

The

PHILATELIC EXHIBITOR

Volume IV, No. Five

October, 1990



Merritt Neil, and her dad - AAPE's First President, 1986 - 1990

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

Membership Dues—(includes all 1990 issues of TPE.) Dues are \$12.50. Life Membership: \$300, Youth Membership: \$7.50. Spouse Membership: \$6.25.

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

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Reprints from this journal are encouraged with appropriate credit.

OUR COVER PHOTO features Randy L. Neil and Merritt Neil in front of her exhibit, "Postal usages of the U.S. 5¢ Beacon Air Mail stamp" at Compex '89; courtesy of Judith Barna, Round Lake Beach, IL.

In this Issue

Features

- 15 Using Errors, Freaks and Oddities In Thematic Exhibits
by Dennis Ryan
- 20 Exhibiting Tips...
by Lawrence LeBel
- 23 Quest For Bronze
- 27 Exhibits in Wonderland
by Robert Toole
- 38 Exhibit Ownership - A?
- 39 Judging Postal History at International Exhibitions - Part III
by Paul H. Jensen
- 41 The "Key Item" Factor in Exhibit Judging
by Murray Heifetz
- 42 Mini-Frames-Another Idea
by MaryAnn Bowman
- 42 Selected Comments/Observations From Ballots

Regular Columns

- 13 Concerns *by Randy L. Neil*
- 25 Exhibiting A Thematic *by Mary Ann Owens*
- 29 Exhibiting and Youth *by Cheryl Edgcomb*
- 31 Ask Odenweller
- 34 "The Fly"
- 38 As I See It...*by John Hotchner*
- 44 From the Executive Secretary *by Steven Rod*

Departments and AAPE Business

- 5 Editor's and Members' 2¢ Worth
- 12 FLOREX '90
- 12 A New AAPE Award
- 14 AYSEC Championship
- 28 Show Listings
- 30 News From Clubs and Societies
- 33 Classified Ads Welcome
- 37 Future Issues
- 40 Editor's AAPE of the Month

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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- 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.21) to Van Koppersmith, Box 81119, Mobile, AL 36689.

MEMBERSHIP APPLICATION TO: Steven Rod, Secretary
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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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* Youth Membership (Age 18 and under) \$7.50 includes a subscription to TPE. Spouse Membership is \$6.25 — TPE Not Included

My 2¢ Worth

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



THE NEXT CHALLENGE

A friend recently called to ask what I'd suggest as a topic for his next exhibit. I've got some ideas on things I'd like to see in frames: the U.S. 1954 Liberty issue as a reflection of printing/production experiments, a survey of advancing African independence, a postal history of the Lebanese Civil War, the development of the Postal Tax stamp, Guilds and Unions in history as portrayed on philatelic material, U.S. flags on U.S. commemoratives, etc. etc.

What would you like to see exhibited? If each AAPE member would come up with at least one suggestion and send it to me on the back of a post card, I'll print a compilation in a future issue.

I can testify that the key to re-invigorated interest in exhibiting is to pick up new projects. I'm working on the 1934 U.S. Christmas seals, U.S. 20th century auxiliary markings, and the full range of U.S. plate varieties. The scope makes these exhibits less than certain gold medal winners, but I'm happy as a clam. Most of the material is inexpensive, there are discoveries to make and I'm building something that has not been done in the last quarter century, if at all. In short, I'm creating - and having a ball.

I'm hoping that thinking about new exhibits will inspire you to start one. But I'm also hoping that the list of possible exhibits we develop will be useful in AAPE publicity and in inspiring non-members to get interested in exhibiting.

Write to me today!!

AAPE Director Dane Claussen suggested that TPE's year should agree with the membership year, which was adjusted sometime ago to the calendar year. Therefore, this issue is the fifth of Vol. IV. The January, 1991 issue will begin Vol. V.

Your 2¢ Worth - by Ted Bahry - Bob Odenweller - Darrell Ertzberger - Mary Ann Owens - Francis Adams - Paul Tyler - Ken Lawrence - John Griffiths - Gary Van Cott - Robert Toole

To the Editor:

Special Shows

The little extras that make a stamp show special:

- 1) Good advance publicity including:
 - A. When/Where the show, and directions to get there.
 - B. List of dealers who will be there.
 - C. **Who** to write to for prospectus.
- 2) Response, in a timely fashion, to correspondence and applications.
- 3) Well organized, coordinated efforts for mounting exhibits and taking them down

- 4) Efficient return of mail-in exhibits; to include well-wrapped packages including well-wrapped awards, show program, souvenirs, etc., etc.
- 5) Good, visible security with uniformed armed guards.
- 6) A "mixer" social event early-on so people can get acquainted.
- 7) A "thank you" for outsiders who have contributed to the event.

Ted Bahry
Carlsbad, CA

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Corrections

To the Editor:

Les Winick's article on astrophilately (TPE July, 1990) is wrong about two factual matters:

He says that Teddy Dahinden, as a F.I.P. member of the jury, "places the cost of travel and hotel on the show, not on F.I.P." The costs of travel and hotel for **all** jury members, whether F.I.P. or not, are borne by the show.

He states "At the F.I.P. Congress held at London '90, Dr. Dahinden is unopposed for the position of Vice-President of F.I.P." In fact, Dahinden was elected by a narrow margin over Patrick Pearson of Great Britain.

Robert P. Odenweller
Bernardsville, NJ

However . . .

To the Editor:

After reading William Bauer's "In Defense of the System" in the July TPE, I must agree with most of his well-taken points. The process of philatelic judging has improved enormously in the past twenty years. It has become more just, more responsive to exhibitors, and more accountable.

However, there is one point of which the exhibiting community needs to be aware. Mr. Bauer asserts that it is difficult for one judge to make a major impact on the award decision. As judging is done today at most shows this is true, but in the case where the judges employ a "point system" of judging, the potential for abuse is present.

At all WSP shows but one, an exhibit's final award is reached by consensus. Typically, a vote of the judges is taken and the majority vote rules. If there is no clear vote for one level, or if a judge has strong opinions contrary to the majority (he may or may not be an expert in the area), discussion ensues which usually arrives at a level that is acceptable to all. Any one judge's voice is balanced by the other four.

However, with the point system proposed by some, and used by some local and regional

shows in the U.S., and only TOPEX among WSP shows, one judge's vote can have a great deal of influence on the final award.

Under the point system, the final award is determined by the average of the total number of points awarded by each judge. Judges award points to an exhibit in categories - presentation, philatelic knowledge, etc. - with a pre-set maximum point value for each. Thus, an exhibit may receive 6 points of a possible 10 for presentation, etc. All points are averaged to determine the exhibit's score (and this is where, with the point system, one judge **does** have the capability to greatly influence the final award. The final award is determined by a scale such as scores of 90 to 100 are gold, 80 to 89 are vermeil, etc.

As an example of the problem, an exhibit that under the consensus method has received three vermeil and two silver votes would be awarded a vermeil. Under the point system, where vermeil is 80 to 89 and silver is 70 to 79, if the judges scores were 81, 83, 85, 70 and 78 (three vermeil and two silver votes) the average score is 79. The exhibit would receive a silver. What caused that? The very low silver score given by one judge. If that judge had taken greater exception to the exhibit and given even lower points, the results could have been skewed even more. The other judges could disagree with his score, but if he insisted that he could not in good conscience give a higher score, the award would stand.

The effect is magnified with fewer judges. Manipulation of the awards is easier with three judges than with five. If we use the same award scale as above, with the three judges giving scores of 98, 87 and 86 (one gold, two vermeils), the average is 90.3 so the exhibit gets a gold even though two of the three judges felt it was at the **medium** level. By skewing the scores, one judge can reward his friends and hurt exhibits he does not like.

Does this deliberate manipulation happen often? Probably not, but as Mr. Bauer admits there are poor judges out there. Word gets



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around about them and they are less frequently invited to judge, but that is little consolation to the exhibitor whose exhibit drops a level or two due to the opinions of a "poor judge".

Luckily, the point system has not been universally adopted in this country. It is used at all international exhibitions, but there the judging panel is much larger and there is a review process where any member of the jury can take exception to the initial award.

Darrell Ertzberger
Arlington, VA

Thanks . . .

To the Editor:

Thank you for printing the two articles by William H. Bauer on judging and judges.

For those exhibitors who are not also judges, the articles should give them a better insight into what we go through to help them improve their exhibits and to also become judges at some time in the future.

I found the table on page 41 most interesting. It was gratifying to see that most of the APS National shows make an effort to obtain different judges each year, with some doing much better than others.

Mary Ann Owens
Brooklyn, New York

Pro Cross

To the Editor:

The article appearing in AAPE's July '90 issue titled "Philatelic Exhibiting and Judging" by Jim Cross presents a provocative proposal. It has both merit and the potential to reduce the number of national exhibitions. The system could yield far fewer exhibits at national level as it minimizes the average exhibitor's incentive to compete. Fewer frames equal fewer shows, irregular schedules or shows in trouble.

It's not inconceivable that exhibitors might continue submitting an exhibit until a gold certification is reached without the exhibit being

shown at the national level. Special awards are great incentives in addition to standard awards. Eligibility to win special awards in Mr. Cross's plan would encourage certified gold level exhibits exclusively as they, generally, have the best prospect of winning such awards.

Certification is not a bad idea. Not for specific upper-level medals, but rather as a basic qualification for the national level. APS accredited shows could require this certificate, or its number, with the entry form. Such a registration method would enhance the selection process and quality of exhibits at APS accredited shows. Simply certifying an exhibit as nationally qualified will retain the bronze through silver levels which Mr. Cross's system would reject; a goodly number of exhibits.

Additionally, both STAmPsHOW and the APS Spring show could be upgraded. The Spring show would consist solely of vermeil and gold award winners from other national shows. It would be judged at super-national standards and certify exhibits for international competition. STAmPsHOW would have similar rules, but the open competition would require a national gold or a Spring APS vermeil award minimum. This plan provides national level certification, a pyramid to the Champion of Champions and international qualification for exhibitors interested in going that far.

Francis Adams
San Diego, CA

Anti Cross

To the Editor:

I would like to comment on Jim Cross's article in the last TPE (July 1990).

The idea that one set of judges review all exhibits and certify the exhibit at a certain level is almost beyond rational conception. If this was done, why have exhibits ...just to choose a grand and reserve grand? While a novice at exhibiting, part of the fun is seeing what other judges think and listening to them at critiques. Why hide this interaction to a one-time event.

What about the people that are certified at the Bronze level? What national exhibition would invite them when they could have an all Gold exhibition?

As for the judges, at the many shows I have attended, I have found the judges, in general, to enjoy their task. While some voice mild complaints of the time constraints, if they didn't like it they wouldn't do it. For most I know and have talked with, it is a pleasure; they like the task and enjoy the interaction.

The system may not be perfect, but it is far better today than Mr. Cross's suggestion.

Paul E. Tyler, M.D.
Potomac, MD

Acceptable Covers

To the Editor:

In response to the covers on the cover of the July, 1990 TPE, page 16, Cover B is very acceptable in a thematic exhibit.

The clue is, although I have never seen a rule for or against it, that the thematic imprint is applied at the same time as the simulated meter bulk mail permit imprint.

This also applies to Cover A.

It is true that the thematic part does not have postal validity, but it is part of the upper right imprint, and, therefore, can be considered.

The upper lefts are another story altogether. Cover A's upper left needs to be ignored. The postage rate was first class with or without it. Cover B falls under another category. Because of the nature of the business, it is entitled to a postage rate lower than first class. The upper left would signal that entitlement if the imprint did not already show it. Concession rates of all kinds usually allow thematic exhibitors to talk about more of a cover than just the upper right.

Mary Ann Owens
Brooklyn, New York

NAPEX Boycott?

To the Editor:

"The Fly" is correct to condemn NAPEX for its high-handed treatment of exhibit applicants, but dead wrong in attributing this to wanting only "the right kind" of exhibits for the Bureau Issues Association meeting. The exhibits that were refused by NAPEX were ones that BIA organizers of the meeting had solicited as entries.

When we finally saw the exhibits, it was clear that no exhibit of U.S. stamps issued during the past 50 years had been accepted, and that rejected exhibits of more modern material in some instances had a history of equal or greater achievement than some that were accepted - at a show hosting the principal organization of 20th century U.S. collectors!

This isn't the first time that NAPEX has insulted exhibitors and refused to answer critics. I would say it's time for AAPE to act. In fact if AAPE fails to organize an exhibitors' boycott of the 1991 NAPEX show, it is difficult to justify our continued existence as an organization.

Our aim should be to force a change in policy or, failing that, to deny NAPEX the status of WSP show.

Exhibitors aren't the only ones who should boycott NAPEX next year; judges should too. Since all the best-known judges are AAPE members, the organization should urge them to honor an exhibitors' boycott.

Ken Lawrence
Jackson, MS

Response from President Neil

Traditionally, in various areas of human foibles, boycotts have sometimes been effective as a "last ditch" effort to effect change. They draw publicity, wanted and sometimes unwanted. And they can--and often do--harm the innocent as well as the offender.

The best possible method of bringing about erasures of philately's imperfections is, quite simply, to focus attention on them. The exhibiting public (and judges) can, for instance, make up their own minds about whether to personally "boycott" NAPEX in the future once the NAPEX show committee's apparently-capricious actions are held up to the light.

Any AAPE action would be inappropriate. NAPEX is part of the APS World Series of Philately program and if ever any such "official action" were to take place, APS "WSP" regulations would need to be amended. AAPE has no such powers nor is its purpose to even develop such powers.

