

The

PHILATELIC EXHIBITOR

Volume V, No. Two

APRIL, 1991



HOWLAND, COLO. -- November 5, 1879; tto Philadelphia, Pennsylvania
Established August 8, 1879; Discontinued September 19, 1882

LAKESHORE, COLO. -- September 5, 1898; to Gunnison, Colorado
Established October 19, 1896; Discontinued May 14, 1904

MARIAT, COLO. -- March 31, 1884; to Offenbach, Germany
Established August 5, 1881; Name changed to Henry April 16, 1884; now Monte Vista

**Bill Bauer's "Colorado Postal Markings"
and a new era in judging (see page 15)**

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John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041-0125

Janet Klug, Assistant Editor
R.R. 1, Box 370B
Pleasant Plain, OH45162

Randy L. Neil, Ad Director
P.O. Box 7088
Shawnee Mission, KS 66207

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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.

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

Deadline for the next issue to be published on or about July 15, 1991, is May 1, 1991. The following issue will close on August 1, 1991.

Reprints from this journal are encouraged with appropriate credit.

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AAPE STATEMENT OF PURPOSE

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

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Stephen D. Schumann
2417 Cabrillo Drive
Hayward, CA 94545

VICE PRESIDENT

Dr. Peter P. McCann
Merrell Dow Inc.
P.O. Box 68470
Indianapolis, IN 46268-0470

SECRETARY

Ralph S. Herdenberg
P.O. Box 30258
Chicago, IL 60630

TREASURER

Mary Ann Owens
P.O. Box 021164
Brooklyn, NY 11202-0026

EDITOR

John M. Hotchner
P.O. Box 1125
Falls Church, VA 22041-0125

EXECUTIVE SECRETARY

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

DIRECTORS (to 1992)

Dane Claussen
Richard Drews

DIRECTORS (to 1994)

Joan R. Bleakley
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IMMEDIATE PAST PRESIDENT: Randy L. Neil

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Show Management: Steven Rod

Exhibitors Critique Service: Harry Meier

(Box 369, Palmyra, VA 22963)

Association Attorney: Vacant

Conventions & Meetings: Ralph & Bette Herdenberg

(P.O. Box 30258, Chicago, IL 60630)

Publicity: Darrell Ertzberger

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

MEMBERSHIP APPLICATION TO: Steven Rod, Executive 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



A lively discussion at SARAPEX about AAPE's role in helping the fledgling exhibitor yielded a dynamite idea: A reprint of articles from early issues of TPE that would be of particular benefit to new exhibitors. Since the President and Vice President were part of the panel, we made a decision to proceed with planning of a TPE-sized volume that would be given to new members as they join, and be available to present members for a small charge. Ann Triggler of Buffalo, NY is surveying the first four volumes for pertinent articles.

Once we have the specifics pinned down, a proposal will be submitted to the full board.

The only real issue is cost since the treasury cannot cover the estimated \$3,000 needed to produce a stock of them. On the spot, we got a \$1,000 pledge from a Founding Member who liked the idea.

If you would like to help us to smooth the way for new exhibitors, please consider a pledge to the Reprint Fund. Write to me today. Donors names will be listed in a future issue unless you request otherwise.

Advertisers are also encouraged, at current one-time rates. Keep in mind that you will get your message before a new group of exhibitors over the course of several years.

Another idea from SARAPEX that is worth pursuing is a "Getting Started..." column in each issue, covering the basics of how to begin. Volunteers to write such a column are invited to contact me.

Thanks to several people who volunteered to be the Indexer for TPE. The first person to write, Bob Miller of Fairfax, VA, has been honored with the work. We still need an Advertising Director. This is an ideal job for someone who is retired with a little time on their hands and who has a zest for a good challenge. If interested, drop me a line at the address above.



Your 2¢ Worth

-Larry Moriarty - Robert Morgan - Bunny Kaplan - Raymond Erickson - David Savadge - Stan Luft - Joseph Frasch - Don Evans - George Guzzio - Dennis Ryan - Jean McKenna - Charles Luks - Ted Bahry

Ownership - A?

To the Editor:

With reference to "Exhibit Ownership - A?" in TPE of October, 1990, I would like to explain a many years old policy of ROPEX.

At an early ROPEX show, an exhibitor won an award. A club member purchased and proceeded to show the same exhibit - without so much as changing a word - at the next ROPEX show, under his name.

The show committee reaction was to forbid such exhibits in the future. The reason being the committee wanted exhibits that the owner did the research, planned the layout and did the narrative. The committee does not have any objections to an owner having his creation typed or hand printed by someone else.

It is granted that we can not know for sure if an exhibit is the exhibitor's "baby" or the

product of money and professional artist. We suspect that such professional exhibits exist and have won major awards. ROPEX will stick to its program of denying such exhibits in the show if such exhibits are recognized. A professionally generated exhibit does not help the amateur exhibitor and inhibits the growth of exhibits by the novice who we try to encourage to get into exhibiting.

ROPEX is not opposed to one purchasing an exhibit, but if one must buy an exhibit to get started - he/she must at least add new or delete old material, improve the narrative, and perhaps change the format. The exhibit should have a different look and show the new owner did extensive work on it.

Larry Moriarty
Rochester, NY

Getting Started...

To the Editor:

At Sunpex '90, I received my first Gold and the APS Medal of Excellence (Post-1940). I feel I want to share it with the people who helped to achieve it.

That it took only three shows to do it, had three reasons. In the order of happenings:

- 1] Randy Neil's *Philatelic Exhibitors Handbook*, and personal correspondence with him.
- 2] Membership in AAPE.
- 3] Harry Meier and his "Critique Service".

My main area of interest is Hungary related. After much self-torment I decided to exhibit my latest "love": The Inflationary Times 1945-46.

First, I had to learn how to go about it. Although I've collected for some 50 odd years, I never took the effort to exhibit. I read Randy's book and found my confidence growing as he led me step-by-step. By explaining all the pitfalls and errors one can make, showing the real practical solutions, advising on write-ups, title page, etc., I have learned a lot. I had a few unique problems, so I wrote to Randy who was very lavish with his advice. Now I know, that without this book, I would still be aggravating myself as how to put the pages together.

The membership in AAPE was the next step. From the first issue on, I could hardly wait for the next issue; each so full of pertinent information. For a philatelic exhibitor it is the best investment money can buy.

That brings me to the AAPE "Critique Service". As a member, I could write to Harry Meier and get free consulting. I was invited to send copies of the proposed exhibit pages for review. An extensive critique and recommendations immediately came back. I don't know how he is doing it, but every question I asked him got a reply promptly and in full detail.

How can he give unselfishly so much time?

In addition, during this time, I was given valuable critique/in-put by you, John Hotchner (POSTPEX), and from Dr. Steven Frater, President of the Society of Hungarian Philately. To all you wonderful people: Thank You!!

Now, how can I improve the exhibit further?....

Robert B. Morgan
Los Angeles, CA

Why Cash Check?

To the Editor:

I was rather surprised today to receive a "rejection" letter from SANDICAL '91, with a statement to the effect that the call for exhibits was much greater than they expected, and also saying that they would send me th '92 prospectus as soon as available so that I could submit my application well in advance next year.

How much lead time is needed?...Last year, they called me after the deadline as they were short of exhibits...so, I sent an exhibit.

When I read of their theme of Flora and Fauna for this year, I thought that would be a great place for my "Rabbits".

On July 30, I sent in the prospectus and my check...the envelope was returned to me by the P.O. Several phone calls to the West Coast elicited the information that they had forgotten to pay their box rent and would I please send it in again...which I did in early September. My check was cashed...backstamped 10/16, so that even though the prospectus said that people would be notified after the deadline of January 1, I assumed it had been accepted.

I don't mind their not accepting my exhibit...that is their privilege, but they should not have cashed the check.

In any event, I think the whole thing was not the sort of treatment one expects for a national show.

Bunny Kaplan
Cherry Hill, NJ

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Program Summaries

To the Editor:

Recently I received a copy of the VAPEX '90 exhibit program and was particularly impressed by the exhibits list which included a one sentence exhibit summary after each title. I seldom see this feature in show programs and recommend it to all Exhibit/Program chairs for consideration at their shows.

In my opinion summaries offer a number of advantages:

1. They "whet the appetite" to look at specific exhibits which frequently does not happen when the show visitor briefly scans the exhibit list in the program upon arrival at the show.
2. As opposed to the typical single page tabulation of exhibit titles in the program, the summarized exhibits are given more weight within the show program thereby enhancing the perceived importance of exhibits to the overall purpose of the show.
3. The retention value of the show program is enhanced in that the attendee can later refresh his/her memory of specific exhibits viewed at the show. Since the program is more likely to be retained, the particular show is better remembered as worthwhile and interest in returning to later shows is maintained.

The point, of course, is to increase viewer notice and interest in exhibits. Thoughtful efforts such as these

taken by the VAPEX people can realize significant results.

Raymond R. Erickson
Livermore, CA

Editor's Note: How about doubling the value of doing this by sending the list of exhibits that will be shown to the philatelic press (at least a month before the show) so that prospective viewers might be tempted to come and see exhibits that hook their interest.

Thanks to MAO

To the Editor:

I recently wrote Mary Ann Owens to ask several questions I had, based on her article in the October issue of the AAPE magazine. Mrs. Owens graciously took the time to answer my questions and provided insight in helping me better understand her exhibiting philosophy.

Individuals such as her, who willingly share their experience as to what ideas work in exhibiting and why they work, are a credit to philately, exhibiting, and to the AAPE.

David Savadge
Livermore, CA

Highlighting

To the Editor:

I'd like some solid suggestions, from successful practitioners, on the theory of highlighting key material in exhibits - other than by making use of press-on color dots, heavy borders, surrounding with a 5" white space, thundering arrows, or other artifacts in poor taste. Please, send your suggestions to the Editor.

Stan Luft
Denver, CO

Plan Page Dissent

To the Editor:

To me, the "Significance of Plan Page Number Columns" is a listing of the most insignificant information needed in an exhibit.

- A . Let the exhibit stand for itself.
- B . Who cares what's on the shelf?
- C . Why does all this information have to be on one page? It is a waste of exhibit space. I want to see material, not tables.
- D . The **major** topics could very easily be listed on the title page without all the sub-titles, thus presenting a more interesting exhibit.
- E . The sub-topics could be listed on the page listed for the major topic on the title page - thus presenting on the spot what the judges expect next - without going back to the title page to remember what they forgot.
- F . I think the judges spend more time looking at the contents of the exhibit and judging it than counting pages.
- G . The biggest shelf exhibit that never sees the light of day, neither interests the viewer nor helps the judges at all.

Mary Ann Owens and Mr. Guzzio have moved topical exhibiting out of the doldrums to what it is today. However, there are more ways than one to put out an exhibit than the rigid formula presented.

Larry Moriarty

Rochester, NY

The Other Side . . .

To the Editor:

In exhibiting, as in most things human, horror stories of problems seem to garner the headlines. It is probably equally true that the good stories go uncovered.

A "good" story occurred in my exhibiting at Yorkpex '91. I could not attend and thus sent the exhibit through the mail. Its receipt and estimated return shipping date were promptly acknowledged by postal card.

The exhibit with award, certificate, program, and cachet cover were posted for return as promised. Unfortunately, the gremlins of the Postal Service turned a three or four day trip into a seven day odyssey.

As if in response to my growing concern I received a call from John Hufnagel, the exhibit's chairman, to see if my exhibit had arrived. Apparently, the delay of another Ohioan's exhibit had been reported and he was checking on mine as well. He promised to check on the delay and call back the next day. Fortunately the exhibit arrived and I was able to report that all had ended well.

My thanks to Mr. Hufnagel and all the people of the White Rose Philatelic Society for being a "good" exhibiting story.

Joseph F. Frasch, Jr.
Columbus, OH

To the Editor:

I read with interest the "Mail-in Exhibitor" by Charles Luks and Glenn Eustus' letter on "Slow Returns" (TPE 1/91). During the past ten years I have exhibited at many shows, mostly national. While I have experienced some slow returns during this time, most of the time, the exhibit committees have done a fine job in returning my collection expeditiously.

I do want to single out the FLOREX show as outstanding, from a mail-in exhibitor's viewpoint. I have exhibited there twice, and both times with extraordinary warm, personal and excellent service from the show committees.

In another case, I had exhibited at WESTPEX, and won some awards. A couple of them were included with my exhibit when it was returned, but one was missing. It was an award sponsored by a local stamp auction firm. After several months, I mentioned to Steve Schumann, who had been a member of the committee, that I had never received the award. Steve took on the responsibility of investigating the problem, and after determining that the stamp firm had

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gone out of business, he had the WESTPEX committee replace the missing award with a beautiful crystal container. This is what I call "going the extra mile" for an exhibitor.

My hat is off to the fine work most committees do.

Don Evans
Bonsall, CA

Go Get 'Em Kingsley

To the Editor:

Long live diversity! That's what makes a horse race. We are a philatelic fraternity with diverse needs and diverse interests. How boring it would be if everyone was cut from the same mold. Anyone who adapts a "how dare you" approach to exhibit entries ought to have their head examined. All judges are exhorted to give careful attention to all show entries and to the best of their ability to call a spade a spade. We are made up of conformists, specialists, non-conformists, casual collectors, fun collectors, people with a sense of humor, snobs, down home friendly people and irritable grouches to name a few. All of this personnae is bound to come through in the manifest works presented at exhibitions. Isn't that wonderful?

