

The

PHILATELIC EXHIBITOR

Vol V, No. Three

JULY 1991

PLATE 11

This last of the 'black plates' is noteworthy for having yielded only 700 sheets in black (on Feb. 1-2, 1841). Its remaining output throughout 1841 was all in red, until the plate's destruction in January 1842.

Plate 11 was laid down using a new transfer roller, which as illustrated at the right caused new characteristic flaws. A weakness of the border near the NE corner was a problem for the ensuing 16 (exclusively red) penny plates.

TYPICAL N.E. CORNER SQUARE FOR 1d. PLATE 11.



7 o'clock ray weak or missing.

Top frame line weak in upper eight rows.

Position 'R F', Matched in Black and Red Printings



The copy in black above is tied to a Yorkshire cover (from Howden to Bawtry) of March 1, 1841. This and the copy in red at the right both show the 7 o'clock ray flaw, and a faint horizontal guide line just below the upper margin.

As became very common during 1841 printings, the paper of the red copy is quite blued, affected by cyanide added to the printing ink.



R F

Too many words? Depends on your goal. See John Blakemore's "Exhibiting for Fun and Education" on page 13.

**Andrew Levitt, Philatelic Consultant, acting as agent,
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R102, Model in gray and red



*R148, Brilliant
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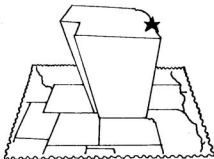
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B: Where should your exhibit be Aug. 30 - Sept 1?

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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

Sanford Solarz, Ad Director
2109 Pennington Rd.
Trenton, NJ 06838

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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 October 15, 1991, is August 1, 1991. The following issue will close on November 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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PRESIDENT

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
Harry Meier

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

Send:

- Proposals for association activities — to the President.
- Membership forms, brochures requests, and correspondence to members when you don't know their address — to the Executive Secretary.
- Manuscripts, news, letters to the Editor and to "the Fly", exhibit listings and member adlets — to the Editor.
- Requests for back issues (see page 24) to Van Koppersmith, Box 81119, Mobile, AL 36689.

MEMBERSHIP APPLICATION TO: Steven Rod, Executive Secretary
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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



In this issue of TPE as in others, you will find complaints about the negative tone of some of our content. The complaints are well founded, but misguided in the sense that they don't take into account the objectives of AAPE, TPE, and the great majority of our membership. Let's take a look at four reasons why we have so much complaining:

- 1. Many of the people motivated to write about their experiences for TPE are those who are unhappy with something that has happened to them or their exhibit. Rather than drop out (as some others have chosen to do), they make a contribution by airing their problems. Most also propose solutions -and that in my estimation is a net positive!*
- 2. Philatelic Exhibiting is an ever-changing field; perhaps the most dynamic area of the hobby. As a practical matter, that means that a great deal of debate should be taking place among the participants on what is bad, what is good, and what can be done better. TPE is a focal point for those who want to point out the problem areas; formerly just whispered about in a poisonous sort of way. The fact that the community now deals with problems openly is a net positive.*
- 3. Exhibiting is competitive because most people are competitive by nature; if not against each other, then against some objective standard of attainment. Potentially every exhibitor at a show except the Grand Award winner could be an unhappy exhibitor. (I am reminded of the story of Louis XIV of France, who is said to have remarked that every time he made an appointment he made 100 malcontents and one ingrate!) The fact that so few exhibitors really are malcontents says something good about where we are with our avocation. But that doesn't mean that we are all satisfied! From those dissatisfactions come the ideas for progress and that is a net positive.*
- 4. The philatelic exhibiting game is intricate; with criticism formally built into the system in the form of the exhibit critique. Is it any wonder that criticism of other aspects of shows, and the people associated with them, is louder and more prevalent than in other parts of the hobby? Our exhibits grow and improve, as we do ourselves, from our being open to criticism and learning from it. When we do, that is a net positive.*

It is difficult for each and every one of us to deal with criticism; expressed or implied. Thus, in addition to the majority who seem to enjoy TPE's content, I expect that it will be uncomfortable to some, provoking (hopefully, thought-provoking) to others, and simply rejected by a few. I regret the loss of those few from our ranks, but don't believe that they have a right to dictate what is acceptable or unacceptable content for this magazine.

Member expressions of opinion on this and other subjects are welcome for our "Your 2¢ Worth" section.

Your 2¢ Worth

- R. D. Coale - Dempsey Prappas - Ernesto Fink -Phillips
Freer - Larry Moriarty - Clyde Jennings - Marion Hopper - Col. L.G. ShenoI - Sherry Soraci - Fred
Baumgartner - Robert Toole

Remembrance . . .

To the Editor:

This week I learned of the passing of a philatelic correspondent, Bill Chequer from Australia. Bill and I were both shell-on-stamp collectors and exhibitors. Over a period of about fifteen years we exchanged information and philatelic material on this subject. I never met Bill; we just corresponded.

Bill was a novice exhibitor, but thoroughly enjoyed the challenge. I sent him information about AAPE but I'm not sure if he ever joined.

Aware of his mortality, Bill asked me to donate any balance in his account to a worthwhile cause that would further philately and exhibiting. Accordingly, I have sent to treasurer Mary Ann Owens a cheque for \$100 for the furtherance of AAPE's goals. This represents \$50 from Bill's account, and \$50 from me to be used as a token of my esteem for him and the philatelic/exhibiting times we enjoyed.

R. D. Coale
La Crescenta, CA

Seconds Morgan

To the Editor:

I concur with Robert B. Morgan's letter which appeared in TPE's April 1991 issue and his three reasons why exhibits have improved, resulting in higher awards.

My exhibiting experience has been enriched by reference to Randy Neil's Handbook, membership in AAPE, and Harry Meier's Critique Service. In addition to Mr. Morgan's three reasons, I should like to add a fourth, namely, advice and invaluable service of a personal philatelic agent who can assist you in locating items for your exhibit, attend auctions where you cannot personally attend, and help to acquire items that may otherwise not be available. I am also very grateful for the suggestions made by my many

philatelic friends and members of AAPE, who have seen my exhibit and provided me with invaluable comments.

Dempsey J. Prappas
Houston, TX

Sad State . . . ?

To the Editor:

Under "Who Prepares?" in the January TPE, my good friend of many years, Phil Freer suggests that exhibits should be prepared and mounted only by their owners. While the reason behind this thought is understandable, it would be rather difficult if not impossible, to put it into practice. Long are the days gone when one could recognize Sam Ray's handwriting and way of presenting by just a glance at the frames. With today's laser printers, computers and other technical gadgets, it would be impossible to determine whether the mounting was done by the owner-exhibitor or a hired professional. Consequently, imposing a rule which from the beginning cannot be enforced is useless. As to Phil's ultimate question - whether there is some similarity between a hypothetical situation of signing one's name to a painting done by an artist or hiring someone else to prepare a stamp exhibit: No, there is absolutely no similarity between these two situations - at least not to the writer of these lines.

A few words to Les Winick's observation that there is a view amongst collectors that winning a top award at an international show takes a lot of money. Sure, besides philatelic knowledge and taste, one needs plenty of it. As Herbie Bloch used to say: For a top-level medal collection, you start with three things: money, money, and then more money. Here too, gone are the days when an exhibit of common stamps could obtain a worthwhile medal. I still remember

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one of my proudest moments as a judge in the early 70's, when I was instrumental in awarding the Grand Award to a study of one of the red 2¢ stamps issued by the U.S. in the twenties. While I do not recall exactly the place or year, I know that Pat Herst was also on the jury. In any case, the study and presentation of a stamp, which at that time had the minimum Scott price of 2¢, was certainly worth the Grand Award it got. However, I doubt very much if such an occurrence would happen again today - even at national level and certainly not at an international exhibition. No, Les, there is no Santa Claus in high-caliber stamp exhibiting. Those who want to compete at that level better be aware of this situation and take into account that they are trying to compete with the real "big boys".

Ernesto Fink
Vienna, Austria

Editor's Note: Things aren't yet to the sad state Mr. Fink supposes. Exhibits of "cheap" stamps can still win Grands when superbly done. Last year's World Series of Philately at Cincinnati included the half penny Queen Victoria Jubilee issue by Randy Neil. His 2¢ U.S. 1883 has won several Grands. "The Two-Cent Washington 1922" by Gary Griffith is a recent Grand Winner; and there are others.

Critiques

To the Editor:

These observations are made after reading EXHIBITING TODAY by Robert E. Lana in the January, 1991 issue of TPE. I was reminded of two judges critiques which I had attended during the past few years. Both were at WSP shows. At the one show the

chairman of the jury opened the critique by saying, rather ponderously, "Are there any questions?". After some silence, one exhibitor rather timorously asked how he could improve his exhibit. What happened later I do not know. I left the critique.

At the second critique, I did not leave as it was too dynamic. The chairman of the jury was none other than Clyde Jennings. He did not start the critique by asking if there were any questions. He announced that each member of the panel would comment on particular exhibits and then, after the entire exhibit had been covered, questions would be entertained.

One member of the Jennings panel was an apprentice, and a friend of mine. He gave, what seemed to me, to be a very knowledgable critique of one of the exhibits which was of a country I knew he had never collected. Later I asked him how he could critique that particular exhibit. His reply was that since he had been assigned that exhibit, he had spent a couple of days reading up on and studying the philately of the country involved. I think such devotion to honest judging is probably quite rare.

As Lana says, "... a synopsis page may not help either." However, a judge who is willing to really study, before hand, the exhibits to which he has been assigned (in the Jennings manner), can, I believe, greatly improve the quality of philatelic judging.

Phillips B. Freer
Oaxaca, Mexico

Thanks, EUPEX

To the Editor:

I'd like to offer a public thank you to whomever it was at EUPEX '91 responsible for mailing the exhibits back to the owners after the close of the exhibition.

When I mailed my exhibit to EUPEX '91, I used a marginal pair of the \$8.75 Express Mail stamps and an assortment of other high-value stamps to pay the postage involved. I guess there are those who might say that my physical presence intimidated the postal clerk into applying nice cancels to the stamps on my package. Naaaaaa. But I did get the nice cancels. As my package vanished into the mysterious never-never land of the "back room" at the station, my thoughts about those stamps I had used were that that's the last I'll see of those beauties. Turns out I was wrong.

Whoever mailed my exhibit back to me after EUPEX '91 used the same box I had used BUT took the trouble to tape a protective and covering piece of cardboard over the stamps I had originally used. It was a simple matter for me to remove that cardboard and recover the stamps. What a thoughtful gesture by some unknown EUPEX worker to package my exhibit that way! Very much appreciated! It is the little touches like this that make a good show a great one. EUPEX, you're great in my book. If I were the Fly, I'd give you a golden flyswatter.

Russell V. Skavaril
Columbus, Ohio

Conflict of Interest?

To the Editor:

AAPE should be an independent society from APS. I do not believe any officers/directors of APS should be on the Board of AAPE. I see no objections to ex-officers of APS being on the AAPE Board. Ex-officers of APS on the AAPE Board would have little direct affiliation with APS and thus would not be a major factor in what AAPE generates.

I always felt AAPE was formed to review policies of APS relating to exhibiting and judging. AAPE would be an independent agency that could advise and discuss with APS the differences in exhibiting and judging with the intent of bettering same.

AAPE could be the go-between between APS and the exhibitor and judge. The complaints and kudos that are brought out in the Philatelic Exhibitor are proof of this. AAPE brings out, more so than the American Philatelist, the shortcomings of shows, judging, exhibiting, etc.

I think AAPE does a fine job and allows one to voice his/her opinion.

Larry Moriarty
Rochester, NY

Editor's Note: Do you agree or disagree with sentence two of Larry's letter? How about a straw poll on this? Drop me a post card today.

What the Market Bears?

To the Editor:

I want to tell you about something that happened to me at a stamp show recently, and s'help me, it's the truth.

I sat down at a dealer's table, as it happened one who dealt primarily in stamps rather than covers. Shortly a man came along and sat down in the other chair, while his wife stood behind him. In a few minutes the lady said to the dealer, "May I ask you something, please?" His affirmative reply brought this next question from the lady. "Why is it that you have nothing but just plain stamps under the glass all over your table, and about everywhere else we have been they all had envelopes?"