If the NAPEX committee wishes to ignore the obvious growing popularity being enjoyed by exhibitors of modern material that is their business. Personally, I think they're being silly. But--and here I heartily agree with Mr. Lawrence--if they do so by insulting the national organization whom they have invited to meet at their show, then all philatelic societies should take a "second look" at whether they should EVER schedule their meetings there.

Exhibitor Treatment

An Open Letter

This letter is in support of April's constructive article by Charles K. Luks entitled "Exhibit Chairmen Make the Exhibitor's Day".

My late wife, Lynne Warm-Griffiths, and I returned from England May 17th. She was transplanted straight into her rented hospital bed at home in Vista, California, and I set about parceling up some twenty exhibits, as

well as medals and certificates from "Stamp World London '90", and sent them back to their owners. Others collected them from my home. My wife was unable to help because she was bedridden, and in great pain from multiple fractures, cracked pelvic bone, and several cracked ribs, caused by a car knocking her down almost a month earlier in England.

We needed to clear the exhibits because apart from exhibitors naturally expecting their collections and awards, the international contender goes through a great deal of preparation, frustration, and expectancy as to the outcome. As a result, we had decided it only proper that we should be as expedient as possible irrespective of personal problems.

There was also another hurdle to overcome. Six days after our return we were due to fly back to New York for a commitment I had in the City. We also had entered exhibits for NOJEX '90 in New Jersey, and the following week at NAPEX '90 in Washington, as we had planned a two week vacation on the East Coast. My wife and I have been involved with a great many exhibitions and know if two "top flight" exhibits are pulled out at the last minute it can devastate a show, as not only are there sixteen bare frames, but exhibitors who have been turned down due to lack of frame space become very upset.

So we decided to show if at all possible, and finally came up with the following arrangement.

My wife allowed me to go to New York for one night to fulfill my commitment while her daughter cared for her. Steve Rod very unselfishly, and generously, agreed to see the exhibits to the two national shows concerned; and I say unselfishly, because his own Father was hospitalized in Florida and he needed to be with him, yet he somehow found the time and consideration to see the exhibits safely to their destinations although there were hitches.

NOJEX '90 went smoothly and within 9 days we had received our awards, including one bulky one, safely packaged and undamaged, together with programs, certificates, and awards lists.

NAPEX '90 is a different story and not yet at an end. The show finished June 3 - The exhibits had been put, by me, in Overnight Express Mail boxes, along with \$43.00 which more than covered the cost of return.

The exhibits were promptly returned on June 5, in Express Mail - **BUT OPEN!** The box joints had not been sealed, just slotted in, and in transit some had worked adrift. Fortunately the exhibits were intact. But for anything else the boxes had contained, which is very possible

with my wife's exhibit, there was an open empty area large enough for an item or items to have fallen out. My wife wrote by return mail to the "Alternate Director" who had sent them - but no answer as yet.

On June 21, a crumpled Priority Mail envelope arrived without stiffeners or padded protection. No letter inside, just two crumpled envelopes - one marked **GRIFFITHS** - containing one loose APS Medal of Excellence Pre-1900, one broken and cracked plastic box, one crumpled certificate, and one program. The other - marked **WARM GRIFFITHS** - contained two loose medallions - BIA and U.S. Classics - two broken and cracked plastic boxes, one crumpled certificate, and one program. As they had been sent by the "Alternate Director" and my wife was back in the hospital undergoing two further operations, including a partial amputation, I wrote this time. Not only was he told the condition but also was asked for an awards list as I believed that the APS Pre-1900 was not awarded to me but to my wife. Also, if there were gold medals awarded we had not received them. Further, I had been informed by APS that I was awarded the Grand Award, but I had not received it nor been informed of this by the show.

That is how the matter remains at the time of this writing - at least one month after NAPEX '90. No gold medals! No Grand Award!! Plus we still do not know who got what!

I could say "Roll on NAPEX '91 - Anyone want to send an exhibit?" But that would be unfair. NAPEX is an established national show, and some of its officers are friends who I know work hard for its success and our hobby. Therefore I certainly do not want its name smeared. There was obviously a hitch this year, and I never want our exhibits placed in such jeopardy ever again. Hence I ask that this letter be published so NAPEX can rectify for this coming year and other national show committee members can learn from this experience.

It is my opinion that National Exhibitions should have not only an Exhibits person, but also an Awards person, and the latest NAPEX did not. This is a pity, because one of the duties of that office is the responsibility for seeing that each exhibitor receives their various documents and awards safely. We, in our present predicament, demonstrate that the show is not over when the final frame leaves the hall. Therefore, the ultimate success of an exhibition can only be judged when all exhibits and whatever else is due are efficiently and safely returned to their owners; and this is best done by an Awards person.

John O. Griffiths
Vista, CA

Beginning Exhibitors

To the Editor:

"Hints for Beginning Exhibitors", by Ted Bahry (TPE, July '90, pp 19) seems excellent to me. He recognized that some of us are exhibiting just for fun, and more fun.

The only place where I disagreed with Ted is where he wrote "You are probably going for gold but might not have admitted it yet". I'm not.

I am a small exhibitor and expect to remain one. I think TPE needs more advice for small exhibitors.

To make it clear what I mean by "small", I have entered three clothesline (4-page) exhibits, one regional (also 4 pages) and one Spring Stamp Fair (16 pages), all in 1988-90.

I am pleased that I have won one first place, a vermeil, two seconds, and a third. But I would like advice on how to do better.

Robert C. Toole
Franklin, IN

New Services

To the Editor:

Van Cott Information Services, Inc. is pleased to announce new services for stamp collectors. Our Stamp Auction Information Service

will help collectors locate specialized material offered at auction. In addition, the firm will provide graphics and desktop publishing services and customized computer software to stamp collectors and dealers.

The former will help with the time-consuming and tedious task of searching many auction catalogs for the philatelic material. It will make it possible to see auction lots from firms that might otherwise be missed.

Our desktop publishing and graphics services are prepared to help with small jobs such as the creation of maps to illustrate postal routes or assist on larger tasks such as the preparation of pages for an entire exhibit. Camera-ready pages for publications such as manuals and books can also be prepared quickly and economically.

The firm is also able to provide advice on hardware and software selection. There is no charge for an initial consultation. Van Cott Information Services, Inc. can be reached by phone at 702-438-2102 or by mail at P.O. Box 9659, Las Vegas, NV 89191.

Gary Van Cott
AAPE #382

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.

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MISSING VIEWPOINT?

by C.A. Stillions

In the past year plus that I have been a member of AAPE, I have enjoyed the level of discussion presented in the journal. AAPE is foremost a society of competitive people. Therefore it is not surprising that the majority of discussions have been concerned with the techniques of exhibiting, exhibitor/judging relationships, exhibitor/show committee relationships, and other aspects of the competition. But, one aspect is missing: the viewpoint of the viewing public.

The viewing public is the largest group in the whole exhibiting game and the one that seems to get the least attention. The public is, or should be, the primary audience for which an exhibit is prepared. The challenge is, of course, to make one's display visually interesting to the public.

I am of the opinion that displays of our collections should be promoted and not examples of album page

design, and that this would help philatelic exhibits to be more interesting to the general public. It seems that all shows have the requirement that philatelic exhibits must be on album pages of approximately nine inches wide by twelve inches tall. Yet the frame area in which to place the exhibit is approximately 36 inches wide by 48 inches tall. This is the area for composition, not 9 by 12. If the 9 by 12 limitation is removed, more and larger material can be displayed. More interesting displays can be created as the regularity of row and column is not there. The more varied the displays, the more interested the public can become.

The public's viewpoint needs to be considered when putting together a philatelic exhibit. This is also a proper subject for **The Philatelic Exhibitor**. More in this regard would be welcome.

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A New AAPE AWARD-For Creativity-Announced

AAPE is proud to announce the AAPE Creativity in Philatelic Exhibiting Medal. It will be available to be awarded at each World Series of Philately/National Show, under the following rules, beginning with STAmPsHOW '90:

1. Creativity should be shown in one or (preferably) more of these categories:
 - a. Selection of an unusual exhibit subject.
 - b. Inventiveness in exhibit preparation, within the broadly accepted presentation guidelines.
 - c. Inclusion of unusual material of a philatelic or clearly related nature.
 - d. Use of humor to focus the viewer on the philately being shown.
2. The award **will be given only** if there is an eligible clearly recognizable candidate.
 - a. The exhibit chosen must show philatelic merit sufficient to earn a unanimous silver-bronze show medal or higher. (In other words, a single vote among the accredited jury for a bronze disqualifies an exhibit from consideration.)
 - c. An exhibit can win the award only once.
3. Only one award per show.

Cheryl Ganz, P.O.Box A3843, Chicago, IL 60690, will administer this award. Each WSP show will automatically receive one medal, a criteria sheet and a report sheet.

CONCERNS by Randy L. Neil

Where do we go from here? That's an easy--- and wonderful---question to answer. Under the firm guidance of newly-elected president Steve Schumann and a formidable slate of new officers and directors, the AAPE will experience its first full "changing of the guard" during our 5th Annual Convention at FLOREX in November. These people are "doers" and "givers" and the AAPE will soon celebrate its 5th anniversary by moving, vigorously, into the future.

As your first president, this occasion has a bit of a poignant touch to it. There were times, years ago, when I didn't think we'd make it past the initial month...what with the myriad organizational details involved in moving us off the launching pad. Perhaps you'll permit me to reflect on our early history.

When I conceived the idea of an "AAPE" in the fall of 1982, I put a small classified ad in "Stamps" magazine asking "if anyone would be interested in starting a national association of philatelic exhibitors." One John Hotchner was the only person to reply...so for three uncertain years we kicked around the idea and told no one about it. We didn't want to stick our necks out.

But a warm, lasting friendship developed 'tween the two of us so that, by January, 1986---in a late-night phone call---we said, "Okay, let's do it!" Putting up a thin wallet of seed money, we printed membership applications and, in effect, started the AAPE. Later, more seed money went for numerous promotional devices including national advertising.

Then, simultaneously, two different kinds of personal letters went out. We needed help, we needed support...and it was not long in coming. To a handful of experienced philatelists we issued an invitation to personally join us in forming a "Founding Council." And to hundreds of active exhibitors, we issued invitations to become founding members. A 97% response was received (fact)...and by AMERIPEX time in May, 1986, nearly 300 members were on board.

But it was the "Founding Council" that gave the AAPE and its founders the credibility it had to have to succeed. Joining John and me, these six key individuals provided the AAPE with a governing body even before a formal election was held.

Please join me in offering a warm, profound "thank you" to:

Bill Bauer ...first to join the Council, the respected past president of the APS.

Clyde Jennings ...about America's most famous philatelist, raconteur and fountainhead of ideas.

Mary Ann Owens ...the world's most widely-respected thematic exhibitor and formidable helpmate on matters of finance. Our first vice president.

Leo John Harris ...international exhibitor, AAPE attorney and initiator of our incorporation.

Steve Schumann ...internationally-known postal stationery specialist, exhibits chairman of WESTPEX and close adviser.

Steven J. Rod ...our most enthusiastic Council member, founder of the Omaha Stamp Show with deep, deep background in association operations. Our first secretary.

This Council elected AAPE's first Board of Directors...and to the above list was added Paul Rosenberg (Treasurer), and Cheryl Ganz and Dane Claussen (Directors). What gracious people they are, too.

Growth was lightning fast. In 13 months the member roster climbed to 1,000. And in that course of time the skeletal structure of those "1982 ideas" sprang to life. First, THE PHILATELIC EXHIBITOR ...a 3-time gold medal winner its first year. An Exhibit Critique Service. An annual national convention. An exhibitors' handbook. A range of "helpful hint" brochures. A new national award for exhibit presentation. An outreach program of seminars at scores of stamp shows (bless you, **Ralph Herdenberg**).

And some wonderful developments we'd only hoped for: a permanent Executive Secretary. A national youth championship. A new award for exhibit creativity. And a compliment we didn't expect: our Australian friends formed their own NAPE based on our example.

"Our" is the key word here. For it connotes a collective effort on the part of many wonderful people dedicated to serving you. This AAPE could never have come to be without each of them...and without your almost incredible support.

So my last and lasting "thank you" is for YOU. We all might agree that we "needed an AAPE," but without you nothing would have been possible. It has been a wonderfully exciting first four years! And one of the people who helped make it happen is your new president. I join you in giving him our very best wishes.



THE KEY

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AYSEC CHAMPIONSHIP AT FLOREX AAPE CONVENTION

AYSEC Director, Carl M. Burnett, reports that there are nine qualifiers who earned Youth Grand Awards at national shows during exhibit year 1989-90. This enables them to compete for the title of "National Youth Champion" at the AAPE National Convention in November at FLOREX '90, in Orlando, Florida.

The participating national shows, youth qualifiers, and their exhibit titles are:

STAMPSHOW '89:	Christine Jolly, "Postal Markings of Ireland to the Reforms of 1857".
OMAHA SHOW '89:	JoLynn Brichacek, "The 1938 Presidentials".
INDYPEX '89:	Michael Kenworthy, "Marginal Markings on United States Stamps".
CHICAGOPEX '89:	Andrea Ann Jolly, "Burgen and Schlosser".
SARAPEX '90:	Kathryn Yadon, "Bank Note Issues of 1870-1890".
PLYMOUTH SHOW '90:	Daniel Sorvelli, "U.S. Covers".
ROPEX '90:	S.A. Bednarczyk, "Canada Railway Post Office Cancels".
TOPEX/RIPEX '90:	Francois Bozet, "Western European Trains".
TEXPEX '90:	Kathy Searson, "Unusual Mail Carriers and Places of Postmark".