Controversial exhibits are nothing new. As they came along over time, all were bashed, slighted and mocked. Think of topicals, perfins, meters and revenues. It wasn't long ago that Post-1899 was a dirty word, not to mention foreign and modern single stamp series studies. Has anyone noticed the impressive range of

awards earned by these categories lately? The pressure is also on to find a rightful place and category for devotees of advertising covers within the exhibition arena. It is long overdue.

Diversity is contagious. How about Clyde Jennings who can awe us with his Fancy Schmancy Cancels and then flaw us in the aisles with his "Philately's First Perfect Exhibit"?

Wisdom is supposed to come with age; let us hope that along with it we are not smitten with intolerance. I can appreciate as much as anyone else the Penny Blacks, Sydney Views, Chalon Heads and Bull's Eyes of serious classical philately. Yet, how rewarding it is during those hours standing in the exhibition aisles, with tired burning feet to come across some laughter, amusement and even new facts and knowledge.

Rules, regulations and guidelines are not just plucked from out of the blue. They are an aggregate sum of years of experience. They are meant as an aid for the taking or the leaving. In general they work. In some individual cases they may not, or may need to be adapted. If you believe in what you are doing and that is the source of your pleasure and satisfaction then plough on ahead and share your experience with the philatelic fraternity; damn the torpedoes and the medals - straight ahead.

Let diversity reign. There is room for all, Yes, even the elitists are invited. They too are a part of the whole. AND thank God for the late Vernon Moore, Charles Luks, Bob

Kingsley, Dennis Ryan, Randy Neil and Clyde Jennings and countless others who are pioneering and blazing trails where others fear to tread. Whether you want to blend with the crowd or re-invent the wheel there's a place for you to present your thing. YOU are the best judge.

George Guzzio
Brooklyn, NY

Thanks . . .

To the Editor:

Many thanks to an anonymous donor, to the judges, and to many critical readers of *The Philatelic Exhibitor* who found my recent article the "best" of 1990. As a newcomer to philatelic writing, I am thrilled, I am honored, and I remain undaunted by the challenge of those who are waiting for me to produce "something else" to prove that I am not a mere flash in the pan. The monetary reward is welcome. The reassurance that careful homework really does pay off is even more welcome. But the pride in the voices of several experts who have helped me reach a level where I might occasionally have a thought worth sharing is by far the most welcome of all.

In fact, this award should not have gone to me. It should have gone to several experts who guided, critiqued, shared, and befriended - and who have been used mercilessly in return for their kindness. After all, aside from our philatelic material itself, the knowledge of our experts and their willingness to share it is the single most important resource we have.

It should have gone to a handful of dealers who have taken a keen personal interest in my Giuseppe Verdi theme, far beyond the limits of mere good business practice. The friendship of such dealers is still the easiest and most efficient way to meet the challenge factor inherent in exhibiting tough material.

It should have gone to countless friends and fellow collectors and exhibitors who have stimulated, argued, faithfully searched, and listened.

Without their patience and friendship, I would take little of the joy in both writing and exhibiting that I now do.

Again, thanks to so many who share in this.

Dennis Ryan
Janesville, WI

\$18 Adds Up

To the Editor:

In the Oct., 1990 issue of *TPE* I read the Flybite on page 35 re: TOPEX '90 at RIPEX XXV's ATA President's Reception. I disregarded it because I felt comments about the ATA show were more appropriate in *Topical Time* than in *TPE*, and because of a natural disregard for letters that bear a nom de plume.

But I must reply to the response letters from ATA President Dave Kent and Alan Hanks. As secretary of TOPEX '90 at RIPEX XXV, I have all the appropriate notes which might clarify the situation under discussion.

Among the items ATA needed early enough to publicize were the prices of social activities: the President's Reception and Awards Dinner. Apparently, the dinner caused no problems, but the reception has come under fire in these columns. The evening was described to me as a "mingler" so people could meet and greet each other. So I asked the Omni-Biltmore for one drink and hors d'oeuvres for about 50 people. We were charged \$3.50 for each drink; \$8.00 for the snacks; \$35.00 for the bartender in case anyone wanted an extra drink; and an additional charge for the room as it had not figured into the original negotiations for the weekend.

The \$18.00 charge for the evening included admission to the show for all three days; a caheted, cancelled cover for each of the three days, a name badge; and a show program. ATA and APS officers paid, as did RIPS members, but there were several freebies mandated by ATA for judges and spouses (up to 10). If any reader

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has a sharper pencil than mine, please tell me how all of the above can be described as a "revenue enhancement".

Alan Hanks referred to the pleasant memories of previous conventions, and that creates a twinge of disappointment. All host clubs try to emphasize their best tourist attractions, and we offered a trip to historic Newport for members and/or spouses. Only five people signed up for it, so we had to cancel the bus. Resting or shopping seemed to take precedence. On Friday night, we offered an alternative to the Reception; about a 100 people visited the famous Webster Knight collection at Brown University, which drew raves from all who attended.

From the point of view of the RIPS and the ATA, TOPEX '90 was a success. Only an anonymous insect has cast any shadow on an event enjoyed by hundreds of others. Perhaps while he was here, he saw the Big Blue Bug on Route 95 and has felt inferior ever since. (The 20 foot long bug advertises an exterminator, and we will gladly arrange an introduction the next time "The Fly" visits Rhode Island.)

Jean K. McKenna
RIPS Vice-President

Sandbagging?

To the Editor:

On page 21 of the October issue of *TPE* came a request from the "Bottom of the Sea" asking the solution to the perplexing problem as to awards

to the same type of material in two succeeding runnings of the same show. The answer is very simple.

In 1988 I won a grand at a non-WSP show. I was invited back in 1989 and showed an entirely different exhibit. Again in 1990 I was invited back to the show, and I wrote to the show committee that I would like to show with them again but with similar material I had shown in the 1988 show; remounted and rewritten. The material would be 75-80% new.

The reply was that if with a clear conscience I could say it was a new exhibit, I could enter it. I did so and won another gold. The show chairman told me that since I had won a grand with similar (but different) material it would not be fair to give me another grand so they created a new award for me: "Court of Honor". I was pleased with that, the person who won the grand was too.

Charles K. Luks
Parsippany, NJ

Print Size

In the October *TPE* there was a page of comments from ballots. One comment in particular caught my attention.

Someone had suggested the *TPE* "use one type size only". Fine. But I hope that person has not lost sight of what's really important in our journal: content! Surely substance is more important than form. Or is it? See you at the next judge's critique.

Ted Bahry
Carlsbad, CA

Critique Service Report

by Harry Meier, Chairman

Since its inception, 115 exhibits have been reviewed by the AAPE Critique Service: 1987 - 20, 1988 - 33, 1989 - 38, and 1990 - 24. The 1990 figure includes one exhibit from Israel and there have been several from Canada.

In general, tracking exhibits in the philatelic press and from letters received after using the Service, the exhibits that have been reviewed (in which the owners have applied at least some of the suggestions) have improved their award levels.

The prime problem with most exhibits has been a poor title page explaining what the exhibit is about and how the exhibitor intends to go about it. The other big problem has been organization of the exhibits. Many have very nice material but are so poorly organized that they are hard to follow even when you have all the time in the world to try to figure them out. Needless to say, this can have a very serious effect on an award level when time on the floor for judging is limited.

The exhibits submitted have covered all phases of philately and a good variety of countries. Most have been new or fairly new exhibits, although through the years there also have been a few high level exhibits as well as international level exhibits submitted.

I have been fortunate to have available as reviewers a good group of judges who have been very generous with their time and expertise. There have been very few criticisms by the exhibitors who have benefited. I might point out that these reviews average about 5 hours. My deepest thanks and appreciation to those who have helped with exhibits.

A new service, the review of synopsis pages, has seen only limited use. In 1990 we had one, and so far for 1991 there have been three. It should be pointed out that a number of the exhibitors have been sending synopsis pages with their exhibits. This is a big help in that the entire package can be reviewed as a whole.

With a few exceptions the operation has worked smoothly and with only minor problems. There have been a few cases of delay in returning exhibits to the owners; the result of illness or some other unavoidable situation. Exhibitors should allow sufficient time before a show for a review so that the review isn't rushed and there is time for the suggestions to be incorporated into the exhibit. There have been a few cases, including one exhibit that was going international, where when the exhibit was received there was no chance of sending it on, getting it reviewed, and returning it to the exhibitor before the show; let alone for the exhibitor to make any changes.

I have found it to be most enjoyable seeing the exhibits and then seeing how they improve over time. It wasn't intended to grow into a "pen pal club" but it has worked out that way. With many of the exhibitors we have chosen to send items of interest to them and, in a few cases, material. It is a rare exhibit that Eileen or I do that we do not send along something beyond the exhibit that we feel will be of use to the exhibitor in improving the exhibit. We have both benefited from others' help and try to impart that help to others in return.

The Service is easy to use. Just send a stamped addressed envelope for the forms and then return them with photocopies of the exhibit. We will take it from there. Harry Meier, Box 369, Palmyra, VA 22963



PRESIDENT'S MESSAGE

by Stephen D. Schumann



Thanks Mentors

Just a short note to say "Thanks A Million!" to all adults who are acting as mentors to junior exhibitors. I know how difficult it is to take time out from your own collecting and exhibiting to advise a junior, but through your effort, junior exhibiting will remain a strong and vital force in philately. Thank you again.

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



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

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

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

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

APRL/AAPE EXHIBIT ARCHIVE PROJECT
c/o Ms. Gini Horn
THE AMERICAN PHILATELIC RESEARCH LIBRARY
P.O. Box 8338 • State College, PA 16803

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 Steven Rod, P.O. Box 432 So. Orange, N.J. 07079

Attention APS Judges

The first opportunities for selection of exhibits for the AAPE Creativity In Philatelic Exhibiting Medal have resulted in awards to several worthy exhibits. There have been other shows where the award has not been given. That may be appropriate, and there is no pressure to make the award just to make it. However, some judges have commented to the former Award Administrator that the award wasn't granted "because there was nothing humorous!"

Please, review the criteria:

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.)
 - b. An exhibit can win the award only once.

Please Note that humor is only one possible category. Humor is not required. You are asked to keep in mind that creativity can be shown in each of the four categories noted above. Our objective is to foster the introduction of a constant flow of new ideas into exhibiting and **YOU** can help by recognizing and rewarding especially worthy exhibits.

Newly Accredited APS Judges

George J. Ball 2848 Seaman Rd., Oregon, OH 43616.

U.S., U.S. Postal History, U.S. Fancy and Machine Cancells, U.S. Advertising Covers.

Raymond L. Gaillaguet 15 Fletcher St., Rumford, RI 02916.
France, Western Europe, Memel, U.S. Classics.

Ronald E. Leshner, Sr. Box 242, Pineville, PA 18946.

U.S. Revenues, U.S. and Poss, Netherlands and Colonies, USSR.

Jeremiah A. Farrington 117 McCosh Cir., Princeton, N.J. 08540.
U.S., DWI, Scandinavia, Western Europe, Romania, Greece.

Jeffrey K. Weiss Box 2898, Petaluma, CA 94953.

G.B., Brit. Commonwealth, Postal History, Western Europe.

A free copy of the current list of APS Judges is available from Frank Sente. APS, P.O. Box 8000, State College, PA 16803. Enclose \$1.65 in mint postage to cover cost of mailing. Please identify yourself and the show you work with.

Dennis Ryan, Author - Best of 1990

The selection committee has delivered its opinion: the "Best of 1990" prize for articles in TPE goes to Dennis Ryan's "Using Errors, Freaks and Oddities in Thematic Exhibits" (10/90, pp16-19). The committee selected Ryan's from among many excellent TPE articles because of its thoughtful and creative approach to solving problems in the development of his exhibit. He receives a \$50 check from an anonymous donor.

The "Best of TPE" prize will be a regular feature in coming years.

Out Of The Past, or It Isn't Easy Any More!

by William H. Bauer

The history begins in 1970 when I first exhibited "Colorado Postal History" at HOUPEX (Houston). The exhibit was small, five, nine-page frames with only one cover per page, and three pages were used as title and sub-title pages so only 42 covers were actually shown. The result was a silver medal -- an encouraging beginning.

The same style of exhibiting was continued for the next five years, and as the exhibit increased in size it fared better, eventually becoming a solid gold medal winner.

In 1976, I was fortunate enough to be accepted to exhibit at INTERPHIL and a major change was required in order to fit into the eight frames available. Thus a change to a 'railroad-track', two covers per page format was made. Again the result was satisfactory, garnering an International Vermeil (There were no Large Vermeil medals until the early 1980's).

The two cover per page format continued to be my style through the remainder of the 1970's. The pinnacle for that format was reached in May 1978 when the exhibit won Grand Awards at both NOPEX (New Orleans) and ROMPEX (Denver) and was thus eligible to participate in the APS Champion of Champions competition at STaMpsHOW '78 in Indianapolis.

In 1979 I decided that I wanted to exhibit at London '80 and since arrangements could be made to easily forward an exhibit to NORWEX '80, the Colorado exhibit was entered and accepted for both shows.

