

RELIGION

3.2

It is believed that "manna from Heaven" that kept the Hebrews from starving in their desert wandering was sticky honeylike secretion from aphids (honeydew).



Aphid at right.



Established 1926 Zip Code 95545.



Missing blue and yellow
ocres shifted 1 1/2 mm.

Description of Promised land as "a land
flowing with milk and honey" (Ex. 3:8).



Nicaragua 1971



Leche y miel - milk and honey.

After resurrection Christ was given fish
and honeycomb (Luke 24:41-43).

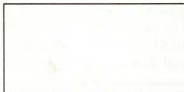


Gospel writer Luke.



Beehive symbol.

Christians, convinced of the virginity of bees, regarded wax as typifying
flesh of Christ born of a Virgin so attached symbolism to lighted candles.



To see this computer-generated page filled in, turn to page 14.

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Thomas E. Wilson 4c Black. From the Morton Dean Joyce Collection. Only recorded example.

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

Deadline for the next issue to be published on or about July 15, 1992, is May 10, 1992. The following issue will close on August 10, 1992.

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FUTURE ISSUES

The deadline for the July, 1992 issue of **The Philatelic Exhibitor** is May 10, 1992. The theme will be "How I use covers in a non-postal history exhibit."

For the October, 1992 issue - deadline August 10, 1992 - the theme will be "The best/worst advice you have received from a Judge's critique."

If you have experiences in, or opinion on these areas, your colleagues would like to hear from you.

If you have a theme idea for a future issue, drop me a post card; Address above. - Yr. Ed.

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Reprints from this journal are encouraged with appropriate credit.

Editor's AAPE(s) of the Month



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

February, 1992 Roland and Barbara Essig of Kettle Moraine Printing (p.6) who were the most important people in converting **TPE** to the larger size.

March, 1992 Our first five years of **TPE** authors. **YOU** are the people who have made **TPE** the interesting and respected journal it is today.

April, 1992 "The FLY" who continues to draw the highest amount of comment/correspondence of any regular feature in **TPE**.

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 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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- Manuscripts, news, letters to the Editor and to "The Fly", exhibit listings (in the proper format) and member ads — to the Editor.
- Requests for back issues (see page 3) to Van Koppersmith, Box 81119, Mobile, AL 36689

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My 2¢ Worth

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



I'll spend only a penny this trip to say "thanks" to the 25 members who wrote to praise the new look of TPE. I've chosen not to publish these since space spent on self-congratulation is space that might better be used for discussion of issues. Still I want those who wrote to know I do appreciate the expression of support.

The second penny is allocated to our new TPE Assistant Editor Mike Milam who is pictured here:



Mike Milam

John has asked me to write a few words about myself, by way of introduction. I'll keep it short.

I was born in California in 1945, but moved to Denver in 1948, so for all practical purposes I'm a "native" Denverite. Dad was a "lifer" in the Army; Mom was a school teacher. Neither were stamp collectors. I started collecting at the age of 10, like we all did, and gave 'em up when I discovered girls, like most guys.

After a couple of years spent saving Vietnam for democracy, I came back home and went to nursing school. I've worked as a registered nurse for almost 20 years. Started collecting stamps again in 1977, and was a "closet" collector until 1983, when I walked up to a guy named Bill Dunn at ROMPEX and asked him if there was a local stamp club I could join. Thus followed the Denver Stamp Club (I've been Secretary for almost 10 years), the Denver Collec-

tor's Club, and eventually the ROMPEX Committee, where I put in a couple of years as Exhibits Chairman, and am now President.

My big stamp interest is U.S. revenues, mostly the Scott-listed ones. I have a couple of different exhibits. That which I call my "big" exhibit was one of the pioneer "experimental" international exhibits at Finlandia 88, and took a vermillion at New Zealand 90. My "small" exhibit is a synoptic, or educational, affair and mainly does duty at the locals and regionals. Also in the wings is a thematic exhibit on nursing.

Writing and editing is a return to an old love affair for me. I was a published poet in my 20's, and I did a year of Journalism and edited the college paper where I went to school; also served on the staff of other college papers and literary magazines.

Stamp-wise, you've seen me a couple of times in TPE, and I have an article coming in the May issue of the USPS Cronicle.

So, what does all this mean for you? How about this... I have a good command of the English language, and I love to help people express themselves the way they would, if only they knew how. So, go ahead and write that article for the TPE that you always wanted to write, but didn't because you weren't sure you could write well. Send it to me. I'll work with you to make it look good, but it'll still look like you wrote it!

See you soon. My address is Mike Milam, P.O. Box 100644, Denver CO 80250.

Your 2¢ Worth

Quitting

To the Editor:

I knew it was coming, but it was still a surprise to see TPE's new look. I think I like it...it looks like the old format with a thyroid condition. Nice job!

Seems to me the irate exhibitor mentioned in "The FLY'S" column was looking for excuses to quit. Perhaps he is a victim of burnout...too much time, effort, finances, and energy devoted to one project with disappointing results. It's a classic precursor to the "I'm-fed-up-and-not-going-to-take-it-anymore" syndrome.

As for his complaint of medal fluctuation...is it my imagination, or is this happening with increasing frequency? Nobody complains when the medal level goes up, but God forbid it should go down! It's not pleasant, but I think exhibitors should accept, with something approaching "grace" the prospect that exhibits can change medal levels depending upon the expertise of each jury, the makeup of the show, and probably many other factors.

Janet Klug
Pleasant Plain, OH

...Janet Klug - Anthony Dewey - Charles Peterson - Gary Weiss - Bob Kinsley - Harry Sutherland - Leonard Piszkiwicz - Werner Helms - James Davenport - Bob Yacano - Charles Luks

Page Protectors

To the Editor:

Every prospectus that I've read requires the exhibit pages to be enclosed in a protective cover. But I've had great difficulty in locating a protective cover that meets all of my requirements. That is, until now. And it wasn't from a philatelic supplier that I found the ultimate product, but from a supplier of products for (get this) sports cards! The sheet protectors, actually designed to hold comic books and sports magazines, are acid free and made with no PVC. They are advertised as archival quality, super safe, super strong sleeves with the highest clarity. And, the feature that I like - they have a reinforced strip with holes pre-punched for 3-ring binders. The sleeves are made by Rembrandt Photo Services, Los Angeles, CA 90040. And, they are inexpensive. When bought in full boxes of 250 they cost only 10 cents each.

Anthony F. Dewey
Hartford, CT

Exhibiting and Change

To the Editor:

I was saddened to read Clyde Jennings' farewell to his award-winning collection *cum* exhibit of color cancels on U.S. stamps (1/92 TPE, p.20). In the first place, it gives every collector a pang to part with philatelic treasures, especially those which have been a longtime central element in his or her life. We can all empathize with Clyde in this respect.

But I was also distressed by the rational Clyde gave for turning his back on exhibiting his color cancels, and, in turn, the collection. He blamed the judges who demanded a revised title page, this "new crop of jurors," and bemoaned "what the lack of recognition of the caliber of the exhibit was doing to the hobby overall and potential, or beginning, exhibitors in particular."

It's the basic philosophy of exhibiting that has changed; the "new judges" (and many of them were also



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among the "old judges") merely reflect that change.

Time was when awards were determined not merely by what was mounted in the frames but also by what was piled up in the bin rooms. Major exhibitions at the turn of the century featured divisions for "general collections," "rarities" and even "great rarities." The operative term was "collection," not "exhibit"; many exhibitors openly displayed their selling price, and undoubtedly hoped that a high award would help their material find a generous buyer; the exhibitors themselves drew most of their money from admission fees only the well-to-do could afford, and counted it a success if several thousand attended. Philatelic exhibiting was not for the masses.

There was not much "democratization" until the post-World War II rebirth of national and international exhibiting. In fact, as late as London 1950 a gold medal went to a collection of European stamps-most of which were in a stack of albums in a bin room. However, more and more emphasis was placed on what was in the frames; one of the many reinforcing reasons was the change in emphasis toward attracting beginning, mid-level and potential collectors as well as seasoned (and affluent) ones.

Even so, for the exhibitors it was a question of impressing the judges with powerful material. Write-up was discouraged; it was considered an insult to the judges' philatelic abilities. The material should speak for itself. Certainly through the late 1970's and into the '80s it was not uncommon to find page after page of mint singles and multiples with scarcely a word of description. If you stood in front of some of those frames long enough, you could hear them proclaiming "look on my works, you mighty, and despair..." And let no one be mistaken, pre 1900 classic issues were best, and even among them there were some countries which were the real thing and others which sat below the salt.

But then came a very significant change. It became quite obvious that stamp collecting had to look to a new group of adherents if it were going to remain a viable hobby at the national or international level. It had to attract collectors with more limited means; it had to become an inclusive rather than an exclusive activity. It had to compete with many other attractive leisure time activities. Topical/thematic and postal history collecting bloomed and flourished, and they demanded a different approach to collecting and exhibiting. As they moved into the halls once occupied almost exclusively by "traditional" exhibits, it became apparent that they displayed features

which would make the stamp presentations more interesting, educational and attractive.