Each qualifier received a \$50 cash award from the Leon Myers Stamp Center in Boys Town, Nebraska.

All were selected by APS accredited judges, and had to receive at least a Youth Silver award to qualify. Other shows participating, but failing to place a youth exhibitor in the 1990 Championships were: BALPEX '90, FLOREX '89, MIDAPHIL '89, COLOPEX '90, and OKPEX '90.

The AAPE sends congratulations and warm thanks to both the youth qualifiers and the participating shows. Qualifying for the 1991 National Youth Championship begins with STAMPSHOW '90 and will run for one year.

Additional information about the AYSEC can be obtained by writing to Carl M. Burnett, P.O. Box 1987, Melbourne, FL 32902-1987.

Using Errors, Freaks, and Oddities in Thematic Exhibits

by Dennis Ryan

Many thematic exhibitors view covers as great liberators. With thorough research on theme and on pertinent designs accomplished, the thematicist seeks to escape the finite world of check lists and specialized catalogues. Covers, even more than other philatelic elements, offer the lure of the unknown: the best possible piece with which to illustrate a thematic concept becomes an uncertain ideal, lurking "somewhere, out there." As the thematicist looks at stacks of covers in a bourse or shop, the next cover under his thumb may offer the unusual rate, use, franking, destination, or routing that represents the strongest possible item with which to make a thematic point.

Errors, freaks, and oddities (EFO's,) are likewise great liberators. The strongest possible EFO piece for a pertinent design is often unknown. Even specialized catalogues that could--and should--list many, simply don't. The many philatelic elements embraced by the EFO label provide variety, depth, scope, dimension, and balance--not only to thematic exhibits, but to a thematicist's thinking. He gets to "dream the impossible dream," because the increased challenge inherent in EFO's opens the gate to higher awards. And with the EFO market currently both strong and quixotic, he becomes a soldier of fortune in several senses.



Fig. 1A



Fig. 1B

This article shows how EFO's can enhance not only thematic exhibits, but the exhibitor's patterns of thinking about his work. All examples are taken from a thematic currently in preparation on "Giuseppe Verdi and His Operas."

1. Possession of a good EFO item may make the difference in whether or not a particular thematic connection is worth exploring in the exhibit.

Verdi's early comedy, *Un Giorno di Regno* (*King for a Day*), presents the Chevalier Belfiore in disguise as Stanislaus, King of Poland. The real Stanislaus is returning secretly to Warsaw to assume the throne, and needs a double for security purposes. The plot strands concern Belfiore's efforts not to "blow his cover," to reconcile two young lovers from the brink of misunderstanding, and to regain his own mistress who is on the verge of marrying someone else. The opera's first performance was at La Scala, Milan, September 5, 1840.

In modern history, the most famous statesman to employ a double for security was Winston Churchill, who often used one during World War II when he travelled outside the country and did not want that fact known. This "modern equivalent" idea could easily be omitted; no judge would ever miss it. It needs the "perfect" piece to hold it up: the 1966 8p "gold inscription doubled" error of the Turks and Caicos Islands (Fig. 1A.) After all, does the stamp commemorate Churchill, his double, or both?

At the end of Act III of *Il Trovatore* (*The Troubador*), the "gypsy" Manrico learns that the lady he believes to be his mother has been kidnapped by the evil Count di Luna. Not realizing that the hated Count is actually his brother, he echoes the inscription on the Italian Social Republic's 1944 30 centesimi brown (Fig. 1B): "All' armi," he cries, "to arms," rousing his men to the rescue and ringing down the curtain with an unwritten high C. This idea, too, could easily be left out; no judge would criticize the omission. The presence of a good misperf, however, justifies its inclusion. Nor is it just "any" misperf. It is a change-of-design misperf, in which the degree of misperforation and the stamp design elements so coincide as to create a new design that could stand on its own, or even appear believable.

2. An EFO on one stamp may increase the relevance of a stamp it depicts.

In the 1853 opera *La Traviata* (*The Wayward One*), the consumptive courtesan Violetta Valery sacrifices the true love she at last found so that her lover's sister may marry free from family scandal. At last reunited with her Alfredo, she succumbs to her illness. Tales of languishing consumptive heroines retained popularity only so long as tuberculosis remained a serious threat to life and health. The *Traviata* story became a hit movie in 1937 with Greta Garbo as *Camille*, but no one would write such a story--much less such an opera--today. Thus philatelists, by choosing to purchase, collect, and exhibit anti-tubercular material, have made a small contribution to

changing public taste in art. With little space available in a three-page "representative sampling" of anti-tubercular material, a wealth of good items from which to choose, New Zealand's first semi-postal, the 1p + 1p scarlet of 1929 (Fig. 2A), does not appear a likley candidate. But given a black misregistration on the 1978 semi-postal that depicts it, showing the two together becomes an attractive choice. (Fig. 2B).



Fig. 2A



Fig. 2B

3. Freaks or errors deliberately created by issuing authorities often result in scarce, difficult, and -- in the case of classics -- even legendary material with which to elaborate a theme.

Q. When is an EFO not an EFO?

A. When it has been intentionally created to be what it is, and intentionally released into public hands as what it is.

Good examples of such "non-errors" are the imperforates of the U.S. definitive series of 1890, which were traded for other material for the official collection of the National Museum. Similar imperforates of the series of 1895 were deliberately released to Gilbert Jones, owner of the *New York Times*. Best known, however, are the U.S. Dag Hammarskjold "yellow inverts" of 1962, deliberately circulated to devalue identical, legitimate errors known to have escaped. By extended logic, the misperfed 1934 UPU stamps of Egypt (Fig. 3) rank as "non-freaks." Egypt deliberately misperfed one sheet of 50 of each of the 14 stamps in the set for the royal collection; a practice that became standard with Egyptian issues in 1936. The term "royal perfs" usually applies to those misperfs now in collector hands.

The stamps depict Khedive Ismael Pasha, who commissioned *Aida* from Verdi in 1870 to celebrate recent major, "Westernizing" improvements in his country. Among these improvements were the Suez Canal, which had opened November 16, 1869; and the Cairo Opera House, which had opened with Verdi's *Rigoletto* the same year. *Aida* premiered there on Christmas Eve, 1871.

4. An EFO on a forgery can help an exhibit make a powerful thematic connection.

Verdi's *Otello*, premiered at La Scala in 1887, begins amid a fierce storm. Cypriots exclaim in horror as Otello's galley, arriving from Venice, nearly founders. But the storm abates, the ship makes harbor, and Otello debarks with a ringing cry of "Esultate." In many productions, such as the current Franco Zeffirelli staging at the Metropolitan, the ship actually docks onstage.

Figure 4 illustrates a common forgery posing as the 1923 10 centesimi violet and yellow of Fiume. (The overtilted "o" in "poste" is the fatal tip-off.) Not only is the piece a misperf of a forgery, it is a change-of-design misperf of a forgery. The drama inherent in such a piece befits the tempest-tossed Venetian galley it documents.

5. The EFO effect present on a stamp may itself be pertinent to the theme.

Among the wondrous freaks of nature in the history of Western Civilization, one of the more astounding was surely the voice of Neapolitan tenor Enrico Caruso (1873-1921.) He debuted at La Scala in 1901, the same year in which Verdi died. His was a voice with everything: range, tone, color, power, suppleness, and expressiveness. Although he performed several Verdi roles, and recorded excerpts from others that he did not sing in the theatre, audiences most acclaimed him as the Duke of Mantua in *Rigoletto* (Fig. 5.)

What better way to document a "freak" than with a freak? The inexpensive misperf shown actually supports the Caruso voice better than the scarce and costly color-missing error known on this U.S. issue of 1987. From the Caruso voice, no color was missing.

6. An EFO may well be the best possible item an exhibit can cite for a particular thematic design.

Arturo Toscanini, 1867-1957, played in the orchestra for the premiere of *Otello* in 1887. As principal conductor of La Scala for several seasons after 1898, he led a wide variety of operas, including several by Verdi. At the Metropolitan from 1908 to 1915, he conducted several world premieres and what one critic called "the finest performance of *Aida* ever given in New York." He returned to La Scala as artistic director from 1921-1929. Several complete Verdi opera recordings conducted by Toscanini remain in the catalogue and continue to sell after forty years.

"Somewhere, out there" may exist a better philatelic piece showing Toscanini than the Israel misperf of 1985 (Fig. 6.) But this remains the best one known to date. It resulted from a sheet misfed through a comb perforator. The high degree of quality control employed on Israeli stamps increases its significance.



Fig. 3A



Fig. 3B

7. EFO material can support lesser items on a page, make them look more impressive than in fact they are, and provide an attractive setting for "glamorous" pieces.

From its opening chorus of "Viva Italia" onward, Verdi's *La Battaglia di Legnano* (The Battle of Leghorn,) represents his single work conceived, composed, and performed as political propaganda

for the Risorgimento. Through his tale of Lombard League cities uniting against a foreign invader (Frederick Barbarossa) in 1176, Verdi incited a loyalty to Italy that transcended loyalties to individual Italian States. The opera premiered in Rome in 1849, shortly after Italy's heady, then crushing, near misses in the Revolution of 1848, with the Roman Republic and the Five Days of Milan.

In 1929 the Kingdom of Italy issued definitive stamps depicting the statue "Italia" for political purposes similar to Verdi's. The stamps aroused nationalistic fervor supporting Italy's newly-won status as a significant world power. In 1943 stocks of these stamps were overprinted both by Mussolini's Italian Socialist Republic and by the Allied Military Government in Naples, again for political purposes similar to Verdi's. Both sides sought support to unite a divided nation. Thus, the stamps shown on Exhibit Page A relate directly to the theme of Verdi's opera both in their design and in their use as overprints.



Fig. 4

The page's prime pieces are the Brescia issues types II and III. The three EFO's on the page (the offset, the "missing period" overprint, and the misregistered "Governo Militare Alleanato,") support the minor pieces by lending an illusion of depth beyond mere "representative sample," and set the stage for the major pieces without detracting from them. The counterfeit cover features a genuine cancel made with the incorrect stamping device, plus an attempt to forge a scarce yellow-orange overprint variety (center stamp.)

8. An EFO may be particularly effective in developing the theme when the normal contains a design error.

Verdi wrote three operas based on Shakespearean plays: *Macbeth*, *Otello*, and *Falstaff* (the last based on *The Merry Wives of Windsor* and *Henry IV, Parts I and II*.) Since most Shakespeare material is both modern and common, deriving generally from 1964 and the 400th anniversary of Shakespeare's birth in Stratford-on-Avon, EFO's seem the most interesting and substantial means of documenting Verdi's sources. The top British air letter of 1964 (Exhibit Page B) contains both a production error (blue and black colors only are present, with magenta, green, and yellow missing,) and a design error (the bottom inscription should read "Royal Shakespeare Theatre" instead of "Shakespeare Memorial Theatre.") The second air letter corrects the production error, but not the design error; the third corrects both. Ironically, the "Memorial" wording is generally considered more common than the correction.

The error piece, even though it has been folded, is simply too good not to show.



Fig. 5



Fig. 6

Yet it poses an immense problem. The better and EFO item is, especially if it is spectacular, the more viewer attention becomes focused on the EFO and distracted from the thematic concept of the page. After all, what will a viewer really remember after leaving this one: "Shakespeare"? or "Color error"? If this page is saved at all, it is saved by the co-existing design error. The page layout literally forces the viewer to read and compare the inscriptions in each window. Each inscription contains the word "Shakespeare," so the viewer's final impression is of the playwright as Verdi's source.

This article has focused on a variety of ways in which EFO's can function in thematic exhibits and ways in which exhibitors can plan for their use. Each one helps the exhibitor spotlight exactly what should be spotlighted: the theme. Meanwhile, EFO's offer worthy material, provide variety and depth, and lend an additional opportunity to display philatelic knowledge. Some judges consider that a wide range of EFO's in an exhibit function much as additional philatelic elements do, because they add philatelic content in much the same way.

Exhibit Page A

2.1.13 La Battaglia di Legnano (The Battle of Leghorn)

From the opening cry of "Viva Italia" on, this is Verdi's only opera conceived, composed, and performed as political propaganda on behalf of a free, united, culturally-integrated Italy.

In 1929 Italy issued definitive stamps showing the statue "Italia" to arouse the same kind of nationalistic fervor Verdi did.

In 1943 both Mussolini's Repubblica Sociale Italiana and the Allied Military Government in Naples overprinted stocks of these stamps, again for propaganda reasons similar to Verdi's. A representative sampling of these overprints follows.

RSI Verona issues:
Chiamenti Typography Shop
Type I, Raffaello



RSI Brescia issues:
Bontacchio Typography Shop
Type I, Raffaello



Offsets and missing periods typify the many varieties on C.N.B. issues.

RSI Brescia issues:
Types II and III



Type II
Metastasio

Type III
Rosa



ANG: vermilion, carmine, and carmine mis-registration.



COUNTERFEIT FDC: genuine cancel from the incorrect device, plus forged yellow-orange overprint (center.)