The dealer reached behind him and picked up a Scott catalog. "In here, ma'am, every one of these stamps is pictured and listed, and it also tells me how much they are worth--that is, how much I can charge for them. On the other hand, there is no such book that lists covers--"envelopes", as you call them--so those dealers can charge whatever they think they can get". She accepted that, her husband and I smiled, and I flew home that afternoon.

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Now comes the kicker. The very next Monday's mail brought two sendings from two different "cover dealers". The philatelic community is now pretty well aware of the fact my son and I are building a U.S. half-cent stamp collection, so these sendings are not unusual, and most of the time are welcomed. The two items I received on approval that day were so identical that had I been of a mind to I swear I am convinced I could have switched 'em and returned both and no one would have ever known the difference! No, not the same correspondence; but same issue, same identical usage, same franking, both typed addresses with corner cards, and size 6 envelopes. As it happened, it was a usage we did need so could use. Oh, yes, there was one difference: One was priced net at \$7.50, the other at \$90! Great hobby, this.

Clyde Jennings
Jacksonville, FL

P.S. One guess, and one only, as to which I kept!

Pointing Fingers

To the Editor:

The Luks article in the Jan. '91 TPE did not list BALPEX '90, so I would like to comment on their relations with me. I exhibited (by mail) at their show and was awarded a silver. They sent me a certificate, winners list, a program and note stating the award (armatale plate, per prospectus) would be mailed separately. On

the 100 point listed in reference they would get 100, but in actuality they should get much less. The receipt of award should count some points and telephone contact number should also be counted. To the best of my knowledge, they had no post-show publicity. I take both Linn's and Stamp Collector and saw no post-show publicity.

It has now been eight (8) months since their show and I have not received my award. They do not answer my letters and have not responded to APS requests for resolution of problems. They also owe me a \$9.23 postage rebate (I overpaid estimated postage) and their only contact with me was a form letter inquiry regarding receipt of award due to some items lost in the mail.

Marion L. Hopper
Sun Lakes, AZ

From India

To the Editor:

I am very happy and proud indeed to be a member of the AAPE and I also treasure TPE as it contains illuminating philatelic articles. I would have liked to become a Life Member of AAPE. Unfortunately I am unable to obtain necessary foreign exchange for taking up such a membership. I have to be content therefore with being an ordinary member.

As you may know, I publish a monthly philatelic journal, mainly

devoted to Indian philately, with particular emphasis on postal history. I started the journal in 1977 and hence it is presently in its 15th year. Believe me, it has been a very difficult proposition and project to keep the journal alive. This is mainly because our philatelic base in this country is very small in quantitative terms and the philatelic trade is able to carry on without advertising their wares. As a result, the number of subscribers of the journal is very small as compared to journals in the U.K., U.S.A., Germany, Australia, etc. and revenue from trade advertisement is almost non-existent. With our Government's stiff regulations for release of foreign exchange and import restrictions, I am also unable to get foreign advertisements. With all these difficulties, I am maintaining the publication on sheer will power!

Col. L. G. Shenoi
190, Sixth Main
Defence Colony
Indiranagar, Bangalore
S60 038 India

Cover to Cover

To the Editor:

Just finished reading the April 1991 issue of *TPE* and had to write. I can think of no other publication (and I receive several) which I sit down with immediately (sometimes right at the mailbox) and read cover to cover. Reading *TPE* makes me want to run to my exhibit and rebuild. I get more enjoyment, more knowledge and more *fun* out of this publication than any other. Keep up the good work!

Sherri Soraci
Longmont, CO

Critique Service Success

To the Editor:

About two years ago, I took advantage of AAPE's service for critiques of exhibits and sent a copy of my Lithuanian Postal History exhibit to Harry Meier. I just wanted to tell you that he just will not quit until I get that Gold award.

Having gotten his written critique back in the Spring of 1989, I went to work on another rewrite following his excellent suggestions. The exhibit looked much better after that. Since his original critique, he has come up with three additional notes of information regarding the title page, and other suggestions. A month ago, he sent me a chart on postal rates of a period in this exhibit about which I had little or bad information. To follow up two years later after the original critique is, to me, service above and beyond the call of duty: service for which I am extremely grateful. I hope that you will give him a large pat on the back.

I have since received a Gold award in a local Chicago Lithuanian Society show, but am still looking for a similar award at a national show. Thanks to Harry, I'll keep on trying.

Fred W. Baumgartner
La Grange, IL

Lessons Learned

To the Editor:

Last year, with my first 16-page exhibit, I was lucky enough to win a vermeil at the Indiana Stamp Club's Spring Stamp Fair. This year I won a silver.

Actually, I didn't go down much since there was no gold this time.

I think I know the secret of my lack of progress. Last year, a fine national judge and former President of I.S.C. spent a lot of time suggesting how to improve my exhibit. His suggestions were excellent, and I took notes.

This year, however, I decided that I would rather do a new exhibit "my way". You can see the results.

Robert C. Toole
Franklin, IN

Share your thoughts. Write a letter to the editor, P.O. Box 1125, Falls Church, VA 22041

PRESIDENT'S MESSAGE

by Stephen D. Schumann



Whether you are a novice or experienced exhibitor, here are just a few of the questions you should ask yourself when preparing an exhibit: Does the exhibit (story) have a beginning, middle and end? Does it tell a single story or have a series of one frame stories on a similar subject? If cancellations and/or postal markings are not clear, have I made an attempt to explain or illustrate them for the viewer/judge? Have I done my research in a thorough manner and rechecked my facts? If I am showing a number of items which appear to be the same, does my write-up make it clear to the viewer what the differences are? Does my write-up emphasize the material on the pages without obscuring it? (What do you see first when walking up to my exhibit; the material or maps, charts, graphs, bold face titles and fancy borders?).

Have I tried to make my presentation as neat and clean as possible - with no typos or grammatical errors - so as to make it as easy as possible for the viewer/judge to understand the story? After finishing the body of the exhibit have I checked to see that the story I started to tell in the beginning is the same one I am telling at the end? Does my title page give a clear concise statement of purpose? Have I finished my title page far enough in advance of the show so that I can send copies of it to the show committee for distribution to the judges, so they can do their homework? Have I also sent a synopsis (owner's analysis) to the committee for the further guidance of the judges?

Of course these are the questions I ask myself when making up an exhibit. Are there others you ask yourself?

PHILATELIC MATERIAL NEEDED

- For my volunteer work with a group of children with terminal illnesses (mostly cancer) stamps seem to help them cope better with the stresses in their lives. Please send to me, Dr. George Domino, Department of Psychology, University of Arizona, Tucson, AZ 85721
- For Stamps For The Wounded (SFTW), a national program that serves inpatients and outpatients at over 130 Veterans Hospitals and Convalescent Centers. Stamps and covers of any type in any quantity are needed. SFTW is an authorized non-profit organization and tax receipts are available if you provide a catalogue value or appraisal for the donation. Send to John Hotchner, SFTW, P.O. Box 1125, Falls Church, VA 22041-0125

Asking an exhibitor what he thinks about judges is like asking a lamppost how it feels about dogs. - Anon.

PROPOSAL FOR AN AAPE PROJECT---

The philatelic press of late has been critical of the way some shows are being run. This criticism is confirmed in conversations I've had with many of my exhibiting friends.

Strangely, the condemnations seem to reflect dissatisfaction with certain aspects of some shows, and not with the entire show, and the unhappiness is not universally felt. Often, a show will receive a letter or verbal complaint on a subject and at the same time, receive other letters and verbal praise for the same thing.

In any event, it seems to me that if we are going to complain about some aspects of shows, we should be willing to do something to improve the offending condition. The AAPE is in an excellent position to provide a forum for the general improvement of the entire exhibiting milieu, and it is in that spirit I would like to propose a specific project, driven in part by recent complaints and the need for improvement.

I'd like to see the overall quality and content of show prospectuses improved.

Why am I suggesting this project? For far too long I have been frustrated by prospectuses that did not tell me where to mail my exhibit, or what the entry deadline was, or whether the show was covered by insurance or if I had to provide my own, etc.

I propose to establish a clearing house for exhibition prospectuses. I would like everyone out there who is associated with a stamp show to send along a copy of the show prospectus. Mail them to:

STEPHEN LUSTER
43496 WHETSTONE COURT
ASHBURN, VA 22011

In addition, any of you who have some ideas on how prospectuses can be improved upon, drop me a note and let me have your ideas.

I believe that out there somewhere, lies the "perfect" prospectus. The project I am proposing to accomplish would review those prospectuses received, and from them try to garner all of their good features. The result of the project would be a "model" prospectus, featured in the PE and/or made the subject of an AAPE publication, which contains as many of the features that we as exhibitors would like to see in a quality prospectus.

Hopefully, shows with AAPE members in positions of influence will become aware of the project and little by little, prospectuses can be improved upon as they are updated and as the PE prints the results of the study.

So, here is a real chance for you to help improve upon one facet of exhibiting. Please help by sending me copies of any prospectuses that might come your way. Thanks!



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.

Exhibiting for Fun and Education: THE PENNY BLACK

by John S. Blakemore

It is no wonder that many good philatelic collections are never shown in public, since the owner is nervous of how his/her pages may be perceived by judges and other collectors. That apprehension can be greatly alleviated if an exhibit is shown with its owner free from "medal pressure". As Ted Bahry remarked in an article of hints for beginning exhibitors (*TPE*, July 1990), one should decide early whether one's efforts are for fun, or in "going for the gold". If gold is not the objective, then I believe that displaying part of one's collection to whoever comes down the rows of frames is satisfying, whether five or 500 people stop to look and read, and independent of any jury award.

My advocacy here is for more participation in the creation of exhibits of modest length (one to four frames), and for which a primary purpose is educational towards viewers who are likely not expert in the particular area of philately (stamps, postal history, aerophilately etc.) being shown. Such an exhibit is not competitively optimized, and a high award not sought.

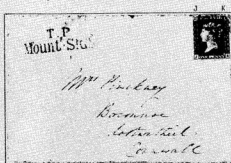
PLATE 1a (Continued): Examples, as the plate wore, of the progression from an intense black to greyish-black.



The intense black 'SL' from an early printing is one of only six locations (out of 240) not to have the 10 o'clock ray missing.

The 'I' of 'GI' was first punched in too high; it was (mostly) burnished away and re-struck. Black dots above the letter are a residue from the first effort.

'GC' with its black PC cancel demonstrates a use from Feb. 1841 onwards, eight or more months after Plate 1a was withdrawn.



The grey-black 'JK' example above was used on a June 8 1840 Cornish letter from Mount St. Germain to Lostwithiel.

The top awards at a national show usually go to exhibits which are both impressive **and** extensive (8 to 10 frames), since that depth of coverage is deemed necessary to demonstrate full mastery of most philatelic topics. Having a lengthy exhibit does not guarantee a high award, of course! And for an exhibit whose primary purpose is educational, I suggest that limiting oneself to no more than four frames increases the chance that a viewer who starts at the beginning will continue to look and read to the end. In being intentionally educational, the tendency is for use of more descriptive words than in a truly competitive exhibit - though of course less than one would use for an article. Original research is not required, but in the type of exhibit I suggest, one can present and illustrate aspects of a philatelic topic which are familiar primarily to specialist group members, and to readers of detailed monographs. That's why one should keep it short, to retain interest.

I have one exhibit topic which I take reasonably seriously, three others which will never get beyond the fun/education category, and a couple of others which may be years away from being seen in public. Of my "fun" exhibits, one is only 16 pages, on a theme I picked up from Pat Herst many years ago. Some shows invite one-frame noncompetitive exhibits as part of their "Court of Honor", and I for one am always delighted to see what **can** be shown within the confines of 16 pages, whether by a noted philatelist with great rarities to showcase, or by someone trying his/her first public display.

PLATE 1b (Continued): Pair including 'HK' with Non-coincident Re-entry



H J H K

The more interesting member of this pair - as well as being the 4-margin member - is 'HK' for which the re-entry did not coincide with the entry of Pl. 1a. Results included a weak NE corner, and marks in 'ONE PENNY'. The left margin had to be retouched by hand.

'F I' with Doubled 'F'

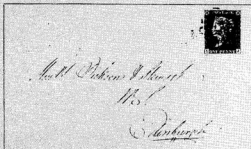


F I

The misplaced 'F' problem (too low) replaced by one moved up, yet still with the original partly visible, occurred in Plate 1a, and was left without further correction when Plate 1b was readyed.

Plate 1b on Cover:

A typical commercial use, of 11 September 1840, from Glasgow to Edinburgh, with 'I J' cancelled and tied by a red W.C.