The 1980's therefore became a period of transformation in exhibiting philosophy and guidelines. Exhibits were expected to speak to the public, to educate rather than merely bedazzle and mystify; the exhibition was no longer seen as a dialogue between judges and exhibitors, but a public performance. "How you show it" is now recognized as being an important element, enough to change a gold level "what you show" entry to a vermeil.

Thus when a Clyde Jennings chooses not to re-write or restructure an exhibit which fails to reflect new exhibiting standards, it's due to the failure to recognize who his audience really is; it's the new and hopefully future generations of collectors who need to be attracted, taught and inspired by exhibits. I was among the judges at AMERIPEX '86 when Clyde's color cancels won a Gold with Felicitations, and I agree it was well-deserved recognition for Clyde's own inspired touches to the field of U.S. classic issues. But if I judged it today, I would have to consider the requirements of current exhibit regulations, which with whatever imperfections they may have were designed for the good of the hobby.

My regrets and apologies, Clyde...
Charles J Peterson
Laurel, MD

Response From Clyde Jennings:

Thanks Charlie. Even I have to agree with a lot of what you point out but, as I said, I'm too old and too ornery.

Barnette Revisited

To the Editor:

As David Barnette noted in the January issue, page 22, importance is a confusing concept. Philatelic importance is a means of comparing different subjects that are being exhibited and this is why it is such a haven for prejudices. In the example of two similar collections used by Barnette in his article, both exhibits showed the identical subject and are therefore of exactly the same importance. This would be the case even if one was a great exhibit worthy of the gold and the other was so poor as to not warrant a bronze.

The difference in these two exhibits and how they should be judged reflect other areas than importance. It sounds from the description that the first collection is complete (in terms of errors) while the second collection is not. Completeness is a very important quality to an exhibit and probably would sway me to award the prize to Exhibit A. The inclusion of a potentially rare but inexpensive wrapper in Exhibit B may do little for the exhibit in

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terms of completeness as rates and usages almost always require the exhibitor to pick and choose what is to be shown. Exhibitor B may be the more knowledgeable but with the remainder of the exhibits identical, I would be surprised if there was enough of a difference to warrant giving the award to Exhibit B. Perhaps if exhibitor B had published a research article on this rare usage, one could then justify giving his exhibit the award for having done better research. Finally the rarity of the wrapper is questionable. Inexpensive items may be very difficult to acquire inexpensively but an advertisement offering to pay well for the first one offered might show the item to have a justifiably low price. It would be quite embarrassing at the judges critique to award Exhibit B the grand and have the runner up grumble that he has accumulated hundreds of these wrappers showing a wide range of cancels and did not show them because they take up a lot of space and are common. I know that I do not show (Rykyu) newspaper wrappers in my exhibit but have many with the newspaper still enclosed.

Gary B. Weiss, M.D.
Webster, Texas

To the Editor:

Mr. Barnette, in discussing importance and scarcity in the January TPE postulates a very troubling distinction: if no one knows how many newspaper wrappers exist it must therefore be difficult to acquire, while a very high catalogue value item which is seen "one or two times a year" is not difficult to acquire. His conclusion is suspect.

If I am not privy to the content of every "large European auction" I might miss the item. But yes, I could acquire the services of other people to monitor such auctions. But no, my bid might not be successful at that auction. It's certainly not easy to acquire. On the other hand, nothing prevents me from contacting innumerable dealers to inquire about the availability of the newspaper wrapper. And dealers are pretty astute, they know if a newspaper wrapper is or is not a good item, and they will be happy to sell it to me.

I might find it easy to acquire, assuming it was a necessary (debatable) part of an exhibit. But if I tried, and couldn't find a second wrapper, it is easy to answer his concluding question and to convey its scarcity to the judges: "only known usage".

Bob Kinsley
Richland, WA

To the Editor:

I must take issue with Mr. Barnette's conclusion in his article on Importance and Scarcity. No international judge

would ever (or should ever) give the award to Exhibit B of the Rare Usage rather than the Colour Error. Very simply, Exhibit B is incomplete and if the exhibitor has chosen to exhibit Freedomia he must have the rarity for the top prize.

H. Sutherland
Toronto, Canada

Wolff Revisited

To the Editor:

I believe there is a simple (or perhaps simple-minded) solution to Gerhard Wolff's problem (TPE 1/92 pp.8-9) regarding the lack of a commercial cover in his exhibit of the Europa Pan American Flight \$2.60 value. He found it difficult to convince a judge after the judging that such covers probably don't exist. I suggest that an effective approach would be to preempt future judges' complaints by adding a sentence to his write-up to the effect that commercial mail via the flight made no economic sense, since airmail service was available to all of North and South America at the time (I believe) and was both faster and cheaper. This could be stated in one sentence, thereby pointing out, in a positive way, that such usages are essentially only collector-generated. It would show philatelic knowledge, which is something the judges also evaluate in an exhibit.

Leonard Piskiewicz
Santa Clara, CA

ARIPEX '92 Thoughts

To the Editor:

Back from ARIPEX '92, I decided to share some experiences I had as an Exhibitor, a viewer of Exhibits, and participant at the Judges Critique.

The prospectus stated that the frames have 3 rows for six pages each, page size 8 1/2 x 11 inches. Inside dimension of frames 48 x 36 inches. I should have realized that, by these dimensions a certain amount of overlapping of pages is necessary to accomplish this. Overlapping may be alright for the old 3 hole pages with a 1 1/2 inch border, but not for those pages without holes, which are more and more being used, and which I use for my Exhibit.

Mounting my Exhibit, I had to delete 3 pages from every frame, otherwise the overlapping of pages would have been disastrous to the exhibit and the viewer. Exhibits which had cramped six pages to each row had done those exhibits NO JUSTICE. Write-ups, covers and stamps blended into the following page, and made it hard for the viewer to read.

I must agree with Mr. Ferd Lauber, (letter to Editor in January issue of the TPE): "Frames with only 3 rows are better from a standpoint of viewer and Judges". This is true, but only to a certain extent, and surely not when frames

are over crowded. Overall, the Exhibits were of high quality and it was a pleasure viewing them.

Judges Critique: When I had my turn to ask why my Exhibit, which received in Germany a Gold with Felicitations, at SESCAL a Gold, the AAMS Gold, the GPS Gold, and APS Award of Excellence 1900-1940, received only a vermeil Award, the answer was, and I quote "YOU Don't show any Postal Rates" end of quotation. I pointed out that the 2nd page showed the postal rates, and any deviations of changes were written up on covers shown. Another question I asked was if those pages I removed would have had any bearing on their decision was not granted, with the remark "YOU had your ONE question", a practise which was not always followed with other exhibitors.

Later in the afternoon I had the pleasure of taking some of the Judges to my exhibit, showing them the postal rates for which I was criticized as not having. They admitted that they were wrong, that I had them clearly marked, and that they made a mistake. My question is: What has an exhibitor to do, so that Judges DO NOT make mistakes, mistakes which will affect the Award level, an Award level which may become a decisive factor of acceptance or declining of the Exhibit at another Philatelic show?

To the ARIPEX committee, a pat on the back. They were friendly, helpful and cooperative in every way. The Arizona Ranger Dinner, in the former house of "pleasure" or "ill repute", was excellent and of the quality seldom found. With the exception of the long Bus ride, to and from the Awards Banquet at the Pinnacle Peak Restaurant, it was worth the time. The food and drinks, and last but not least, the company was great. The Awards presentations were short and to the point.

Overall, it was a pleasant show, I had a great time, and I am looking forward to another year of participating at an event of the Arizona Federation of Stamp Clubs, and enjoy their Great Southwestern Hospitality.

Werner Helms
Norwalk, California

Judging Your Own

To the Editor:

Many times when I pick up a philatelic publication, I read where some person (exhibitor or not) has "blasted" or at least "chided" the judges of a particular stamp show for the way in which their exhibit was judged. They should have received a gold, silver, first, etc., etc. and if the JUDGES had known what they were doing, there would have been the correct ribbon or trophy presented.

REPRINT FUND

We're Halfway There!

With new pledges from John Blakemore, Fred Dickson, Bob Effinger, Bunny Kaplan, Dan Laursen, Clyde Jennings and Edward Mangold, our pledge total is now \$1,585 of the \$3,000 needed to produce a TPE sized REPRINT of the best articles from TPE's first five volumes; the object being to create a resource for helping beginning exhibitors.

If you remember how you struggled as you began your exhibiting career, please make a pledge to help others. Advertising from individuals and businesses is also welcome. Credit will be given in TPE and in the REPRINT.

Send no money now; just your pledge to:

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

I will agree that there are no doubt times when the complaint may be justified, but probably many times less than the number of complaints that I read. I am really a beginner in the field of philatelic exhibiting, and then only in the field of naval covers (Universal Ship Cancellation Society), but I have a suggestion to every exhibitor who puts up "his best" for the perusal of the judges.