However, instead of the requested eight frames, only six were granted. This limitation caused another re-think of the exhibit's format. The first decision made, was that being in the show was important to me, not the medal. The next decision was that I would first select the covers I wanted to show, and then figure out how to fit them all into ninety-six pages.

The covers were selected and to my horror totaled 262! But, ahead I went and somehow they all made it on to the pages. Most pages had three covers, overlapped (Front Cover) and there were a few pages with one, two, or even four covers. To my surprise, the exhibit again earned Vermeil medals at both shows.

Next, since it was available, the exhibit was entered without changes into the open competition at STaMpsHOW '80 in Spokane and turned out to be the Grand Award winner and thus a contestant at the Champion Of Champions in 1981 in Atlanta.

Following STaMpsHOW '81 the covers came off the pages and back into the regular albums. The pages were boxed and set in the back of the closet to gather dust. I had become President of the American Philatelic Society and decided it would be best to 'retire' for a while from competitive exhibiting. The presidency was followed by the Chairmanship of the APS Accreditation Of Judges Committee and the retirement continued.

In early 1990 the itch to exhibit began to win out and at MILCOPEX in Milwaukee I mentioned to Clyde Jennings that I was going to re-enter the game. Somehow in the conversation Clyde learned that I still had the old exhibit pages and he immediately suggested that I remount and show the exhibit exactly as it was last seen, nine years previously.

My first reaction was; "That's ridiculous. I have too much new material to be happy with the old showing." Clyde claimed I couldn't lose. Either I would get a good award, or I would show that exhibiting and judging has changed since 1980. With more prodding from Clyde, and from Randy Neil who had

learned of the idea, I eventually concluded it might indeed be fun to see what would happen.

MIDAPHIL '90 was chosen for the experiment. Clyde and Randy would both be there to share the fun and the jury was one that would be a true test.

The exhibit was duly delivered, mounted, and judged. Came Saturday morning and -- a Vermeil Medal! They were tough. Next was the chance to attend a judge's critique-- my first time as an exhibitor, since critiques did not become a mandatory feature of National shows until after 1981.

After the critique had warmed up I raised my hand and prepared for the response. Were they ever ready for me: use a plan page, tell more of a story, highlight the best items, indicate scarcity, add the missing express markings, mention Jefferson Territory and elaborate on the Interim Period, reproduce the weak strikes, show the types of the Denver 'Tombstones', define the periods of use of the various markings, and make the discontinued offices a separate section -- Whew! All are legitimate suggestions and can be done with the material that had accumulated since 1981 and was waiting to be included in a new exhibit.

COLORADO POSTAL MARKINGS 1859 TO 1900

Settlement in what is now the State of Colorado, did not become significant until the winter of 1858-1859, when important discoveries of gold were reported. For the next twenty-five years, mining was the supporting industry for most of the residents, and the great majority of the towns created were in the mountain chains of central and southwestern Colorado. Beginning about 1880, agriculture became increasingly important, and with its growth, settlement spread from near the railroads, over the plains of eastern Colorado. As the century drew to a close, the far northwestern corner of the state was the last to be inhabited.

The postal activity within Colorado can be divided into three main periods.

Prior to February 28, 1861: The area was divided between Kansas, Nebraska, Utah, and New Mexico Territories. Only a few post offices had been authorized and mail transport was almost entirely by the private express companies.

February 28, 1861 through July 31, 1876 -- Colorado Territory: By the end of this period, 342 post offices had been established, however, postal markings have been reported from about one-third of these offices, and approximately half of those are known by only a single type of marking. Mail transport was mostly by stage coach, under government mail contracts.

From August 1, 1876 -- State of Colorado: At the end of the 19th Century, more than 1,000 post offices had existed in Colorado, but less than half were still active by 1900. The variety of postal markings increased, reaching a peak, then declining as the United States Post Office Department began to supply standardized handstamps to the smaller post offices. The railroads played an increasingly important role in mail transport, but had not completely displaced the stage coach.

This exhibit is roughly divided into those periods. In the Territorial Period, emphasis is on the recorded towns, showing multiple markings where more than one type was used in a single office. In the Statehood Period, emphasis is on the variety of markings employed in the state with an attempt to show as many different towns as feasible. Express, handstamp, manuscript, special services, and fancy cancellations are shown for both territorial and statehood use, and in the statehood period, registered mail use, and the town and county or postmaster markings are also shown.

The advice will be taken and the exhibit will be redone. It will be shortened to cover only the Territorial period (1859-1876) which, even with a lot of material acquired since 1980, will still leave room to tell more of the postal history and the chronology of the markings being shown. With luck, the new exhibit will debut in the fall of 1991.

As Clyde, Randy, and I hoped, the jury proved themselves very well. It is obvious to me that this jury and from observation, other juries, come to their tasks far better prepared than those ten years past. The advance knowledge of what exhibits will be judged, through lists and title pages, give the jury the opportunity to study in preparation for the judging. In this case one judge even had an exact photocopy of my exhibit, borrowed from the American Philatelic Research Library.

In the last few years some people have claimed that philatelic judging has become more lenient. I don't believe that. I believe that the judges are better prepared and that the exhibitors have become more sophisticated in their approaches. If you try to get by today with yesterday's techniques, you aren't going to make it.

The exercise was indeed fun. It made a point. Now I can dynamite and rebuild.



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:

February, 1990: James Bowman of Santa Susana, CA who is working with Pres. Schumann to obtain 501(c)(3) status for AAPE.

March, 1990: Cheryl Ganz, who has just "retired" from the position of AAPE Awards Chairman; and Steven Rod who has assumed that task.

April, 1990: Leo John Harris, our quiet but dependable Society Attorney during our first four years.

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● **OHIO STAMPLESS COVERS** wanted from Oberlin or Elyria with Oberlin College connections. If you don't want to sell, I will pay generous costs for copying contents. Needed for college history. Fred Dickson, 640 Woodview Dr., Hockessin, DE 19707

● **SOUTH PACIFIC and British Borneo.** A large stock of covers, proofs and postal history material from these areas exclusively. Sorry, no stamps or FDC's. How can I help you? Howard Lee, Box 1705PE, Plains, PA 18705

● **NEPAL COVERS WANTED** from the classic and Pashupati period; also classic stamps - unused and used. Leo Martyn, P.O. Box 49263, Los Angeles, CA 90049-0263

Editor's Note: We apologise for our error in leaving off the last quarter of this article in the Jan., 1991 TPE. It is printed here in its entirety.

Exhibiting Today by Robert E. Lana

In the January, 1990 issue of PE, Karol Weyna has written one of the most provocative and interesting articles ever to appear in the journal. Mr. Weyna's expertise is widely acknowledged and he has been both straightforward and sensitive in his opinions concerning the exhibiting and judging process. I would like to comment on some of the points raised in the article and suggest some directions we might take in the future.

JUDGING: Jury ignorance of some subject matter is a fact of life in national level exhibiting. The problem, of course, is that a five person jury, plus two apprentices, must judge exhibits with subject matter from a number of countries and from many different special philatelic areas within a country such as revenues, air mail, postal history, etc. There is little possibility that the jury will not be stymied on a few exhibits. In contrast to international judging, where the augmented jury is constructed so as to have experts in every area being shown, the judging task at the national level is formidable. Shows simply cannot afford to have as many judges as it really would take to have every exhibit judged by an expert.

How do we solve the problem of jury ignorance about a certain number of the exhibit subjects in a given show? Juries, of course, can call on a non-jury member who is an expert in a given area for his or her opinion regarding a specific exhibit. However, it is often the case that no such experts are available during a particular exhibit. How then do we solve this problem? Certainly a well planned synopsis of the exhibit prepared by the exhibitor and distributed to jury members well before the show will help. If one has a relatively esoteric area that he or she is exhibiting, then a synopsis is a must. It should be a single page to avoid jury fatigue and to avoid waning attention, particularly when the jury may have to read 50 or 60 such summaries. (see Clyde Jennings article, Title Pages/Plan Pages versus Synopsis in PE Vol. IV, April, 1990, p. 15). Of course, a synopsis page may not help either. A jury does the best it can, and if it errs, the exhibitor always has another show in which to exhibit. This produces the phenomenon I will call jury hunting.

If you have sat through three consecutive jury critiques where the substance of the comments you have received from jury members consists of where to place your headings, how to back your covers, and how to emphasize your best pieces, whichever they are, you can bet they have little idea about what you are showing. Under those circumstances you might decide to jury hunt.

Most national level exhibits will tell you the composition of the jury if you ask in a letter or by phone. Some exhibition committees don't like to publicize the names of the jurors ahead of time for security reasons, but they will inform an individual exhibitor. By asking, you can learn that an expert in the field you are showing will be judging at a particular show. You then send your exhibit there, and the likelihood is that you will get a substantive review of your exhibit in addition to being awarded the proper medal level. The unfortunate part of jury hunting is that it prevents you from exhibiting at shows you may otherwise find very interesting. Without jury hunting you pay your money and take your chances.

I agree with Mr. Weyna that there is entirely too much emphasis placed on presentation by many jury members. What is important is that an exhibitor show knowledge of the piece he or she is displaying. This is what Mr. Weyna is

referring to when he discusses treatment. An exhibit must be coherent, although one person's coherence is sometimes another's chaos. It must show an orderly, knowledgeable progression from one aspect of the exhibit to another as, for example, when one displays the preliminary designs, essays, proofs, first printings, second printings, etc. in a traditional stamp exhibit.

MEDAL LEVELS: Is there medal level inflation in our national shows? There is, I believe, if you simply count the number of golds and vermeils that are awarded compared to the number of silvers and silver-bronzes in each show. The bronze medal is hardly ever given at all. One of the reasons for this phenomenon is that exhibits shown at the national level have gotten better and better. The result seems to be that an artificial cap has been reached in that some gold medal exhibits are much better than other gold medal exhibits. In addition, there are many exhibits that consistently earn gold medals that are shown several times a year in a number of different shows.

One solution is to establish the honor court as a regular feature of all national shows. An arbitrary level of attainment could be set. For example, it can be required that an exhibit must have won 5 national gold medals or one international gold medal before being admitted to the honor court. Indeed, it should be mandatory for exhibits that have met one or the other of these criteria to be entered in the honor court rather than in the competitive exhibition. Honor court exhibits would then receive an automatic show gold and compete with one another for a "grand prix" of some sort. This would have the effect of reorienting medal levels downward in that there would be fewer of those two level gold medal exhibits in the general competitive show.

Most likely this system would differentially affect national level shows. Some large exhibitions attract some of the best exhibits in the country. Others do not. In the latter case, an honor court might actually serve to attract some of those power exhibits that might not ordinarily be sent to the smaller national shows.



FUTURE ISSUES

The deadline for the July, 1991 issue of *The Philatelic Exhibitor* is May 1, 1991. The theme will be "What Can We Learn From Other Types of Competition?"

For the October, 1991 issue - deadline August 1, 1991 - the theme will be "How To Get A Local Show Going and Using A Local Show To Expand Organized Philately."

If you have opinions on, or experiences in, these areas, I'd like to hear from you. If you have an idea for a theme for a future issue, drop me a post card; address on page 3. - Yr. Ed.

Attn: Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, P.O. Box 8338, State College, PA 16803. Doing so will help Gini and staff to locate background literature of help to the judges, and thus facilitate the accuracy of results! Please cooperate.

POINT-LESS JUDGING

by Stephen S. Washburne

Like it or not, a "point" system for International exhibits is here to stay. Many prominent American philatelists have concluded that eventually (or maybe sooner) our National level shows will be judged on points; now used only for youth and thematic categories.

Various arguments have been advanced for or against application of points at national, regional, or even local level shows. The purpose of this article is not to throw another manuscript on the flames, but to advocate a simple solution for both judges and exhibitors.

Points or not, exhibitors deserve to know how their efforts will be judged; judges owe each exhibitor an explanation of how the result was arrived at. In the June 1990 *Postal History Journal*, FIP Postal History Commission President Paul H. Jensen makes clear the principles and methods for arriving at a fair judgement of an exhibit at FIP-sanctioned exhibitions. While strictly only instructions for postal history judges, Jensen's article should be required reading for all AAPE members. (*Part III of Mr. Jensen's article appeared on pp. 39-40 of the October, 1989 issue of TPE.-Ed.*)

Three quotes from Jensen:

1. "Points are only a means to award the right medal."
2. "If the points and your gut feeling differ by two medals or more, revise your point judging."
3. "Be prepared to face a storm of critics if you have judged properly. If nobody complains, you have probably been too kind."

In the good ol' U.S.A., intuitive "seat-of-the-pants" gut feeling is how judging **must** be done, according to the **APS Judging Manual**. The goal is always **AWARD THE RIGHT MEDAL**. How to do this is up to each judge, who **must** use all tools available. Both judges and exhibitors **must** realize that there are four factors/areas/categories in which every exhibit is evaluated. The FIP call these:

Treatment and Importance,
Knowledge and Research,
Condition and Rarity,
Presentation.