One "educational" exhibit I prepared for showing in 1990 was in honor of the 150th anniversary of the penny black. "Aha" you say, expensive classic stuff, not like showing a more affordable topic; and I agree that penny blacks (not rarities, 70 million were issued) are rather pricey in fine condition. I have, however, been drawn to acquiring them by ones and twos for years, and 1990 seemed like a good year to show them. In what form, and with what viewers in mind?

I don't have enough material (especially in the expensive and rare multiples) for a major award-winning exhibit, but do have more variety in penny blacks than most stamp collectors get to see in one place. Thus it seemed worth preparing an exhibit, but not with any medal anxiety.

I decided to limit the scope to Plates 1-11, the ones printed in black. For these I had examples of all eleven in black (on and off cover), plus copies in red from the seven "black plates" so printed. I culled various "seconds", but not as vigorously as if selecting for a truly competitive exhibit, since some less-than-perfect copies showed significant identifying details.

This process yielded 94 single (used) stamps and three black pairs, with 30 of these stamps on cover. With a title page and a "prologue" page (which included a Whiting 1839 Treasury competition essay), the exhibit settled into 36 pages. (To have stretched this to 48 pages would have been absurd padding.) Those 36 pages have filled three 12-page frames, six 6-page

PLATE 7

This was the last plate completed of those which provided the 1d. adhesive only in black. Plate 7 went into service in late June 1840, and was defaced - along with Plates 4 and 6 - on January 9, 1841. Only one finished state is known for any of the 240 entries of Plate 7, which was thus apparently used for six months with no repairs.

The Ab Initio Re-Entries: 'KK' and 'QI'

Two well-known re-entries are recognized for Plate 7, however. These evidently arose from non-coincident re-entries made before the plate was hardened and registered.



K K



Q I

'KK' shows all the expected marks of this re-entry, notably in the upper and lower corner squares, and below the bottom margin. 'QI' similarly shows black marks in the upper 'star' squares, the 'Q' square, and in the lettering of 'ONE PENNY'.

Plate 7, with Red MC, in Dark Black and Grey-Black



S D



N H

The red cancels imply use by January 1841 or earlier, when the output of Plate 7 was still current. Whereas 'SD' is in the dark black coloration of early printings, 'NH' displays the lighter grey-black tone of a printing from the plate in its later condition.

miniframes, and (with a few pages removed) two full-size frames. Comments I have received at various showings have been the hoped-for reward, though I have not declined award ribbons over a four-level range, and one handsome plaque.

Research on early GB imperforates over the years has reduced the chances for original discoveries on these stamps. In turn that has produced a large published literature on the "fly-speck philately", which makes plating feasible for today's collectors. Naturally, my exhibit followed the penny stamp on a plate by plate basis, starting with Plate 1a (Figure 1). With more than usual words per page, I could point out little quirks of weak margins, roller flaws, re-entries, and altered corner letters; such as those mentioned in Figure 2.

One wishes of course to draw attention to well-known re-entries, as Figure 3 does for the 'KK' and 'QI' ones of Plate 7. The display also included several black/red comparisons, with the same position of a "black" plate printed as both black and red copies: The page shown on the cover of this issue shows this for Plate 11, so elusive in black.

In summary, I have enjoyed collecting penny blacks and reds over the years, peering through a stereo microscope for details to plate them. Whether the exhibit described here induces anyone else to take up a similar quest is not the point. For that matter, it is not important whether viewers of the exhibit remember the details. I do hope, however, that some who spent a few minutes looking at those pages retain some concepts of how those stamps were printed and how their classification by plate is amenable to a visual identification system.



Newly Accredited APS Judges

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 \$1.90 in mint postage to cover cost of mailing. Please identify yourself and the show you work with.

John G. Fluck, 1809 Skyline Dr., Fullerton, CA 92631-1011

Austrian Empire and republics, postal stationery, Bosnia, and Herzegovina, Czechoslovakia, Hungary, Levant, Germany.

Earl H. Galitz, Ste. 1103, 19 W. Flagler St., Miami, FL 33130

Balkans, Ottoman Empire, Levant, Eastern Europe, Afghanistan, Persia, thematics.

Michael D. Jolly, Box 431, Saddle Brook, NJ 07662

Youth, Germany, Scandinavia, Hungary, Austria, Great Britain, Scotland, Ireland.

Frederick P. Lawrence, 1707 Terrapin Hills Dr., Mitchellville, MD 20721-2739
United States, United Nations, British South Africa, Czechoslovakia, Thailand, aerophilately, topicals.

Jason H. Manchester, P.O. Box 3128, Columbus, OH 43210

Philatelic literature.

Irving Weinberg, 627 Princeton Ave., Philadelphia, PA 19111

Topicals; United States: 19th century Banknote period, postal history, and 20th century.

The following judges have moved from **Active** to **Emeritus** status, and are no longer available for service:

James P. Harris, Wilmington, NC

Robert A. Paliapito, Phoenix, AZ

"THE FLY" -



HIGHLIGHTS "CONDITION"

"How can I improve my exhibit?" I asked several judges at a recent show. "Improve the condition of the material in your exhibit," was the unanimous reply. "What do you mean?" I replied. "Look," the judges said, "condition is an important (there's that word again) factor in determining an exhibit's medal level."

The judges went on to tell me (ever try to give advice to a Fly?) that they compare the condition of the material exhibited against the condition available for that material. They then determine where on the condition "spectrum" the exhibited material falls. The closer to the top quality the condition of the material exhibited is, the greater the help it is in improving the medal level. In other words, we exhibitors must strive to exhibit material in the best possible condition, if we want to improve our chances for increasing our exhibit's award levels.

No judge will fault your British Guiana exhibit because the magenta is cut-to-shape. On the other hand, don't try to exhibit cut-to-shape modern material. (I tried to explain to the judge that my material got that way because I used a scissors to remove my stamps from the envelopes in an effort to conserve water).

I was also warned by my mentoring judges that there is no universal standard for grading philatelic material. They cautioned me to be circumspect before replacing my material to ensure that the replacements were indeed improvements over what was already in my exhibit. They warned me to inspect all material before purchase.

Later, I went through my exhibit with a fine-toothed comb. (Yes, Flies need combs. . . we have hairy legs). Here is some of what I found (in addition to my scissors created modern triangles, parallelograms, and imperfs):

- A classic era imperforate stamp I was particularly proud of (paid a lot of money for), had its design cut into in two places.
- Another classic (old) stamp was exhibited in used condition (because I couldn't afford a mint copy). The cancel looked more like the answer to the key question on an ink-blot test. The short and missing perforations did little to add to the aesthetic quality of this "important" show piece.
- Several covers showed prominently, the scars of unceremonious openings by non-philatelists.

While I'm confessing, I'll also admit to you that some of my exhibited covers were only fronts. Their back sides had been removed because they were sooo bad even I wouldn't use them in my exhibit. I'll also tell you that some of my items were "windowed" not to save space, but because they were so ratty, I had to do something to hide their terrible condition.

How did "The Fly" come to own material in such poor condition? Well, there are several reasons. First, some of it was purchased when I didn't know any better. Some of it I got because material in poor condition was all I could afford. (Hey, why spend 25 cents for a grade one when a dime for a grade three stamp will do?) Other items were hard to find, and when I did hunt them down, I took them in the condition I found them. I always intended to replace all of my poor quality material with better stuff. . . but I never did. Sound familiar?

All of the foregoing situations could describe ways to fill spaces in an album. They are assuredly not the way to build an award-winning exhibit.

So, it was with some trepidation and with my fly-sized heart pounding, I decided to upgrade the condition of my exhibit material. My many legs began to go wobbly, dollar signs were flashing in front of my many eyes, I began to feel faint. But, with the intestinal fortitude inbred in me by my "Ninja" fly heritage (my ancestors spent a lot of time on the walls of a monastery in Shao Lin, China), I began to scan the sales ads in the philatelic press.

My personal views regarding some of the ads I saw, coupled with my mentor's admonition about a lack of a standard way of describing philatelic material, form the basis of the remainder of this column.

It is not my intent to "pick" on any one advertiser, although I do illustrate from one ad in which I consider to be typical of the genre. Also, I do understand the need for advertising as a way of supporting philatelic publications. The purpose of this column is to highlight the need to exhibit the best material available, while making commentary on the way some (thank goodness, not all), advertisers "puff up" the descriptions of the material they offer for sale.

"The Fly" has learned that just because an advertiser says a stamp is "superb", is no guarantee that I or the jury, will see the material in the same way. Caveat emptor!

It is up to each of us to know when a given addition to our exhibits will make a real condition improvement. It may not be enough to simply rely on the wording of advertisements. Let me illustrate.

Most of us are familiar with the Ringling Brothers slogan "The Greatest Show On Earth." Well, maybe it is the greatest . . . or maybe it isn't. The "puffery" is not intended to deceive or defraud the public . . . but rather the ads contain words which will hopefully "hype" sales. "Puffery" is what I see in quite a few ads appearing in the philatelic media. "The Fly" doesn't believe the ads are trying to defraud or deceive us. Rather I believe that the people who write the copy are using puffed-up descriptions because they believe those descriptions help sales . . . and maybe they do.

Having said that, it is important for each of us to make our own decisions and carefully inspect potential philatelic purchases. In the absence of a precise scale of values, condition is often in the eye of the beholder (advertiser) . . . a fact confirmed when I spoke to one of them on the telephone.

The advertiser tried to justify to "The Fly" the language of the ads, saying that he was free to describe the material as he saw fit. He stood behind his descriptions by trying to explain to this unsympathetic insect something like . . . "The stamps are accurately described as I see them . . . the descriptions are correct for the stamp . . . the stamp is rarely found in superb condition so the example I advertised is superb for that particular issue."

Maybe the advertiser is right in his way of thinking . . . I wonder how many judges would share that view?

Let me illustrate further. The following facts come from a single ad. I believe the facts are representative . . . not of all philatelic advertisers . . . but of some; several of which are running in newspapers and journals even as this article is being written.

A recent full-page, multi-color ad displayed 19 items (17 single stamps and 2 coil line pairs) described under the heading of "high quality." Further descriptions in the ad left some (facetious) questions in my mind. Here in part, is some of what I gleaned from the ad.

Ten items were described as superb, one as XF/S, six as XF, and two as VF. The material was further described using such terms as: Gem, stunning gem, perfect gem, outstanding gem, and matchless gem. Heck! "The Fly" had a hard time trying to figure out if the quality would have been improved more by purchasing a "perfect gem" or a "stunning gem".

The ad went on to describe colors thus: Fiery deep rich color, brilliant rich color, stunning rich color, deep rich color, beautiful deep color, sharp color and impression, and prooflike deep rich color. Golly! I remember thinking, should I purchase the stamp with the "brilliant rich color" (it almost sounds like an ad for Folger's coffee), or the one with the "stunning rich color"? I'm not sure that a judge would appreciate being stunned. ("Alright Spock, set the philately for stun" . . . "philately set captain").

Wait, there's more. Margins were described as enormous boardwalk margins, mammoth jumbo margins, massive jumbo margins, huge boardwalk margins, and large margins. I knew right away that "large" was too mundane a term. However, I was still left with a dilemma because I didn't want to pay for "massive jumbos" if "mammoth jumbos" would do . . . or is it the other way around?

A stamp described as VF, penstroke cancel, very rare, looked to me to be poorly centered, with a type of cancel considered undescrivable by some of my exhibiting colleagues . . . and the stamp was re-perforated to boot. It probably is rare in that condition.

Rarity was described as rare, very rare, and a condition rarity. I asked myself is it better to have a "rare" stamp . . . or will medium rare or even well-done improve my exhibit? By now, my head was really starting to hurt.

Now "The Fly" is the last insect in the world to shout that the emperor isn't wearing any clothes, but several of the stamps depicted in the ad were described as having no gum. Some stamps had margins which appeared to cut into the designs; other stamps were visibly and substantially off-center, and others were pen-stroke cancelled, or reperfed, or were being sold without certificates.

While these conditions were mentioned in the ad (I was glad for that) I simply couldn't reconcile in my mind, the words and stamps pictured in the ad when I compared them to my own notion (admittedly also not an absolute scale of values) of how to describe centering and condition. What ever happened to the definition of "superb" as being "perfect in all respects?" "The Fly" doesn't see that definition being used in any of the contemporaneous ads. True, some of the stamps in the ads are nice (what does that word mean), others were . . . on balance, something less.