Each of us should have done all our homework before ever shipping that exhibit to the exhibit committee at the stamp show. We then are really sure that it is the BEST there is!! I would suggest to each exhibitor that you find your mounted exhibit, take pencil and paper in hand, forget that it's YOUR exhibit, and then TRUTHFULLY critique it yourself.

Don't forget those little flaws that reduce the price when you're buying that stamp or cover: stains (it's only a little one on one corner), tears, spelling, etc.

After you've completed judging your exhibit, stick that piece of paper in your pocket and then attend the critique. See how close your "truthful" critique compares with that of the judges. This will work only if you are completely truthful with yourself in doing your critique. Pretend that this exhibit is in direct competition with the exhibit of "yours" for that coveted Grand Champion award and score it accordingly.

This effort will help you put up a better exhibit the next time. I went one step further the last time I exhibited and asked the judge who was presiding over the critique if I could critique my

Critique Service Report

For 1991 we have had 51 submissions of exhibits, the highest year to date. The total from 1987 through 1990 was 116. In 1991 we had a number of exhibits from outside the U.S.: Canada 1, India 1, Israel 4 and Korea 1.

Exhibits that have been through the review process continue to improve in award level. The biggest problem with most exhibits continues to be ineffective organization. Many exhibits that have been reorganized with little or no change in material have gone up at least one medal level and in a number of cases two levels.

Write to me for further information and a submission form so that you can take advantage of this AAPE service.

Harry Meier
P.O. Box 369
Palmyra, VA 22963

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

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

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

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

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

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

AAPE "AWARDS OF HONOR" AVAILABLE

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

- WSP - Champion of Champions (Nationals) - Two Gold Pins
- Local Shows - 500 or more pages - Two Silver Pins
- Local Shows - Fewer than 500 pages - One Silver Pin

Write to Steven Rod, P.O. Box 432, So. Orange, NJ 07079

Who Accepts One-Frame Exhibits? List being Compiled

Thanks to those who responded to my request for the names and rules of shows that accept one-frame exhibits (on page 20 of the January TPE.)

Organizers of shows that accept one-frame exhibits, please send me your rules. I'll prepare a master list for publication in a future TPE. Ken Lawrence, P.O. 3568, Jackson, MS 39207

exhibit myself in front of the whole group before they presented their critique. The result was that I brought out nearly every point that the judges had listed on their scoring sheets! I really saw the problems the exhibit had when I studied it critically in the frames and can assure you that they looked several times as bad as when the pages were spread out on the kitchen table at home.

Thanks, Judges, for the time and effort that you spend at the many shows, PEXes or whatever during the year and for helping to guide us to bigger and better things; many times taking a verbal beating from us while you are doing it.

James Davenport
Cortez, CO

Congratulations; Now....

To the Editor:
Congratulations on the new page size for "The Philatelic Exhibitor". I think it is much more appropriate for what you are trying to do.

Now what I would like to see is sample pages, full size, with critical comments and suggestions as to what is good and what can be improved.... a sort of "How to do it" column... and less of the insider type of comments and criticisms. We don't need to tear down what has been done: what we need to do is get on with improving on what has gone before.

Bob Yacano
Eden, NY

Klug Syndrome

To the Editor:
Janet Klug - I've never met you but hope to some day. But let me tell you I howled at your article "To Do Or Not To Do" in the January issue of TPE. I guess we have all been through this at one time or another. Would you mind if I named this the Klug Syndrome? This type of behavior by judges must have a name.

Let me add that it is not only stamps and covers that are involved in the Klug Syndrome but title pages as well. Since my main exhibit is neither Traditional nor Thematic it is shown in the Special Studies or Miscellaneous class. However, I find that certain topical judges seem to judge it as a topical and knock down its medal value even though it is not a topical.

Charles K. Luks
Parsippany, N.J.

Anyone can judge accurately and even profoundly, but it is damned hard to judge charmingly.

— Anon

PRESIDENT'S MESSAGE

by Stephen D. Schumann

FIVE COLLECTORS



Collector number one exhibits extensively at the international level and has won many fine awards for his collections. Qualified as an international judge some years ago and at present confines exhibiting, judging and writing to that level. Somewhat difficult to carry on a conversation with them, as discussions involving the AAPE and APS invariably, within a few sentences, become discussions of the FIP.

Collector number two is a member of a local stamp club and has attended most of the weekly meetings for many years. Has held several offices but prefers to just be "one of the group". Makes a point to greet all new members and visitors, especially juniors. Never has exhibited formally but always brings a page or two to the annual show and tell.

Collector number three is the chairman of the WSP show committee. A great diplomat, able to get the best efforts from a show committee. Thoughtful and level-headed, never jumps to conclusions; heads a WSP show which is acknowledged to be one of the best in the country.

Collector number four loves judging at WSP shows. Tries to judge at every show to which invited. Always seeking new ways to improve performance in the jury room and critique; never satisfied with their own performance.

Collector number five accumulated material for many years before putting together a five frame exhibit at the local WSP show. Received a silver and lots of information on what should'n't be done. Over the past few years has attended many shows, taken notes (and advice) and acquired additional material and now receives golds as WSP in-shows. Always submits a title page and synopsis to the show committee and checks to make sure they send it to the judges before the show.

At first it would seem that each of the five are involved in different areas of organized stamp collecting. Each of the five are trying to do the best they can in their areas of interest. The one organization to which all five belong? The American Association of Philatelic Exhibitors of course. The only organization devoted exclusively to the improvement of all areas of philatelic exhibiting, judging and show administration. Know of someone like one of the 'five collectors' who is not a member of the AAPE? Show them a copy of **The Philatelic Exhibitor** and explain the benefits of membership. No matter how they are involved in stamp collecting, membership in AAPE will benefit them and strengthen philately.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at 1991? Why not invite inquiries here?

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

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

SEPAD Seeks Societies The Philadelphia National Stamp Exhibition (PNSE) sponsored by the Associated Stamp Clubs of Southeastern Pennsylvania and Delaware, Inc. (SEPAD) held at the Valley Forge Convention Center in King of Prussia, PA, has firm up show dates for the next several years. The dates are October 23-25, 1992; October 22-24, 1993; October 21-23, 1994; and October 22-24, 1995.

Organizations interested in holding meetings at any of the forthcoming PNSE shows are invited to send their request to SEPAD, P.O. Box 358, Broomall, PA 19008-0358.

Philatelic Lepidopterists of America formed. Its purpose is to foster communication and stimulate interest in butterflies and moths on stamps. Worldwide membership in invited. Dues have been set at US \$10 annually for US members and US \$12 for those outside of the USA. Contact Dr. Charles V. Covell, Jr., Dept. of Biology, University of Louisville, Kentucky 40292.

The Aerophilatelic Federation of Americas provides Exhibition/Awards Chairpersons with the AFA Gold Award and President's Certificate for the best aerophilatelic exhibit by an AFA member at a show with at least three such exhibits. Please write to: AFA, P.O. BOX 1239, Elgin, IL 60121-1239. ATTN: Fred Dietz.

PHS Changes Revised criteria for the award of the Postal History Society Medal are as Follows:

To encourage excellence in postal history collecting, the Postal History Society provides a medal for award at any exhibition which meets the following regulations.

1. The exhibition must be one whose Grand Award Winner will be eligible for the **APS World Series of Philately**...
2. The exhibition must have at least five postal history exhibits.
3. At least one of the judges must be APS-qualified for judging postal history.
4. The Postal History Society Medal must be awarded to the **best** postal history exhibit, even if this duplicates another award.
5. The winning exhibit must receive at least a show vermel.
6. For all other exhibitions, the Postal History Society provides an award certificate instead of a medal if there are at least two postal history exhibits in the competition.
7. The exhibition's Awards Chairman must send to the Postal History Society's Awards Chairman: 1. a show catalog along with a list of all winners in the exhibition; 2. the name and address of the winner of the Postal History Medal, **which we will then mail to the winner.**

Address inquiries to: Richard M. Stevens, Awards Chairman, P.O. Box 99, Greendell, NJ 07839

LOSS - Dutch collector, Mr. J.L. Klein, has reported the loss at PHILANIPPON of two well known rarities from his exhibit of "Selected Pages from a Collection of Czechoslovakia 1918 - 1939".

The first item, Czechoslovakia's greatest rarity, the 4K, POSTA CESKOSLOVENSKA 1919 overprint on "granite" paper was found missing from the exhibit frame after receipt by the PHILANIPPON Committee.

The 4K PC 1919 has an estimated value of over \$45,000. It is believed that only 3 or 4 copies are in private collections.

The second missing item is the used POSTAGE DUE error overprint "50/50". The 50h overprint, regularly applied to the red 20h denomination, was erroneously applied to a single sheet of the (also) red 50h denomination. Somewhere between 20 and 30 used copies are known.

The item was found missing by the owner upon return of the exhibit from PHILANIPPON.