OR, if you don't like the FIP Names for these:

- "What is being attempted here?";
- "How well is it done?";
- "Is the material any good?";
- "Does it look nice?";

Points or not, a gold medal exhibit has to be superior in all four areas. Far too often, in the jury room, at the critique, in the post-mortems, wherever: we hear one single factor being advanced as the reason for a given medal. "It (has to) (couldn't possibly) be a gold, because":

- a) "the subject area is so (significant) (meaningless)"; or
- b) "she (did all the research) (knows nothing about the area)"; or
- c) "he's (got) (missing) the 2 Mark purple on laid paper"; or
- d) "it's presented so (lovingly) (carelessly)".

As to why they didn't get a particular award, common exhibitor rationalizations include: "(expletive deleted) judge X doesn't"

- a) "consider xyz-land important enough"; or
- b) "understand my research on gripper cracks"; or
- c) "know how difficult the 2 Mark purple really is"; or
- d) "like my (maps) (matts) (lettering) (typing)".

The solution is **not**, as I've heard advanced more than once, "we've got to find some judges who do a) b) c) d)." Rather, all parties must realize how exhibits ought to, and in an ideal world would, be evaluated.

The common problem, on both sides, is inordinate focusing of attention on one or two points. Perhaps the commonest exhibitor mistake is listening too carefully to judges. Whenever I'm counselling an exhibitor and see a note-pad come out, my first advice is to put that pad away. The next judge isn't going to see the same things and have my concerns. You don't win the next war by planning for the last one.

Once we realize that exhibits should be evaluated in their entirety, life becomes so much easier. A score has to be given for each of the four areas: T&I, K&R, C&R, P. Whether you like points, letter grades, excellent/superior/average/poor/lousy, or even pass/fail, and however you weigh the areas, *assign a score for each area!* Then total them, somehow. Do this whenever you're judging; your own exhibit or someone else's.

The 2 Mark purple on laid paper may be a unique item, but if the exhibit focus is as minute as, say Purple Patriotic Cancels on Paraguayan Parcel Post, the presentation makes you ill, and the "research" is directly cribbed from the Stroessner catalog (in Quechua, no less), well, you know what award is justified. In the other direction, the exhibit of classic Slobovia with all the significant pieces which aren't in the postal museum, in the finest known condition, by the guy who wrote the book, can't be given a vermeil simply because there are two misspellings and a couple of badly cut mounts.

I happen to use letter grades for exhibits. (As a professor who grades a lot of exams, that comes naturally!) An exhibit doesn't have to be A in all four areas to get gold: A, B+, B, A will do nicely, even A, A, A, C. But not C, C, A, A! If you give a score for each factor, even with an error in one, the average can not be too far off line. A further bonus, is that a medal determined by this "average of four factors" method will probably be closer to what the exhibit will earn internationally, should the exhibitor want to go that route.

Once all know that an exhibit must excel in four categories, we will have far more meaningful critiques, with fewer angry exhibitors and harassed judges. Then real progress can be made.

I'd like to close with a few observations about some current judging practices which make my hair curl:

1. "We can't give this vermeil because then the exhibitor might take it international, get creamed, and the U.S. will look bad." 'Internationalists' are still a tiny fraction of all U.S. exhibitors. Why assume the exhibitor **wants** to show internationally? With entry standards tightening up, a single national vermeil is not likely to hasten acceptance to any FIP-sponsored show. Fear of what might happen is a very silly reason to down-grade an exhibit.
2. "According to the 1922 Schmidlap Catalog, he's got examples of less than half the sub-offices, and not a single diagonal red overprint." Thanks to the APRL and its helpful staff, more and more judges are coming armed to the teeth with reference literature on esoteric areas, which may be used as a substitute for their own good common "seat-of-the-pants" sense. In my professional scientific area, I know that a good percentage of the (particularly older) literature is garbage; why do so many explicitly trust an old paper in an area they know nothing about? Maybe the exhibitor has them all and is only showing the difficult sub-offices; and didn't you know that the diagonal red overprints were shown to be forgeries in 1937?
3. "Wow! He's got 17a and a mint block of the 2 Mark purple!" Far too many of my fellow judges are still counting catalog values. While Randy Neil's "Difficuly of Acquisition" is making some headway among the mossbacks, far too few pay attention to condition. *Condition and Rarity* go together; condition comes first! Very little credit should be given for space fillers, no matter how rare, unless the judge is certain (Hawaii Missionaries, Cottonreels, etc.) that's the only way they come. I'd much rather see common stamps in superb condition.
4. "Look, I know he hasn't got the good stuff, but he's not a wealthy man, and has spent twenty years on this; we ought to reward him." Most collectors, when they sit down to do a replacement value inventory of their holdings, are appalled. Where did all these goodies come from? If the guy ain't got the good stamps after twenty years, maybe he needs sensible investment advice, philatelic version, rather than a shiny medal.

And I guess that's bout enough for now. See you at the next show.

ARTICLE AVAILABLE

Courtesy of the Postal History Society, which printed the article on its February, 1991 *Journal*, TPE is pleased to make available to AAPE members Paul Jensen's "Treatment and Importance in Postal History". A copy of this four page article may be obtained by sending 30¢ in mint stamps (to cover the cost of copying) and a 29¢ stamped addressed envelope to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

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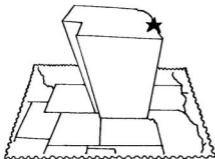
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CONCERNS

by Randy L. Neil



As most of you know, philatelic exhibiting sometimes gets a bad rap. Of course, few of us are afraid of the "bad press" that can come our way; editor Hotchner is often fearless about printing some of it right here in TPE so that some of our detractors can face up to us front and center!

For instance, there was the fella not long ago who extolled the virtues of "not exhibiting" in favor of spending his valuable time conducting research and putting his work down on paper in the form of articles and literature...his premise being, mainly, that many exhibitors do a great amount of research, but other than on the pages of their exhibits it never sees the light of day. In the long run, I guess he thought we were a bunch of mughunters and to blazes with most of us!

Well, whatever your own personal reason for exhibiting---whether it's to share or to simply have some sense of philatelic accomplishment---I do hope you'll agree that there are, no doubt, legions of serious collectors out there who can't stand the idea of "competing," but might very much like to enjoy the opportunity to display their life's work to their peers. And it's high time we did something serious to draw them into the fold.

At the Postal History Foundation seminar held at ARIPEX in January, I joined with Ernst Cohn and Doug Kelsey in urging the hobby hierarchy to speedily adopt measures that would bring non-competitive exhibitions into the mainstream of our major stamp shows. At this unique national forum, our words met with a very positive reception...for there in front of us were scores of high-level specialists, many of whom are not active exhibitors.

And yes(!) there were numerous important philatelic scholars in the audience...many of them with, perhaps, wonderful research/reference collections that have rarely been seen outside their own stamp dens. Competitions, for the most part, run against the grain with these people and so, frankly, we will probably never see their holdings in the light of day. That is, unless concerted action is taken.

I like to marvel in my mind what it would have been like if we had ever seen the reference collections of people like Stanley Ashbrook and Elliott Perry. Gosh, they probably wouldn't have been very polished in their appearance...what with countless pencil notations and catch-as-catch-can mounting and layout. But how impressed all of us might have been had we been able to stand in front of the "actual work" of some philately's truly great scholars. (Maybe Dr. Bierman will some day do a book on these kinds of collectors, who, though not big-time wealthy, were the actual "Greats" of philately, and **not** the famous rich ones who were for the most part world champion "hoarders")

Well, even today we have our Ashbrooks and Perrys of the world and we need to attract their material into the frames. And in my view, there's only one way this will ever be done.

Time to issue a challenge: will the committee of one of our great national shows---one that owns far more than the minimum allowable 158 16-page frames---develop and publicly announce a special "Non-Competitive Court of Honor" section in their event? And make this section open only to philatelists who have not actively competed before? Sure, it'd be all right to charge a nominal frame fee, but wouldn't it be worth it to get the kudos from the hobby for bringing out into the sunshine some of philately's most important work.

I believe that, if properly organized and publicized, this "Non-Competitive" section could revolutionize the way the hobby thinks of exhibiting.

But at the very least, it will demonstrate that philately wishes to see the great works that are being done and often go totally unnoticed and unrecognized. Not only that, it will show, conclusively, that America's exhibiting community is not so overly concerned with awards and how to win more of 'em.



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, #3-5 — \$3.00 each. Vol. V, #1 — \$3.00.

United States: International Training Ground

by Nancy B. Zielinski-Clark

The Problem: Periodically it is suggested that the "open show" classification which is fundamental to the World Series shows, should be disallowed for young exhibitors. Frequently those who suggest such a stratagem cite the regulations which are in effect in such areas as sports and pet shows. There participation in progressively higher levels is allowed based on results of previous showings. A certain award level at local, then state/regional exhibitions would have to be achieved before moving into the national realm of competition. It is already in effect that an exhibit must have achieved a silver or better at a national show before entrance to an international youth exhibition. [1]

International Observations: As in any controversial area, there are both pros and cons to consider. In many European countries this system has been in use for many years. It has produced an enthusiastic and competitive crop of international competitors. At the recent youth international show in Dusseldorf, youth clubs from all over Europe were present at the awards ceremony to cheer their members' award announcements. The enthusiasm level was reminiscent of that of a soccer match.

To walk the aisles at a youth international philatelic exhibition is an awesome experience for one used to national showings in this country. The quality of the exhibits is exhilarating. In past years there have been instances of adults exhibiting under their offspring's name, but real strides have been made in this area. Currently, Commissioners are cautioned at every meeting to account carefully for both the authorship and ownership of the youth exhibits they sponsor. Even so, there are thematics which rival adult showings in our national shows. The international encouragement of cancelled philatelic material and the use of "fronts" where covers are employed, does not diminish the effects of the solid philately which is demonstrated at youth internationals. The exhibits from this country, which consistently fare poorly, are thematics, while our traditional and airmail exhibits generally have fared well.

Goal Setting: It seems one must look beyond "show" evidence to the goals one wishes to achieve. When teaching, one is required to re-evaluate and state one's goals every year. When in business, each project requires stated goals. This same procedure can and should be applied to youth philately.

If a good grounding in basic philately is a goal, the European system has the majority of our clubs beat. Their carefully formulated regimen covers a lot of ground in great depth. Before attempting a thematic exhibit, the European youth must first spend a great deal of time on a single country or single issue collections, thereby learning about paper, printing processes, color, separations, glue and other fundamentals of philately. Is it any wonder that when they are set free to exhibit thematically, they appreciate the "elements" and show them wisely?

Surely having a good time is part of the motivation as well. Who would collect were it not fun to do so? For some, the fun is in the organization. For others, the collection of items their fellows do not yet possess has an element of acquisitiveness which can not be topped. For others, demonstrating a knowledge which others lack is a major draw. Whatever the motivation, exhibiting has an element of exploration and enjoyment.

If one is responsible for teaching mathematics, history, geography, art, music, or political science, the applications of stamp materials are numerous. However, for the stamp club, teaching goals of this nature would normally remain secondary.

In clubs for which I have had responsibility, exhibiting has been used as a tool for exploration philatelically, thematically, and socially. It's viewed as a chance to show what one has, as well as to show off a bit of specialized knowledge to friends in the process. Unlike most clubs, mine are led by someone with access to a personal philatelic library, a club philatelic library, the American Philatelic Research Library and the Collectors Club of New York library, as well as considerable experience in both exhibiting and judging.

The average youth club in this country, be it stamp club affiliated or a Ben Franklin club, is led by a parent or teacher who simply does not have access to this information, or guidance on a day-to-day basis.

In this country then, the leader of the youth stamp group is thrown into a foreign situation. Not knowing the language nor the resources, these committed teachers and volunteers are at a loss to define the elements of philately. This is **not** to their discredit. Rather, it is to **our discredit**.

[1] *It is well to remember, in addition, that if a youth exhibit has been evaluated as an adult exhibit in a national show, the international ruling is that the exhibit has been reclassified as "adult". It is no longer eligible to compete in the youth class, internationally or otherwise.*

Suggestions: Not only would our young collectors and exhibitors benefit from a "mentor" system, which Michael Jolly suggested several issues ago, but also the leaders of our young collectors would benefit from such a program for their work. We are asking our country's youth stamp club leaders to do an impossible job, considering the backing which they are currently receiving. Few have contact with the world of established philately.

At one time, the Ben Franklin system was well funded and was doing a creditable job of guidance. (A side issue: it is debatable whose job this is: organized philately, dealers, the Postal Service?). Not all the information was consistent, but certainly it was well produced and flashy enough to compete with other youth oriented publications. Not only was there a glossy and colorful "student" handout **each school month**, but also an extremely helpful "Leader Feature", aimed at the individual responsible for answering questions and guiding energies. The format was one compatible with teacher manuals and the material was helpful in providing a broader background and scope for exploration. References were sometimes cited for those who wanted to explore further.

Now the materials, while no less worthy, are distributed with less frequency and, depending on the year's funding, are sometimes quite bland in appearance.

This is not to say they are not useful. To the contrary. At least they are there on a regular basis, offering some guidance and materials, and ideas for exploration.

There are handouts of puzzles, tips on soaking stamps and some general guidelines for obtaining low cost stamps (one of my favorites: garbage pail philately!) from the JPA (Junior Philatelists of America) and APS, as well as stamp club guidelines available from several sources, including *Linn's*. **But there is not currently available standardized guidance. I do not** advocate a regimented, step-by-step program for several reasons; however, we do owe our youth stamp club leaders some more substantial support.