"Hyping" sales is a widely accepted practice of the market place. All I'm trying to do is point out that there could be and often is, a substantial difference between the "hyped" condition of an item and the condition of that item in the eye of a potential purchaser . . . or philatelic judge.

The issue of "condition" should be of concern to us as exhibitors, striving to improve our exhibits . . . not to mention the need to protect our financial investment in our material. (Hey! A dime is a dime).

Imagine this: (Scenario #1) - Stamp exhibitor to dealer, "I have a very rare, very fine stamp for sale, with a certificate of authenticity. I paid a lot of money for the stamp and must sell it. Are you interested in purchasing it, and if you are, what will you pay me for it?"

Dealer - "Gee, I don't know. I might buy the stamp if the price was right, but you know that condition is sooooo important. Your stamp has a heavy pen-stroke cancel and the design looks to be quite a bit off center. It looks cut into at the bottom and I see what appears to be a short perf or so . . . and the certificate says that the stamp has been reperfed" . . .

The lights dim before the sale is consummated. As the stage darkens, all I can see is the exhibitor slumped over the dealer's counter. The dealer is rubbing his hands together (much like flies do) and salivating. . .

Or, (Scenario #2) (Which takes place after redoing my exhibit and adding hundreds of dollars of improved condition material) - Judge: "Well, Fly, the

jury was pleased to see that you improved substantially, the overall condition of the material in your exhibit. Unfortunately, we could not give the exhibit more than the certificate of participation it always gets at the national level."

"The Fly", gasping - "Why, John Hotchner has made a career out of getting gold medals with his "Stamp Separation" exhibit in which the condition of many of the items is misperfed, torn, etc?" The judge, smirking, says - "Because Fly, your exhibit is not *IMPORTANT!*"

And now . . .

Fly Bite - To those in the philatelic press who perhaps in the interest of pursuing the advertising dollar, tolerate ad copy such as described in this issue's column. Don't you realize that such ads may be counterproductive to what so many of us are trying to accomplish. We do not need adjectives . . . you would serve the collecting and exhibiting public better by insisting on certain standards . . . and you are in a perfect position to do so. Now is the time to take one of the stands you often write about in your editorials.

Fly Bite - To the west coast dealer who replied when asked why he had such unrealistically high prices on all of his material, that his material was marked that way because in his experience, many stamp collectors paid the asking price when they found an item they needed or their exhibits or collections. When I asked the obvious next question, he said sure he'd give a discount to make a sale . . . it's just that collector's seldom ask for one.

Unless an item is offered at a verifiable price (catalogue, discount from catalog etc.), the price is often set at the dealer's whim. So let's make it a policy. From now on, always ask for a discount. You'll be surprised at the result.

Gold Flyswatter - To Randy Neil for his mostly kind comments in the *American Philatelist*. OK Randy, what do you want from "The Fly?"

Gold Flyswatter - To John Hotchner and others who keep sending me more and more material for my exhibit on "The Fly". While all material is greatly appreciated, it would be more helpful if you could send me more "important" material . . . and in better condition (only fooling). Thanks for all your help.

Gold Flyswatter - To Robert W. Everett Jr., for proposing a "Firefly" (lightning bug) stamp. Bob proposed to phosphor coat the bug's abdomen and use the glow in lieu of tagging. What a great idea . . . proving yet again how valuable we insects are to humankind.

Gold Flyswatter - To Herman Herst Jr., for his insightful article on "Flayscale" philately. It is such an honor to have a particular way of studying stamps named after me. It can now be revealed that "The Fly" was the originator of this form of collecting/exhibiting/studying stamps . . . but to have the genre named after me brings tears to my many eyes. Thanks Pat.

Gold Flyswatter - To the Tucson ARIPEX committee for its wonderful work in putting and taking down the exhibits. It is a real pleasure to hear of a committee that is well organized. A tip of the wing is in order.

Gold Flyswatter - A correspondent asked that one be given to the postal history foundation of Tucson for putting on yet another postal history seminar. Thanks for a job well done.

Gold Flyswatter - To the exhibits chairpersons of both ROMPEX and PIPEX. They both answered correspondence in a courteous and timely manner, and of importance to us exhibitors, they sent out timely notices of our exhibits' acceptance. Thanks.

Gold Flyswatter - To John O. Griffiths who seems to take the time to study every frame at every exhibition he judges or simply attends. John always has time for novice exhibits too. He is one of the most knowledgeable judges in

America . . . and he is willing to take the time to talk to anyone who has a serious interest in exhibit improvement. Too bad that others of the philatelic "elite" don't behave like John.

Fly Bite - To those shows who fail to put numbers on the exhibit frames, or put unreadable numbers in inaccessible places. Why not take the time to get it right? Its no big deal to put up numbers that can be seen by everyone.

Gold Flyswatter - To the organizations of this year's TOPEX. I've given out my share of "bites" but now must recognize that this year's "team" is doing it right. Many tours have been organized . . . and the price is down for the President's reception. "The Fly" wishes you well.

Fly Bite - While I'm on a topical kick . . . why is it that the American Topical Association puts out an extensive list of topical stamp publications but when you go to the ATA table at a show, or try to order publications, you find out that many are not available? Is this because they are no longer in print? Comments please, ATA!

ON THE WAY: Exhibits In Process Or Being Thought About

by John M. Hotchner

Last October, I asked what our members would like to see in the frames. Several people responded with the titles of projects they are working on, or suggestions. Watch at nearby shows for:

- Norman Rockwell Paintings
- U.S. Stamps by Denomination
- Thematic on a Specific City
- Mobility in Canada
- Stained Glass on Stamps
- History of Supersonic Flight
- Mourning Covers
- Canada's Centennial Issue
- Pre-War Soviet Railway Mail
- Canada's Caricature Definitives of 1973-76
- The "Cents" Issues of New Brunswick or Nova Scotia
- 20th Century Slogan/Pictorial Cancels
- First Man on the Moon
- Motorless Land Vehicles
- Intelligence Services
- The Prexies Went to War

Thanks to contributors: Menachem Lador, M.W. Nymeyer, Ella Sauer, C.A. Stillions, Michael J. Carson, David Savadge, Phil Collins, Wallace J. Dyar, Ted Bahry, M.N. Collison, Trygve E. Aarhus

FUTURE ISSUES

The deadline for the October, 1991 issue of *The Philatelic Exhibitor* is August 1, 1991. The theme will be "How To Get A Local Show Going, and Using A Local Show To Expand Organized Philately".

For the January, 1992 issue - deadline November 1, 1991 - the theme will be "The Future Of The Single-stamp Exhibit... Is It Obsolete?"

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.

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MICHAEL LAURENCE. in Linn's Stamp News

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Editor's AAPE of the Month



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

May, 1991: Sanford Solarz, who is taking on the job of *TPE* Ad Director.

June, 1991: The many leaders of our AAPE Seminars at local through WSP Shows nationwide, **and** the members who come and contribute to the interesting discussions.

July, 1991: Steve Luster, for his idea to establish and work-on an exhibit prospectus clearinghouse. (See Page 12 of this issue.)

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

CONCERNS

by Randy L. Neil



Every so often I receive a strongly-worded letter in the mail from an exhibitor who has, in his view, been sorely mistreated by some exhibition committee. The complaints range from things like the exhibit that came back in the mail in awful condition...to the exhibitor who feels quite shunned because, after months of waiting, the award he won at some show was never received.

With rare exception, the exhibitor asks, "Why can't the APS do anything to police the shows that are part of their "Champion of Champions" system? Can't the APS penalize a show committee for such shortcomings?"

There are two basic answers to this question; this problem of "mistreatment" if/when it occurs.

First, one must bear in mind that all of our philatelic exhibitions are organized and managed by volunteers. And while most of these show committees operate with the finest of intentions, some mishaps are going to happen. It, thus, becomes the responsibility of the exhibitor to be very meticulous in the way he dispatches his exhibit to a show and the instructions that accompany it. And while most show committees rarely "mistreat" an exhibit or exhibitor, one must understand that such things can take place. This is not meant as an indictment of show committees, in general, but merely a small statement of fact.

Second, the American Philatelic Society's World Series of Philately basically deals with how a competitive exhibition is "accredited" to bring exhibits together in an "open," fair competition judged by APS-accredited judges under established guidelines. The tenets of the "WSP" program are outlined in the APS Manual of Philatelic Judging. The Society, thus, is not--nor can it be--in the business of telling local show committees how to run their shows beyond the jury criteria set down in this Manual. After all, the shows are not owned and operated by the APS...they are locally managed, financed, and organized.

The mention of that Manual brings up an aspect of these problems that continually puzzles me. It seems to me that, since the Manual is truly the "bible" of how national exhibitions are evaluated and run in the U.S., more people should own it and read it. If every show organizer, judge and exhibitor made it a point to read and understand its contents, a lot of the uproar would simmer down.

The same could be said of this magazine. There is no place else in America where the concerns of exhibitor, jury and committee are more publicly discussed. Maybe some of us could donate an AAPE membership to some of these show committees.

Meanwhile, my hat's off to the CHICAGOPEX'S, SESCAL'S and SEPAD'S of this world...examples of shows that rarely skip a beat when it comes to doing right by us exhibitors!

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, #1-2 — \$3.00.

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.

***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 27-29, 1991, AIRPEX XVI.** Dayton Stamp Club. Held at: Dayton Convention & Exhibition Center, 5th & Main Sts., Dayton, OH. Frames hold 16 (8.5x11) pages, \$6.00 per frame (Adults), \$2.00 per frame (Juniors). Minimum of 2, maximum of 10 frames. Special one frame exhibit category for 20th Century (1900 to date) only. Deadline for entry is 1 August, 1991. Prospectus and information from: Dayton Stamp Club, Exhibit Chairman, P.O. Box 1574, Dayton, OH 45401.

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 frame 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. (Subject: Lighthouses of R.I.)

***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.

October 26-27, 1991, PITTPLEX '91. Sponsored by the Philatelic Society of Pittsburgh, to be held at The Charles L. Sewall Center, Moon Township Campus of Robert

Morris College, Coraopolis, PA 15108. 120-16 page frames, \$4.00 per. Hosting the Society of Hungarian Philatelists. For information or prospectus, write Richard Notman, 322 Jucunda Street, Mount Oliver, PA 15210.

***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.

***November 8-10, VAPEX '91.** Virginia Philatelic Federation, to be held at the Virginia Beach Convention Center/The Pavilion, 1000 19th St., Virginia Beach. \$35.00 rate at Radisson Hotel within walking distance. AFDCS Annual Convention, Society of Australasian Specialists/Oceania Annual meeting and more. Free admission. 300 16 page frames available. \$7 per frame adults; \$3.50 per frame juniors. Entries must be received by Sept. 25. For prospectus and/or questions, write VAPEX '91, Box 2183, Norfolk, VA 23501.

***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.

WERNER GRUENEBAUM RESPONDS TO KEN LAWRENCE

I find it funny that Mr. Lawrence is picking on me in his article "One Step Forward, Two Steps Back" (pp29-30 TPE 4/91). Where are the names of the judges that sell their material at critiques to exhibitors?

First let me say, he did not understand my article of May 29, 1989. It would be nice if all *AAPE* members could read it. (Ed. note - See article, which follows.)

He is 100% wrong!!!

In my judging, I have never discriminated against any exhibits. More than that, I have fought for modern exhibits long before he became such a famous writer and authority!!!

My specialty is Germany. I have collected all the modern material from the Building Series, Russian Zone hand overprints, even Saar and Danzig. I have not only collected but studied, researched and learned, so that in my judging I could do them justice, and help other judges to understand.

Yes, I believe that the red, blue and yellow dots, now being used to point out research and scarcity on the more modern material, are overdone. That includes on the little plate numbers on Transportation coils.

The reason I judge, and I take judging more seriously than my job, is I believe there is no bigger challenge! You would be surprised how much all of us learn every time out.

"Why not try it, instead of always criticizing!!!"

(From page 32, Linn's Stamp News of May 29, 1989).

EXHIBITORS ARE LOSING SIGHT OF IMPORTANCE OF CLASSIC EXHIBITS by Werner Gruenebaum

The folks who know me know that I am very outspoken, and I'm not going to be any different in writing.

I am just tired of reading how bad judges at philatelic exhibitions are.

Judges have to serve four apprenticeships and have to attend critiques. Judging has improved tremendously in recent years, and so have the exhibits.