Collectors and dealers are urgently requested to be on a look-out for these items and if seen contact Mr. Frank Julsen (day) (602) 948-7336, or Henry Hahn (evening) (703) 560-2972.



Show Listings

AAPF 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 asterisk. Because of space limitations, only those shows that are still accepting exhibit entries will be listed.

***June 5-7 NAPEX '92.** National Philatelic Exhibitions of Washington, D.C., Sheraton National Hotel, Columbia Pike and Washington Blvd., Arlington, VA, 300-16 page frames. \$7 per frame; minimum 2 frames-maximum 10. For information or prospectus, write to George S. Mansfield, P.O. Box 4510, Arlington, VA 22204-0510.

June 5-7, 1992, ROYAL '92. National show of the Royal Philatelic Society of Canada, sponsored by Edmonton Stamp Club, to be held at the Europa Rooms, West Edmonton Mall, Edmonton, Alberta. 280-16 page frames at SCAN 7.50 (Youth 21 and under \$2.00) per frame. RPSC, PHSC, CAS, AAPF meetings and seminars. Deadline: Mar. 31. Prospectus from: Edmonton Stamp Club, Box 399, Edmonton, AB, Canada T5J 2J6.

June 6-7, 1992, HUNTSPLEX '92. Sponsored by the Huntsville Philatelic Club will be held at the Tom Bevil Center, UAH Campus, 301 Sparkman Drive, Huntsville, AL. 80-8 page frames. Adults \$2.00 per frame. Juniors \$1 per frame. Judges Critique. Entry deadline May 22. Prospectus and information from Ed Kzmierczak, P.O. Box 4395, Huntsville, AL 35815.

***June 19-21, 1992, PIPEX '92.** Northwest Federation Stamp Show, Sponsored by the Inland Empire Philatelic Society. Will be held at the Ridgepath Hotel, 515 W. Sprague Avenue, Spokane, WA 99204. Western Postal History Meeting Friday, June 19th. Information from: PIPEX Committee, Box 192, Vallyford, Washington 99036.

July 11-12, 1992, LOUIPEX '92. Sponsored by the Louisville Stamp Society. Held at the Executive Inn, Watterson Expressway at the Fairground, Louisville, Kentucky. Frames hold 16 (8 1/2 x 11) pages, \$5.00 per frame (adults), juniors exhibit free. Maximum 10 (adults) and 3 (juniors). Deadline: June 17, 1992. Prospectus from: Dennis Garman, 1215 Keswick Blvd., Louisville, KY 40217.

***Oct. 9-11, SESCAL '92.** at the Hyatt at Los Angeles Airport Hotel, hosting national convention of the Society of Australasian Specialists/Oceania. Sponsored by the Federated Philatelic Clubs of Southern California. 280 16 page frames; adult frames \$7.00, juniors \$3.00. Prospectus and information available from Wallace A. Craig, General Chairman, P.O. Box 3391, Fullerton, CA 92634. Literature prospectus available from Robert deViolini, P.O. Box 5025, Oxnard, CA 93031.

Oct. 24-25, 1992 CUY-LORPEX '92 Sponsored by Cuy-Lor Stamp Club. Held at Lutheran West High School, 3850 Linden Road, Rocky River, OH. Frames hold nine 8 1/2 x 11 pages. Fees are \$500 per frame, with a maximum of 10 frames per exhibit. Deadline for entry forms is September 15, 1992. Prospectus available from Exhibit Chairman, Cuy-Lor Stamp Club, P.O. Box 45042, Westlake, OH 44145.

Oct. 25, 1992, THAMESPEX '92. Sponsored by the Thames Stamp Club. Held at the Clarke Center Auditorium and R.C. Weller

Conference Center, Mitchell College, New London, CT. 80 16 page frames, \$3.00 per frame, Juniors exhibit free. Entry deadline October 1, 1992. Prospectus from Bill McMurray, P.O. Box 342, Westerly, RI 02891.

***Oct 30 - Nov 1 CHICAGOPEX '92** Chicago Philatelic Society's 106th Annual National Philatelic Exhibition, O'Hare Expo Center, 5555 North River Road, Rosemont, Illinois (near O'Hare Airport). Reduced rate at the Radisson Suite Hotel O'Hare, 5500 North River Road, Rosemont, IL. FREE ADMISSION. Hosting the Annual Convention of the American Air Mail Society (Aerophilately '92) and the Annual Congress Meeting of FISA. APS approved air mail only exhibition (except for literature and juniors). JUNIOR EXHIBITS WELCOME. For show prospectus (philatelic and/or literature) write: Simine Short, P.O. Box 291, Downers Grove, IL 60515.

***Nov. 13-15, 1992. VAPEX '92.** Virginia Philatelic Federation. At the Pavilion, Virginia Beach, VA. APS World Series of Philately show. Fall Convention of the United Postal Stationery Society. 300 exhibit frames (each frame holds 16 8 1/2 x 11 pages) including the Marcus White Showcase. Free admission, free parking at the show. Show rates available at the adjacent Radisson Hotel. Exhibit frames cost \$7.50 each (\$2.00 for juniors under 18 1/2). Junior exhibits are encouraged. 31 dealers in attendance. For further information and an exhibit prospectus write Leroy Collins, P.O. Box 2183, Norfolk, VA 23501.

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.

As I See It How About You?

by John M. Hotchner

TOO MUCH ATTENTION LAVISHED ON EXHIBITORS?

From several friends whose intelligence and intellectual honesty I respect, I have heard complaints that organized philately puts much more time and effort into the care and feeding of exhibitors than is warranted by the tiny percentage of the entire hobby of stamp collectors that they are.

Further, these people complain that exhibitors don't pay their fair share when one considers what they pay for the square feet they occupy in a show, compared to what a dealer pays per square foot.

Both complaints have a certain surface appeal because they are true as stated, but the underlying rationale is an oversimplification that ignores certain facts:

1. Exhibitors are a small percentage of all stamp collectors, but they are a majority of those who give their time, resources and talents to leadership positions from local clubs to national societies, and to the administration of and working at shows.
2. Exhibitors do a considerable amount of research and collation of information that advances the body of knowledge on philatelic subjects.
3. Exhibitors produce an impressive number of articles, monographs and books that make their knowledge available to all collectors.
4. Exhibitors are one of the hobby's recruiting tools;

showing the public many of the thousands of ways that philately can be pursued.

5. Exhibitors undoubtedly spend more on their quest per person than non-exhibiting collectors; and are a primary support of stamp dealers and auctioneers.
6. Successful exhibitors, unlike successful dealers, are not making money. They are happy with a medal, plaque or brass doodad for the coffee table. And those trinkets are pretty expensive when one considers what an exhibitor spends on material, mounts, insurance, shipping, frame fees, travel and lodging; not to mention the time they put in. None of that is tax deductible, as are all expenses for dealers.

In summary, exhibitors lead the hobby, support the hobby, advance the hobby and spend money on the hobby at levels far in excess of their raw numbers. They work to put on shows far more than most dealers do and for no economic benefit; and when the show takes place, they do their level best to help dealers go home with a nice profit.

So, on the whole, I think the hobby benefits from exhibitors far more than the average non-exhibitor might realize. I'm not suggesting that we should be worshipped and thanked on bended knee. I am suggesting that we don't deserve to be "bashed".

CONCERNS

by Randy L. Neil, P.O. Box 7088, Shawnee-Mission, KS 66207

World Columbian Stamp Expo will offer exhibitors a rare opportunity to see practically everything new under the sun in the exhibiting world. An event of this kind of like an "Olympics" of the exhibiting game...with competitions and classifications of exhibits so diverse that one is likely to see the finest examples of every possible form of philatelic exhibit.

Backing up this smorgasbord of exhibits is the virtually incredible range of exhibiting clinics that will be held during the event. People are calling them "seminars," but I prefer the word, clinic, as that's what visitors will behold when they take advantage of the events that have been arranged by the AAPE for members and non-members alike. Whatever your level of interest in exhibiting, there will be an event at which you can sit back and learn from the experts.

In essence, a WCSE is the ultimate laboratory of exhibiting. You can see it all...and learn it all right there in the Rosemont-O'Hare Exposition Center on May 22-31, 1992, in the Rosemont suburb of Chicago.

High on the list of state-of-the-art lessons to be learned will be the use of computer technology to write, design, lay out and print exhibit pages. Roger Schnell, myself and others will be devoting clinic/seminar events to this subject and both the IBM and Macintosh computer environments will be discussed. Events will be geared so that both novice and advanced users will benefit. I don't think that there has ever been an event in history at which computer-prepared exhibits will be more widely covered. For not only will there be learning events on this subject, but also there will be a wide range of computer-executed exhibits in the frames throughout the WCSE floor.

It has been suggested by several members of the AAPE that there might be interest in forming a special "Study Unit" within the AAPE for those among us who are involved—or are planning to become involved—in using computers for exhibit work. There



is, of course, the newly-refurbished Computers in Philately committee that was once a part of the APS, but this organization can only devote a portion of its time to the subjects that concern us. Thus, if there is viable support for the formation of such a committee within our own organization, I would imagine that someone will step forward to engineer and start it up.