Concrete Examples: One way in which this could be provided would be through a thorough set of projects with goals of both a philatelic and fun nature stated at the outset of each plan. For instance, with the goal of recognition of stamps from a specific country (one might list side goals of locating the country on a map or globe, abstracting cultural values based on subjects illustrated on stamps, etc.). One could use, local spelling of, or symbols for, geographical entities and for the monetary system. These can be memorized to be able to quickly identify those stamps which came from given countries. A pile of stamps could be dumped on a work surface and those which are correctly identified as from the specified country in a given amount of time kept by the students.

I was recently in a newly organized youth philatelic group which is affiliated with an adult club. They were attempting to assemble one-page exhibits for an upcoming school-wide competition. They had asked for some guidance on exhibiting. Stamps were available from the leader's supplies (bulk lots purchased from dealers for minimal funds) and each young person was asked, as they sorted through these boxes of material, what outside interests they had: sports, baseball cards, scouts, etc.

The young people were appreciative of the artwork on the stamps and the subject matter as well. One young man was quite taken by the pictures of trains and railroads. Another was impressed by all the silhouettes of Queen Elizabeth he was finding in the European box. A young girl was fascinated by the birds of all varieties that she found. They were led to assemble sufficient materials from those provided to make a single page exhibit, and to organize the pictures on the stamps into a logical order. There was no time for more.

No knowledge of the elements of philately, no exposure to the usages or the varieties in existence were imparted; not as unfortunate an exercise in futile philately as using stamps for their artistic content in an art project, but not too much better.

The following month I arranged to be invited back and introduced such terms as commemorative, definitive, precancel, perfin, airmail, postal stationery, and slogan cancellation. We also worked on some preliminary catalogue use and country identification. Then the application of such "philatelic elements" to their one page exhibits was discussed. Next month we'll consider covers and postal usages, as well as a variety of postmarks. Perhaps we can have a four-page exhibit before school is out.

As the "mentor" program would be effective for our exhibitors, I would recommend carrying that further with a "mentor" system for our youth club leaders. That would need to be supported with a suggested methodology and a program of materials which would be of service, complete with instructions for use of such tools as a perforation gauge, catalogue, and watermark detector.



EXHIBITING AND YOUTH: A YOUNG EXHIBITOR'S STORY

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



Let me introduce you to a twelve-year old stamp exhibitor named Corey Patterson. Corey is much like your average youth collector. He collects mainly U.S. issues, but enjoys specializing in a topic he finds interesting: "Freedom".

I met with Corey recently, and asked if he would be willing to be "interviewed" for this column. After a slight pause, he agreed.

Interviewer: At what age did you begin collecting stamps?

Corey: I was in the fourth grade

Interviewer: What compelled you to begin such a hobby?

Corey: It was because our local Postmaster, Mr. Foster, and the Ben Franklin Stamp Club Coordinator came to our school for a visit.

Interviewer: When did you first prepare a stamp exhibit, and why?

Corey: It was at the end of fourth grade, and I wanted to get one ready for our local Tri-Code Ben Franklin Stamp Fair.

Interviewer: Is "Freedom" your first exhibit?

Corey: Yes.

Interviewer: What did your first exhibit look like?

Corey: I began with eight pages. I had a title page, and some stamps my grandma helped me find.

Interviewer: What helped you most in preparing those first pages?

Corey: I spent a lot of time working with my grandma. I also used my school social studies book. When I made my "star" page, I wanted something a little fancy. I drew the outline using a bowl, and then put some of my favorite stamps in the center.

Interviewer: What was your first Award?

Corey: (Laughing) I didn't get one the first time. Later, after improving the exhibit, I got a silver medal.

Interviewer: How did you improve the exhibit?

Corey: I added more good material. When I had a question, if my grandma didn't know the answer, she called our Stamp Club Coordinator. When I got a little older, I understood a little better, studied a little harder, and added another eight pages.

Interviewer: What awards did you achieve after expanding "Freedom"?

Corey: I won the gold and Junior Grand at the 1990 Tri-Code Ben Franklin Fair. Just recently, I won a gold at STEPEX, and a gold and Junior Grand at LEBPEX.

Interviewer: Do you plan to continue exhibiting?

Corey: Oh, yeah!

Interviewer: Why?

Corey: I like it when I get to go to other stamp shows, and I like it when people say they like my exhibit!

Actively promoting the hobby in a large geographic area, I have many opportunities to discuss stamp collecting with young collectors like Corey. His responses are very similar to others. It is often the case that at least one adult

collector serves, in one capacity or another, to encourage youth. This can be a teacher, stamp club coordinator, local collector, or family member. It matters not which; the end result will be another young collector being brought into the hobby on a positive level.

Another factor Corey brings up is the idea of a specific "goal". In Corey's case, it was preparing for the Tri-Code Ben Franklin Fair. This reduces much procrastination on the part of the young exhibitor, and provides a high-point for them to work toward. Starting out small is not discouraging when it is a part of the training. The youth should be made aware that many times the first-time out may not bring home a prize. This is a learning stage and the awards will come as the youth applies the lessons learned.

Judging from Corey's reaction when he was presented with his latest Junior Grand, I'd say he is sufficiently encouraged to continue with his expansion efforts.



"Go Thou And Do Likewise" Dept. HALF PRICE BANQUET TICKETS AT WESTPEX

To encourage the attendance of competitive Junior Exhibitors at the WESTPEX 91 banquet, the Board of Directors has voted to sell a banquet ticket at half price to Junior Exhibitors who desire to attend the traditional Saturday night function.

For 1991, this would mean that, for Junior Exhibitors the price would be only \$12.50 instead of the usual \$25.00.

In addition, the Junior Grand Award Winner, upon entering their exhibit in the American Youth Stamp Exhibiting Championship (AYSEC), will receive \$25.00 from WESTPEX to help defray the cost of postage, frame or incidental expenses.

One Step Forward, Two Steps Back

by Ken Lawrence

On at least two occasions during the past two years, the following has occurred during the judges' critique at APS-qualified Champion of Champions stamp shows: An exhibitor has asked what might be done to upgrade the exhibit to a higher medal level. A jury member gave a specific example of a deficiency in the exhibit, and then proceeded immediately to sell the exhibitor the recommended item. One of those transactions took place while the critique continued, with no one raising an eyebrow.

Naif that I am among the hobby's established powers, I was astonished. Even when the second instance was described to me by the affected exhibitor, who thought little of it, I was taken aback. On reflection, though, I suspect this is probably a common occurrence, and that no one else gives it a passing thought.

Therein lie the seeds of corruption.

I am not accusing any of the parties to these transactions of venality, though the opportunity for an abuse of power does not differ in principle from when a professor puts the moves on an undergraduate.

But even assuming the purest motives, or no motives at all other than consummating a mutually advantageous transaction, what will — almost must — occur the next time that the same jurist is called upon to judge his customer's exhibit, now enhanced with the very item that supposedly merits a higher award? And once this is the established pattern, how long can it be before the temptation exists, for eager exhibitors no less than low-minded judges, to make such transactions routine events en route to a gold medal?

I was reminded of these concerns as I read the new *APS Manual of Philatelic Judging*, Third Edition, hot off the presses and on sale at STAMPSHOW '90 in Cincinnati; particularly the item the book says is the number one attribute of a philatelic judge: "Integrity. Judges must be above question or suspicion. As far as is humanly possible, they should avoid compromising their absolute objectivity and remain unbiased."

Except that it has been edited for style, the same point was made in the last edition too. But it is not enough to state lofty aims; they must be enforced, lest they suffer a fate similar to the Ten Commandments or the Sermon on the Mount.

At NAPEX I was accosted by APS-qualified judge Werner Gruenebaum, whom I had never met before, who proceeded to have words with me. He said I had called him a dunce in my *Linn's* column. (Actually I had called him ignorant — you can look it up. The exchange occurred in the May 29, 1989 issue, page 32, and the November 20 issue, page 13.) The debate concerned Gruenebaum's published opinion that exhibits of modern material do not merit high awards. His specific example was a hypothetical exhibit of U.S. Transportation coils, with which I have more than a nodding acquaintance. He believes, incorrectly, that the scarce material is still on sale at the post office.

Up to that point, we merely had a difference of opinion, that could be satisfactorily remedied, as I wrote in my *Linn's* column, by including other, more knowledgeable judges to set him straight. But in the NAPEX encounter, Gruenebaum's parting words were that since I am reputed to be a Disney collector [Guilty!], he can safely discount any other opinion I hold as equally loony.

Is this an example of unbiased objectivity, the number one requirement of a judge? Is Gruenebaum fit to judge Tim Lindemuth's exhibits, or mine? Is he a typical judge, or one who is an exception?

I don't know how Bill Bauer will answer these questions, but I do know he has been making a serious go of reforming a system badly in need of housecleaning, and the new manual reflects it.

Anyone who attended the 1989 March Party critique, or has heard the story of that jury's shabby treatment of Patricia Stilwell Walker's Dublin Penny Post exhibit, will recognize that the all-new Chapter One, "Conduct of the Jury," was written specifically to assure that such a thing never happens again, especially this:

"Occasionally a judge or judges question the authenticity of an item in an exhibit. Such a situation must be handled with great care. The degree of doubt must be clearly understood by all members of the panel, and **unless there is positive proof of the item being fraudulent, the question should be ignored in evaluating the exhibit.** Such questions of authenticity should be brought to the exhibitor's attention, but in private conversation, not in the public critique." [Italics in original]

I'm reasonably confident we won't see a rerun of the Garfield-Perry fiasco, but other admonitions of this chapter are unlikely to be obeyed. The platitude, "Philatelic judges should never feel that they are better than other collectors or philatelists," is a wonderful sentiment, but not universally honored.

If I could collect a dollar for every violation of this one, I'd be rich: "A judge never says to an exhibitor, 'I wanted to give you a higher award, but the other judges out-voted me.'"

So the system isn't perfect and I'm a complainer. Nothing new there. But there is good news in the new book, if it is taken to heart by those who are called upon to implement the system.

The chapter on traditional philately has useful clarifications on exhibiting forgeries (codifying what has become the practice) and "irrelevant material." The chapter on postal history, retitled "Postal History and Postmark Exhibits," has been overhauled. But again, will it be obeyed?

"Covers expressly prepared as souvenirs for collectors, so-called contrived items, usually are not good postal history. But judges must make allowances for the fact that such souvenirs may be the only philatelic items available to fill voids in exhibits." If observed, that will be progress, but not yet enough. Does a \$5 Columbian on cover merely "fill a void" in an exhibit?

I'm happy the book says it's all right for an exhibitor to hang a publication about his exhibit from the side of the first frame, but I see the authors avoided commenting on hanging a sack of candy there.

The section on thematic exhibits, too, is greatly improved, but retains some of the prejudices I have criticized in the past. The most hopeful additions are those that are entirely new, especially special studies ("the hobby should be broad-minded enough to include virtually anything associated with communications or stamps") and first-day covers. The chapters on aerophilately and revenue exhibits are useful.

The chapter on youth exhibiting avoided addressing the most vexing problem — exhibits that only nominally reflect the work of the alleged exhibitor. And the chapter on literature exhibiting has not caught up with the debate on that subject. The most positive change from the second edition to the third was moving the chapter titled "Presentation Aspects of Philatelic Judging" from the front (Chapter 2) to the back (Chapter 13).

Overall, Bill Bauer and the APS Judges Accreditation Committee are to be commended for expressing what I believe is the will of the hobby as a whole and have progressed considerably from the previously existing guidelines or, in some cases, lack of guidelines. I write that without reservation, even though I don't think they have gone far enough, because their intentions are clear.

But after all is said and done, the most intractable problem in philatelic judging remains — arrogant and inconsiderate judges. I hope a way to overcome this problem can be perfected before the fourth edition of the **Manual of Philatelic Judging** is published.

More Selected Comments/Observations From Ballots

- More articles with photos of exhibits.
- Could *TPE* include discussion of the goal or story intended in exhibits as opposed to the material and presentation techniques?

Ed. Note: Good Idea! Authors?

- Your meetings are geared for the experienced collector — many new "older folks" need help in re-starting or just starting as an exhibitor or collector.

Ed. Note: It is hard to prepare a meeting that is all things to all people. We will try to do better, but members should feel free to raise their concerns at meetings.

- Officers, directors, staff of APS should not be officers, directors of AAPE. I think the two organizations should be separate and distinct.

Ed. Note: Would you also prohibit APS officers and directors from founding such an organization? If so, then AAPE would not exist!

EXHIBITING A THEMATIC COLLECTION

by Mary Ann Owens, LM28, P.O. Box 021164,
Brooklyn, N.Y. 11202-0026



The theme for the April 1991 issue has been announced as "Youth Exhibiting: Where Are We Going? How Will We Get There?" As many of our youth today choose to exhibit thematic, it is a logical topic to pursue in this column.

Compared with youth exhibiting helps and aids of 20 years ago, the youth today have many more opportunities for helps and aids when they look for them. And, those youth who have taken advantage, have shown much success at the various levels of competition.

My own observation is that many of today's youth do not understand that the various levels of competition require different emphases in order to compete successfully.