Who attends critiques and who asks the questions? In my experience, the vermeil medal winners ask questions, and if time permits, so do the gold medal winners. I find that these folks really listen.

What about the silver and bronze medal winners? Many of them tell the judges that their exhibits are really good and deserve better and that the judges don't know what they looked at.

These exhibitors go right to the next show with the same exhibit, get the same medal, and tell the judges that they don't know a thing.

A simple truth is that there are some exhibits whose material and scope will not get medals higher than a silver. I believe it is wrong when I read that it doesn't take some money to get a gold medal. That just isn't so.

Now what has the American Association of Philatelic Exhibitors done? And what has Randy Neil's excellent book on exhibiting done?

I think they have done too good a job. They lead some of the newer judges astray by making them overemphasize presentation.

Mounting of an exhibit is only 5 points out of 100. To some judges, mounting and the title page seem to be more important than the exhibit.

I always thought that the exhibit, not the title page, is supposed to tell the story. I think we are losing track of the importance of a philatelic exhibit.

The late Herbert Bloch always used to say, "How important is this exhibit?" Bud Hennig still says it all the time.

I am not trying to knock any exhibit, but when an exhibit of eight frames from Central Calumet - four frames filled with mint stamps that probably never saw postal use, the other frames essays and proofs and only three or four covers - can beat out a classic United States exhibit for a high award, then something is wrong.

Am I wrong to ask how important essays and proofs of Central Calumet are?

When I judge a British Colonial exhibit and stand in front of a 1936 cover franked with a 6-penny stamp and see red, blue, green and yellow dots beneath the cover, I don't walk but run to the exhibit's title page thinking, "Boy, I must have missed something".

There I learn that the red dot refers to the exhibitor's own research, and the blue dot means a scarce cancel. Yellow means "only six cancels known". All I can say is: "Who cares? How important is it?"

The same goes for an exhibit of United States Transportation coil stamps, with the same colored dots pointing out the exhibitor's research and how scarce some of these little plate numbers are.

Can't anybody get them at the post office? This stamp series isn't even finished yet, is it? How important is it philatelically?

I don't mean to discourage these collectors, but aren't we overdoing it? Are we losing sight of the importance of classic exhibits?

Everybody should do his own thing, I say. That's what stamp collecting is all about. That's why it is the greatest hobby in the world.

But let's not lose sight of what is important.

Werner Greunebaum was born in Offenbach, Germany, and now lives in the Chicago area. He is an American Philatelic Society accredited judge. His collecting interests are Austria, the Hungarian navy and Germany, including covers from Offenbach.

Exhibits From An Unusual Source

by George A. Hall

Alaska is developing many relationships with Russia through the closeness of our borders and in the northern areas; the families claim to have family relationships. We are hosting more and more short visits from these people who seemed so distant from us until recently.

There are actually a number of fairly regular flights between Magadan and Nome. Visits are possible for personal and business reasons. Some difficulties are present with regard to money exchange since there is reluctance to exchange for Russian money that is not on the same measure of value.

We have had an interest in getting Russian exhibits in the APEX show for a couple of years, without success. Since our show is held in conjunction with the annual Fur Rendezvous event, we felt there was a double appeal to coming here. In previous years our efforts were not successful, but this year we felt optimistic. Through the special work of Chet Walukiewicz of our club, we learned that exhibits were on the way and would be delivered by a man from Magadan. He had three exhibits amounting to eighteen frames.

We now know there is a Philatelic Association in Russia and generally exhibits need the approval of this body to be sent out of the country for exhibition. I am not sure if we covered that requirement or not, but communications by mail are extremely slow and telephone calls are difficult to arrange.

In this event, we arranged for air fare when the Russian rubles were declared

unacceptable in trade. The gentleman carrying the exhibits from Magadan missed the plane and found there was no space on a later flight, although he went to the airport each day hoping for a no-show passenger. On the final day possible to get the exhibits to us, he gave the package to a passenger to deliver to Nome, and left it to us to get it to Anchorage.

Our coordinator was unstoppable and Chet arranged to have the package released from Customs and sent to us on the Alaska Airlines Goldstreak delivery. It arrived at ten o'clock on the night of the mounting. We held the frames open and the following morning the pages were mounted.

But we had inadequate interpretation skills and a distinct language barrier without the aid of the courier who was trapped in Magadan until an Aeroflot plane flew into Anchorage the following week.

The exhibits stood in their own dignity, viewed by our visitors and receiving interest despite the language barrier. It was interesting to us that the style of mounting was so close to our own. From this we have come to know that there are collectors and exhibitors in Russia supported by a postal cancellation marking a show in Leningrad a year ago.

Another correspondent was disappointed to miss entering our show, but he was concerned about the security of his exhibit. The planes operating in the western region we call Siberia are always subject to delays for various reasons and it gave my friend cause for worry. He does indicate he will be showing in a Tokyo exhibition in the future.

The material in our show included a special exhibit of the Gulags in the Stalin period. It appears there are two such collections in Russia and they touch on a subject that needs to be told in graphic form. A topical exhibit on dogs was submitted by the daughter of our courier, Alexander Batarshin.

Of definite interest is the news that Mr. Batarshin owns and operates a stamp and coin shop in Magadan. I would like to become a customer, but haven't figured out how to exchange money or credits. In the end, we are moved by the closeness of these people in so many ways. It is good for all of us to realize that the people in different parts of the world often turn out to be very much like us. Perhaps we will see a good deal of cultural exchange with them in the future.



Q & A

Have you a question about exhibiting, judging, exhibit administration or ? If so, send it To the Editor, P.O. Box 1125, Falls Church, VA 22041-0125

A. TO: WHEN ARE DEALER CORNER CARDS OK TO USE? Covers with dealer corner cards are less desirable than regular commercial covers because they often contain unusual material not normally seen, and contrived combinations that are clearly philatelic. However, if the proper rate is paid by stamps used within their proper time period, objections should be minimal. Further, if what is shown, such as some types of air mail material, exists only on that type of cover, appropriate use in an exhibit will have no negative affect on award level. (Lou Repeta & John Hotchner)

A TO: EFFECTIVE WAYS TO HIGHLIGHT GOOD MATERIAL? Attention can be drawn to a particular stamp on a page by using a slightly larger border....or mount it out of line with the adjacent stamps so it will stand out. (Lou Repeta)

I highlight special items on my title page with reference given to the frame#, row #, and item #. That way the judges can't miss them.(Dempsey J. Prappas)

EXHIBITING A THEMATIC COLLECTION

THE PHILATELIC ELEMENTS INVENTORY CHECKLIST

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



Last October, I had the opportunity to spend a week in Taiwan, ROC, as I had been invited to present the FIP thematic regulations and guidelines at a two-day seminar given October 27 and 28 at the Postal Museum, Taipei, (Scott 2434-36) for Taiwan's exhibitors and judges. All of the disciplines were presented, with Mr. D.N. Jatia, Calcutta, President of the FIP; Mr. Tay Peng Hian, Singapore, President of the FIAP; and Mr. Koh Seou Chuan, Singapore, President of the FIAP; and Mr. Koh Seou Chuan, Singapore, Director of the FIP Board, giving the others. Mr. Tay Peng Hian and I also gave the Youth seminar together.

Most of those present at the seminars had already done a certain amount of exhibiting because they were there to learn how to improve their exhibits from national to international level competition as well as how to improve them for national competition. About 100 people had signed up for the 12 sessions given two at a time in three time slots each day. I had from 40 to 50 people at each of my sessions.

The weekend opened with a Friday night get-acquainted buffet. The sessions lasted all day into early evening. Saturday night was spent discussing judging regulations with the national judges and Sunday night was an evaluation session with the ROC postal officials and the officers of the ROC Taipei Philatelic Society.

My three seminar sessions ran from 2 to 2½ hours each. The first session was devoted to the value of a philatelic library, the philosophy of exhibiting, discussion of the literature I had brought with me, and the presentation aspects of successful exhibits. The second session discussed the thematic part of judging the exhibit and the third session was on the philately of the exhibit.

The literature that I took included photocopies of from 32 to 160 pages of 31 USA thematic exhibits, several copies of the *TPE*, several columns and articles on thematic exhibiting in other publications, and the 80 pages of text and helps that I had prepared and which were translated into Chinese by my interpreter, Michael S. Lin.

The participants received the FIP rules, regulations, and guidelines in a small booklet with the English text on the left page and the Chinese translation on the right page. As I went through my presentation, I constantly referred to the relevant pages, so that my students could follow via the Chinese if they were not confident of their English.

The text was quite similar to what I have written in my *TPE* columns. Among the helps was the ATA/APS/TOPEX score sheet and the philosophy of correctly using the score sheet discussed in a previous *TPE* column.

Another one of the helps was the Philatelic Elements Inventory Check List which several of the thematic exhibitors at MILCOPEX asked me to write about after seeing mine in my copy of the Taiwan presentation.

I shall quote my presentation text and expand upon it.

"The regulations and guidelines talk about balanced this and balanced that and this includes the material being shown.

"Many exhibitors ask when is material balanced and when is it not?"

PHILATELIC ELEMENTS CHECK LIST

ELEMENTS	CHAPTER OR FRAME								TOTAL
	PAGE 1	PAGE 2	PAGE 3	PAGE 4	PAGE 5	PAGE 6	PAGE 7	PAGE 8	
DESIGNS - ART WORK									
DRAWINGS									
ESSAYS									
PROOFS									
TRIAL COLORS									
SPECIMENS									
OTHER									
STAMP - PRINTINGS									
PAPER VARIETIES									
PERF. VARIETIES									
WMK. VARIETIES									
OTHER									
STAMP - QUANTITIES									
SINGLE									
PAIR									
MULTIPLE									
COIL									
BOOKLET									
SOUVENIR SHEET									
MINATURE SHEET									
FULL SHEET									
OTHER									
STAMP TYPES									
DEFINITIVE									
COMMEMORATIVE									
AIR MAIL									
OFFICIAL									
POSTAGE DUE									
REVENUE									
OTHER									
POSTAL STATIONERY									
POSTAL CARD									
ENVELOPE									
AEROGRAMME									
OTHER									
CANCELLATIONS									
MACHINE									
HAND									
METER									
OTHER									
COVERS									
WITH 1 STAMP									
WITH MULTIPLES									
REGISTERED									
AIRMAIL									
DOMESTIC DEST.									
FOREIGN DEST.									
CENSORED									
MAXIMUM CARD									
OTHER									
MISCELLANEOUS									

"There are two answers: Four registered covers in one frame may be unbalanced for that frame. Four registered covers over four frames is perfectly all right.

"The other is: When you stand back and look at the frames, no one or two elements should stand out. There can be too many mint singles, too many covers, too many blocks of four, too many anything. The mix of elements should be such that everything blends and complements each other. On the other hand, if there are some items that you want to stand out, you can."

"One of the things that I recommend to exhibitors who have a problem figuring out if their elements are balanced or not, is to fill out the inventory check list on the next page."

An example of the Philatelic Elements Check List is shown with this column. You can use it as it is or make up your own with the elements in your own preferred sequence.

"If a chapter is more than eight pages, you will need to use two (or more) sheets. The last column or total column will let you know what elements you did not include in that chapter. It will give you a goal to work for when you go shopping for more material."

"Do keep in mind that not all elements are available for every thematic."

"I will also use two sheets to figure out what elements are missing from a frame. That is just as important as the elements in the chapter. I paste two sheets together and have one big sheet for the frame."

"The thematic thrust of some chapters might be limited to the material from a few countries which could also limit the variety of elements that can be included. In that case, it is even more important to go after every one of them that you can. Then, you work on getting those missing elements into the chapters on either side."

"That is why I suggest working on the sheets by both chapters as well as frames."

For those of you with computers, you could set up the entire exhibit on one long scrolled spread sheet (mine goes to 276 columns wide), with the elements down the left side of the screen.

Many exhibitors are not aware that their elements are not spread out throughout the exhibit. They know that they have many elements but they end up with some of them being clustered when it is not necessary. The spread sheet gives them a better idea of what needs to be done for a future showing of the exhibit.

The newer exhibits usually have more problems. The longer the thematic is collected and the exhibitor is able to find the designs and thematic statements in a wide range of elements, the better the chances are that the exhibitor can show many elements per chapter or per frame.