In any case, perhaps some of you would like to write about your experiences in using the computer to work up your exhibits. If so, please do take a minute now and write to John Hotchner, our editor, and let him know about it. You can't believe the amount of mail I receive on this aspect of exhibiting...especially since I began to write about it here and in my column in *The American Philatelist*. There are now scores of our members who are hungry for information on this subject.

Speaking of computers, many people have asked which "desktop publishing" program might be best for this kind of work. As I own an IBM computer, I can recommend Microsoft's *Publisher*, a very easy-to-learn program—and inexpensive, it sells for around \$140—that will do practically everything you need to prepare exhibit pages that look as polished as any printed page in a magazine. It's available at most software stores and can be purchased, also, at very low prices through the mail order software vendors that advertise in the various computer magazines. Of course, if you attend WCSE, you'll learn about not only this program, but many others in use for both IBM and Macintosh computers.

You're holding in your hands the chief service of the AAPE, our journal. Complementing this service is another very big service we offer: the seminars conducted at our annual convention. Like I said, what we've prepared for you at WCSE is unprecedented. AAPE is on the cutting edge of the exhibiting world and when you attend our annual affair at World Columbian, you'll see exactly what I mean. I hope to see you there!

ACTIVITY BEAT

Note please: if you change your address, be positively sure to notify our Executive Secretary quickly. Steven J. Rod, Box 432, South Orange NJ 07079

Have you made your reservations for our 7th annual national convention to be held at World Columbian Stamp Expo? One of the chief highlights of the event—or any AAPE convention—is the well-attended and festive Friday Night Cocktail Reception. This year it will be held on Friday night, May 29, at the Holiday Inn

just across the street from the Rosemont-O'Hare Exposition Center. Prior reservations are vital for this party...as it sells out every year! Send your check for \$12 to Ralph Herdenberg, P.O. Box 30258, Chicago IL 60630.

If there are any tickets to the party still available at the show before May 29, they can be purchased at the AAPE table on the floor of World Columbian.

Which exhibiting seminars at World Columbian do you wish to attend? These spectacular events—arranged meticulously by

our Treasurer Mary Ann Owens—are now being placed on the WCSE show schedule and you can check the subjects and time and day for all events on the terrific show program that will be printed inside a special edition of Linn's Stamp News just before the big show opens. The program will also be available on the show floor...but if you want to know the complete schedule in advance, you'll have to consult that special edition of Linn's.

Our glasses of Diet Pepsi are raised in toast, once again, to one of the key

workhorses of this organization, our good Secretary and conventions manager Ralph Herdenberg. Since our second annual convention in Indianapolis, Ralph has handled practically all arrangements for our annual affair...not the least of which is the fine, detailed work he and his wife, Bettee, have accomplished for our World Columbian convention. Thanks again, Herdenbergs. What would all of us do without you?

Steven Rod, our Executive Secretary, has just completed a polished version of the by-laws of the Ameri-

can Association of Philatelic Exhibitors...including the revisions to the by-laws made since the organization was founded in 1986. If you'd like a copy of these by-laws, send a self-addressed envelope, franked with 75 cents postage, to Steven J. Rod, P.O. Box 432, South Orange NJ 07079

Watch for exhibiting to be covered sometimes in the new U.S. Stamps & Postal History magazine due out in May. Info: USS&PH, 10660 Barkley Lane, Shawnee-Mission, Kansas 66212-1861.

Exhibits by Computer - One Man's Method

by Carl H. Spitzer

I have been an exhibitor since 1958. I started using a regular typewriter. I switched to an electronic typewriter which I liked very much. As the price of computers came down I became interested in getting one to design exhibit pages. I had never used a computer.

I decided to purchase the new Macintosh Classic with two megabytes of RAM and a 40 megabyte internal hard-disk drive for \$1499. For a printer I purchased a Hewlett Packard Desk Writer printer for Apple Macintosh computers. This is a plain paper drop-on-demand thermal ink jet printer with dot resolution "best" mode 300 x 300 dpi or "faster" mode of 150 x 150 dpi. It prints letter or legal size paper (16 to 24 lbs.) and has a built-in sheet feeder (up to 100 sheets). This printer cost \$779.

For software I am using two programs, "Write Now", Version 2.2 for Macintosh and "Super Paint" Version 2.0 EV. The computer has a "Multi Finder" which allows switching back and forth between pages and programs.

I write in the "Write Now" program so I can do a spelling check before I copy the paragraphs and use the "Multi Finder" to paste in the "Super Paint" program. This is a two step operation instead of a 7 or 8 step one.

Once everything is on the "Super Paint" page, which has two layers I am ready to plan the page setup. I place the writing in the Paint layer. There is also a Draw layer. This is where I draw the rectangles to represent the stamps, covers, meters, etc. I will be using on a page. Anything can be moved on either layer. There is a ruler across the top and one

RELIGION

It is believed that "angels from Heaven" that kept the Hebrews from starving in their desert wandering was sixty honeybee swarms from apostle (proselytized).



Description of Promised land as "a land flowing with milk and honey" (Ex. 25).

Manuscript 1871



After resurrection Christ was given fish and Holyghosts (Luke 24:41-42)



Later a ruler - fish and honey

Christians, convinced of the virginity of bees, regarded war as symbolizing feast of Christ born of a Virgin so attached symbolism to lighter candles.



3.2

down the left side so you always know exactly where you are either when drawing, moving a rectangle or written paragraph or word. When you print, both layers are printed at the same time.

The Macintosh has pull down menus worked by the mouse. This is easy to learn and the menu commands are all in English.

I decided to basically use my current exhibit pages as the start for using a computer to print my pages. I make the rectangles just small enough so they will be covered by a matted stamp or cover. If I am windowing a cover I later cut the rectangle out. If I am going to make a slit in the paper to hide part of a cover this is done just beyond the edge of the rectangle and the line won't show after the cover is mounted.

Since my printer won't print heavy weight paper I decided to take my sample page to a copy place and print it on the selected paper. Then I mount the items for that page later. To get my measurements right I must have the stamps and covers ready for final mounting before I design a page. This would not be necessary if I had a traditional exhibit. I am a topical collector and thematic exhibitor with a honey bee exhibit called "BUZZ"! On only one page are all stamps the same size (except one). That was a much easier page to design.

Now that I have designed over 100 pages with my chosen computer, printer and programs, would I purchase the same items again? Yes!

The FLY



... DIVE BOMBS THE SCORING OF POSTAL HISTORY EXHIBITS

It is the year 2000 and I just got the results from my first computer-based philatelic competition. You don't know what a computer-based philatelic competition is? Well read on my friends.

I first read about "FLYSPEX" in the February 31st, 1999 issue of *FIP's Weekly Stamp News* (formerly Linn's...but it was bought out and renamed by some philatelic "Biggies" who had objected to the newspaper's editorial policy). "FLYSPEX" was advertised as the world's first computer-based stamp exhibition. My curiosity was aroused... so I sent for a prospectus.

Within a week, I had a letter from the "FLYSPEX" committee. (It used to

take longer to reply, but an earlier committee had received a poor report card from Charlie Luks and this committee wasn't about to make any mistakes).

When I opened the letter, I was surprised to find that it did not contain a prospectus. Inside was a brief note explaining that "FLYSPEX" was not a traditional show. There would not be any society meetings, seminars, etc. Instead enclosed in the envelope was one of those machine processable answer sheets that we used to fill out when taking tests.

You know the kind of form... It was the one that states "use only a number 2 pencil", or make sure that you erase completely, any answer you wish to

change." Holy insects! I hadn't seen one of those forms since I took the Scholastic Aptitude Test. Yes, I took the exam. I was trying to get into FSU (Fly Speck University).

But there the form was, a machine processable answer sheet...right before my multiple eyes. In addition to the usual questions I had to answer like name, address, etc., there were questions like...

"What do you Exhibit?" The choices of answers were:

1. The Postal History of a whole country.
2. A French department.
3. The Automation of mail.
4. A hometown.
- or... "How many items do you exhibit

for each time period covered in your exhibit?"

1. 0.
 2. 1 - 5.
 3. 6 - 10.
 4. More than 10.
- ...you get the idea.

There were many other questions covering such areas as scarcity, rarity, condition, importance and presentation. I answered each question honestly...and to the best of my ability. Filling in each circle on the answer sheet with loving care, lest the machine make a mistake.

With some trepidation, I certified and signed my answer sheet/entry form, had it notarized (one of the new exhibit rules), and mailed it off to the show along with a check for my entry fee (which included money for two banquet tickets).

The only reason I was going to go to the banquet was because I heard that the food in previous years was so bad...that there was a good chance that I would meet some of my relatives there.