Many youth believe that a topical or thematic exhibit is easier to put together than a traditional or postal history exhibit. That is normally true, especially for those youth who do not have a one-on-one mentor to help them acquire material and prepare the first attempts at exhibiting.

The thematic exhibits put together by the younger youth show much imagination and personal input. As the exhibitor gets older and moves from one criteria of judging to the next age level, my observation has been that the exhibitor does not realize or has not been told that a better attempt at showing philatelic knowledge should be evident. This includes the material shown, the condition of the material, the variety of material, the knowledge of what should and should not be shown philatelically, and some indication of philatelic research.

The APS youth score sheets are not perfect and, in fact, are very difficult to use with certain thematic exhibits. However, any youth with the smallest appreciation of arithmetic should be able to ascertain what is more important as he or she moves from one age level to the next.

Therefore, unlike adult thematic exhibitors who only have to think about the different levels of competition from local to international, the youth exhibitors have to also think about the requirements based on their ages.

I have watched too many youth thematic exhibits being shown at levels that they should not be. Like many adult exhibitors, the accolades at the local and regional levels are interpreted incorrectly that the exhibit is ready to compete successfully at higher levels.

Therefore, if "Going" means improvement of the exhibits both in the preparation as well as the results, then "Get There" should mean more and better guidance from adult exhibitors, especially those who have been successful in moving from one level to the next.

While I mentioned earlier that thematic exhibiting is usually chosen because it seems easier to put together, the majority of major youth exhibit winners come from the traditional or postal history classes. These exhibitors are also more apt to have an adult exhibitor helping them as many youth would not be able to put together some of the more advanced exhibits without that guidance.

The challenge is for us thematic exhibitors to help the thematic youth exhibitors get the competitive edge. Our encouragement and aid can be a great contributing factor.

Starting at the local level of competition, youth should be encouraged to show thematic knowledge and even personal opinion in their exhibits. Philately is not highly encouraged at the lower ages. On the other hand, this is when the exhibitors should be guided as to what to buy and what not to buy even if the point count is low. Judges look the other way at this level when they see "CTOs", unaddressed First Day covers, material that never saw the country of origin, and even collateral material. If the youth are not warned about using this material in the future, they might wonder "what happened" at a higher level of competition as well as a higher age level.

I looked at a number of the exhibits in the AYSEC competition at FLOREX 90, and saw a lot of material that really should not be in youth exhibits at national level. Especially, as they were chosen as the best youth exhibits at various shows around the country. It makes one wonder what the other exhibits looked like.

Our youth thematic exhibitors should be following more faithfully the guidelines that the adult thematic exhibitors use. They should be asking themselves the same questions that we put to adult exhibitors who are unhappy with their results. For example:

1. Does the exhibit have a Title Page and does that page give a true picture of what the exhibit is going to cover? Exhibits that include only a small part of a collection may need a narrower title to better reflect the exhibit.

2. Does the exhibit have a Plan Page or a Plan combined with the Title on the Title Page? It is necessary that the exhibitor let the public and the jury understand the path that the exhibit is going to take. Then the jury can also assess if the Plan was developed properly.

3. Is the thematic text relevant to the Title and thematic material being shown? Most thematic exhibitors work on the theory "Show what you talk about and talk about what you show". Also, does the thematic text appear on every page of the exhibit? Even when the design goes over several pages (philatelic study), there should be thematic text on the page to support the use of the material shown. The same holds true with several pages devoted to the same thematic thought.

4. Is the Title, Plan and scope of the exhibit consistent with the number of pages being shown? Too many exhibits try to cover the entire range of the theme collected like "From Log to Superliner" to show the evolution of watercraft over the years. That is impossible to do correctly in 32, 48, or even 60 pages. Exhibitors would be better showing sailing ships, native craft or modern ships in more detail. This has been one of the major downfalls of thematic exhibits that are shown internationally.

5. Does the thematic text show research beyond that on the material or in the catalogues or the press releases? Exhibitors are encouraged to read many books on their theme (even owning some) in order to help the development of the theme and the recognition of material that can thematically add to the story line of the exhibit.

6. Philatelically, is the material in the best condition that it can be for its age and the age of the exhibitor? The condition for an exhibit belonging to a twelve year old should not have the same requirements as the exhibit belonging to a 17 year old with more resources.

7. Is the material the widest range of philatelic elements available for the pocketbook and age of the exhibitor? Again, the range should get wider and better as the age level goes up and/or the competitive level is advanced.

8. Is the material philatelically correct for the age level of the exhibitor? Many youth start stamp collecting with material that many older collectors frown upon. What the youth want to collect should be up to them, the same as we tell adult collectors. However, when they want to put an exhibit together, they should be cautioned what material would be better left back in the albums and not put on the exhibit pages.

The youth exhibitors should be told about modern Locals that are more labels than stamps and not to use them, that they should not show cacheted covers for the cachets, that covers should be a mix including some commercial and not so many unaddressed First Day covers, that there are things like meters, pictorial cancels, postal stationery, and other elements that should be mixed with the stamps on as many pages as possible.

9. Is there any philatelic text beyond that in the catalogs or the press releases? Youth exhibitors need to be encouraged to read philatelic literature to better understand the material that is being shown. While the questions above were aimed at thematic exhibits primarily, most of them pertain to the other classes also.

Youth exhibitors should be encouraged to submit their exhibits to the AAPE Critique Service especially if they are interested in competing at a higher level of competition.

For those interested in competing at the international level, CANADA 92 in Montreal from March 21-29, 1992, will be a "Mecca" for them. It would be very wise for those exhibitors to read very carefully the rules and guidelines issued by the FIP and available from the APS, P.O. Box 8000, State College, PA 16803 for a #10 SAE. In fact, I would recommend that they be followed for any competition at the national level between now and Montreal.

I would also recommend that they read the list in the FIP thematic guidelines of what material is preferred and not preferred in the adult thematic exhibits and use those categories that pertain to their exhibits. The youth exhibits is one class not judged by its peers. Instead youth exhibits are judged by adults and frequently, thematic exhibitors who use the FIP thematic guidelines for their own exhibits.

Some of the areas that need to be addressed internationally not covered in the questions above include:

1. Specialization. The subject chosen must be specialized regarding an issue, subject or theme, or category of philately. In other words narrow and deep rather than shallow and wide.

2. Correct classification of materials. At the national level, we do not require that philatelic elements be identified in total. At the international level, more of them should when they help to emphasize the story line or progression of the plan.

3. General impressions of the exhibit. Judges look more closely at the exhibit having a balanced appearance, margins at top and bottom of each page being as consistent as possible, and that there be a balanced distribution of stamps, covers, and other material on individual pages as well as within the entire frame. Also, pages should be neither over-loaded or too full; nor should they be

empty looking as if they were waiting for new material to be added to them in the future.

4. The FIP guidelines suggest mounts or drawing thin borders with dark ink around the material to set it off. My suggestion is to forget about the ink borders. Most **adults** can not draw them neatly, so don't even try. Use mounts instead, not necessarily black. Whatever is used, the mount should be just larger than the material. The mounts should not dominate the page or the frame. Ask for advice on the best mounts to use. They should be chosen at the same time as the paper and style of text. The three together support the material on the pages but the material should dominate and be what is seen when standing back and looking at the exhibit.

Youth exhibitors need our encouragement, which is what the AYSEC program is all about. They also need our knowledge if they are to successfully compete with the rest of the exhibits in a show. They also need to be judged more fairly than they are now. At STaMpsHOW, the C of C exhibits are not judged until after the Open competition is decided. I would suggest that youth exhibits be judged before the rest of the show is looked at so that they are not compared to the powerful exhibits in the show.

While some youth exhibitors make the transition to the more highly developed adult competition, many do not for various reasons. One thing that we can do is to help them get their exhibits to a level that can also compete at the adult level. That is if they want to.

Youth exhibitors need to be encouraged and helped when they want to be encouraged and helped. Exhibiting should be fun with a certain amount of challenge to it. It should not take on the same equation as the required text paper needed to pass a high school course.

We adults need to look at youth exhibiting from the viewpoint of the youth and then temper our comments with the wisdom that we have gained by our additional years of experience in exhibiting.

Let us all get "Going" together so that we can all "Get There" together.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 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 American Topical Association is making available exhibition frame ribbons for exhibits winning topical awards at stamp shows that have ordered ATA medals.

The ribbons are available for the gold, silver and bronze ATA awards, as well as the new ATA Youth Award. There will be no charge for the ribbons.

The ATA Gold Medal (and ribbon) is free to any show having a topical classification and at least 500 pages in the exhibition. Additionally, Silver and Bronze Awards are available for purchase from the ATA. The ATA Youth Award is available for regional and national shows with at least three youth exhibitors, and local shows and all-youth exhibitions with at least five exhibitors. There is no charge for the youth award and ribbon.

For an application for the ATA topical awards, send an SASE to: ATA Director of Awards, Arlene Crosby, 1348 Union NE, Grand Rapids, MI 49505

Q & A Q. I am building a registry cover exhibit. Many covers have the return address of stamp dealers: (1) some with appropriate stamps of the period (2) some with stamps out of the period of use. Can either category be used in my exhibit? (David Semsrott). Send your answers to The Editor, P.O. Box 1125, Falls Church, VA 22041.

"THE FLY" - HATES ALL FORMS OF CENSORSHIP



Les Winick's article in his "INSIDER" column, in the November 26, 1990 issue of *Linn's Stamp News*, dealing with recent events in Europe, of philatelic interest to us all, forms this basis of this column.

Both the letter and Les' column discussed the efforts of the International Association of Catalog Publishers (ASCAT), to publish reports of violations of the philatelic "code of ethics" as adopted by the Universal Postal Union. In cooperation with the International Federation of Philately (FIP), "...new stamp issues violating the philatelic code of ethics will not be accepted at FIP exhibitions and will be briefly mentioned or completely left out of international albums and catalogs printed by ASCAT members..."

I hate to disagree with Les (I love his column and he usually hits the mark). But this time I must take exception to three specific points he raises. First, Les says that if album makers leave out the stamps, collectors won't buy them. Secondly, he says that if FIP shows won't allow the offending stamps to be exhibited, collectors won't buy them. Finally, he says that if ASCAT sends out a notice to its members not to stock the stamps, then we collectors won't be able to buy them. I think Les is wrong on all counts. Let's examine each of his points.

I don't think that album makers leaving out of their albums, pictures or spaces for all stamps, will deter collectors. Why? Because it's only the most sophisticated, costliest albums that can even approach picturing or providing space for each and every stamp of the world.

Most collectors own far less ambitious albums, and do what collectors have done for years when they can't find a space for a stamp. They do the same thing that this insect did, and still does. You have only to look in one of my early albums to see how many stamps I hinged into the margins. Now, I put them on blank pages inserted at the appropriate place in the album. Why did I do it that way, and why do I continue to do it that way? Because there aren't corresponding pictures for every stamp I desire to own, or the value was omitted from a long set etc.

Les' second point has to do with the fact that FIP sponsored events won't accept the offending stamps. Well, how many of the world's collectors enter their collections in FIP sponsored shows? I have no way of knowing, but I would surmise that the number of stamp collectors who eventually exhibit their material at any show, is in the vast minority... and the number of exhibitors who exhibit internationally represents only a minute fraction of the collectors who ever exhibit.

So who's kidding who? Take a look at the list of exhibits at any FIP sponsored show. They have titles like "Classical Austria", "The Postal History of Ireland", "19th Century Japan". I don't see exhibits with titles like "The Ship Stamps of Bhutan", "The Independence of West Sahara", or "Bolivian Souvenir Sheets". What is it that people are afraid of? What are we being protected against? Hey, if this insect wants to collect Trains on stamps or Bolivia, I will, and I doubt that the FIP (for those of us who know, or care who or what the FIP is) will be able to stand in my way.

Finally, Les suggests that if ASCAT dealers don't stock the stamps, we won't be able to buy them. Well, I don't know about you, but I have standing orders with all of the postal administrations of the countries I collect. And, even if I didn't rely on that method to acquire my new issues, how many of the dealers in the United States, let alone the rest of the world, do you think are

members of ASCAT or will act contrary to the wants of their paying customers.

You don't believe me? Well, a story comes to mind of how easy it was for a certain "bird" collector friend of mine to acquire a thematic stamp from North Vietnam that he needed for his collection...blocks of 4 no less. Why? because he wanted the stamp...and he figured out how to get it.

So what is the point of all this? No matter how well intentioned, any initiative that is designed to censor is doomed to fail. The contemporary lessons of Eastern Europe are a good case in point. Notwithstanding, if we do not stop this initiative before it starts, we will all suffer in the period it takes to topple of its own weight.

We run the risk now, of an insidious invasion of our collecting and exhibiting interests that we must all protect against. We collectors/exhibitors must ensure that no individual or group becomes powerful enough to dictate what we can and cannot collect. Censorship in any form should be fought.

History is the great teacher... and in the case of philately, one should look to the past if you think this latest effort at censorship will succeed.

For example, it was just a few short years ago that you couldn't find out very much about The Peoples Republic of China. Take a look at what the market is doing in that area now. What about a reunified Germany? Do you think that East German material of the past won't be collected? Get serious. It's going to be in demand now more than ever before.

I don't know about you, but I hate it when anyone or any group decides to set itself up as the authority on what this insect can, and cannot collect. The collecting public is a far better "policeman." Why? Because if the public doesn't purchase the stamps, the "offending" countries will change their ways.