An analysis of the elements listed in the left column should show you that some of your items will fit more than one category. That is fine and you should be happy that they do. In fact, many of us work on putting in items that will fit in more than one category and not just the obvious STAMP - QUANTITIES / SINGLE and STAMP TYPES / COMMEMORATIVE.

Working with the spread sheets has another side benefit. ".....it took some while to redistribute the elements as material had to be bought to replace that which was (to be) moved to other frames. The unexpected results were not only a better distribution of philatelic material, but closer attention was also paid to the thematic impact of the material because research was necessary in order to move the material and still have it thematically correct."

"We need every edge that we can get at every level of competition."



FROM RESIGNATION LETTERS

Editor's Note: Not everything that follows makes pleasant reading, but for all the good that there is about exhibiting, it is not perfect. We who choose to stay involved as exhibitor, judge, and/or show worker in order to continually work to make the field ever more attractive, must know what our failings are and what makes quitting more attractive than staying engaged.

LETTER 1: I joined AAPE with the hope of someday exhibiting. As a result of my interest I talked to exhibitors and judges, and even attended three nationally judged shows, and the critiques.

Unfortunately, I came away from all my experiences at stamp shows, feeling that most of the national judges were an elite, egotistical group who went around the country to impress others with their philatelic knowledge. I heard one very well known judge tell a new exhibitor who was genuinely seeking advice regarding his exhibit, the following statement, "You picked the subject, we didn't assign it to you." Needless to say the statement was a major turn off, both for myself and the exhibitor, and I doubt that the individual seeking advice, will ever again exhibit.

I guess, like some of your readers have said in previously published letters in your newsletter, exhibiting is for those perfectionists who have a great amount of money to spend on exhibiting.

LETTER 2: I joined as a founding member because I believed I would receive help and encouragement to exhibit, and would learn how other people do it.

What I have learned is that there is continual backbiting and complaints about judges in every copy of the journal that I have received.

I have given up all hope of exhibiting, especially since I do not have the level of discretionary income to "waste" on an endeavour fraught with a high level of dissatisfaction and dissent.

I am sure there must be some non-nitpicking, non-political, non-nasty, non-backbiting, decent good judges and exhibitors. I doubt if you could prove that through your journal. Take a minute and look through a copy; remove all announcements and advertising, and then score the pages that have positive comments versus negative comments - you may be surprised.

LETTER 3: To me this thing we call philately is a hobby, something to be enjoyed. If the enjoyment is lost, so is its value as a hobby.

For many years I have been active in many aspects of philately. During more recent years there has been a mass of material in many of the philatelic publications expressing the views of various people about philatelic exhibitions, much of it with negative tone. Some issues of *The Philatelic Exhibitor* should have been called "The Crying Towel", with the complaint content that occupied such a large portion of its content.

Philately has much more to offer than exhibitions and I choose to use whatever years I have left with those aspects that provide the enjoyment that a hobby can provide, and not support what does not.

And on the other hand:

LETTER 4: I regret that due to rapidly failing eyesight I can no longer stay active in the hobby of stamp collecting.

I wish to thank you for many hours of pleasure and fond memories of many friends I have made.

Review of the APS Manual of Philatelic Judging, Third Edition by Dr. Paul Tyler

General Comments: As a relatively new exhibitor, I have been awaiting the publication of the latest edition of the APS's *Manual of Philatelic Judging* with anticipation, as I suspect were most judges and other exhibitors.

On first reading I was not disappointed. It is very refreshing to see acceptance of many areas of philatelic collecting, that in the past were either neglected and, in some cases, discriminated against by the exhibiting community. The addition of these new categories lends stature and acceptance for collecting and exhibiting these areas.

The Table of Contents lists 18 chapters and a bibliography. Starting with a chapter on the *Conduct of the Jury* followed by chapters on judging the various types of exhibits now accepted in U.S. national exhibitions. New judging criteria not covered in the previous Editions include postmarks, now part of postal history; aerophilately; postal stationery; first day covers; revenues; and special studies.

While my first impression was very positive for the addition of these new exhibiting areas, my second was more somber. Upon reflection and rereading, my second thought was to recall the classic TV advertisement "Where's the beef?" but modified to "Where's the editor?!"

The responsibilities of any editor depend upon the objective of the publication. Where the publication consists of a series of chapters authored by different individuals and identified as such, the editor's job is primarily to edit for a uniform format, correct grammar and spelling. Since the reader knows who wrote the chapter and the contents represent that author's opinion, it is proper that some duplication or overlap exist. But where the publication is a policy statement of an organization with no individual chapter authors identified, then the editor's responsibility is far greater. Not only must he correct the grammar and spelling, he must insure that the text flows smoothly and the end product does not have conflicts, duplication or other inconsistencies.

It is this lack of flow and smoothness that is the major defect of this publication. It appears that a group of individuals were asked to write about a topic, and APS put them together, added a Table of Contents and printed the Manual. I could find little, if any, evidence where editing was done to delete duplication, correct errors, or resolve inconsistencies between different chapters.

While most of my remaining comments are directed to the APS for the way the various authors' material was assembled, I also take issue with the authors who speculate on future "rule changes" by the APS. Since the Manual is considered the official manual for current judging procedure, speculation on future possible rules has no place in it. Such speculation should be placed in other publications, such as *The American Philatelist* or *The Philatelic Exhibitor* for discussion and comments, and recommendation for inclusion in future issues of the Manual.

An exhaustive review is not possible in the space available in *TPE*. The points I feel are most important are cited below.

Chapter 1 "Conduct of the Jury" is an excellent introduction on how jury members should conduct themselves during and after the judging, and on the conduct of the critique. It is well written and should be must reading for all present and potential judges. Unfortunately several other chapters also discuss this topic. The duplication should have been eliminated and all aspects of the

jury's conduct placed in this chapter. Sad to say, this was not the only topic I found duplicated in more than one chapter.

The material presented in the section "Material versus Presentation", pages 16 and 17, overlaps and duplicates much of the material presented in Chapter 13. Again the text could have flowed much easier if this material had been combined with Chapter 13.

On page 18 under "Open Shows" and "Sectional or Classification Shows": from my reading it appears that open national shows can not divide the show into sections or classes. In fact, most open national shows do divide the show into sections such as U.S., British Commonwealth, etc. New exhibitors may get the wrong impression and even new committee members of future national shows should know that many open shows - for convenience but not judging - are divided into different sections.

Many of the chapters discuss the FIP point system, but only a few chapters point out that last year, after a major controversy at a national show, the APS Board of Directors voted to ban the use of the point system at APS sanctioned national exhibitions. For those few exhibitors who wish to exhibit internationally, Chapter 12 does address the FIP and ranking of international exhibitions. But both judges and exhibitors should not rely upon this chapter as it does not fully address all the SREV's or GREV's.

Chapter 11 "Judging Exhibits of Philatelic Literature" starts out as "...Comments are drawn from nearly twenty years of experience with philatelic literature exhibitions at the regional, national, and international levels." From this the author provides a wide range of useful principles and guidelines for evaluating different types of literature. The chapter is strong in equating the various criteria with points. The author goes on to justify his position by waffling his point terminology with the following statement "...Whether this is called a 'point system', a 'relative guide', or some other term, in actual practice it has proven to be a helpful way to analyze, compare, and critique literature exhibits." But on the other hand, if APS does not endorse the use of points, then let's not advocate their use in an APS publication on judging.

A direct conflict is found on page 15 which states that the award is given to "the exhibit without regard to its ownership." This is in direct conflict with a statement on page 100 that states: "A purchased exhibit either must have been the property of the new owner for at least two years, or it must have been significantly altered."

Evidence of a lack of editing appears in Chapter 2, page 22, where it states "see Chapter 14 for names and addresses" (referring to national shows). The shows are listed in Chapter 16 without addresses.

The Chapter "Judging Postal History and Postmark Exhibits" was read with great interest as I am in the process of preparing a postmark exhibit. But I found little specific information that would help me or any judge in evaluating a postmark exhibit. What I found was a generalized discussion on preparations for judging at the show, and the judging criteria which are general in nature, applying to all, not just postal history. These sections should have been integrated into the other chapters on the same subject. This chapter is an excellent example of "writing in isolation". The author covers many fine points and presents his exhibiting philosophy, but says very little of specific help to either judges or exhibitors concerning the unique aspects of postal history or postmarks, and how judging of these topics are, or should be, different from other forms of philately. The *Dvoracek Scale of Rarity* is presented and discussed, but the author goes on to state that this scale is not applicable to postal history, postal markings, and covers in general. If it does not apply, why discuss it in a chapter on postal history?

Better editing was also needed in Chapter 15 where Item 3 on page 102 refers to Number 19 under "Exhibitor Requirements" but that section contains only 5 items. Page 103 refers to "regulation 16 and 17" which are non-existent in the Manual.

A bibliography has been added of pertinent articles that should be read by every judge and exhibitor. Listed are books, periodicals and individual articles that relate to exhibiting and judging.

In spite of its many shortcomings the Manual does provide judges and exhibitors with many useful criteria. It addresses many exhibit areas that were not discussed in previous editions. In most cases, it presents adequate guidelines for the judging of the various types of exhibit. Each chapter has many useful points and guidelines, that if the exhibitor follows them, should be able to improve the medal level. But if one is in the process of preparing his/her first exhibit, some of the information can be very confusing and in some cases even contradictory.

Bill Bauer responds:

"The duplication or repetition I feel was justified in most instances. There is no guarantee that people will read the whole manual, or remember what they read from one section to the next. Also, repetition of important points emphasizes their importance.

"My personal preference would have been to ignore the FIP and its point system, but we couldn't. It is a fact of life, and any exhibitor that may eventually go to the International competition should be aware of it right from the start. Knowledge of its existence and format won't hurt anybody, and we probably would have received more criticism had it been left out.

"A consistent style is difficult to maintain in this type of publication. It is essentially an 'anthology' by the 'experts', so some variance in style is to be expected. The only way to eliminate it would be to rewrite every section.

"I do appreciate Tyler's comments, and will keep the thoughts on file for a fourth edition, when and if."

SYNOPSIS SHEETS

by John M. Hotchner, Editor

There have been suggestions/requests from several members wanting more synopsis sheet texts to be reprinted in *TPE*. This is a notice that I welcome submissions of **successful** synopsis pages for this purpose; with any comments the author/exhibitor cares to make. I will include one or more in each issue of *TPE* for the foreseeable future.

The two synopsis pages that were printed in the 7/89 *TPE* were quite different in concept and execution. This has apparently confused some, especially novices, who would prefer a standard formula. The point needs to be made here that **there is no standard way to do synopsis pages**. There are only effective and ineffective techniques that lead to successful or unsuccessful synopsis pages. Such pages may look or sound very different, but if they work with the Judges, that's "ok".

Have you made your reservations for the AAPE meeting in Omaha - Sept. 1 ?

POSTER SESSIONS, AN ALTERNATIVE

by Kenneth T. Stewart

As a suggestion to enhance the interest of the collecting public in exhibiting, could the exhibiting establishment steal an idea from our scientific community by introducing the concept of the "poster talk"?

As I would suggest it, the "poster" would be limited to one frame, preferably of the type that would hold nine or sixteen pages. The "posters" would be on display for the whole exhibition period; but on Friday or Saturday night or even for a couple of hours during one of the days of the show, the submitter of the "poster" would be required to be present to answer questions from those in attendance at the show. Judging of the "posters" would be done before the question and answer session; but though the medals would be awarded prior to this period, the exhibitor would not get the award without participating in the Q&A period.

The advantages of this concept should be many. It would provide a venue for the display of topics with limited material that would ordinarily not do well in normal competition. These "posters" could become a way to "test the waters" for new areas and methods of exhibiting. The talk sessions could provide an excellent way to get the non-exhibiting collector to perhaps take more interest in this portion of our hobby, especially if cookies, coffee and punch were provided free during the Q&A period. What better way to get new ideas for an exhibit than to let people who are not part of the "scene" ask questions. Sometimes a "why did you do that?" can profoundly affect the way you might think about your exhibit. This method would also provide those of us who may be interested in expanding the horizons of the average collector an excellent opportunity to do so. Think about all the little interests you have that might lend themselves to this concept.

The mechanics of this concept would require free-standing frames where the exhibitor could stand next to his or her exhibit. This would also consume a lot more floor space per frame than that of the present type of exhibiting. I personally feel that these negatives would be more than offset by the increased possibilities for social interaction, which our hobby badly needs.