Within a week, a letter arrived from the "FLYSPEX" committee. With wings trembling I opened it. Inside was the machine graded form I had sent in. On the bottom was a score of 3.1416 along with a handwritten note indicating that my exhibit had earned a certificate of participation, a special prize consisting of a pie, and an AAPE pin for superior presentation. (It seems that "THE FLY" was the only entrant to get all of the presentation questions correct on the computer scoring form.)

The money I had sent in for the banquet tickets was returned with a comment that the new way of holding philatelic exhibitions also solved the problem of boring banquets. From now on, there wouldn't be any banquets since exhibitors didn't have to attend the shows. The show chairperson also wrote that they were going to accept entries electronically next year which would obviate the need to purchase stamps or use the mail to send in an entry. The note ended with a request that "THE FLY" consider exhibiting at next year's "FLYSPEX".

Good grief! This column is beginning to sound like a cartoon from "The Far Side". But is it all that far fetched?

In an article which appeared in the February 1991 issue of *The Postal Journal*, Paul H. Jensen, President of the Federation Internationale de Philatelie's (FIP) Postal History Commission, attempts to explain how the categories of importance and treatment are to be evaluated in the Postal History Class at World Level International Exhibitions. Jensen said in his article that his views should be the subject of some discussion and feisty in

sect that I am, I didn't want to disappoint him.

"THE FLY" won't go into much detail on the content of the article. I do however commend it to you... especially if you exhibit or plan to exhibit postal history. It will give you some marvelous insight into how postal history exhibits are going to be evaluated... and what you are up against.

The fundamental premise of his article is that the subjects of importance and treatment can be put into categories of relative ranking. Jensen suggests what some of the pecking order ought to be... and he even speculates on what points could be earned in each.

In this insect's humble (but pontifical) opinion, juries that try to put absolute values on exhibits are doomed to fail. It makes no difference whether the show is a world class international, or the exhibit is Postal History, Traditional or Christmas Seals. Let me illustrate.

When confronted by two exhibits, "Chopped Liver" and "Chopped Herring", the jury must decide their relative importance. It is possible that they are equally important (or unimportant)?

If the jury is divided, each camp would argue that their favorite exhibit was more important. The discussion would soon begin to sound like the "Less Filling", "Tastes Great" beer commercial. You don't believe me? I sat through hours of discussion regarding the relative importance of Czechoslovakian Royal Mail versus China's Imperial Post. I can't remember which one was less filling. In fact, I liked them both.

Should a jury consider an exhibit entitled "Toe Jam's Importance to People" as covering wider subject matter (and thus perhaps be more important) than an exhibit entitled "Toe Jam's Importance to the World"?

In his article, Jensen suggests that if you show the postal history of Prague or London, you have a better chance of earning more points for importance than if you exhibit cities of "lesser" importance. Implicit in his thinking is the notion that a list could be developed that would put the entire postal history genre into a pecking order. Golly! We wouldn't have to wonder any more. Just check the list ahead of time to see if you have a chance at a decent award.

I know the foregoing isn't exactly what Jensen is saying. I admit that I am oversimplifying the case. But "THE FLY" can't help it. The whole notion of the pecking order just begs for a bite. If the pecking order equated to degree of difficulty in putting together an ex-

hibit, I could understand. But that is not the case.

Dear friends, here is a tip that I did get from Jensen's article. You too can improve your chances for a higher medal level. Here's how I did it.

Starting with my exhibit's title "Chopped Liver" (yes, I know it's thematic and not postal history...but stick with me on this one). I went through successive title changes as follows: "Chopped Liver's Relationship to Man (Woman?)", "Chopped Liver's Relationship to People", "Chopped Liver's Relationship to the Universe", "Chopped Liver's Universal Appeal", "Chopped Meat", "Chopped Meat and Sausage", and so on. You get the idea.

There I was, always trying to improve the "importance" of my exhibit. Then I read the Jensen article. It was like a breath of fresh air. Like a bolt out of the sky. Like a beacon, pointing me in the right direction. With a simple change of title, and entering my exhibit in the postal history class instead of the thematic class, I was able to enhance the possibility of getting more points for importance.

What change did "THE FLY" make? I simply changed the title "Chopped Meat and Sausage" to "The Postal History of Hamburg and Frankfurt."

Far fetched? Yes. I'll admit it... I had a bit of fun at Paul's expense. He really is a nice fellow and dedicated to the hobby. All "THE FLY" wanted to do here is to parody Paul's premises as a way of pointing out what "THE FLY" believes are the evils lurking in any scoring system that assigns values based solely on the size of a location or scope of geographic coverage.

It seems to this insect that when carried to the extreme, importance points as awarded today bring us closer to a computer-based FLYSPEX" exhibition and that would be a sad day for the hobby.

And now, to our regular "Bites" and "Swatters".

FLY BITE - From a friendly contributor who believes that a "bite" should be given to the organizers of PHILANIPPON. Why? Because although the judging was finished on Tuesday of the exhibition, the awards didn't go up until Friday evening when the \$130.00 banquet was held. "THE FLY" is all for a big "BITE" to those shows which do not at least post the medal level awards immediately upon the results of the jury's deliberations being made known to the committee. I no longer support the argument that keeping the awards secret increases banquet attendance. Good banquets are always well attended, lousy banquets are always poorly attended.

POST THOSE MEDAL LEVELS RIGHT AWAY!!!

and while my friend was on the subject.... he wants

GOLD FLYSWATTERS - To John Lievsay (and his wife) who did service above and beyond the call of duty, as the U.S. Commissioner to PHILANIPPON. Let's have more people like John handling the Commissioner duties.

FLY BITE - Did something go wrong with the SANDICAL committee this year? **THE FLY** heard that up to a month before the show the jury chairman had not received information regarding the names of the other jurors, the name of the show hotel, etc. It's hard to believe. Can it be true? Response from someone at SANDICAL would be appreciated.

GOLD FLYSWATTER - To Jack Harwood who was responsible for the care and feeding of the judges at

SARAPEX 1992. I've heard about all kinds of treatment of judges by show committees. It ranges from benign neglect to superb treatment of judges ...and Jack tops the list. Through his efforts, the jury was treated to a great time, making their lives a lot easier, when faced with the demanding duties of judging. A tip of the wing to Jack, for a job well done. And while I'm on the subject, I'd like to see show committees put a bit more thought into the treatment of the judges. It's not that we want to set up the judges as an elite class. Rather it should be the simple courtesies that one might expect. Often they are arriving at odd hours, strange cities, knowing no one but the name of the person who invited them. Why doesn't someone out there take on a project to find out what the basic courtesies are that should be extended to working judges, and create a checklist for us to use system-wide.

GOLD FLYSWATTER - to the Omaha Stamp Show jury headed by Bud Sellers. According to my informant, it was a great critique which broke from the normal pattern. Yes, friends, the critique covered matters of philatelic substance. It's always a pleasure to get to the philatelic nub of the question as to why an exhibit got the medal it did, what it will take to improve it, or why it isn't doing as well as the exhibitor hoped. Philatelic substance, not trivial pursuit or graphic arts, should override in all cases. **THE FLY** for one, is tired of hearing about the size of the black mount borders, better titles, whiter pages, etc. Yes, those items count some, but let's face it, good philately should always prevail over fly specks. Bud's jury included John Hotchner, Charles LaBlonde, Stephen Schumann, Patrick Walters, and Gregory Frantz (apprentice).

AAPE Election Status Report

The Nominating Committee composed of Randy Neil, Chairman, Joan Bleakley, and Chuck Waller has received expressions of interest from several people willing to offer their time and talents to AAPE. Its report will be in the July issue of **TPE**. There is an additional way to guarantee a position on the ballot (which will be distributed with the July **TPE**). Such number of members from the general membership as constitutes 50% plus one of a quorum for the transaction of business may nominate a candidate for any office by submission of a duly executed petition to the Secretary.

In plain English, if nominated by 25 other members, a member will be listed on the ballot for the position he or she seeks; bypassing the Nominating Committee.

Nominating petitions to the Executive Secretary should be mailed so as to be received no later than May 10, 1992. A candidate's statement, not to exceed 150 words, should be sent to the Editor for inclusion in **TPE**.

Exhibiting and Youth ASSEMBLY-LINE EXHIBITING ...

by Cheryl B. Edgcomb

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There is no question that there seem to be fewer youth involved in the hobby than ever before. With such forces as "Nintendo", "Donruss", and other non-philatelic pastimes, there don't seem to be the hours left over for hobbies such as ours. However, I sincerely believe these can be overcome if we as collectors and exhibitors are willing to undertake some changes as to how we project the hobby's image.

"Assembly-line" Exhibiting: Having recently met with several area Ben Franklin Clubs, where our current focus is on gearing up for a stamp exhibition, I remarked how I felt I was on an assembly-line when it came to the exhibit workshops. Since my time is very restricted when I am visiting the schools, much needs to be accomplished in a short period. I have begun adapting my workshops to resemble an "assembly-line" fashion, where we perform different functions at different meetings, pulling them all together on a final one or two meetings, with the end result being several newcomers experiencing exhibiting for the first-time.