And now

GOLD FLYSWATTER - To the SESCAL Committee and in particular the folks who had a hand in planning the awards banquet. I'm told that the ceremony was brief and to the point... and the meal was great (probably not much there for a "FLY"). An added touch was the outstanding gesture of hosting the USPS people who were working at the show.

GOLD FLYSWATTER - To the Smithsonian Institution, USPS, and everyone who worked so hard in bringing about the concept of having our own postal museum. A tip of the wing to everyone involved. (PS, if you want a "FLY BY" at the opening ceremony, please contact my agent).

FLY BITE - I can believe this one. A correspondent wrote that the chairman of the jury at an APS Champion-of-Champions event was overheard declining to critique an exhibit because he "... hadn't had time to judge it." Please furnish me the judge's name and I'll be happy to pass it along to the APS Judges Accreditation Committee for such action as deemed appropriate.

GOLD FLYSWATTER - To our own John Hotchner who proved that the job of master-of-ceremonies at an awards banquet can be done with humor and style . . . and without taking an inordinate amount of time. John accomplished all this while wearing a tuxedo with an electrifying bow tie and cummerbund, notwithstanding the Virginia Beach dress code for the winter months. If you want to host an awards banquet, take a lesson from John.

GOLD FLYSWATTER - To Milt Mitchell, last year's chairman of NAPEX. That one show has taken a lot of "hits" in "THE FLY's" column and elsewhere in PE. Milt felt that if there were complaints, real or perceived, the issues had to be run to ground. Milt appointed a member of the NAPEX Board of Directors to look into the complaints and report back to him. I know that if any of those complaints turn out to be valid, Milt will take corrective action.

SHOW LISTINGS

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

May 24-25, 1991. Keystone Federation Stamp Show. Keystone Federation of Stamp Clubs, at The Zembo Mosque Temple in Harrisburg, PA. 100 16 page frames. \$5 per. Junior exhibits (under 18) half price. Judges' critique. Entry deadline 4/8. Prospectus/Info from John C. Hufnagel, PO Box 85, Glen Rock, PA 17327

***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.

June 1-2, 1991. HUNTSEX '91, Sponsored by the Huntsville Philatelic Club will be held at the Huntsville Hilton, 401 Williams Avenue, Huntsville, Alabama. 80-6page frames. Adults \$2.00 per frame. Juniors \$1 per frame. Judges Critique. Entry deadline May 17. Prospectus and information from Ed Kazmierczak, P.O. Box 4395, Huntsville, AL 35815

***June 21-23, TOPEX '91,** 42nd Annual Convention of the American Topical Association; to be held at the Radisson Denver Southeast Hotel located at South Parker Road and I-225, in Aurora, Colorado; Admission \$1.50, children free with paying adult; sixteen page frames at \$6.00 each; Entry deadline June 14, 1991; Prospectus and information available from Don Beuthel, P.O. Box 440074, Aurora, CO 80044.

July 26-28, 1991 Sacramento Stamp & Cover Show and USCS Convention. Held at Red Lion Inn, 2001 Point West Way, Sacramento, CA 95815. 12 page frames, \$2.50 per frame, deadline June 30. Info and prospectus from Alvin Eckert, 1115 San Ramon Valley Blvd., Danville, CA 94526.

***Aug. 30-Sept. 1. OMAHA STAMP SHOW.** The Omaha Philatelic Society. Held at Holiday Inn Central, 3321 S. 72nd St. AAPE Annual Convention and American Youth Stamp Exhibiting Championship. For information contact: Robert C. Loeck, 1714 S. 94th St., Omaha, NE 68124.

September 28-29, 1991, RIPEX XXVI
RHODE ISLAND PHILATELIC SOCIETY,

Community College of Rhode Island, Knight Campus, East Avenue, Route 113, Warwick, R.I., at Exit 12B from Rte. 95. 100 16 page frames at \$5.00 each, with a 2 frame minimum and a 10 page maximum. Junior frames free. Prospectus from chairman Ken Woodbury, Box 449, West Warwick, R.I. 02893. Entry deadline August 15, 1991. Auction Sunday 9:00. Bourse, Junior Center. Cachet and cancel for each day.

***October 11-13, SESCOAL '91** at the Hyatt Los Angeles Airport Hotel. Sponsored by the Federated Philatelic Clubs of Southern California. Frames: 262-16 page - \$7 per frame adult, \$3 junior. Minimum 4 adult frames or 1 youth frame, 10 frames maximum. Also philatelic literature competition. Hosting national convention of The China Stamp Society. For information or prospectus write Jim Bowman, 3459 Township Ave., Simi Valley, CA 93063.

***November 1-3, CHICAGOPEX '91.** Chicago Philatelic Society's 105th Annual Exhibition. O'Hare Expo Center, 5555 North River Road, Rosemont, Illinois (near O'Hare Airport). Hotel is Radisson Suite Hotel O'Hare Airport, across from Expo Center, at reduced rate. FREE ADMISSION. Hosting the Annual National Conventions of Society of Czechoslovak Philately Inc. and the Mobile Post Office Society. JUNIOR EXHIBITS WELCOME. Frames hold 16 (9x11½) pages - \$7.00 per frame (adults), \$1.00 per frame (juniors). For show prospectus (philatelic and/or literature) and hotel reservations cards, write: CHICAGOPEX '91, P.O. Box -3953, Chicago, IL 60690-3953.

***May 22-31, 1992 WORLD COLUMBIAN STAMP EXPO 92.** Held at Rosemont/O'Hare (Illinois) Expo Center, River Road. AAPE Annual Convention and American Youth Stamp Exhibiting Championship. In addition APS Spring Meeting. Contact: World Columbian Stamp Expo 92, 7137 W. Higgins Road, Chicago, IL. 60656. For APS Spring Meeting info. contact Jacquelyn Alton, P.O.Box 81163, Chicago, IL 60681

ATTENTION SHOW COMMITTEES: send complete information IN THE ABOVE FORMAT for future listings, to the Editor.

EXHIBITS COMMITTEE CLEARINGHOUSE

by: Stanley J. Luft

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



This issue's column consists largely of a welcome contribution written by guest columnist Michael D. Milam. Mike replaced me as ROMPEX Exhibits Chairman when I was called (i.e., railroaded) to higher office some years ago, and I am pleased that the brief practical training he underwent from me was soon replaced by innovations of his own. Mike is now President/General Chairman of ROMPEX for the 1991 and 1992 show years and has in turn been replaced as Exhibits Chairman by Jerry Eggleston — whom we hope many of you exhibitors will get to know quite well. Here now are some tips from Mike on how he and ROMPEX have been very successful and rewarding shows these past several years.

WRITE A GOOD, COHERENT PROSPECTUS. Include frame fees, show dates, entry deadline, mailing "window" for exhibits, medals awarded, security provisions, youth entry provisions, mail-back dates, frame limitations, and anything else that's relevant. Once you have the prospectus honed to your satisfaction, don't rewrite it every year. Give people a consistent format they can depend on.

CARRY COPIES of the prospectus with you **everywhere** once it's finished - club meetings, other shows, anywhere you come into contact with stamp collectors. Be an "evangelist" - hand those puppies out like crazy.

YOU SHOULD BE AN EXHIBITOR. It's real difficult to get the "feel" for what you should be doing for exhibitors if you've never been in the "trenches", working for that next award, and seeing from a firsthand point of view what other committees do wrong.

Once you accept an exhibitor, **HE IS YOUR BABY!** Look out for his interests. His welfare, in the long run, is your welfare.

ANSWER ENTRIES PROMPTLY, positive or negative. No one likes to twiddle his or her thumbs for six months while you make up your mind to accept him or her. If it is your show's policy to hold entries, **FIGHT IT!**

When accepting entries, **OFFER TO DO "ANYTHING ELSE BEFORE SHOWTIME."** And mean it! I've straightened out room reservation hassles, gotten banquet tickets, and even given one exhibitor advice on his exhibit format. Do your best to make sure the show is a pleasant experience for them. If it's not, you won't hear from them again.

ACKNOWLEDGE RECEIPT OF EXHIBITS with a postcard. I tried this for the first time at ROMPEX last year. It takes seconds, and saves a lot of trouble.

RECEIVE THE EXHIBIT, open the box, count the pages, number the box with the frame numbers of the exhibit (I use a 3x5 card, so I don't have to write on the Box), and take it to the vault, or other storage place. Remember, this exhibit is someone's only child.

WHEN TRANSPORTING EXHIBITS from the vault or elsewhere to the show, there are two schools of thought. One school involves having a police escort, making a big deal out of it, and transporting in a secure vehicle, preferably an armored personnel carrier, with guns sticking out every window.

The other approach, which I prefer but haven't been able to talk ROMPEX into yet (we use the police escort), is the "low profile" approach. The morning of transport, put on old jeans and a work shirt, go down to the vault in your oldest car, put the exhibits on a hand truck, put 'em in the car, and go.

In any case, once the exhibits are in the car, GO STRAIGHT TO THE SHOW. If you stop anywhere else and get out of the car, you've just voided everyone's APS insurance.

EXHIBITS SHOULD BE YOUR ONLY RESPONSIBILITY during mounting, showing, and dismounting. Of course they could use more help putting frames up. Of course your favorite dealer could use some help setting up. But don't you do it! Stay with those exhibits!

It's not a bad idea, even in a local show, to have some way of documenting who put an exhibit up and who took one down. That way, if a page turns up missing or an exhibit is damaged, you've got a shot at asking somebody what happened.

AFTER DISMOUNTING, take the exhibits home or to the vault, and get a good night's sleep.

NEXT MORNING, pack and mail the Express Mail exhibits. Most of these people are in a hurry to get their exhibits back.

THAT AFTERNOON and the next day, pack and mail all the other exhibits.

USING STAMPS vs. using meters is a big controversy nowadays. I'm coming to favor the idea of using one or two large value stamps with each exhibit, and letting the post office meter the rest of the postage. That way, everybody's happy and I don't have to buy Maalox so often.

Hi, I'm back once more. Editor John Hotchner, evidently taking pity on this column's general paucity of reader input, has asked me to mention the following problem, though had he wished he could easily have done it himself in his columns and page. John, thanks for the helping hand.

He (and now I) feel that sending one's exhibit by mail or express services is perilous enough without the added potential hazard of having the name of the stamp show prominently displayed on the addressee side. To wit, Greater Tonopah Stamp Show Exhibits Chairman, at such and such a mailing address. Definitely a real no-no.

Three types of preferable receiving addresses come to mind. The first is to a named — but **untitled** — person who could be the Exhibits Chairman or General Chairman or other trusted committeeperson with ready access to a reliable vault. Certainly no need to add that person's title; he or she presumably has no identity problem. Your name and return address plus the shape and size of the package would most definitely alert the person to the realization that this must be an exhibit to be safeguarded immediately.

Another is the name of a bank officer and his or her bank affiliation. All that's needed to let the officer know that the package must sit in the vault until mount-up time is some sort of code word previously noted in the show Prospectus — or better yet, reported by the Exhibits Committee to the exhibitor at the time notification is made of the exhibit's acceptance.

A third is, quite obviously, just the name of the show and its P.O. Box. It could be considered a bit of a safeguard that most stamp-show names (those ending in PEX anyway) are obscure enough so as not to attract too much attention or invite outright theft or pilferage. And we can do without the added "Exhibits Committee" red flag in the address. Show officers will know what's arrived and do the security thing accordingly.

Can anyone else come up with additional safeguards (or things to avoid doing) for in-transit exhibits? Or with anything else to relate in this clearinghouse? Is anyone able to report on the success (or non) of critiquing exhibits via mail-back cassette?

There actually is a small backlog of material for the next issue, thanks to the good people who attended the AAPE Exhibiting Seminar at INDYPEX '90, which was, as usual, a good fun show to attend.

Ask Odenweller

by Robert P. Odenweller



POINTS SYSTEMS — HOW ARE THEY SUPPOSED TO BE USED?

"The Fly" raised an interesting "point" in that question (TPE, 1/91 pp 23-25). It is a bit amusing to me, since the person I have always believed to be that insect should be more than conversant with it, so is it possible that he raised the question just to see what would "fly" up?

There is no great mystery to the point system. It is required at the FIP level: Scoring sheets are *not*, except for youth. How it is used varies according to the judge involved.

My personal approach is to examine the exhibit carefully, then to mark the breakdown points in my "working catalogue" for the four sets of criteria, make notes of any major observations regarding the exhibit, after which I total the points to see what the result is. Others may choose to use the evaluation sheets provided by the organizers. I have found that these sheets are often copied from some previous show, have been taken directly from some different discipline (such as thematic, adapted for traditional), and are therefore relatively useless except for scratch paper. I prefer my working catalogue which I can refer to many years later.

Each other judge on the team uses whatever technique he feels most happy with (score sheets, catalogue, or whatever), silently, and then the final totals are compared. It is comforting to note that the totals seldom vary by much at all. If they do, then the team leader will ask each for a breakdown of the four elements to see where the differences in evaluation have occurred. Once these are compared, it is usually obvious where the differences have arisen, and a dialogue can be entered as to the correct evaluation of the part of the evaluation in dispute.