Exhibit page A

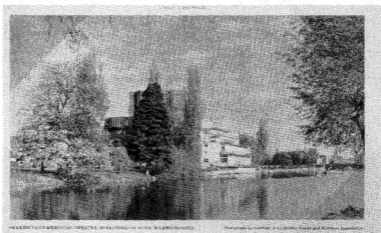
Fundamental to exhibiting EFO's however, is the obligation to tell their story. Write-ups should usually describe the production process in question and explain what went wrong to create the EFO. Most judges understand this obligation, and provide extra license with the write-up length.

But EFO's alone will not turn pumpkins into coaches: they must not only balance other philatelic elements, they must balance themselves. The examples in this article, for example, tend toward overdependence on the British and Italian areas. They need the support of pieces from Egypt, Israel, and the U.S. A healthy mix in time periods and production also aids full EFO effectiveness. But planned, knowledgeable, balanced use of errors, freaks, and oddities can improve any thematic exhibit at least one medal level. And even more important, it can liberate and enrich the sense of fulfillment exhibitors derive from their hobby.

Exhibit Page B

2.1.10 Macbeth

Verdi's opera derives from Shakespeare's tragedy Macbeth.



Great Britain, air letter
1966

The color error (about 50 known) shows blue and black only, with magenta, green, and yellow missing.

Window #1 corrects the color error, but preserves a design error: the incorrect inscription "Shakespeare Memorial Theatre."

Window #2 corrects both errors.



Exhibit page B

EXHIBITING TIPS THAT I USE by Lawrence LeBel

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

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

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

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

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

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

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

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

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

After I have gotten a tracing of a postmark or cancellation, I use the Tack-a-Note to attach the marking in the appropriate place on the sample page. How does it look and does the writeup fit? If it does, I move on to the next rewrite.

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

So, I've done all my revisions and it's time to get the exhibit together. I have the word processor printout all the pages onto ordinary white paper or in some cases just the pages that have been revised since the last time. I attach the tracings in the appropriate places and then photocopy the pages onto the acid free

double ply paper I use. I do use a small "personal copier" for the copies because the double ply paper may jam an office copier and the small copiers straight feed the paper through the machine. Sometimes, stray bits of photocopy toner gets on my good paper. That's easy to fix with a good eraser but be careful not to leave any smudges.

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

A "BEST OF 1990" PRIZE IS BEING OFFERED BY AN ANONYMOUS DONOR FOR THE BEST ARTICLE IN THE FOUR 1990 ISSUES OF TPE. If you would like to nominate an article for consideration, drop a note to the Editor, who will pass it along to the (anonymous) selection committee, at P.O. Box 1125, Falls Church, VA 22041-0125

FAIRY TALE

There was a collector of Lower Slobovia, who built up a beautiful exhibit of **Northern** Lower Slobovia....and was very happy to win the Grand at his local show.

Having "exhausted" that part of the country, he went on to develop an equally beautiful exhibit of **Southern** Lower Slobovia and proudly filled out the prospectus of his local show. Much to his dismay, he was informed that he really shouldn't enter it since he had won a Grand at the same show with that country. He countered with the fact that it was a **completely** different exhibit. (There were a few issues illustrating the difference between the two parts of the country, but they were just a very few which had been in the previous exhibit.)

Then there was another collector, who liked creatures from outer space. He had **several hundred** pages on the subject...he too came a cropper. He too, had won a Grand at a local show, and he too was advised not to show it at the same show, although again, it was completely different from the one which had won the Grand.

QUESTION??? WHAT DO YOU THINK???

"BEWITCHED, BOTHERED AND BEWILDERED" FROM THE BOTTOM OF THE SEA

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, Vol. III, #1-4—\$3.00 each, Vol. IV, #3-4 \$3.00 ea. Vol. I, #1 is sold out.

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QUEST FOR BRONZE

Name withheld by request

I want a National level bronze medal. Desperately!

Why are judges conspiring against me? I've asked, even begged, for a bronze, to no avail. From experience at **WSP** shows in over [twenty] cities, bronze is the neatest looking medal there is. Silver bronze is o.k., but in 30 tries I've only managed one of those. And never a bronze!

Historians know when it comes to metals: bronze was the first, the substance which allowed man to conquer nature. With few exceptions, our show medals are just colored 'mystery metal'--"gold" and "silver" they ain't. Why make the quintessential bronze so elusive?

You see, I have the misfortune to collect and exhibit European classics. After 'best member', 'reserve grand', then 'grand' success at local shows, my 1981 National-level debut earned a silver-bronze. Deservedly, I say with pride.

Since then it's been all uphill. Three different exhibits have earned gold; two made it into the C-of-C.

Karol Weyna [TPE, January, 1990, p. 11] is right; our judges are very weak on knowledge. And chicken! I'm one of them and know less than silver for a 'classic' exhibit is practically unheard of. In doubt, take the 'safe' out: give a vermeil. If it should have been a gold, "Well, you know one vote by one judge can be the difference..."; if silver or lower was proper, what overjoyed exhibitor will complain!

Couple of years ago, I tried an experiment. Pick a (deliberately boring) minor facet of my classic exhibit, mount four frames of repetitious and inexpensive material in bland and unexciting fashion, give it a pseudo-scholarly writeup, and let her rip at a show where the judging panel wouldn't know a damn thing about the subject. Result? The usual 'courtesy' vermeil. The same weekend, my 'good' exhibit of the same area -- which represented a **cash** investment, conservatively, fifty times greater, also got vermeil!!

A couple of shows later, my classic weakling ran into a judge who **had** done his homework and earned a silver. But since then the score has been V, V, G, V, V. The gold was unbelievable, and the best one judge could offer in explanation: "off the record, it was a weak show, and yours was a weak gold." Hey, ain't all **WSP** shows supposed to be judged equally? Of course not! When my 'good' exhibit got "vermeilled" in a show that has 18 golds, I was told: "well, **XXX** is a *very strong show*, vermeil is considered a good medal here."

Point is, our judges -- myself included -- need to get a consistent scale for awards going. Weyna is right, consistency is lacking. At present, some areas are over-rewarded, others consistently down-graded as (dare I use the word) "unimportant".

My only hope for bronze, I guess, is to get off the European classics. Maybe a decent thematic exhibit. Or how about maximaphilately. It's an **FIP**-recognized specialty! No sweat getting a bronze maybe even a certificate, with four frames. All that hard sweated effort may pay off yet.

An Open Letter to Exhibitors by Robert H. Pratt

QUESTION: Which organ of your body is most involved in the appreciation and consideration of our hobby? The **ANSWER** is your **EYES**, of course.

Our Eyes are Weary. Every time we go to a philatelic exhibition, we insult, overtax, strain and push our eyes to the limit. How many times have you rubbed your itching lids in frustration; how often have you sought a dark corner or dealer booth just to relieve the strain? Why have you felt so tired after a lazy day browsing through the exhibition???

How many of you are skiers? Would you start out on a slalom course, downhill at high speed, on a bright sunny day without your goggles? Would you contour fly your plane at 300 miles per hour over snowy or icy fields at 100 feet without your sun glasses? And yet!

Do you wear sun glasses at exhibitions as you approach the dazzling glare of myriad white reflecting pages, resplendent and sterile in white background frames, arranged in aisles stretching to the horizon, most covered by reflecting clear plastic? All of this to provide a supposedly neutral background on which to display several small blobs of color. It is difficult to accommodate your eyes to the nuances of color that you are trying to perceive, when they are blinded by the constant impact of the white background.

Let's consider **WHITE**. It is the result of the addition of all colors. **BLACK**, on the other hand, is the absence of color. Black reflects nothing, and is therefore as difficult and as tiring on your eyes as white. White reflects any color and it too becomes quite acidic and tormenting to your eyes when subjecting them for too long a time to the multiple rays. For some reason, white has been the choice of backgrounds for philatelic exhibits. I believe it to be an exceptionally poor medium of display. Modern methods of bleaching and chemically treating and coating papers have made brilliant whites more irritating to our eyes than papers of yesteryear which had a more yellowish cast. Closely related and equally poor selections are greyed white, egg shell, oyster shell and related just-off-color whites. What to do?

Before I present my solution - let's take a walk. Come with me through a farmer's field sometime in the month of June. The easy yellow of the dandelions, buttercups and mustard plants catch your eye, the light green of the growing alfalfa or the bursting corn, or the untasselled wheat form a counterpoint to the yellow flowers. The brown of uncovered dirt supplements and compliments the greens and yellows, and blends the whole into a delightful and easily viewed panorama of fertile fields. Nature has selected those colors which are kind to the eye and relaxing, for us to enjoy.

Are you an accountant? If so, you will have been working on a buff or light green accountant's pad. Are you a lawyer? Your pad for making notes and depositions is undoubtedly yellow. These professions have adopted Mother Nature's relaxing and easy on the eyes colors. **WHY DON'T WE?**

In fact, I have already done so. A large portion of my Newfoundland gold medal collection is mounted on buff paper, with postal history outlined by a peasoup green background color, and brown type to print the necessary information. This collection has been shown in national and international shows. If I have been downgraded because of the color of the pages, I am not aware of it. I would like to suggest that a change in the color of pages to light buff be given a high priority.

Twenty years ago Earth Day was initiated. Today it is an international event. Let's start **EYE DAY** now and hope it won't take twenty years to remove the "weary" from our eyes.

EXHIBITING A THEMATIC COLLECTION

The Significance of Plan Page Number Columns



by Mary Ann Owens, LM18, P.O. Box 021164, Brooklyn, N.Y. 11202-0026

Robert Kinsley's letter in the last issue of "The Philatelic Exhibitor" (July 1990 p.6) brought up several thematic points which will be discussed in this column. He wanted to know why thematic exhibits have columns identifying the number of pages in each category of the exhibit as to both the pages on display and the support pages back home.

One of the main reasons why it is done is that it is suggested that we do so in the FIP Thematic Regulations and Guidelines: "The number of pages shown for each sub-division of the exhibit should be indicated adjacent to the number of pages available in the collection, so that it is possible to see the relationship between the exhibit and the whole collection. This unsubstantiated information will not, however, be used for evaluation purposes. The content of the plan page should be brought up to date each time the exhibit is presented."

Of course, there has to be a rationale behind the suggestion. One of the reasons is that judges do not have time to count pages in any exhibit while on jury duty. However, if the page count is already there, they can analyse the structure of the exhibit; Is one division getting too much play in comparison to its relationship to the whole exhibit? Or is it not getting enough based on the material available?

Judges are human also and any help that the exhibitor can give the judges at any stage of deliberations is in the exhibitor's favor.

A primary consideration in judging is the balance of importance among the various chapters or divisions in an exhibit. Part of that balance is obtained by the choice of material shown and part is by the number of pages shown. If the number of pages do not have to be counted by the judges, they can concentrate on the material.

Mr. Kinsley asked what significance there was between 5 pages of the Dunaj (Danube River) of Czechoslovakia and 21 pages on the Duna of Hungary in my Blue Danube exhibit. Czechoslovakia has about 75 miles of the river's journey and the shipping through Bratislava is not a major factor in the country's economy. On the other hand Hungary has about 185 miles, the river cuts the country into two parts and plays a vital role in the country's economy and way of life. Working on that theory and relationship, pages were prepared to discuss it with the material available to me. Obviously, material was left out of both sections, but they seemed to me to be the best number in relationship to the rest of the exhibit also. That the judges agreed with my analysis is evidenced by the awards received.

It is not uncommon in thematic exhibits for one or two chapters to dominate an exhibit. If the exhibitor has not included the page count, he or she may not even be aware of the unbalance. On the other hand, the awareness might be there and it is hoped that the judges will not spot it. It would be much better if the exhibitor thought of ways to split the chapters and most likely improve the exhibit as a whole.

Mr. Kinsley also could not understand why the number of pages are included in only thematic category plans. Mr. Kinsley has not attended many stamp shows. If he had, he would have seen that the traditional exhibitors are adding plan pages and page count. They might not be done in the column numbers like thematic but they frequently state what frames or rows are affected. Now that plan pages or introductory pages are required at the international level, there will be more of it at the national level of competition.

Another reason why thematic exhibits have both columns of figures is the problem of going from national to international competition. In order to have obtained the vermeil medal at national level, the majority of exhibits have been shown in from 7 to 10 frames. At the international level, the exhibits are cut back to 4 to 6 frames until the exhibit has reached a high level internationally. In the other classes, it is easier to narrow the scope and change a title to reflect the portion of the exhibit being shown.

On the other hand, in the thematic exhibit where every page is supposed to have a relationship with the pages on either side of it, it is more difficult to cut the number of pages and still have a viable exhibit for showing. Frequently, we abstract from two or three pages for the one

international page in order not to lose the story line. Therefore, we want the judges to know that the exhibit qualified because there had been those original two or three pages.

The pages in the collection column are not meant to represent the material in a stockbook but are supposed to be the pages already made up in binders or other storage area. In theory, if called upon, all of those pages could be put up in frames. In talking with my European counterparts, I have learned that many of them do mount their material on pages as it is bought and constantly revise pages as more material is obtained. Most collectors in America however keep their material in stock books and have mounted only the material needed for the exhibit currently making the rounds.