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● **US POSTAL OFFICE SEAL OX10 WANTED.** (1900-1905 red brown issue) Any quantity used, unused, on or off cover. George Huffman, 12 Maple Crest Dr., Carmel, IN 46032-1937.

● **U.S. AUXILIARY MARKINGS, 1900-date,** wanted for developing "wastebasket philately" exhibit. Also 1934 US/GB Christmas seals - off and on cover. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.



LESSONS FROM OTHER COMPETITIONS

There are many similarities between the preparing for and judging of stamp exhibits and those of other disciplines. My favorites are Olympic diving and gymnastics. They are more like philately than may at first seem obvious.

Preparation for, say, diving can involve a lot of work. The easy dives have to be honed to perfection. More difficult ones require a lot of work, and by their "degree of difficulty" will be less frequently seen done to perfection. The routine that includes a "triple whammy" may be the gem of the meet - if it is done with any degree of skill.

Selection of dives is like that horrible label "importance." The diver with a good triple and better dives of a high degree of difficulty will score better than one who does only the simplest of dives, regardless of how perfectly.

Some years ago, when my FIP commission was in the throes of writing the rules for judging traditional philately exhibits, I tried to suggest a degree of difficulty concept as one possible way to handle this facet of the judging. With it, the exhibitor of 1938 Presidentials who showed a single of each would not have a high D of D, while the one who showed a range of all the shades would move up a notch. Another notch would be gained if all were shown on cover, and a further notch if single uses of each value could be found. The range within a single area can be quite remarkable, and there had to be a way to handle it. Since we function as a group, the idea was turned down.

PREPARATION TIPS: The techniques used to prepare for Olympic competition can be used to prepare exhibits as well. First a careful look at all of the "normal" material can be made to see if there be any that is substandard. If there is, there's no excuse for it - get rid of it or replace it.

Move up the scale in degree of difficulty. As the items get more difficult to find, see which are to be retained and which should be replaced. The cohesive whole of the exhibit should be kept in mind; the same as a diver who uses all frontward dives implies that he may not be well rounded enough to do backward dives as well.

The showpieces should be handled so that everyone will appreciate them for what they are when they occur.

Also, the levels of competition can cause differences in how you prepare. The rules change as you advance from local and national to Olympic competition. The shotgun must be on the hip of someone shooting skeet in Olympic competition, but this is not needed for lower levels.

In the same vein, certain judging rules are expected at the olympics of philately - the FIP world exhibitions. Tricks and casual handling of your exhibit that may get a chuckle and some appreciation at a national or local show may run into problems when faced with FIP rules.

There are a lot of parallels between preparing for Olympic competition and preparing your philatelic exhibit. Both require work, thought, and careful planning. Both can have fine rewards for those who apply themselves to the task at hand. But, most importantly, each can provide a measure of satisfaction and pleasure to any who are willing to take the plunge.

MAKE YOUR OWN LIGHT TABLE*

by John Liles

But first, a definition. For the uninitiated, a light table is a metallic, plastic, or wooden box (approximately 30"x24"x4") or a drafting table (much larger dimensions) with an installed piece of opaque plastic or glass (it may be clear) as a working surface through which a light source (flourescent or regular incandescent bulb) passes to allow tracing of drawings or mounting stamps and covers on plain exhibit pages. Okay?

These devices may be purchased at office supply stores at more than modest cost, or you can use materials in various inexpensive configurations to get the same results. (I work in an engineering environment, so my options include the real thing.)

If you have a glass top coffee table (and wifely cooperation), an 8½" by 11" piece of grid paper (with 10x10, 5x5, or 4x4 squares to the inch) can be attached to the glass with reusable masking tape to serve as a guide in aligning your material on the exhibit page, which is lined up by tape over the grid pages. Larger sizes of grid paper are available, and this paper serves to reduce glare from the light source below the table.

"What light source below the table?" you rightly ask. A small lamp (12" high) such as those used in the bedroom is excellent for this purpose. (I am blessed with not only a glass top coffee table but a glass top end table about 16"x48"x32" which has plenty of working space and is high enough for me to sit on a chair while mounting material on the pages.)

This is an easy way at no significant expense or labor - a preferred method short of buying or building. (Incidentally, my wife [non-philatelic] thought of this, thereby saving money for important things like shopping at Lord & Taylor and Saks Fifth Avenue.)

For the more "mechanically inclined", a piece of glass (taped on the edges for safety), covered with grid paper to reduce glare, and mounted (taped) to an inclined wooden or metal frame (a wooden wine rack has been known to work quite well!) to allow space for the light source, will serve you well. Plastic is preferable and inexpensive, besides being unbreakable. (I have been told the first light tables were conceived in this manner.)

Implementing any variation of the above should eliminate those tedious measurement markings on your pages (no more erasing) and virtually assure perfect positioning of your philatelic treasures. Covers can be mounted in mere seconds, and stamps (no more than 14 per page say the experts) in a few minutes. Spacing is, of course, determined from the grid squares on the paper.

Since few of us are perfect, remounting time is greatly reduced when we make that rare slip. Same thing for revising an exhibit page to incorporate a showpiece item in the middle of a page of stamps.

This article was prepared without prior knowledge of the excellent article on the same general subject by Clyde Jennings in **The American Philatelist (November 1990). - JL*



A good exhibit shows intelligence, skill, taste, proportion, knowledge, discipline, and industry; but especially discipline. - Anon.

HOW DOES INTERNATIONAL JUDGING REALLY WORK?

by J. Edgar Williams

I had a very unpleasant experience at NZ 1990 (Auckland) last August - one which is worth relating because it raises serious questions about international judging. We can read the GREX's, the GREV's and the SREV's, but what does the average exhibitor know of the inner workings of judging at an international show? I found out I knew (and still know) very little. If international judging under the new FIP rules is not to become a priesthood, with arcane mysteries denied to the unanointed, we need a great deal more glasnost - openness - in the mechanics of judging.

First, a bit of background, I exhibited internationally for the first time at CAPEX 87 and got a Vermeil. I was quite pleased. I took judges' suggestions, upgraded much material, added a couple of major rarities, and sent my exhibit off to FINLANDIA 88. Still a vermeil. Oh, well, judging standards are said to be higher in Europe. I upgraded some more, added a couple more world-class rarities and took my exhibit to Auckland. I had great hopes for a higher award, since my exhibit is "The New Zealand Dependencies", and it was going to be shown in it's "home country" for the first time.

When the awards were posted, I was pleased to see that mine was a Large Vermeil. At last, I thought, I had broken the terrible 5-frame barrier. The next afternoon, I visited my exhibit again and found that the Large Vermeil ribbon had disappeared and been replaced by a Vermeil. I dashed over to the bulletin board and found that my LV had been scratched out and a V written in. I felt as if I had taken a kick in the gut. I went to see a member of the NZ 1990 Committee, who told me it was a "computer error". (That seems to be an all-purpose excuse which one is supposed to accept unquestioningly.) On pressing further, I was told that the person entering the data had picked up "the wrong sheet of paper". That "wrong sheet of paper" was an influential one, since my name appeared in the printed Palmares under Large Vermeil.

Article 44.1 of the FIP's GREX states that "Each jury group makes the final decision on the award of medals up to and including the Large Vermeil Medal, provided other members of the jury offer no objection." So awards of LV and below are not supposed to be considered by the entire jury, unless there is an objection. One of the judges (not from the team that judged my exhibit) showed me a copy of his catalogue in which he had written by each exhibitor's name the total points received. A point total of 82 appeared by my name, apparently written over an erasure. He said he did not recall what might have been there before, but was unaware of any challenge to my award by any other jury member. Of course, 85 points are needed for a Large Vermeil.

At Auckland, and in the intervening months, I have consulted the US Commissioner and the Deputy Commissioner (the former is a well-known international judge) as well as several judges whom I knew personally. According to one very knowledgeable source, what happened to me might have come about through a process referred to as "balancing". Exactly how this worked in my case, or how it normally works, is something I was unable to find out except in fairly general and hypothetical terms. Part of the explanation was that international juries are divided into teams and when two or more teams judge one class, some "balancing" may be necessary to make the awards consistent within that class. I also heard that "balancing" might be necessary if there are too many high awards in some classes and not enough in others. One judge mentioned "balancing" among nationalities, to assure the

disproportionate numbers of high awards do not go to one nationality or geographic region.

"Balancing" (downwards) would have to involve deducting points that a jury group has awarded. The question arises: how is this done? If it seems necessary to downgrade a few exhibits in, say, Group II Class 2, does the jury group take a few of the marginal ones in each medal category and deduct two or three points from them? If so, from which of the judging criteria do the points get deducted? The same questions would apply, *mutatis mutandis*, to upwards balancing. One other award was changed at the same time as mine: another U.S. exhibitor was upgraded from Gold to Large Gold.

Another "insider" told me the confusion about my award came about because, it was at first decided to put it in the "Australia and Asia" class. After it was judged by that team and was given enough points for a LV, someone decided to shift it to the "National" (N.Z.) class. It was judged again by a different team which gave it a lower point total, and this verdict was accepted by the entire jury. This explanation would satisfy me more if I had not been told by members of the jury that they knew of no discussion of my exhibit by the entire jury.

After my return to the U.S., I received a gracious letter of apology from the President of NZ 1990 in which he gave this explanation: "This error, unfortunately, came about **when working out the awards** (my emphasis) and, on checking, it was missed." I do not know what that meant in practice. When I asked him for further information, he replied that whatever happened was in the jury room and he was not privy to their actions. He also told me that the reason for the confusion about the class in which my exhibit was entered, and later changed, was due to the political status of the N.Z. Dependencies in earlier decades versus the present.

Despite the explanations which have been offered, I am not satisfied that I know the full story. Also, I feel aggrieved that mistakes by the people in charge of the exhibition resulted in my getting a lower award than a jury group said I should have received. One N.Z. friend told me "Once they announce an award, they should stick with it unless it is clearly unreasonable, like a misprint of a gold for a bronze-level exhibit." I agree.

In the absence of "the rest of the story" in my case, I would like to see some international judge write an article addressing the questions I have raised and other related ones. In an article in *The Philatelic Exhibitor* for January, 1988, Bob Odenweller touched on the problem of "balancing" at CAPEX, but went on to say the details of specific discussions "are considered confidential" and thus these discussions, which would make "the finest advanced course in judging", could never be used for that or presumably any other purpose. In the U.S. Government, confidential material is automatically declassified after a period of time. Article 37.2 of the GREX puts no time limit on confidentiality, but this could no doubt be avoided if the writer would use some real but un-named show as a case study and perhaps write under a pseudonym so that identification of individual exhibitors would be impossible. Alternatively, the writer could invent some realistic cases.

I almost wish I had not actually gone to New Zealand for the show. Then, I would not have known about the mix-up. It would have been a lot better for my blood pressure.

As we go to press, the editor has received word of the passing at age 59 of Laurie Franks, author of the following article, at his home in New Zealand. We remember his many contributions to philately, and his support of AAPE, gratefully. R.I.P.

Judging As A Way To Learn Exhibiting

by Laurie Franks

In New Zealand major exhibitions are few and far between - one per two years is good, but the 1970s saw only two. Judging training has been very difficult especially as the diversity of exhibits is so much greater than it was 30 years ago. Few people realize that Postal History has only been a separate class at Internationals since 1974.

In New Zealand the one-frame competition has been very popular. It is easy to set up - usually run by one Philatelic Society. It provides immense variety with up to 160 entries covering all existing fields of philately down to Postal Mechanisation and Frama Labels. Because of its great variety the public looks at every frame.

I have been Jury Chairman for several of these shows and a policy of judging training has been introduced. Shows have 2-3 teams of 3 which include one trainee judge. Instead of taking the established exhibitors and teaching them to judge we have selected trainees who show they are observant, have a good eye for presentation - a flair for judging.

At some shows a judging seminar is held with general principles of the classes and some guidelines being taught. Each person is then given 20 one-frame entries to judge. These differ for each person as ten entries are selected that come from within the area of expertise and the other ten from far outside it.

Thus a topical collector may have 10 topical entries, 3 aero-philately, 3 postal stationery and 4 traditional philately.

Their judging is done after the Jury have finished but the official results are held until the novices have finished also.

This method forces people to examine very closely entries that would otherwise have been ignored. It teaches them to be observant, to look for clues as to difficulty of acquisition - a term preferred to "rarity".