Indeed, these exhibits may be lacking in sophisticated technique, vast philatelic knowledge, and high class material. However, each child who manages to go through these steps, seeing a completed project, is often willing to come back the following school season, and work to expand those beginning pages.

Elements of Focus: Since many of these children have never seen an exhibit prior to my class, the main focus of the activity is "simplicity". We bring up several factors that generally relate to a topical exhibit, as I find at this young age, a topical collection will hold their shorter attention span longer than a more traditional subject.

We always include these four basic areas of consideration: a) Title Page; b) Subchapters; c) Story Content; and d) Philatelic "illustrations".

As we point out how similar exhibit preparation is to reading a story book (something each child is already familiar with), they become more in tune to the project at hand, and much of their initial fear is alleviated. Once they begin drafting some pages, writing

small paragraphs about their chosen subject, and finding some of the items which illustrate their text, they become eager to review a finished product, and thus, are more willing to see the effort to completion.

Teaching the Teachers: Not everyone is fortunate enough to have a local youth stamp club nearby that actively participates in exhibiting. Perhaps one way to help meet the challenge of bringing newcomers on board is to directly encourage the **TEACHERS** of the young. Local colleges and universities may be receptive to your volunteering as a guest speaker to teach their education majors how stamps can be used in the classroom.

By offering workshops to educators, and pointing out how they can greatly enhance classroom and educational opportunities, we can directly encourage others to assist. One thing's for certain: People won't be involved if we never share the love of philately we have with those who aren't currently interested.



EXHIBITING A THEMATIC COLLECTION

by Mary Ann Owens, LM 28

Putting Together a First Thematic Exhibit



Starting back in July, 1990, George T. Guzzio and I have been writing and publishing a monthly newsletter "The Colombo Chronicle". Its prime purpose has been to help those exhibitors who have applied for the FIP all-thematic show in Genoa, Italy, this September to gain some insight on where to improve their exhibits for a better appreciation at GENOVA '92. During this time, we have had several letters from people who have learned about the newsletter and who wanted copies because they are just starting to put together a thematic exhibit. We have had to write back and tell them that the newsletter would probably be more confusing than helpful because it assumes that the reader has already put together a top level exhibit and just needs some areas of refinement. With those letters in mind, I have decided that it is time to get back to basics and give some ideas about putting together a first thematic exhibit.

The hardest part in preparing that first thematic exhibit is getting started. Many potential exhibitors do not know what should be done first. Several things need to be done FIRST and the sequence chosen should be up to the individual: choosing the easiest first and then the others until they are all done.

Those FIRST things to do include:

1. Make a sign and post it in your typewriter/computer working area. The sign should read:

I WILL WRITE THEMATICALLY ABOUT WHAT I SHOW.

I WILL SHOW THEMATICALLY WHAT I WRITE ABOUT.

I WILL DO THAT ON EVERY PAGE OF MY EXHIBITS.

That means that later on when the text is being prepared for the pages, you will remember to write a thematic text only about what you show and you will show something thematically to match what you are writing about.

Sounds easy, doesn't it. However, you would be surprised how many pages in thematic exhibits violate this rule.

2. Assemble the thematic reference material for your theme.

Your personal library should contain a wide range of books on your theme. Borrow additional books from the public library. If you have not read your own books recently, take several days to a week to reread them all, putting markers in those places where you

know that the thoughts expressed will also be discussed on your pages. Do the same with the borrowed books.

3. Now is the time to rearrange everything you have on your theme by subtheme categories which will most likely be the various chapters in your exhibit.

Most collectors arrange their stock book material in Scott catalogue sequence. Now give each category or chapter its own stock book. This will be helpful later on because you will not have to then look through all your material to find a specific item.

My stock books are actually 3-ring binders with Vario stock pages in many formats so that I can put multiples, covers and other larger items in the stock pages formatted for them near those where the same designs on single stamps are stored.

This is also helpful when laying out pages because you will have all your options for choosing right in front of you.

Newspaper clippings and postal administration notices are also filed with the material on the same thoughts of chapters-to-be.

There are always items that can fit into more than one sub-category or chapter. At the beginning or if you have only the one copy, put a note in the other potential exhibiting area. What most of us do is then try to find that item as a different philatelic element--on cover, multiple, proof, error, etc--so that the design can be used the second time also.

Once you have done the above three things, there are several questions that you have to answer. If you feel that you cannot answer them intelligently, please discuss them with a thematic exhibitor friend who has already gone through the process. Again, the questions are not necessarily in the right order for all themes. Pick the order that works best for you.

1. How many frames should I prepare for the first theme?

Most exhibitors agree that a minimum of 45 pages and a maximum of 60 pages is recommended for the first effort. Fewer pages will probably not give you a chance to develop your theme and more pages could be too many to attempt all at once. The exhibit could end up being an overwhelming task instead of a labor of love and satisfaction.

Depending upon the wealth of material available, you will probably

want to eventually increase to 96 to 128 pages if you will be showing at the national level of competition.

2. Where should I show the exhibit for the first time?

Most exhibitors will have picked their local show for their first show as the exhibits chairman has finally convinced them to put something together. If you have the option, I would suggest a local to regional show for the first outing so you can get some feedback before trying for the national level of competition.

Most exhibitors have very high hopes for their first effort--their baby--and want that effort appreciated. National level competition is not the place to try out for the vast majority of first-time exhibits.

3. How much of my theme should I show in my first exhibit?

A thorough analysis of what is available in the various categories after your material has been rearranged thematically in the stock books should provide the answer. If you find that your available material is more abundant in one area than the others, I would suggest concentrating on that area the first time. Then as you acquire more material in the other areas, they can be added to the exhibit. There are cautions in that thinking which are discussed more thoroughly below.

There are other exhibitors who prefer to do an overall exhibit on their theme and then concentrate on each area for development, refinement and upgrading for subsequent showings. That can certainly be done again with cautions.

CAUTIONS: If a small section, sub-category, chapter, or area of a larger theme is chosen, it still must have an overall development of that part of the theme chosen to be showed. It should not leave the judge wanting to see something else to help develop the overall theme. How to help yourself will be discussed under Title Pages.

On the other hand, if the overall theme is shown, the subsequent concentrated developments by area have to be inserted so as not to unbalance the entire exhibit. It might be wise to introduce part of the development in each area in small portions. I purposely do not show all my new material at the next exhibition because I like to be able to add something significant each time I show.

4. What should I use for a Title for my first effort?

This title should reflect what is being shown. The title of your exhibit can change as you expand the number of frames as well as when the scope or areas of your theme are added. An all encompassing title like "The Olympic Games" or "Ships" will mean that you are showing Olympics from 1896 to 1992 or ships from dugout canoes to nuclear ships, and those themes are too broad to show well even in ten frames.

5. What should be on my Title Page?

Most title pages are in three parts. The first is the Title itself. The most important thing is that the Title should be all thematic. Philatelic terms should not be included in the Title. A title like "Ships on Stamps" would mean that only stamps can be shown and the exhibitor should be downgraded for showing meters, stampless covers, etc. The title should be in type larger than other type on that or any other page. It should be in a style compatible with the theme of the exhibit and be in good taste. It should be readily seen when standing away from the exhibit.

The second part of the Title Page is an item or items which could be philatelic but not necessarily so. It should reflect the thrust of the exhibit and amplify the title above it. It should not overshadow the title. Some exhibitors like to show a powerful

philatelic item on the title page. Others like to put a very nice non-philatelic item here because it is the only place that one can be shown. If necessary, a brief description of the item or items should be given, the same as within the exhibit itself.

The third portion is a short thematic description of the scope and intent of the exhibit. This is where you can tell the judges very nicely what they also will not be seeing. (At least not in this showing). Sometimes the title and the items do not leave room on the Title Page for the short description. It can then be included on the second page of the exhibit which is the Plan Page.

6. What should be on my Plan Page?

The Plan Page can also be divided into two or three parts. The first would be the short thematic description if it does not fit on the Title Page.

Next would be the Plan itself. Like the Title and short description, all of the text should be 100% thematic. The various chapters are normally done in all capital letters and are preceded by 1., 2., 3., 4., etc. Each chapter is usually divided into sub-chapters in upper and lower case letters preceded by 1.1., 1.2., 1.3., 2.1., 2.2., etc. Normally, sub-sub-chapters are not shown on the Plan Page except in the more detailed plans of highly developed thematic ex-

hibits. Even then, they are usually given only on the pages themselves so that the Plan Page does not become unwieldy and difficult to follow.

The bottom of the page could also include an item or two until such time as the plan has had a chance to develop further with the addition of more areas of thrust and the addition of more frames.

If the brief thematic description on the Title Page does not completely set the mood of the exhibit to your satisfaction, the bottom of the page can be used for a Forward or Introduction.

7. Can the Title Page and the Plan Page be combined as one page?

Yes they can be and frequently are on earlier thematic exhibits when the Plan is still relatively simple and straight forward.