THE BEAUTIFUL BLUE DANUBE			
TITLE, EXHIBIT PLAN	Pages in Exhibit	Pages in Collection	Pages in New Zealand
	2	2	2
1 THE DANUBE RIVER			
1.1 Statistics	3	3	3
1.2 Floods and Dams	7	10	6
1.3 Shipping and Docks	18	20	13
1.4 The Danube Commissions	2	6	2
2 THE HISTORIC DANUBE RIVER			
2.1 The Roman Era	4	6	4
2.2 The Russian Era	1	1	1
2.3 The Turkish Era	3	5	3
2.4 The Napoleonic Era	2	2	2
2.5 The Turkish-Russian Era	2	3	2
2.6 The 20th Century Era	4	5	3
2.7 Inner & Outer Cordons Boundary	3	3	3
3 THE ALPINE RIVER			
3.1 The Source	2	3	2
3.2 The Donau Stream	6	8	0
3.3 The Stream Becomes The River	3	6	2
3.4 The Bavarian Donau of Germany	10	20	2
3.5 The "Habsburg" Donau of Austria	21	35	4
4 THE CONTINENTAL RIVER			
4.1 The Donau - "Pannonia"	3	4	1
4.2 The Donau/Dunaj - Border	1	1	0
4.3 The Dunaj of Czechoslovakia	7	10	1
4.4 The Dunaj/Duna - Boundary	2	4	1
4.5 The Duna of Hungary	22	40	1
4.6 The Duna/Dunaj - Border	2	3	0
4.7 The Dunaj of Yugoslavia	8	12	1
4.8 The Dunaj/Dunarea - Boundary	1	2	1
5 THE MATURE DANUBE			
5.1 The Dunaj/Dunarea - Boundary	1	2	1
5.2 The Dunarea/Dunav - Boundary	7	10	1
5.3 The Dunarea of Romania	6	8	0
6 THE DANUBE DELTA			
6.1 The Dunarea/Dunai - Delta's Mouths	5	8	1
6.2 The Black Sea - Journey's End	2	3	1
	160	245	64

One of the reasons that I have done mini-exhibits of my elephant material was to get the stock book material better organized and to also learn more about the items thematically and philatelically. From these mini-exhibits, I have chosen the best items and texts to include in the major exhibit. That also gives me the opportunity to list that larger volume of pages in the second column. That isn't to say that all of the material would be picked to be shown internationally or even nationally, but it is there to support the items that are being shown.

There are even times when three columns of figures are shown.

The Beautiful Blue Danube exhibit was included in the Court of Honor at **NEW ZEALAND 90** in Auckland as one of a number of 4-frame exhibits chosen for the public to relate to and appreciate. I decided not to change any of the pages from the 160 shown at **PRAGA 88** and picked 64 pages that still best told the story. That meant adding a third column to show the relationship between the pages on display to the exhibit as well as to the collection.

As the display was not in competition, the story line suffered some, especially in the latter part of the display when individual pages were picked for the various countries that the river flows through or borders upon. Without those columns, the average to serious thematic collector could have problems relating the display to the exhibit. Others will have enjoyed it just for itself.

Summing up, the columns had better be there internationally. Nationally it is up to the option of the exhibitor. If the exhibit is well-balanced, the column or columns will be an asset. If the exhibit is not matured or is unbalanced, the column or columns will be a liability. As I believe in assets and helping the jury any way I can, I would not show any exhibit, thematic or otherwise, without the columns.

Addendum: A survey at STAMPSHOW 90 Cincinnati revealed that of the 32 non-thematic or youth exhibits, nine had some indication of the number of pages in each major section. These included the Reserve Grand, 4 Golds, 1 Vermeil and 3 Silvers. In the Champion of Champions section, eight of the 29 non-thematic exhibits had indications of the size of the chapters. Therefore, including number of pages per chapter or division is certainly not a deterrent to receiving a major award.

EXHIBITS IN WONDERLAND

by Lewis Carroll
Edited by Robert C. Toole
Franklin, Indiana

"Oh, dear! Oh, dear! I shall be too late." The White Rabbit.

"Curiouser and curiouser!" cried Alice.

The whole party at once crowded round her, calling out, in a confused way, "Prizes! Prizes!"

"It was much pleasanter at home," thought poor Alice.

"Who are **you**?" said the Caterpillar.

"Talking of axes," said the Duchess, "Chop off her head!"

"Suppose we change the subject," the March Hare interrupted yawning.

She found it very hard to make out exactly what they said.

"What fun!" said the Gryphon.

"There's a porpoise close behind us, and he's treading on my tail." The Mock Turtle.

The twelve jurors were all writing very busily on slates.

"They're putting down their names," the Gryphon whispered, "for fear they should forget them.

"You **must** have meant some mischief, or else you'd have signed your name like an honest man." The King of Hearts.

CONGRATULATIONS TO OUR NEW OFFICERS FOR '90-'92:

President - Stephen Schumann
Vice President - Peter McCann
Secretary - Ralph Herdenberg
Treasurer - Mary Ann Owens
Directors - Joan Bleakley and Harry Meier

Thanks to all who voted! And best wishes and thanks to all who ran. Inauguration of the officers will take place at the AAPE General Membership Meeting at FLOREX.

SHOW LISTINGS

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

Jan. 18-19, 1991. Keystone Federation Stamp Show. Keystone Federation of Stamp Clubs, at The Embers Convention Center/Quality Inn, 1700 Harrisburg Pike, Carlisle, PA 17013. 100 16 page frames. \$5 per. Junior exhibits (under 18) half price. Judges' critique. Entry deadline 12/8. Prospectus /Info from John C. Hufnagel, PO Box 85, Glen Rock, PA 17327. (Those who exhibit at both this and the York County show - below - may deduct \$1 per frame from the York entry fee. Exhibits will be hand delivered from Carlisle to York.)

Feb. 1-2, 1991. York County Stamp Show. White Rose Philatelic Society, York Fairgrounds, 334 Carlisle Ave., York, PA. 100 16 page frames. \$5 per. Junior exhibits (under 18) half price. Judges' critique. Entry deadline 12/31. Prospectus/Info from John Hufnagel, PO Box 85, Glen Roc, PA 17327

***Feb. 1-3, 1991, SARAPEX '91,** Sponsored by the Sarasota Philatelic Club, at Sarasota Exhibition Hall, 200 16-page frames, \$6.50 per frame, \$2.00 Juniors, Prospectus from Marty Norton, 3015 Browning, Sarasota, FL 34237

Feb. 23-24, 1991. LINPEX '91. Sponsored by the Lincoln Stamp Club. Held at the University of Nebraska East Campus Union, 35th and Holdrege Streets, Lincoln, Nebraska. Frames hold 16 (8.5x11) pages, \$5 per frame (adults), \$2.50 (juniors). Minimum 2, maximum 10 (adults), 5 (juniors), one frame exhibits (\$10). Deadline: Jan. 21, 1991. Prospectus from: Lawrence Kinyon, P.O. Box 2412, Lincoln, NE 68502.

March 8-10, 1991 FLORIDA WEST COAST STAMP EXPO. Held at the AHEPA Convention Complex, Tarpon Springs, FL. 200 16 page frames; \$7.00 per frame, adults and \$3.50 per frame, juniors. Info and prospectus contact Florida West Coast Stamp Expo, P.O. Box 532, Crystal Beach, FL 34681

***March 8-10, 1991 MARCH PARTY '91.** Garfield-Perry Stamp Club, At the Masonic Auditorium, East 36 & Euclid Ave., Cleveland, Ohio. Frames: 240 twelve page frames - hold 8.5x11 size, \$5.00 per frame, (Juniors free). Entries accepted until frames are filled. Prospectus from: Dale Pulver, 7725 Beaver Creek Dr., Mentor, Ohio 44060. General information from Thomas F. Allen, 1800 Huntington Bldg., Cleveland, OH 44115.

March 16, 1991. OXPEX '91 and OTEX '91, OXFORD PHILATELIC SOCIETY. College Avenue Secondary School, 700 College Avenue, Woodstock, Ontario. Frames hold 6 (8.5x11) pages - limit 200 frames for exhibitions, entry limit for exhibitor's frames 12, entry deadline March 1, 1991. Fee per frame 50¢. Judges critique - Awards & Certificates, Free admission and parking. Prospectus and Information from - Show Chairman, OXPEX '91 & OTEX '91, P.O. Box 1131, Woodstock, Ontario, Canada N4S 8P6

March 16-17, CENEPEX '91, Central Nebraska Stamp Club. The Grand Island Mall, 2228 N. Webb Rd., Grand Island, Nebraska. Frames: 6 pages, Adults \$2.00 per frame. Juniors \$1.00 per frame with first frame free. Information and prospectus from Mike Ley, Box 984, Grand Island, NE 68802.

April 5,6,7 ROYALE * 1991 * ROYAL. 63rd. Annual Convention of The Royal Philatelic Society of Canada, and National Exhibition: sponsored by Lakeshore Stamp Club Inc. To be held at the Dorval Community Centre, 1335 Lakeshore Drive, Dorval (Greater Montreal). Free admission and free parking; accessible to the physically handicapped. Frames (holding 16 pages 8.5x11) Can. \$10 per frame: Juniors [12 to 18], Can. \$2 per frame. Judges' critique. Entry deadline January 15th. Prospectus and information from Raymond W. Ireson, 86 Cartier, Roxboro, Quebec, Canada H8Y 1G8.

***May 25-27 NOJEX 91,** North Jersey Federated Stamp Clubs Inc. will be held at The Meadowlands Hilton, 2 Harmon Plaza (off Meadowlands Parkway), Secaucus, N.J. 328-16 page frames, \$7.00 adults, \$3.50 youth. Write for information and prospectus to Nathan Zankel, P.O.Box 267, New Brunswick, NJ 08903.

Nov. 16-24, 1991. PHILANIPPON 91, Tokyo. The only full FIP show next year. First-time exhibits encouraged, special rules for Youth and "Modern". 16 page frames, about \$13. Information from John E. Lievsay, Commissioner, 20 Center Drive, Old Greenwich, CT. 06870. Deadline for application, 15, Nov. 1990.

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

EXHIBITING AND YOUTH:

AAPE YOUTH COMMITTEE SERVICES



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

Speaking at a local stamp club meeting the other day, I watched with a sense of renewed understanding, the faces of the members present as I made the remark, "Successful stamp programs don't just happen! They take a lot of hard work and dedication." I saw a few nods of recognition throughout the crowd, and I saw a look of question on the faces of a few others.

Stop and realize where all the programs that philatelic organizations sponsor originate! It is often the result of a lot of time, effort and thought on the part of a dedicated few. For this column, I would like to focus on the efforts of the AAPE Youth Committee. This group of special philatelists devotes much energy to making the AAPE the kind of organization from which the membership will benefit. The following services have been established utilizing the experience available on the AAPE Youth Committee. Please feel free to avail yourselves of the services each provides; or write to volunteer your time, knowledge, and/or resources: **Fun and Games Exchange:** For show youth area committees and youth activity project leaders, this service supplies game and fun-page master copies for use in educational development of young collectors.

Contact: Mrs. MaryAnn Bowman, Chairman
AAPE Fun and Games Exchange Service
P.O. Box 1451, Waukesah, WI 53187-1451

Youth Judging Information Service: Maintains several levels of exhibit judging worksheets. Updated information on current exhibiting issues and concerns can also be provided.

Contact: Dane Claussen, Chairman
AAPE Youth Judging Information Service
P.O. Box 217, Albany OR 97321-0217

Swap and Listing Exchange Service: Designed to assist young exhibitors in generating a greater awareness of additional philatelic items that could assist them in upgrading their exhibits. This service provides checklist information under the American Topical Association's guidelines. Philatelic material exchange is also a feature of this committee.

Contact: Mrs. Joan R. Bleakley, Chairman
15906 Crest Drive, Woodbridge, VA 22191

Speakers on Youth: Designed to provide information to stamp clubs and societies interested in general youth collecting promotion. A variety of philatelic VHS video tapes are available for loan.

Contact: Mrs. Cheryl B. Edgcomb, Chairman
P.O. Box 166, Knoxville, PA 16928-0166

Youth Mentors' Panel: This panel is designed to match the young exhibitor, interested in exhibit basics or medal level improvement, with an adult exhibit award winner for informal one-on-one guidance.

Contact: Dane Claussen, Chairman
AAPE Youth Mentors' Panel
P.O. Box 217, Albany, OR 97321-0217

Youth Area Information Exchange: Designed to serve as an information center for show committees planning a youth area, this resource operates under the guidelines established by the American Philatelic Society Youth Activities Committee.

Contact: Dorothy B. Blaney, Chairman
AAPE Youth Area Information Exchange Service
R.D. 1, Box 218, Perryopolis, PA 15473

American Youth Stamp Exhibiting Championship Committee: (AYSEC) Geared to young exhibitors ages 18 and under, the AYSEC provides an opportunity to display the championship youth exhibits from annual World Series competitions. Participation information may be obtained by contacting:

Carl M. Burnett
AYSEC Chairman
P.O. Box 1987, Melbourne, FL 32902-1987

For additional information, comments and suggestions, feel free to contact the AAPE Youth Committee Co-Chairmen, Dane Claussen and Cheryl B. Edgcomb, at the above stated addresses. We welcome your ideas.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet in 1991? 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 Philatelic Exhibition Study Group is a non-profit philatelic organization that studies philatelic material issued for and to honor philatelic exhibitions.

The newsletter, EXPO, is issued quarterly and will be mailed to members using U.S. stamps issued for philatelic exhibitions.

The newsletter will contain articles and information on past and future philatelic exhibitions. It will also contain information on stamps and other items issued for exhibitions. Space will be provided for free advertising for members who want to buy, sell or trade philatelic material relating to philatelic exhibitions.

The annual dues are as follows:

\$6.00 Residents of the United States, Canada and Mexico.

\$12.00 Residents of all other countries.