There is always the possibility that each of the judges has used a different personal approach to the evaluation and yet come to the same number of points. According to the theory of how the points are applied, this should not be, but with the current level of education at FIP in what is to be used in applying the points, it is more realistic to expect. The good side is that even if two or more judges were to use different approaches, that would come out relatively quickly in the comparisons of the breakdowns, so a team will very soon find out where such biases may lurk. (For the moment, we are trying to make the bases on which the work is to be done more standardized, but in spite of many articles and seminars, some of the judges seem to be pretty hard to reach.)

There is a possibility that total points will be released, perhaps even starting in Tokyo. Further breakdowns have been discussed for the future, but they may not be practical for a number of reasons.

So to answer "The Fly's" questions:

Score sheets do not have to be filled in at all (except for youth) and if anyone does use them, they are normally done at the frames.

Totals are given for the medal level, and if there is no dispute or if it would make no medal difference, the average or the predominant score is used, depending on the interplay of the judges involved. If there would be a medal difference, a more in-depth examination of the breakdowns will usually be entered.

Scores can and will often be changed. For example, if one judge comes in with the only "oddball" finding he will usually be asked why. It may be that he is the only one with deep knowledge of the area, and after he has given his explanation of how he reached his breakdown, the others will acquiesce and his level, higher or lower, will often help to determine the final findings. In a good jury team, it is even possible for a person to be the "acknowledged expert" on an area but to have high or low biases towards that area. It is often the case, however, that other jury members will be aware of this and will be able to overcome those biases in the final decision.

Since discussion definitely must take place, and scores are always open to change, the "point to points" is that they are the way the rules have been written. I may not personally think that they are any better (and certainly are slower) than the older methods, but that's the way the game is played now, so we play by the rules, until the time may come that they are changed again. Any good judge should come up with the same results either way.

Composite score sheets are intended to be a reflection of the jury team's agreement. In practice, if there is no disagreement on the total, the findings of the team leader are often considered acceptable. In any case, the breakdowns are not required to be turned in, yet, so it is something of a moot point. If required to make a proper breakdown, I would proceed as follows: Agree on a total, or discuss breakdowns if the total spread is too far apart.

If the total is agreed, discuss each breakdown, with an averaging "for reason" as the discussion ensues. After the breakdown values have been agreed, see if the total still matches the earlier finding. If it does, fine; if not, see whether the new result has come from giving in the same way on too many of the balances. (Remember, one judge, at the present time, may be far too hard on "Treatment and Importance" while another is hard on "Condition and Rarity". Each may have his reasons, but a discussion of the intention of the commission which has written in the regulations may sometimes be needed.) The scores are not necessarily made to fit the outcome, but both the outcome and how it is reached have to be in harmony. The exercise of discussing it can often lead to some improvement in the quality of the final results.

As far as the releasing of the "composite sheets" is concerned, there is some discussion as to whether or not such a move would be a workable concept, mostly based on the considerable extra paperwork that would fall on an already heavily pressed jury. In my estimation, there are good jury teams and jury teams which are not as well qualified in certain areas. If one of the latter came in with findings on an exhibit which showed weaknesses in A and B, and at the next show a highly qualified jury team found weaknesses in C and D, the poor exhibitor would be totally confused. The extra information certainly would be a lot more than he gets under non-point-system judging but at the same time it would be relatively useless. It would be much better to know that he had been near the top of his medal level and then to ask some advice as to what may be done to improve that little bit to make the next level, or more.

In summary, the point system is not necessarily any better than other systems, and a lot of people may not consider them to be more than a pain in the nether regions to use, but they do the job and they are the law of the sport, at least at the highest level. I do not see any reason for them to be used on a regular basis in U.S. exhibits, but the subtle differences between U.S. and FIP judging would make it wise for an international aspiring exhibitor to see how well he would do when the new system is applied to his exhibit.



EXHIBIT VIEWER'S GAME

by Ernst M. Cohn

Although this article is entitled "Exhibit Viewer's Game", there is no reason why exhibit **makers** might not also take a peek at it, because it may just give them an idea of how to lure more viewers to their frames.

If you have ever visited a stamp show, you have probably heard someone say, "I've just finished judging all the exhibits." Yet that person didn't wear the official judge's badge. Was he a member of a secret judging committee? Chances are he wasn't, just a regular show visitor having some fun.

The rules of the game are as follows — you judge the show on your own, marking down the award you would give each exhibit. Also, if you see something extraordinarily good or bad, note it down. All of that has to happen before the awards are posted. It is not fair to listen in on any judges' discussion while doing your own judging!

When the awards are posted, you mark those down next to your own decisions. How close did you come? Are you within one level of the jury's decision most of the time? Are you consistently lower or higher? Are you way off on one or two exhibits?

If the last, try to find out why by talking to one or two judges later on, before or after the critique. Having judged quite a few shows, I found myself off by 2½ steps in one case (remember that you can mark a G- or a V+, whereas the medal levels do not show such gradations). In talking with the judges about that afterwards, I discovered that they (or at least the majority) did not care for that type of exhibit, whereas I did.

Next, you must attend the judges critique. That, to me, is always one of the highlights of every show: It is fascinating to observe the behavior of people on that occasion. The awards having been posted, exhibitors or their representatives will know what to expect. Have you noticed someone buttonholing people before the start of the session, excitedly telling about the shamefully low award (it is never the shamefully high award, of course)? Worse yet, have you heard someone say that the award is totally unacceptable and will be refused? Now imagine yourself having received an award that you feel is undeservedly low: Would you react that way too?

To get back to the game, however — now is the time to learn whether the exceptionally weak or strong aspects of some of the exhibits have been noted by the jury as well. Has the jury noted others that you had overlooked? Are there points of disagreement between you and the jury? Note down any major points and later try to generalize the lessons you might have learned.

Now to the rewards for playing this game: you have gone through at least those parts of the show that interest you most; or, if you have followed the rules well, you have gone through the whole show with a critical eye. In so doing, you have discovered things in exhibits that the casual viewer will never see, because he has not disciplined himself to look critically. By concentrating on the task, your powers of observation have been sharpened, your perception has been quickened, and your memory exercised. You have learned something about at least some of the areas that have been shown as well as about exhibiting tricks that were new to you. If you do not want to exhibit, you can use the new insight in your albums, for your own enjoyment. Perhaps you have also seen some things that you will be sure not to copy, including habits to get out of and things to omit when preparing your album or exhibit pages.

If these rewards are not enough, here's more: You have now taken an aptitude test to see how you would do as an accredited judge. Did you enjoy playing? Did you score well? If you didn't enjoy it, you need never do it again.

If you did enjoy the experience but did not score well, where were your weaknesses? You needn't tell anyone, but you can do something about them. Just be sure to be honest with yourself, to avoid later disappointments. Judging well is not a snap, and judging badly will catch up with the person sooner or later.

It is not surprising that many judges like to play the game when they are not on official duty, a sort of busman's holiday to keep in practice and measure themselves against the active team.

The game was played officially at FLOREX '88 and '89, when essentially the same two judges' teams alternated in evaluating the exhibits officially, the other team doing the same job unofficially, with no contact between teams during judging. It was good fun, and our results were quite close, even to many of the special prizes. One accredited team consisted of oldsters, the other of youngsters, not only in terms of age but also as concerns date of accreditation and hence experience. The experiment, designed and carried out by Clyde Jennings, proved judges' knowledge, preparation, and tastes to be independent of age, at least beyond a certain threshold.

To help you play the game, you should own a copy of the APS' **Manual of Philatelic Judging**, preferably the latest edition, because the contents (and the rules of the game) have been changing considerably between editions. For a nominal sum, you can and should also get the APS to send you the general and special rules and guidelines used by judges at international shows. They are all quite similar, for the most part. Perhaps the biggest difference is that numerical scores are used in all classes internationally, but only for the youth class nationally.

Playing this game is guaranteed to give you the deepest insight into, and greatest enjoyment of, the exhibits portion of any stamp show.

To help you get started, here are a series of questions I picked up years ago in a Belgian postal history bulletin. I may have mistranslated some expressions. What is worth commentary in Belgium may not always seem as important to us here; and I do not agree with some of the comments. On the whole, however, if you can say that none of the listed shortcomings is evident in an exhibit of postal history, it deserves a good prize, though not necessarily a gold medal. Some of the questions must evidently be adapted to fit other classes. Have fun!

1. **DEVELOPMENT**

- 1.1 The exhibit does not show unity
- 1.2 It is not organized according to a single idea
- 1.3 It does not fit into a discipline
- 1.4 It lacks balance of arrangement
- 1.5 The pieces bear little relationship to the subject
- 1.6 Visual information is insufficient (sketches, maps, etc.)
- 1.7 The exhibit contains unused material
- 1.8 The title does not correspond to the subject
- 1.9 The commentary is insufficient, inexact

PHILATELIC KNOWLEDGE

- 1.10 The exhibit contains non-philatelic material
- 1.11 No philatelic nor historical knowledge is apparent
- 1.12 The most difficult aspects are not developed
- 1.13 The contents of the pieces must not be mentioned
- 1.14 A study of the literature is recommended

PERSONAL RESEARCH

- 1.15 The subject can be extended considerably
- 1.16 More documentation would be desirable

- 1.17 The explanation is insufficient
- 2. **IMPORTANCE FOR POSTAL HISTORY**
- 2.1 No philatelic study can be found in the material
- 2.2 The exhibit does not furnish enough postal history elements: function of frankings, postmarks, routes, offices, etc.
- 2.3 The exhibit is not of great historical significance
- 2.4 No personal contribution, no new points of view
- 2.5 No originality in the choice and treatment of subject
- 2.6 The limitation of the period cannot be justified

RARITY

- 2.7 The exhibit does not contain enough rare or desirable pieces
- 2.8 It does not show all the possibilities
- 2.9 It contains non-authentic pieces
- 2.10 It contains (too many) made-to-order covers
- 2.11 It contains overfranked pieces

QUALITY

- 3.1 The pieces are not of high quality
- 3.2 The postmarks are not legible
- 3.3 The stamps are not of high quality
- 3.4 The forgeries are not marked as such
- 3.5 Repaired pieces are not marked as such
- 3.6 Postmarks are reinforced

PRESENTATION

- 4.1 The exhibit does not have an introduction that tells the type, purpose, plan or bibliography
- 4.2 The text is too long, complicated or carelessly done
- 4.3 Only the obvious is mentioned
- 4.4 Unnecessary information is given on rarity, price, extreme dates, etc.
- 4.5 Pencil marks (price, markings, class) must be removed
- 4.6 Designs and tables have no philatelic value
- 4.7 Designs have not been done carefully
- 4.8 Color of sheets is improper
- 4.9 Sheets are printed pages
- 4.10 Sheets contain too few pieces
- 4.11 Sheets are too empty
- 4.12 Sheets contain unnecessary repetition
- 4.13 Sheets are not numbered.

ACKNOWLEDGMENT

I wish to thank Vernon Richards for suggesting the idea for this article and giving me some useful hints.

THE MANUAL OF PHILATELIC JUDGING **3rd EDITION (rev. 1990)**

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FROM THE EXECUTIVE SECRETARY

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

The following list reflects all members joining the AAPE from November 21, 1990 through February 10, 1991. Members joining after the latter date will be listed in the next issue of TPE. We welcome our new members to the AAPE!

1641 Sofronio S. Agustin, Jr.	1655 Carl A. Hedin
1642 Djalma Rodrigues Lima, Jr.	1656 David Przepiora
1643 Margaret M. Giles	1657 Quintus Fernando
1644 Bernd Koningham	1658 Kenneth L. Reid
1645 Frank Ruellicke	1659 Robert Fruehauf
1646 Ernesto Arosemena, M.D.	1660 Don Yeman
1647 Chris McGregor	1661 Dr. P.J. Jornan
1648 John T. Tierney	1662 Richard E. Small
1649 Lawrence Sadlek, Jr.	1663 Jonathan Topper
1650 Joyce Brannen	1664 James F. Stern
1651 Stephen H. Olson	1665 David W. Hopper
1652 Wynett Scott	1666 Kit Carson Price
1653 Tarik A. Alireza	1667 John H. Willard
1654 Rev. Robert T. Voss	

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

MEMBERSHIP RECONCILIATION as of February 10, 1991:

1. Total Membership as of November 20, 1990:	1324
2. Dropped due to death/unable to locate:	4
3. Resignations received:	15
4. Dropped non payment of dues:	0*
5. Reinstatements	0
6. New Members Admitted	27

TOTAL MEMBERSHIP as of February 10, 1991: 1332

DETAILS OF MEMBERSHIP REPORT:

2.#87-Henry L.C. Wenk III, #646-Dale S. Barton, #1383-Lea Blauvelt (We need a current address for #529-James W. Fitzpatrick, Jr.)

3. 125, 150, 456, 567, 635, 748, 812, 827, 942, 1120, 1177, 1309, 1402, 1512, 1533.

4. * — Members dropped for non-payment of 1991 dues will be dropped on 2/28/91 and reported in the July Executive Secretary's report.

A message from the Executive Secretary:

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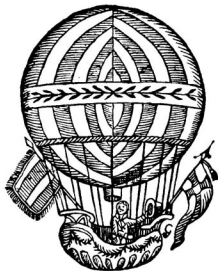
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