The Exhibition entries include many first-time exhibitors with a sprinkling of advanced ones - a much wider range of material than at National Level.

Judging scores are analysed and each trainee receives a report a few days later. Those that do well are selected as apprentices for subsequent shows. The intention is to get people thinking about treatment and presentation as early as possible. One lady who was only a recent member of the local society attended the seminar and tried her hand. While she was well astray on factors such as rarity it was no surprise to see that the following year she won the Best Novice award.

What comes through very clearly from reading *The Philatelic Exhibitor* is the vast gap that still obviously exists in all countries between judges and exhibitors. At an Australian National Judging School in Adelaide in 1986 the first lecturer stated that no one should judge at National level until they had won a National Vermeil. In my lecture I said that no one would win a National Vermeil until they had learned to judge!

Every person attending a WSP show should make an effort to judge as many exhibits as possible before the results are put up - and then attend the critique to find out the reason for any misses. An untrained person should aim at being within one award of 70% of the entries - where there is a wide range of awards. If the show traditionally has only Silvers and above, then the awards need to be spot for 60%. Remember that not even the Jury will be unanimous on all their findings and that they have a greater pool of expertise to call on than one person.

The difficult area of judging is trying to obtain a constant level between one exhibit and the others. The exhibitor tends to look at their own entry and a few that did better. The judges have to balance them overall.

In my lectures I hammer the need to look at everything with a judge's eye - displays at Society meetings and at minor shows can all help. Keep opinions to yourself but gradually you will get a clearer picture as to how your exhibit should develop, how it should be presented and what it should contain.

After results are posted, if exhibitors come to me and ask how they can improve their entries, they are told to look at those who did better and to come back and tell me why they did better.

Exhibitors have to be able to work it out for themselves but this process can often be speeded up several years by studying the strengths and weaknesses of other entries. It is a very inexpensive process if there is an exhibition in your neighbourhood!

Some guidance is helpful and it would be good to see if some of the leading APS judges could hold a seminar - not more than 40 minutes - on basic judging perhaps before a show opens on the first day. Not one where the judge is on the Jury - there isn't time. Most would benefit from doing this exercise a few times - one learns more each time. A lot of judging is simply the experience of having studied a very large number of exhibits over many years. The earlier one starts the sooner one reaches the upper levels.

"Help For Organizers" - Survey Results

by Harry C. Meier

Thirty-seven responses were received to the recent survey on Help for Show Organizers. While not as many as I had hoped for, it was a good showing and the forms did indicate some very definite ideas on the part of exhibitors of what they do and don't like.

First the simple items -

● Do you want: Certificate of Participation in addition to an award certificate: Yes: 7 No: 3

Certificate of Award: 16 Plaques: 14 Medals: 25 Ribbons: 13

● Awards inscribed with show name and year: Yes: 35 No: 1

Your name: Yes: 25 No: 3

Award level: Yes: 30 No: 1 Only medal level: 1

● Attend banquets: Yes: 26 No: 10 Sometimes: 1

● Attend critiques: Yes: 32 No: 3 Sometimes: 1

● Should awards be posted: Yes: 34 No: 2 Mixed Feelings: 1

● Effect on attending banquet: Yes: 4 No: 33

***Regarding banquets - complaints included: high cost of the cash bar (\$4 in one place); poor food; too long; poor organization; boring; too many cliques.

● Grand Award suggestions:

antiques, antique maps; artwork; bowls; boxes; brass; candle sticks; cash or U.S. Savings Bonds; "classic" display items such as clocks; crystal; engraved silverplate; engraved tankards; etched crystal; functional items; inkwells; items with local significance; items with philatelic/mail theme; magnifying glass, etc.; mounted cancelling devices; objects d'art; original thought; pens; pewter; philatelic literature; philatelic and postal artifacts; plaques; porcelain (not engraved); scales; small things; tasteful and/or useful display items; trays of good quality; unique shapes and/or attachments for plaques; voucher for cash to be spent at show.

● Things **not** wanted as a Grand Award:

anything too bulky to fly home with; books; briefcases; cash; computers; dust-catcher type trophies; glass things; inferior crystal; loving cups; non-philatelic

items; original art as being subject to too much personal choice; ornamental sports-like trophies; pictures; plaques; roto-rooters, etc.; silver ("ugh! you have to polish it"); tea service and similar items; trays; trophies; wall ornaments;

***A good number of people commented on not wanting awards engraved or marked with a show name, etc. Nothing conclusive, but it would appear that artwork and money are probably the two biggest items on the "no no" list.

● Gripes About Exhibitions: dirty frames; backings damaged; committees slow on sending show information; allowing a few exhibitors to exceed the maximum number of frames permitted the rest of the exhibitors; lack of leadership in and organization of the Committee; unmarked seminar rooms that are remote/noisy; deserted area of town with no public transportation at second rate hotels; lack of standard frame size; poor lighting; not paying Grand Award winners C of C frame fees; charging for show programs; lack of a friendly greeting when entering the show; shows that delay posting the award ribbons - especially before the critique; no palmares; poor floor organization; wrap-around frames; frame areas tucked away; exhibit aisle not closed or policed after show closing; show names that don't describe the show so people can understand it; committees that evaporate after the show with no one in authority to resolve post-show problems; lack of specific information on banquet times and hotel rate information; poor maps to show site; poor organization during set-up - such as too few screwdrivers and too few volunteers.

● On Prospectus: specific details as to mounting times needed; better maps; telephone numbers; include list of judges; WSP shows use a standard form (8½x11) easier to read and write on than fancy folded ones; state that 15 page frames (ARIPEX) have 3 rows; don't put rules, dates, addresses on the same sheet as the mail-in application as it is lost when sent to the committee; specific information on the exhibition frames; send 2 copies to exhibitor so it doesn't have to be photocopied; put entry deadline date; no reason to have a printed prospectus when an offset copy can be done with less expense and designed so that instructions can be retained for reference; include show's date/policy for acceptance or rejection notification.

I have to agree with a number of the comments on the prospectus, having had some of the same problems over the years. A number of people had indicated the desire for the list of the judges. As a matter of security this practice is often eliminated from press releases and prospectuses, however, many shows will send a list of the judges upon request, and I feel it should be made available by that means. There is also the problem of publishing the list in the prospectus, since it often comes out too far ahead of the show to have an accurate list due to late acceptances or cancellation for whatever reason.

On a related subject, there was a comment raised about the names of the exhibitors being in the program where a judge could get a copy and see whose exhibit it is. In practice, it makes no difference as to whether the judges have the names of exhibitors or not. Some judges on the panel will have been around the circuit long enough or read the philatelic press show results, so it is not at all unlikely that one or more will know whose the exhibit is. The exhibiting and judging circle is quite small so that exhibits (and their owners) get known before too long.

A few of the survey sheets had names and addresses, and some had comments that I felt required a separate answer and have done so. I have to admit that I goofed on the question of posting awards in that I didn't specify that it was only the medal levels and not the specials, etc.

I'd like to thank all who participated and hope the information is useful to the many show committees around the country.

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

Judges: Defending the Indefensible

I was recently placed in the uncomfortable position of having to defend, in the critique, a jury's vermeil award to an exhibit for which I voted a gold.

It was proper that I take the exhibit in the critique because I was the subject matter expert on the jury, and I had failed to convince my colleagues that the gold was warranted.

To make it all the worse, the exhibitor was an old and dear friend unused to receiving vermeil medals and I knew he would want to know in some detail what the jury saw as problem areas and what ought to be done to upgrade, and he had every right to a substantive reply.

There are several ways to handle this, and since every accredited and apprentice judge in the system will be put in this position at one time or another, I think it's worth your time to review them.

First is to refuse to take the exhibit in critique. This will not endear you to your jury chairman, and if it is characteristic of your attitude, will not earn you the sort of respect that results in future invitations to judge. You have to be willing and able to do the hard stuff!

Next is the cop-out. From the standpoint of the judge, this is perhaps the easiest alternative. The judge simply says in the critique, "Sorry, about that. Fortunes of war. I voted a gold and couldn't convince my colleagues."

That used to be acceptable. It is no longer, and properly so. Your task is to provide helpful feedback to the exhibitor. That may not be easy, but it is always possible because there is no perfect exhibit.

If you believe all the needed material is present, and can't make any suggestions regarding the addition of material, substitution of (available) better material, or replacement of condition problems, then you need to look to the "selling" of the exhibit for possible comments.

If the exhibitor sold you but not your colleagues on the greatness of the exhibit, then you need to understand why. You'll need to buttonhole your colleagues and ask: were they expecting (reasonably or unreasonably) to see something that wasn't there? Did they miss the great material because it was hidden, not well identified, not given its proper context with factual information? Was the absence of lesser material, that the exhibitor might feel was unnecessary, penalized?

Was the thought behind the exhibit unclear? Was the completeness of the exhibit story not readily apparent? Were there problems of scope, of depth, or an impression that the challenge wasn't worthy?

Once you've gleaned all you can from your colleagues, you then need to go to the frames and read/review the pages for logical inconsistencies in the story, gaps in material, substantive errors in the write-up, presentation hints that would help to highlight the best material.

You should also realistically review the criticisms of your colleagues. If they are accurate, you may still not believe that they ought to cost a medal level, but they did. The exhibitor ought to be told that "the panel had a problem with _____".

The objective is for the exhibitor to get something from the critique to mull over. The best critique plants seeds that will flower when the exhibitor has time to reflect on them and integrate them with his or her previous experience, hopes, and exhibiting preferences.

Nowhere is it written that this process should be easy for the exhibitor or the person providing the critique. If it's especially difficult for you, it will also tend to make you a better, more perceptive judge.

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 February 11, 1991 through May 23, 1991. Members joining after the latter date will be listed in the next issue of *TPE*. We welcome our new members to the AAPE!

1668 Leonard Lukens	1687 Dr. James F. Koukl	1706 Donald J. Mangold
1669 Ivars Avens	1688 Gerritt L. Verschuur	1707 Ray Orz
1670 Allan M. Harris	1689 Bruce Brightwell	1708 Donald B. Johnstone
1671 Charles J. O'Brien III	1690 William W. Willis	1709 Clark Grierson
1672 Lewis & Violet Etherton	1691 Alice J. Johnson	1710 N. Keith Sharpe
1673 William J. Yankus	1692 Florence H. Wright	1712 Thomas J. Walend
1674 Barry Cunningham	1693 Charles W. Dean	1713 William E. Ogden
1675 Jerry A. Katz	1694 Dr. Paul J. Phillips	1714 Graham Bell
1676 Michael Austin	1695 Linda Lawrence	1715 Mr. Leslie H. Ray
1677 Peter Smith	1696 Harold Gosney	1716 Joseph M. Shelton
1678 Harry Voss	1697 Stephen P. Kaplan	1717 P.S. Madej
1679 Ian Mowat	1698 Alec & Carol Turner	
1680 Robert Hyodo	1699 David H. Hubbard	
1681J Kenneth Carson Price	1700 Stuart Leven	
1682 George V. Keller	1701 Paul K. Berg	
1683J Jason A. Rusch-Fischer	1702 Lee H. Dillon	
1684 Howard L. Lucas	1703 Ada M. Prill	
1685 Robert E. Gibson, Sr.	1704 Steven Hines	
1686 Richard A. Watson, MD	1705 Robert A. Stanger	

CHANGE OF ADDRESS: You won't have to miss the **PHILATELIC EXHIBITOR** if you send your change of address at least 30 days prior to your move. Please be sure to send your address change to the Executive Secretary at the above address, and include your old address as well. There is a \$2.00 fee charged to cover our costs for remailing *TPE* when you neglect to file your change of address with us in a timely manner.

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 May 23, 1991:

1. Total Membership as of February 10, 1990:	1332
2. Dropped due to death/unable to locate:	7
3. Resignations received:	18
4. Dropped non payment of dues:	103
5. Reinstatements	0
6. New Members Admitted	50

TOTAL MEMBERSHIP as of May 23, 1991: 1254

DETAILS OF MEMBERSHIP REPORT:

2. (Omitted from report of Aug. 10, 1990: -14-Lynne Warm Griffiths, -152-Raul Gandara.) -664-Ralph V. Fisher, -969-Rutger Schilpzand, -1213-Vernoon Moore. A current address is needed for member -864-Betty Roop.

3. 101, 165, 256, 316, 551, 664, 1019, 1171, 1210, 1318, 1417, 1437, 1442, 1447, 1537, 1593, 1609, 1632.

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