cover.

If your topic is on the cover or the interleaves, then the booklet should remain intact. The booklet is opened for the interleaves to show. For the cover, it will be opened or closed depending upon where your theme is pictured.

There are times when the stamp is shown gum side up in a thematic. This is when there is a watermark of your topic. Normally, black paper behind the stamp will bring out the watermark design. If it does not, then it is necessary to draw it or photograph it in order to show it. Most watermarks are pictured in the catalogs. There are times when stamps and stationery are printed on paper manufacturer's stock instead of government stock and the surprise watermark can show up. But then, that is what makes the search interesting.

Two philatelic elements frequently abused in thematic exhibits are maximum cards and first day covers. Maximum cards can serve a purpose in a thematic exhibit. If the topic is art, a maximum card of the entire painting whereas the stamp only shows a portion of the painting can add to the story line thematically. Or, if your theme is a minor part of the design, the maximum card can better show off your theme.

First day covers frequently have two faults. One is that they are unaddressed and



8.2 Advertising Umbrellas

Belgium booklet stamps with advertising tabs on waterproof soles represented by small umbrellas on the soles. Hand cancellation of British flag umbrella.

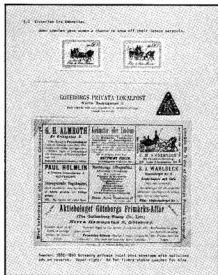
JULY, 1989



8.3 Non-umbrella Umbrellas

Solomon Islands booklet cover with toadstool used as an umbrella.

41



5.2 Victorian Era Umbrellas
 Swedish 1888-1890 Goteborg private local post envelope with postal solicited ads on reverse to help pay for the service. Umbrella/parasol include on only pictorial ad (upper right).



8.2 Advertising Umbrellas
 Canadian postal meters with message in both French and English on upper cover and in English only on the lower cover.

judges prefer seeing covers that have traveled through the mail stream. The second is that they have the entire set on them which normally makes them overfranked. Often, other stamps in the set do not relate to your topic and if the stamps were not on the cover, the other stamps would not be in your exhibit.

When the thematic exhibit is starting out, maximum cards and first day covers are the two elements that the exhibitor has found at the dealers along with the stamps.

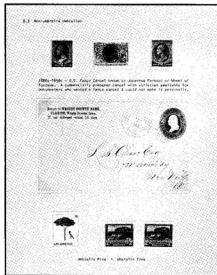
As long as the exhibit is being shown at local and regional levels, judges should not penalize for the lack of variety in elements. Instead, they should be happy to see something besides just mint or used stamps. It is when the exhibit is being shown at national level that the judges should look for a better balance as well as the diversity of elements.

Some elements can dominate an exhibit more easily than others. Maximum cards is one of them. Unaddressed covers is another.

The rule of thumb that most of us exhibitors use and which judges use also is a very simple one. When you stand back from a thematic exhibit and look at it from an overall viewpoint; what do you see first, what distracts you, what do you like? If any element is taking over the exhibit so that the other ones are not being appreciated, that element should be either reduced or redistributed.

Three maximum cards, for example, all in one frame is distracting. Spread out so that there is a frame in between each one probably would not be. Concentrating meter slogans together should also be avoided, if possible. The same for postal stationery and any other element. It is not always easy as some chapters will end up with primarily one or two elements to tell the storyline.

Judges can be tolerant and understanding as they have the same problems. However, if a subchapter has one page of stamps followed by a page of covers followed by a



8.3 Non-umbrella Umbrellas
 19th Century U.S. fancy cancel known as Japanese Parasol or Wheel of Fortune. It was used from a number of places. Cover necessary to know which ones.

page of cancellations when they are all telling the same point, the judges are apt to fault you for not mixing the elements on each page.

Successful thematic exhibitors have a well balanced mix of elements on the vast majority of their pages. Next time, more elements, primarily esoteric, will be discussed and shown.

DEALERS:

YOUR AD IN THIS SPACE WOULD REACH OVER 1,200 SERIOUS PHILATELIC BUYERS. WRITE JANET KLUG. ADDRESS ON PAGE 3.

AVAILABLE NOW:

ATTRACTIVE NEW MEMBERSHIP APPLICATIONS

Each of you must have at least one friend who might be interested in joining the AAPE. Stamp out future dues increases! Sign up your friends now. Get some of these new applications from: Ralph Herdenberg, P.O. Box 30258, Chicago, IL 60630.

Cachet Survey Reminder: Show cachets are important reflections of a show — and an important means of financing shows. For a future article on the subject, it would be appreciated if shows at all levels — or individual members of AAPE acting from them — would send an example of their cachet to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

PLAN NOW — See Page 13

Your 1989AAPE Convention is Nov. 10-12
 at VAPEX in Virginia Beach, VA.

A POSTSCRIPT TO "MEDALS AT FIP SHOWS — ANOTHER WAY?"