Write to Charles W. Iser, 95th & Viewcrest N.W., Kansas City, MO 64155, U.S.A. for further information.

The American Topical Association will present either a **Best in Topicals** gold award or a certificate to any philatelic exhibition having a topical section.

To qualify for the ATA gold medal, the show must have at least 500 album pages in the competitive section and the ATA gold medal winner must earn a bronze or better in the show. There is no requirement on the number of topical exhibits on display.

The ATA gold medal will be awarded by the show judges to the best topical exhibit in any show meeting these criteria and using the ATA definition: "Topical collecting is forming a collection of philatelic material selected and arranged by subject, design or theme rather than by country of issuance or type of postal service rendered."

A **Best in Topicals** certificate will be provided to any stamp show of less than 500 competitive album pages but meeting all other criteria.

An application for the ATA **Best in Topicals** awards is available for an SASE from ATA Director of Awards Arlene Crosby, 1348 Union NE, Grand Rapids, MI 49505.

Collectors seeking guidance in preparing topical exhibits can get much help from several brochures available from the ATA. Send an SASE to: ATA Exhibiting Brochures, P.O. Box 630, Johnstown, PA 15907.

SUGGESTIONS?

Your AAPE Board of Directors is always interested in receiving your suggestions, viewpoints and/or criticisms on the present and potential activities of your Association. You may, of course, voice them here in TPE by simply writing our editor, John Hotchner . . . or you may communicate them directly to the Board via the president, Randy L. Neil, whose address always appears on page 4.

Ask Odenweller by Robert P. Odenweller



Stamp World London '90, the latest in a long line of exhibitions celebrating the first postage stamps in the world, is now history. With it came the inevitable memories of previous shows in London, and a few lessons about exhibiting I learned the hard way.

Philympia London '70 was my first "International". I had great hopes for my New Zealand first issues. Talks with the late Ron Lee had convinced me that the best material in the exhibit should be concentrated where it would be best seen in the frames. I followed all his suggestions.

The result was a Vermeil medal, and like all exhibitors, I felt that it was not quite as high as it should have been. In discussion after the judging with the late J.W.R. "Bill" Purves of Australia, I learned three things.

First; all of my efforts at placing material where it would best attract the judges' attention had backfired--the judges had not liked it since it destroyed the "flow" of the exhibit.

Second; The organizers decided that there had been too many gold medals proposed by the jury. Some had to be cut. Mine was one of them. The reason given was, "He's young and he'll be back for other shows."

And finally, I learned that most shows at that time wanted exhibits with a track record before giving enough frame space for a full showing. I had assumed that an exhibit of a popular British colony would be given extra attention and I would get the space I needed on the first time out. Wrong.

The London shows have always been popular. One way they have managed to accommodate more exhibitors is by allocating smaller numbers of frames to each exhibit. In past years, a part of this philosophy has been based on the idea that in small exhibits, only the prime material will be shown. In addition, it has long been the tradition in their national exhibitions to show only a small portion of each exhibit, while the rest, which was judged, remains in the "bin room." Although F.I.P. regulations had little to say regarding allocation of frames at that time, the feisty chairman of the show had enough difference of opinion with the F.I.P. president that they canceled plans to have that be London's first F.I.P. show. The story is a cute one, but some of the language is not fit for a family magazine--see me some time if you want details.

Frame Allocation--London '80 Style F.I.P. finally did come to London in 1980, but the desires of the organizers to accommodate many exhibits remained. In Prague in 1978, I became an unwitting accomplice to what resulted ultimately in a change of F.I.P. rules. As one of the few who regularly studies F.I.P. regulations carefully, I was asked to meet with some of the people involved with the London show. One of the organizers was agonizing over the fact that, according to F.I.P. regulations, they had to grant at least five frames to anyone who applied. I confirmed this, but added that the regulations provided that exhibitors still had the right to request three or four frames if they chose. Little did I realize that they would turn the one rule into a clever way around the other. They notified a number of applicants that, sadly, they were unable to accept their exhibits. However, they continued, if those exhibitors chose to request three or four frames, as specified in the letter, the organizers would be able to reconsider. Most people wanted to show, so they "made the request" for fewer frames than the minimums provided by the F.I.P. regulations.

Needless to say, some F.I.P. officials were upset that a loophole had been created in the regulations. They made the minimum a mandatory five frames, which, of course, hurt the few exhibits which cannot fill five frames due to a lack of material. One of these was Bill Miller's F.I.P. gold medal winning exhibit of the Pigeon Posts of New Zealand.

Eventually, the ability to ask for fewer frames was reinstated, but only with the permission of the F.I.P. Coordinator for the show. Few people, including the organizers, realize that this option still exists.

At the same time that those regulations were being rewritten, another pet project/bete noire of certain F.I.P. delegates was allowed to creep in. Some people objected to the occasional appearance of show stopping exhibits such as Ryo Ishikawa's United States 1847-1869, which was a run-away Grand Prix in its first showing. (Herbie Bloch told the rest of the jury that anyone who didn't vote for it for the Grand Prix didn't know anything about stamps.) In spite of the huge crowds and excitement this exhibit created, some people felt that it was unfair, for obscure reasons kept to themselves.

So, under the guise of "protecting" exhibitions from poor quality exhibits (as had happened in Bulgaria in 1979 with the exhibits of a country not then a member of F.I.P.), a rule was written that all first time exhibits would receive only the five frame minimum. I suppose you could make a case that it's fair treatment for everyone, but it's sad that one of the most exciting parts of exhibiting has been eliminated at the same time.

Stamp World London 1990 had even a tighter crunch on available frame space. The hall, Alexandra Palace, couldn't hold anywhere near the full 4,500 frames permitted at a F.I.P. show. I would suspect, but have no confirmation at this time, that quite a few of the maximum allocation exhibits were turned down, so more of the minimum allocation could be accepted. As it was, the maximum was reduced to seven frames instead of eight permitted and expectable due to the frame size, but this was within the rights of the organizers. The Championship Class, which had the largest number of participants ever, retained the full eight frame allocation.

So, looking at the last three London shows, one might ask "Is this the best place to compete?" The answer is mixed. If you want the full award your exhibit deserves, you might have problems since the judging is often tougher, perhaps in part due to the lack of space to show everything to best advantage. On the other hand, it's a grand time, and fun to be a part of all that's going on.

Frame Allocation Today: Today, frame allocation is even more carefully spelled out than in the past. You must have an international large vermeil or higher at the F.I.P. level before you can get the maximum allocation of frames. Otherwise, you get only the lower level. This rule came as a result of heavy pressure by former F.I.P. President Dvoracek, who wanted to eliminate one of the variables in exhibiting and judging, and to cure the "problem" of exhibits turning corners. He reasoned that five frames for the lower level and ten frames for the upper level would solve all those problems. Unfortunately, there are many exhibits which "show" best with something in between. As the rule is currently written, it permits the "uniform" lower allocation to be five, six, or seven frames and the higher to be eight, nine, or ten. More problems arise since an artificial limit of ten square meters of frame space was introduced into the regulations almost ten years ago. This was intended to mean a maximum of ten frames, since the individual who edited the regulations was accustomed to frames that were one meter square. It didn't seem to matter to him that exhibitions in other parts of the world would construct their frames differently, usually larger. Since the frames were larger than 1.00 square

meters, the ten square the ten square meter maximum meant that the top allocation would have to be nine, eight or seven frames.

What has happened in practice is bizarre. Some organizers have been led to believe that they had no choice and that the exhibitor had no choice. They therefore have awarded either five for the minimum, and, typically, eight for the maximum, with the intent that the exhibitor pay for them and to fill them as he chooses. One past exhibit of the first airmails of Colombia, which could not fit into five frames without much padding, won large gold medals. That exhibit could, if entered in some of today's shows, be required to fill, or at least to pay for and use, as much as ten frames, even though the rules permit the exhibitor to ask for fewer frames.

Obviously things have gotten out of control. How do we restore sanity to what should be fairly straightforward? The only way is to have the F.I.P. rules changed, and with a new regime, that may be more possible.

The easiest answer is to return to the frame as a unit, perhaps to specify a minimum and maximum area, and possibly even a recommended number of standard sized pages per frame as guidance to organizers. As far as the allocation problem is concerned, the spirit of the current desires could be maintained if organizers were *recommended* to allocate five, six, or seven frames to new exhibitors, and eight, nine, or ten to those which have won the large vermeil or above. The idea is that exceptions *could* be granted in unusual circumstances.

Preparing an exhibit is challenging and should be enjoyable. It should not be subjected to artificial restrictions that can easily be avoided.

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.

- **CHRISTOPHER COLUMBUS** Material wanted. Stamps, covers, Postal History items, etc. on approval, at a cost of less than \$5.00 per item for a new exhibit to be presented in 1992. Joseph F. Nichols, P.O. Box 389, Bucksport, ME 04416.
- **DANISH WEST INDIES** wanted. Postal history material (1874-1917). Ron Trosclair, 1713 Live Oak St., Metairie, LA 70005
- **LOUISIANA** wanted. Postal history material (1790-1917). Ron Trosclair, 1713 Live Oak St., Metairie, LA 70005.
- **LEEWARD ISLANDS #103-15, 120-25** Mint, used, on cover, plate blocks, sheets, revenue usage. Send material (or xerox) priced or my offer. Frederick Lutt, 10412 Fairfax Village Drive, # 712, Fairfax, VA 22030
- **1934 Christmas Seals** on cover or off, and **20th century U.S. auxiliary markings** showing delays in the mail, for developing exhibits. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125
- **CANAL ZONE COVERS WANTED** by cheerfully generous fanatic: rates, usages, postmarks. Especially foreign destinations, officials, postage dues, registered and perfins. I have four small exhibits to feed. Tom Brougham, Box 443, Berkeley, CA 94701
- **SOUTH PACIFIC and British Borneo.** A large stock of covers, proofs and postal history items from these areas exclusively. Sorry, no stamps or FDC's. How can I help you? Howard Lee, Box 1705E, Plains, PA 18705
- **MAN BENEATH THE SEA.** Scuba, snorkeling, submarines and related material. Meters and meters on cover. Particularly interested in meter ad from the New York Telephone Co. used in '60's advertising "Vacation Needs?". Meter design shows scuba diver. Also wanted: General Dynamics cover of Submarine Nautilus with Nautilus shell and Jules Verne in the cachet design. Roland Essig, P.O. Box 251, West Bend, WI 53095.

"The Fly" Breaks the Code: Why It Takes Some Show Committees So Long to Accept Exhibits



The "Fly Bite" in my last column, dealing with late notification of exhibit acceptance, forms the basis of my expanded comments in this issue.

"Exhibitors will be notified of their acceptance by such-and-such a date." Similar statements often appear in prospectuses. My sources have complained (and this insect agrees) that the notification date specified in some prospectuses is so close to the show opening date that any attempt to make meaningful travel, vacation or other exhibiting plans is foolhardy.

Why do some show organizing committees wait so long before accepting exhibits? Let me give you some insight into the two reasons which I believe are the main ones. The reasons have to do with prestige on the one hand (one leg, in the case of flies), and specialist societies on the other.

Prestige can be defined as the number of quality exhibits a show attracts. The more powerful the exhibits, the more prestige the show acquires. So you see, if we exhibit such things as twentieth century material, first day covers, revenues, topicals, or anything that could be construed as "unimportant" (there's that word again), we run the risk of being held in abeyance until the last possible moment... while the show waits for more "prestigious" exhibits to come along.

Oh yes, they often take our money at the end, when all else fails. But we can be assured they regularly wait for something better. Remember, a show which expects to oversubscribe its frames, has no incentive to provide exhibitors with early notifications.

Now, before the organizing committees reach for the "Raid", let me say it's not all of them... but we exhibitors are learning fast which ones are guilty of this practice.

Another way we exhibitors can be kept waiting is when a show has attracted one or more specialist societies to hold their annual conventions in conjunction with the show.

What is important to us as exhibitors is that those societies often request or require a certain number of "reserved" frames. (It is also known that the more "powerful" societies make other demands as well... such as insisting that certain people be placed on the jury, etc; but that is a subject for another column.)

What is wrong with a show "guaranteeing" frames for a society which has agreed to meet at that show? On the surface, Nothing! But, as we all know, life is not that simple. Often times, there is little if any coordination between the society and the show committee. Most show committees are willing to "reserve" frames, but leave it entirely in the hands of the specialist society to fill the "guaranteed" frames... and the societies often don't.

Even the most well-meaning show committee may hold off to the bitter end, (holding our prospectuses and checks hostage), hoping that more frames will be filled by the specialist society. At the same time, the specialist society is scouring the countryside looking for exhibits. Far too often, the specialist society either cannot fill the number of frames it reserved... and waits until the last possible instant to "release" those unused frames back to the show committee.

The show committees "hedge" against the practice is to reserve the right to make a "late" notification of acceptance. A variation on this theme is when the specialist society waits until the last minute and then demands additional frames. In this case, the committee will almost always accommodate the society. The result? Exhibits which might have been accepted are left at the gate.

Is there anything we exhibitors can do to help the situation?

One way would be to encourage shows to have more realistic "release" dates. Why can't a show committee hold a society's "feet to the fire" and get it to subscribe early to the frames it wants? After all, major societies book their annual conventions one or more years ahead. It is not as if a specific due date would come as a big surprise.

Another way would be to support our societies by trying to exhibit at the show hosting their annual convention.

Yet another way, and one that drives show committees crazy, is to indicate when you return the prospectus that if you do not hear by such-and-such a date (earlier than the date they chose), you will consider that your exhibit has not been accepted... releasing you from your "vow" that you have agreed to abide by the conditions set forth in their prospectus.

I tell you, my friends, I have no hesitation in doing it... after all, it's my exhibit... and if they decide that they might need it for their show, they can play partly by rules that take my needs into consideration.

If you don't think that show committees need to be awakened, here is a story recently related to me. An exhibit chairman of a national show (APS C of C qualifying), who was castigated publicly and in private for the practice of late notifications, stated that he had no intention of changing his method of accepting exhibits. He said that the prospectus indicated a late acceptance date and when prospective exhibitors signed the prospectuses, they agreed to live by the show's rules. Too bad for them. He isn't about to change.

The sad thing is that the show in question has taken its share of "bites" in this column and elsewhere. I wonder how it would get along if exhibitors decided to boycott it? Show organizers, Pay Attention!!!

And Now, For Our Regular Feature:

Gold Flyswatter - To ORCOPEX '90 and its organizing committee. Although ORCOPEX is not a national level show, my spies tell me that this year it was a world class event. Lots of Publicity, maps detailing how to get to the show, a large, helpful, well-organized committee, and judges who were friendly and helpful to the exhibitors. I'm told that the real icing on the cake was that the committee funded and hosted for exhibitors, bourse dealers, and show volunteers, a delicious, catered barbecued chicken dinner. A dip of the wing to the ORCOPEX organizing committee. Now if other shows would just follow suit...

Gold Flyswatter - To Vince Lucas for sending me a floppy disk containing a shareware game called "Superfly." Having given Vince a "bite" in the past, I was a little reluctant to install the game on my computer, thinking that perhaps he might have put a "bug" in the software. Finally my curiosity got the best of me and I loaded the game. What a treat. The challenge is to rid a house of a swarm of invading flies (and some other insects). Many difficulty levels make the game a real challenge. Of course in real life "The Fly" is a lot harder to get rid of than those in the game. A dip of my wing to Vince.

Fly Bite - I've received more mail on this subject than any other. Can someone explain to me why TOPEX charges \$18.00 for a president's reception consisting of one free drink, (value of \$3.50) and a very ordinary buffet of cheese, crackers, carrots, and fruit slices? Is it possible that some of the "take" is used for other purposes? In the future, if you feel that the TOPEX president's reception is not a good value, don't go to it.

Fly Bite - this one also gets "The Fly's" "Chutzpah" award. A show committee of a prestigious national level champion-of-champion qualifying event, failed to read an exhibitor's instructions, asking that his exhibit be returned by priority mail, registered, with a declared value of \$100.00. The exhibitor had included an additional \$12.50 with his prospectus, for return postage. The committee was definitely not on the ball. The exhibit was returned by express mail, at a cost of \$21.45. Then guess what? The exhibitor receives a letter from the show asking for the additional \$8.95 (graciously paid). "The Fly" might have been more inclined to make an issue out of the situation. What would have happened if the exhibit had been lost or damaged? Is there a case for liability here? I think there very well could be, if the show failed to follow the specific instructions of the exhibitor. (I'd give you the show name but my correspondent didn't want his name used, and I'm afraid that the association would identify him).

Fly Bite - To NAPEX (yes, again). No, it's not that we have anything against this show. On balance, it's one of the best in the country. It just seems as though lots of little things go wrong... and that's the purpose of my column. To point them out in the hopes that they will be corrected and serve as food for thought for all show committees.

A friend sent his prospectus and payment to the committee and then later, sent his exhibit. (Clearly, he should have ensured that his exhibit had been accepted, especially when the prospectus indicated that notice will follow, but not having heard from the show when it was just a few weeks away, he assumed that it had been... big mistake). He became suspicious when he read the list of award recipients in *Linn's*, and his name wasn't among them. When he followed-up, someone on the committee claimed that his prospectus and check hadn't been received.

In any event, there simply was no satisfactory answer given to the question of why the committee "sat" on the exhibit for over five weeks. Had my friend not tried to locate his exhibit, it still might be sitting there. Didn't the exhibits chairman think that it was a bit strange to receive an "unsolicited" exhibit in the mail? A simple telephone call from the committee could have straightened out the whole matter.

I'm not absolving my friend... but on the other hand, why can't these national shows use common sense?

Gold Flyswatter - to Phil Stager. He now knows what it takes to put on a good awards banquet. I'll bet that the Florida West Coast Stamp EXPO has one next year that will be hard to beat... stay tuned. Phil reminded me that not everyone was unhappy with the meal. One woman who doesn't eat red meat was served an entire roast chicken.

Fly Bite - To all shows that use ribbons which have no significance. How hard can it be to have ribbons made up that have the words gold, vermeil, silver, silver-bronze and bronze on them? Frankly I don't understand it when shows use ribbons of different colors without explanation as to what color means what medal level... or worse yet, ribbons that have the words first, second and third... especially at shows with five levels of award. C'mon committees, write to me and I'll let you know where to get the proper kinds of ribbons, perhaps at no more money that you are now paying.

Gold Flyswatter - To George P. Wagner for sending me a copy of a "shoo fly" advertising cover. The product was a sprayer for applying insecticide to animals. How cruel, how cruel, how cruel.

Gold Flyswatters - to John Hotchner and Joan Bleakley for sending along terrific "fly" material which shall be duly mounted in my one-frame exhibit.

Fly Bite - to the person from BALPEX who misplaced all of the hardware necessary to mount the exhibit frames. The omission was discovered when BALPEX frames were used by another show. Can you imagine the distress when 300 frames were set up by that other show committee, and there were no security screws or screwdrivers needed to close the frames. The "screwup" delayed the set-up by hours. Exhibitors couldn't leave until the problem was solved. The show in distress was left to its own devices, even after making an appeal for help to the BALPEX chairman. Only through the hard work of a few folks on the committee was the day saved. Every screw within many miles was purchased on a rush basis. Exhibitors were terrific...many helped out.

FUTURE ISSUES

The deadline for the January, 1991 issue of *The Philatelic Exhibitor* is November 1, 1990. The theme will be "Is Diversity in Exhibiting Being Threatened?"

For the April, 1991 issue - deadline February 1, 1991 - the theme will be "Youth Exhibiting: Where Are We Going? How Will We Get There?"

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, drop a post card to the Editor.

THE "EDUCATIONAL" EXHIBIT: IS IT REALLY WORTH IT? by Mike Milan

Local show season in Denver begins with APEX, the big regional show held by the Aurora Stamp Club each year in early September.

In the early spring in 1985, I had finally made the decision: I wanted to try this exhibiting thing. This is a moderately big decision for a collector of revenue stamps, which nobody understands, anyway. So I trotted out my First Issue stamps (the best stuff I had), got a calligraphy pen and an IBM typewriter, and put together an exhibit based on the usages of the various stamps.

AAPE "AWARDS OF HONOR" AVAILABLE

Stamp shows of all sizes are eligible to present the AAPE "Award of Honor" to recognize and encourage exhibitors who have worked hard for excellence of presentation. The awards are in the form of an attractive pin, given as follows:

WSP — Champion of Champions (Nationals) — Two Gold Pins

Local Shows — 500 or more pages — Two Silver Pins

Local Shows — Fewer than 500 pages — One Silver Pin

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

I got a silver and an Apfelbaum, which ain't bad, considering the pitiable condition of the exhibit as it was then.

Then in the late spring of 1986, as I was considering a stab at a national show, Roger Rydberg, Exhibits Chairman of APEX, said, "Mike, we need exhibits real bad this year; why don't you do another one?" At this time, I didn't know this would be a perennial thing - that local shows NEVER had enough exhibits. So, feeling very complimented, I began to cast about for something else I could lift from my National Revenue album and show everybody.

There was nothing.

Nothing other than my First Issue even **approached** completeness - even to the degree needed for a local show. What to do, what to do?

The answer I finally came up with, was that I would do a **fun** exhibit - one that "broke all the rules," and would introduce people to the wonderful and varied world of revenue collecting as it did so. Thus was born "So, What Are Revenue Stamps Anyway?" A "survey" exhibit, covering all the Scott-listed revenue groups, in chronological order rather than catalog order to add interest, with the most outstanding material I could come up with, and lots of emphasis on usage of the stamps - lots of examples on document. I didn't know if it would even get an award, but it would be a lot of fun to put together, and it was.

It hit APEX like a bombshell. I got a gold medal, the BIA award, etc., etc. I toured the local shows that year, "maxed" them all, went to CIAPEX in the spring of '87, got a gold, APS Research Award, etc., etc.

SUCCESS!

Then came a problem. I entered a national show - Garfield-Perry's March Party, if I remember right.

Got a silver-bronze. I was so disappointed, it was weeks before somebody told me that I had also gotten a four paragraph write-up in Linn's, in the show review article. In that write-up, the writer said I "would have to win several state lotteries" to afford the material to advance my award level.

He was right. The exhibit has never advanced beyond a silver medal nationally, whilst my dowdy old First Issue exhibit, very proper and stuffy, has gotten two national vermeils.

But isn't it fun to be so controversial? No, sir, it is not. I have been reamed out by judges the likes of which I have always worshiped. A Kansas City jury called the exhibit "frivolous," and a ROMPEX jury called it "whimsical."

So, why go on with it - why bother? The reasons are subtle. The same judge who called it "whimsical" said when he went by the exhibit, he saw people standing in front of it, taking notes. The Illinois State Fair people called it "spectacular." No local jury has ever had a bad word for it.

John Hotchner was a big help. I wrote and told him about the exhibit in response to his "U.S. Notes" column in Linn's, and he's followed its progress ever since - and he's never even seen it!

What I've decided to do at this point in time, is bugger the nationals - I'm going to keep this exhibit on a local level, where it obviously belongs. My First Issue exhibit is now being shown internationally, and will eventually bring me the coveted national golds I want.

But "So, What Are Revenue Stamps, Anyway?" will stay local - where the stamp collectors are who need to see it.

Is it really worth it? Worth the entry fees, the postage, the time and trouble? Yeah. It really is. Never mind the awards.

John told me I'd feel this way about it sooner or later, and you know what? He was right.

As I See It How About You?

by John M. Hotchner

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

- In 25 judging assignments over 7 years, I have seen more medal levels **decreased** than increased by a specialist on the jury who knew the area cold and knew what ought to be in the exhibit, what quality level to expect, whether there was pre-existing research, etc. Yes, a specialist can argue for upgrading where warranted and sometimes serves that purpose, but so can any judge who has done his/her homework when the exhibitor has provided the title and/or a synopsis page ahead of time.
- An exhibit is an exhibit is an exhibit. I may not be a collector of Upper Zambezia, but I am trained to be able to appreciate the attributes of a good exhibit: a full and complete story, a comprehensive showing of difficult to acquire material, a high level of quality consistent with what I know or what the exhibitor tells me about relative scarcity, and work that the exhibitor has done in developing information to identify and provide context to the material on the pages.
- Exhibitors bear a significant share of the responsibility for educating the judge on the subject matter by using quality philatelic material, presentation techniques and solid information that will command attention and respect. In other words, an exhibit that doesn't get the medal level its owner **knows** it should may have faults that the exhibitor needs to work on even if it is much easier to blame the judges.

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

EXHIBIT OWNERSHIP - A?

by John M. Hotchner

The APS rule governing exhibit ownership states:

"An exhibitor must be a person or a private (personal) corporation. Each exhibit entered in competition must be the property of the individual exhibitor or members of an immediate family living in the same household. Aside from an immediate family, dual and corporate ownership of exhibits is not permitted."

There has been comment in society journals and among exhibitors for some time indicating that there are contrary views. I'd like to bring this issue into the open for review by AAPE members. What do **you** think? Pro or Con. Address your comments to me at P.O. Box 1125, Falls Church, VA 22041-0125.

NOTICE: I will make full size Xerox copies of exhibit pages shown in this and prior issues of The Philatelic Exhibitor. Cost will be 15¢ per page payment in stamps or by check acceptable.

Request copies by identifying article and page number from:

Harry Meier
Box 369
Palmyra, VA 22963

Judging Postal History Exhibits at International Exhibitions - Part III

This is the final installment of three; reprinting Mr. Jensen's article, originally given as a paper at BALKANFILIA III in Thessaloniki, Greece in October, 1989. Part II ended with a discussion of judging criteria.

Now, how do we apply them in a logical sequence? My own approach, which I shall say is purely subjective, is as follows:

1. Establish the presentation points. The first visible impression is usually right. Do not wait with this to use it as a last resource to put the exhibit one medal up! On the other hand - do not use presentation to deprive an exhibit of a deserved medal.
2. Establish the relative importance of the exhibit (1-15 points). This may be done on the basis of the introductory sheet only - where the exhibitor shows his ambition level. But you should look at the exhibit as well. Here there are up to 15 points to be found - not really free points, but ambition points.
3. Establish how well the exhibitor fulfills his ambitions; how well the exhibit is organized, how it fits in with the plan and how complete it is within the scope. Here is where you allocate the 20 points.
4. Go through the exhibit again to rate the knowledge shown and the personal study. Some areas are well known and have been shown often; others may be quite new. One should deduct points for obvious faults, mistakes or omissions; new personal study should be encouraged, and given extra points. I recommend that this criterion be evaluated as a whole, but that cannot stop you in splitting up between general knowledge and personal study. In some cases that is really the way to do it.
5. Assess the rarity factor of the area shown and give relative points for this criterion. Then look at the quality related to the rarity and see if it is excellent, good, mediocre or bad.
6. Look at the sum of points you have and evaluate whether this corresponds with the medal you feel the exhibit deserves. If the points and your gut feeling differ by two medal levels or more, do a revision of your points' judging.