By Ernst Cohn

Editor's NOTE: I recently asked Ernst Cohn for his comments on philatelic importance as a criterion in judging in light of the SANDICAL '89 results. The jury, chaired by Cohn, is widely believed to have been extremely conservative in the medal levels it awarded. Herewith his response:

In response to yours of 6 April, the national problem is the same as the international one, *medal inflation*. What happened at SANDICAL was that a team of well-prepared judges looked closely at the exhibits. We found, e.g., that one complainant had stripped the exhibit of some top pieces to participate in another part of the exhibition. Another, who felt the exhibit did not get its due, nevertheless admitted that the critique was justified, without exception.

I have experienced two-step medal changes both UP and DOWN last year. In all cases the teams were quite careful. Nor do I wish to denigrate the judgments of previous teams: I know and have judged with most of those other judges before. It is simply that the composition of a team will slant the general award level up/down; and the presence of but one particularly well-informed judge may affect a particular (group of) exhibit(s) award(s) up/down. What must be avoided at all costs is the total disregard of values such as has happened at CAPEX.

Instead of my writing another paper, I'll refer you to my article in the April issue. If you wish, you may excerpt portions of this letter as a post-script to that.

EXPERIMENTAL "PREVIEW" CLASS

by Frederick S. Dickson

DELPEX is a small regional show sponsored by five stamp clubs of Delaware and Pennsylvania which fields between 50 and 75 frames of exhibits. Past experience showed that the supply of exhibits dried up if there was no intensive effort to encourage collectors to begin exhibiting, so we have tried many ways to help and encourage novices. One of our most successful aids has been a written critique of all exhibits so that each entrant can find out how to improve his/her own effort and can see why the others received the scores which they did. But we were still looking for a low-risk way to attract people who don't think that their first effort will be very good.

At the 1989 show on April 1-2, we started a new non-competitive "Preview" class, charging half the usual frame fee but also offering a critique. Since this section is non-competitive, entering here preserves the right to compete for "Best Novice" award when the exhibitor is ready. It also avoids the humiliation of not receiving any award for an admittedly half-baked effort. And even seasoned exhibitors may want to try out some material which "just doesn't seem to hang together."

By coincidence, the number of mounting frames available were inadequate for our number of exhibits, so the "Preview" pages and a few others had to be placed in cardboard frames flat on tables without any glass protection. One of the exhibitors had added a page at the end of his exhibit asking some questions of the jury. At the end of the show, he found that several people had written their own advice and answers to the questions on the extra page. This could not have happened if the pages had been properly mounted under glass.

On the other hand, that question page could have been taped outside the glass of regular frames. (With easily-removable masking tape, guys, not transparent tape.)

FROM THE SECRETARY

Steven J. Rod, P.O. Box 432, South Orange, NJ 07079

The following list reflects all members joining the AAPE from February 16, 1989 through May 15, 1989. Members joining after the latter date will be listed in the next issue of TPE. Welcome to the AAPE!

1414 Tan Yeey Kheng	1435 Robert Buckler
1415 Fran Dudenhoefter	1436 Jeffrey L. Ward
1416 Suzanne S. Pinkerton	1437 Dr. Naresh V. Padiyar
1417 Gastineau Philatelic Society	1438 Dr. Elizabeth Nettles
1418 John J. Stasney	1439 Hollywood Stamp Club
1419 Henry J. Van Bogaert II	1440 Richard J. Micchelli
1420 Thomas H. Roy, Jr.	1441 Philip G. Collins
1421 Alberta D. Curtis	1442 Dwain Dryden
1422 C. David Eeles	1443 Jon E. Drabek
1423 John A. Gehrig	1444 Carlos San Martin Jr.
1424 Lawrence M. Goldberg	1445 Lawrence LeBel
1425 Karl Weyna	1446 Steven M. Roth
1426 Robert G. Clarke	1447 William F. McGovern
1427 David John	1448 Donald R. Hines
1428 David Piercy	1449 Stephan I. Frater M.D.
1429 Richard Stambaugh	1450 Seymour Banchik
1430 Phil Fettig	1451 David A. Vandette
1431 Gordon A. Miller	1452 George Finn
1432 Roy F. Marks II	1453 Peter Bugg
1433 Ralph E. McConnell	1454 Rae Wolpe
1434 Jared P. Jacobs	

CHANGE OF ADDRESS: You won't have to miss THE PHILATELIC EXHIBITOR if you send your change of address at least 30 days prior to your move. Please be sure to send your address change to the Secretary at the above address, and include your old address as well.

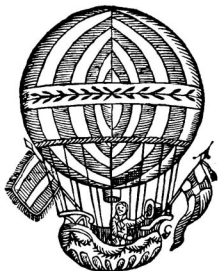
PLEASE NOTE: When writing to inquire about your membership status, please include your membership number and complete address including zip. Please be sure your membership number appears on all correspondence to facilitate handling.

MEMBERSHIP RECONCILIATION as of May 15, 1989:

1. Total Membership as of February 15, 1989	1310
2. Dropped due to death/unable to locate:	8
3. Resignations received:	4
4. Dropped non payment of dues:	75
5. Reinstatements	1
6. New Members Admitted:	40
TOTAL MEMBERSHIP: MAY 15, 1989	1264

DETAILS OF MEMBERSHIP REPORT: 2. #53, #624, #691, #883, #1043, #1049, #1219, #1341. 3. #622, #725, #763, #1285. 5. #290.

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