It is most important to keep a level head when judging. And it is also important to try and achieve a standard level for all the exhibits you are judging. Do not hesitate to review your first judgements; one may either be too kind or too harsh when judging the first 10 exhibits. Try to get parity - based on sound beliefs.

Again I should like to underline that the points given are only a means to award the right medal. For that reason I recommend using a soft lead pencil with an eraser when writing down the initial points. You may want to make some corrections as you go along and see the level of other exhibits.

I should also warn you against the trap of punishment. And also against double punishment - punishment for the same fault in two different criteria. In my opinion, one should reward the good points of an exhibit - and instead of deducting for bad points, just not give points. Some judges say that if an introduction is missing, 5 points should be deducted. This is rubbish. If the judges can understand an exhibit and appreciate it properly without the introduction page - or from the title only, there is no need to deduct. On the other hand, three pages of introduction - often placed symmetrically in the optical center of the first frame - may induce the

judges to downgrade the exhibit from a sense of exasperation. Overdoing is as bad as underdoing.

There is an old "rule" telling the exhibitor not to tell the jury too much, because the jury is supposed to know all beforehand. This is rubbish too. At least in postal history the judges need to be told what they cannot know. Do not overestimate the jury, do not underestimate or make fun of the jury either, because some jury members may not have a sense of humour corresponding to the exhibitor's sense of humour. So - play it cool. This is advice to the exhibitor, and - in the end - to the jury members as well.

To the judges, I shall give the advice of treating the exhibitor gently and not punishing him unduly. Try to reward him for his good deeds and overlook small mistakes. It is the duty of the jury to try and make the exhibitor reasonably happy without inflating his ego unnecessarily.

We have one final point to consider - the size of the exhibitor's wallet which should be weighed carefully against his ability to describe and fit his objectives into a logical sequence corresponding to his plan for the exhibit.

A final word of advice. Judge what you see in the frames. Do not judge on the reputation of the exhibitor (nor the fact that he/she is unknown); nor on your personal acquaintance, your friendship or the opposite; to the exhibitor. Do not use the excuse that the exhibitor is an old person who cannot be expected to alter the exhibit to conform to the new rules. The rules demand that an exhibit should be further developed each time it is shown.

In short - use your rules - your heads - your hearts - and be prepared to face a storm of critics if you have judged properly. If nobody complains, you have probably been too kind.

* * * * *

The AAPE thanks Mr. Jensen for his kind permission to reproduce this important paper.

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:

August, 1990 Roland Essig, of Kettle Moraine Printing who after the excellent job done on the July, 1990 issue, is now our printer.

September, 1990 Carl Burnett, for his work over the last year to establish The American Youth Stamp Exhibiting Competition and to put on the AYSEC championship at FLOREX '90.

October, 1990 Dennis Ryan, who provided the creative feature article beginning on p. 15; and has provided quiet and insightful critique on TPE since its beginning.

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THE "KEY ITEM" FACTOR IN EXHIBIT JUDGING

by Murray Heifetz

As both a judge and exhibitor I have become increasingly aware of an inherent conflict in the way so-called key items are ascribed to a particular field of collecting which, on close analysis, may not be either fair or justifiable. Perhaps, in the current environment of pressure for re-evaluation of judging and exhibiting guidelines, it may be opportune to also air this topic.

From the viewpoint of judging, there is a basic need for either a key item concept or something similar - particularly at national and club level. The time allotted to judge exhibits and determine award levels is rarely sufficient to really examine the exhibits and do justice to them. This is even more aggravated by the fact that the range of exhibit topics is frequently in excess of the areas of expertise of the jury. To help overcome these limitations, there is a tendency to substitute awareness of the exhibits' previous awards; a general evaluation based on appearance, appeal and the degree to which the exhibitor has succeeded in showing what his title page promises; and a quick look for the presence or absence of key items.


From the viewpoint of the exhibitor, this may in many cases be unfair. To illustrate my point, I will use as an example the subject of Canadian aerophilately - which is the field I know best. There are probably four "key" items which the judges would look for at national or international level, i.e. the 1927 London to London semi-official stamp (there is only 1 cover known); the 1920 Grand Army semi-official stamp and/or cover; and the 1918 covers flown by Peck and Stinson. I have been told many times that, at international level, if you don't have the London-London, you can't get a gold. I imagine this applies as well in US aerophilately to the C3a invert.

During the same week as Capt. Tully attempted to fly from London, Ont. to London, England, "Duke" Schiller and Phil Wood were attempting a similar flight in the "Royal Windsor" from Windsor, Ont. to Windsor (London) England. Tully's aircraft was lost at sea after takeoff from Newfoundland. Schiller's aircraft was instructed to turn back from Newfoundland when word was received of Tully's misfortune. There are about three or four covers known from the Schiller flight. There are 5 stamps and 1 cover from the Tully flight. The differences are that the Tully flight was an attempt to win a Carling Brewery prize; that stamps were authorized for the flight (as had been done for 6 other flights in addition to this one); and that it has received tremendous publicity over the years including a prominent listing in the AAMC catalogue; whereas the Schiller flight has remained in relative obscurity.

I have a reasonable knowledge of Canadian flight history. I would like someone to tell me what is so significant in this flight that justifies its elevation to "the" key item. As an important factor in Canadian flight development it doesn't compare to the Hoy flights over the rockies or Godfrey's, Dickens', or

Mays' flights. What it has got is great publicity, high price in auction, and what one judge calls "sex appeal". The same comments could be ascribed to US C3a. I could illustrate with many examples the contrast between similar rarities and highly publicized items in many country's aero history but this one may suffice to make my point.

Would members please react to this problem and suggest what might be done to improve the situation.



MINI-FRAMES — ANOTHER IDEA

by MaryAnn Bowman

In early April, I happened upon a postcard show. I was quite intrigued with the method they used to display their cards as I saw an immediate application for use as a small exhibit frame for KIDPEX, our all-youth stamp exhibit in Wisconsin.

At this postcard show, they used three-seal pouches of a size that could hold a standard 22"x28" poster board. This size poster board easily holds four exhibit pages. Two corner mounts would be needed to hold each exhibit page in place. Once the exhibit pages are in place on the poster board, the poster board would then be slid into the pouch. The pouches come with openings on the top or side. Top openings would eliminate possible "finger-sticking" by the visitors. Side openings would probably make it easier for sliding the poster board into the pouches.

Naturally, the poster board and pouches, if properly stored, could be reused year after year. The pouches are light weight and easy to store. I like the idea that the exhibits could be mounted at home and carried to the stamp show. It would also make it easier to arrange and rearrange displays.

The pouches would be displayed on wooden easels made to fit on tabletops. I have calculated that a wooden easel approximately 46" long and 24" high will serve my purposes. (Such an easel will hold two pouches side by side.) The easel is made from pine or fir sticks (not a solid wood backing). A trough at the bottom of the easel allows the pouch to rest in a groove. It would also be possible to double hinge two such display easels back to back so that pouches could be displayed on both sides of the easel and table. Best of all, these easels (and frames) would easily fit into my trunk or back seat of my car for ease in transporting.

I also think these would be a good idea for clubs to purchase or to make available at cost to individual members. Mini-exhibits and small displays of philatelic material need to be protected, not just laid on a table at a club meeting.

I contacted "Tuck" Taylor* (author of last issue's article that inspired me to write this column). Mr. Taylor quoted me a price of \$4.86 each in lots of 25 for a 3-seal pouch in 4 mil. Lead time was estimated to be three days. I can think of no cheaper way to afford protection to an exhibit and still have eye appeal and durability.

I see a real potential for small exhibit frames and hope others do too.

*See Taylor's ad on page 7 of this issue of TPE.

Selected Comments/Observations from Ballots

- I'd like to see more recognition of non-traditional areas of exhibiting such as meters, frama stamps, permits, etc. Hurray for Ken Lawrence's "A Modest Proposal...Or Two" in July TPE.
- I think the AAPE is doing a great job in its projected role. I don't completely agree with its very strong stand on "presently unacceptable FIP" categories. They do reflect current collecting preferences in U.S.A. and perhaps Canada, and categories should/could be created for them at club/national level but not to qualify for international as the "tastes" are very local.
- A good society; have enjoyed promoting it at show seminars, and commend Ralph Herdenberg for his hard work.
- Name names: I would, for example, have liked to know the name of the "Economy" hotel chain mentioned in "The Fly" - and as a mail-in exhibitor I want to know who the good shows are and what shows foul up most, otherwise the whole enterprise strikes one as an "in-club".
Ed. Note: Authors, including "The Fly", are generally happy to disclose names in private correspondence. If an author wishes to name names in connection with a recitation of objective facts, I will print that. Otherwise, it is the purpose of this magazine to encourage change, not to punish based upon hearsay or limited samples.
- I have found AAPE the **BEST** philatelic society to which I belong. The quarterly journal is the only one that I read "cover to cover".
- Who was that masked man? (Unmask the Fly!)
- List only WSP shows; let Linn's, etc. show them all.
Ed. Note: Then we could legitimately be criticized as elitist! This organization exists to serve exhibitors and show committees at **every** level of the hobby, not just those who are involved at the WSP level.
- Use one type size only.
Ed. Note: Will try to do so for articles in the future.
- Expand show listings!
Ed. Note: Fine! Show Administrators, send in your listings in the format and with the information required, and I'm happy to list them.
- Column directed to show organizers needed.
- Consider a "non-judge" for a Director position.
Ed. Note: Gladly! Being a judge is not a prerequisite for AAPE office. The current President, Secretary, Treasurer, and one Director are not judges, though two have apprenticed. Of those standing for election at this time, the Secretary and one Director candidate are not judges.
- Not a very secret ballot!
Ed. Note: True. But by keeping the procedure simple, more people vote; nearly 25% of the membership as this is being written. Besides, the card fronts (membership status) are handled in operation. The ballot counting is handled in another.
- Should stamp dealers be heads of philatelic societies?
Ed. Note: What was that again? Neither the current nor prospective President or Vice President are dealers. And what would be so awful if one of them were?
- AAPE is terrific and stupendous. I'd welcome more critiques of shows and show committees. "The Fly" is the best column.
- I'm so new at this "game" that I'm not sure what to ask for. Just don't forget Beginners.
- I particularly like Randy Neil's articles and the work of Harry Meier in organizing the critique of collections. I intend to take advantage of this service very shortly. The whole concept of the AAPE is terrific!
- Great organization. Excellent journal - instructive and keeps reader abreast of issues. Vigorous style, good editing.
- AAPE should attend some Canadian national shows as there are a fair number of Canadian members. Canadian concerns about exhibiting are very similar to those of Americans. TPE is an excellent publication. Hope one day you will reprint Volume 1, No. 1.
Ed. Note: There will be an AAPE meeting at ROYALE 1991 in Montreal, April 5-7, 1991.

FROM THE SECRETARY

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

The following list reflects all members joining the AAPE from May 11, 1990 through August 10, 1990. Members joining after the latter date will be listed in the next issue of TPE. We welcome our new members to the AAPE!

1580 Minnesota Diversified Industries	1600 Roger J. Chabot
1581 Dorothy M. Alfano	1601 Dr. Ron A. Zelonka
1582 Marilyn Schafstall	1602 Linda J. Elmer
1583 Mark Scott Johnson	1603 Gordon C. Morison
1584 Brenda Baker	1604 Robert W. Becker
1585 Renee Burns	1605 Charles Graffell
1586 Edward Lettick	1606 Royal Bruce Harde
1587 Col. Richard H. McCready	1607 Arthur E. Mayer
1588 Edward F. Fisher	1608 Jack A. Mumy
1589 Edward B. Tupper	1609 Raphael Ellenbogen
1590 Julius F. Revesz	1610 Ronnie Nixon
1591 Don Halpern	1611 Paul Magid
1592 David E. Theobald	1612 Bernt Laurent
1593 Charles Hercus Just	1613 Mohammad Kamal Safdar
1594 Roger C.H. Gagnon	1614 Lawrence Fisher
1595 William A. Sandrik	1615 Michael A. Pane
1596 John O. Vetter	1616 Bernard S. Umlas
1597 Jeremiah A. Farrington	1617 Jaime Daniels
1598 Fred Lauber	1618 Bok K. Tsim
1599 Michael A. Bass	1619 M.S. Bhaskaran Nair

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 and zip code appears on all correspondence to facilitate handling. Your zip code is needed to access your membership account.

MEMBERSHIP RECONCILIATION as of May 10, 1990:

1. Total Membership as of May 10, 1990:	1266
2. Dropped due to death/unable to locate:	1
3. Resignations received:	1
4. Dropped non payment of dues:	0
5. Reinstatements	0
6. New Members Admitted:	40

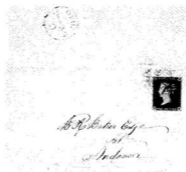
TOTAL MEMBERSHIP AS OF August 10, 1990 1304

DETAILS OF MEMBERSHIP REPORT:

2. The secretary would appreciate a current address for Lisa K. Miller, #548.
3. -366 John G. Taddy

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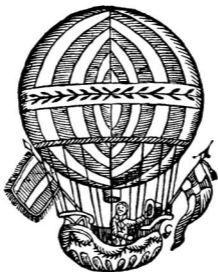
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