The most important thing to remember is have you thematically told the judges and the viewers the complete parameters that the exhibit will be covering so that they will find no surprises on what is discussed and what is not discussed. Whether you do that on one page or two may say something about where you are with the development of your exhibit, but it is not an important consideration by itself.

Next time: Successful formats for the individual exhibit pages.

Uniform Points-FIP International Judging

by W. Danforth Walker

U. S. Delegate, FIP Commission for Postal History

At the FIP Congress held in conjunction with PHILANIPPON '91, Tokyo, Japan, the FIP Board, its Commissions and FIP Federation members were asked to propose revisions to the FIP judging rules. The revised FIP judging rules will be voted upon at the next FIP Congress held in conjunction with GRANADA '92, Granada, Spain in early May 1992.

This article will discuss revisions to the FIP point system, particularly the prospect of uniform points for most classes of philatelic exhibits at FIP shows. First some

Background- The FIP point system was vigorously opposed by the U.S. when it was FIRST proposed in the early 1980's. Permit me to make a few general remarks on it.

First, the point system is only a tool to aid judges fairly evaluate philatelic exhibits. The individual points for each subcategory and category, as well as the total points, are based on the subjective judgment of the judges. If a judge wants to challenge the award given by other judges, the challenging

judge must make their own point evaluation of the exhibit and be able to defend their point allocations during the challenge. Second, based upon my use of the point system at the FIP exhibitions in India in 1989 and London in 1990, it is my opinion that the point system is inappropriate for U.S. national exhibitions because of a lack of time; it takes substantially longer to properly judge an exhibit by the point system than our current methods. The final remark is that for international judging at FIP shows, the point system has been fully accepted and is here to stay.

The structure of the FIP rules is: 1) Statutes, 2) General Regulations for Exhibits (GREX's), 3) General Regulations for the Evaluation of Competitive Exhibits (GREV's), 4) Special Regulations for Evaluation of the various classes of exhibits (SREV's), and 5) Guidelines for judging each class of exhibit. Statutes and GREX's in most cases have very little to do with judging exhibits, they are for the most part administrative rules for running FIP and a FIP approved exhibition.

Guidelines are generally concerned with technical aspects of judging each exhibit class.

The sections of the judging rules we are concerned with are the GREV's, specifically Article 5.2 which allocates points between the four major categories of scoring, and the SREV's (either formally written into the SREV's or implied by the SREV's) which allocate subcategory points for each class of exhibit. Three classes of exhibit, Thematic, Youth, and Philatelic Literature, have been excluded from our discussion of uniform judging points. These three classes have individual scoring categories that are unique to their respective class and uniformity of scoring criteria with other classes would not result in a fair evaluation of such exhibits in my opinion. Thus uniform scoring categories concerns these exhibit classes: Traditional, Postal History, Postal Stationery, Aerophilately, Astrophilately, Maximaphily, and Revenues.

The FIP point system probably had its origin with the Thematic and Youth judging over 10 years ago. In the early

1980's the point system was evaluated and the current FIP judging rules were accepted by the FIP Congress in Rome in 1985. The Rome FIP Congress accepted the present GREX's, GREV's, and SREV's. The Guidelines for each Commission were finalized during the next two years and all the new rules, including the point system, were put into effect from 1988. In the five years that the point system has been in use most, but not all, international judges have concluded that uniform points are a benefit to evaluation exhibits.

feels that 10 points for Philatelic Importance and 20 points for Treatment will result in better evaluations of the seven classes of exhibit than the opposite allocation of scoring points. Since the FIP Board will allow each Commission to allocate subcategories points, it is my hope that the Traditional Commission will decide to go along with uniform judging points and agree to 10 points for Philatelic Importance and 20 points for Treatment.

In my opinion, the subcategory evaluation points for Rarity and

A few comments on the proposed changes in the scoring category names. I would often use the example of a big city versus a smaller city to explain "importance" in postal history; New York City postal history is generally more important than Charleston, South Carolina postal history in the 1800's. This would still result in confusion; does he mean importance geographically or philatelically? I will probably switch my example to say the tiny island of St. Thomas in the Caribbean is more philatelically

Table 1
Current vs. Proposed FIP Scoring Categories and Points

<u>Current Scoring Category Name</u>	<u>Points</u>	<u>Proposed Scoring Category Name</u>	<u>Points</u>
1) Treatment and Importance of exhibit	30 or 35	1) Treatment and Philatelic Importance	30
2) Knowledge and Research	35	2) Philatelic and Related Knowledge, Personal Study and Research	35
3) Condition and Rarity	25 or 30	3) Condition and Rarity	30
4) Presentation	5	4) Presentation	5
TOTAL...	100	TOTAL...	100

Source: General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions, Article 5.2, Judging of Exhibits (current wording and proposed wording from proposals at the FIP Tokyo Congress, November 1991.)

There are four major scoring categories on which the above noted seven classes are evaluated; Table 1. Two of these major categories have subcategories of scoring points. For international exhibitors these point differences can be important to the medal their exhibit is awarded. Five points separate each medal level and even one point can mean the difference between one level of award and the next.

The four major categories of points appear to have unanimous acceptance among seven Commissions for uniform points as shown in Table 1. Unfortunately in one subcategory there is one Commission that does not see the benefits of uniform points at this time. The Traditional Commission wants to assign 20 points to Philatelic Importance and 10 points to Treatment. The other six Commissions (Postal History, Postal Stationery, Aerophilately, Astrophilately, Maximaphily and Revenues) want 10 points for Philatelic Importance and 20 points for Treatment.

It is the author's personal opinion that uniformity of points (for both the four major categories and the subcategories) for the seven Commissions will allow exhibits to be evaluated more uniformly and fairly and thus will benefit exhibitors. Also, the author

(Philatelic) Importance are closer for a Traditional exhibit than other classes. The Traditional Commission does support a subcategory point increase for Rarity from 15 to 20. Thus the Traditional Commission would not incur a major change in its evaluation of exhibits if it agreed to uniform subcategory points, including 10 points for (Philatelic) importance. This would still allow a combined 30 points for the subcategories of Rarity and (Philatelic) Importance, not a paltry number of points (i.e. a span of six medal levels).

Proposed Change To Uniform Points. Table 1 above compares the current scoring category (the four major categories) names and points to those proposed at Tokyo.

The significant aspect of Table 1 is that judging categories one and three would have uniform points (30 for each category) if the revised FIP judging rules are approved at Granada in May 1992. Currently, of six classes of exhibit (Revenue is a new seventh class, see "Structure of the FIP Rules" below for discussion of FIP Classes and why Thematic, Philatelic Literature and Youth are excluded), three allocate 30 points for scoring category 1 and 3 and three allocate 35 points for scoring category 1 and 25 points for scoring category 3.

important than the big city of Los Angeles in the 1800's.

For category three it is reasonable to say that new research findings (exhaustive examination of philatelic material to discover new facts and their correct interpretation) are very difficult; so much research has already been done on most subjects. Instead a fair evaluation of an exhibit should give credit for the exhibitor's personal study of the philatelic material in the exhibit and demonstration of philatelic and philatelically related knowledge. Obviously, if the exhibit also contains new research findings, appropriate points should be given for achieving this laudable goal.

Uniformity in Subcategory Points Table 2 below compares the current subcategory scoring points to those that are expected to be adopted at Granada. This table makes the assumption that the subcategory point breakdown used at London '90 is the correct current breakdown for a class exhibit. This assumption was required because a number of classes do not have the subcategories broken down in their exhibit rules (i.e. only traditional and postal history have the subcategory point breakdowns in their respective SREV's and Guidelines).

Table 2
Current vs. Future FIP Scoring Subcategory Points

Category/Sub-category Names	Traditional		Postal History		Postal Stat.		Aerophilately	
	Cur.	Fut.	Cur.	Fut.	Cur.	Fut.	Cur.	Fut.
1) Treat./Import.								
1A) Treatment	10	10	20	20	20	20	20	20
1B) Importance	20	20	15	10	15	10	10	10
2) Know/Res		35		35		35		35
2A) Knowledge	25		25		25		25	
2B) Research	10		10		10		10	
3) Condition/Rarity								
3A) Condition	15	10	10	10	10	10	10	10
3B) Rarity	15	20	15	20	15	20	20	20
4) Presentation	5	5	5	5	5	5	5	5
TOTAL	100	100	100	100	100	100	100	100

Source: London '90 scoring sheets and minutes, FIP Commission for Postal History, Annual Conference, Tokyo 23 November 1991.

At the Annual Conference for the FIP Commission for Postal History it was announced that uniform distribution of points seems to have been accepted by the following Commissions: Postal Stationery, Aerophilately, Astrophilately, Maximaphily, Revenues, and Postal History; all Commissions except Traditional. There was a "town meeting" vote at this conference and 20 of 22 who voted accepted the overall division of points between scoring categories. The votes for each individual subcategory split also showed a majority in favor of uniform points, but an actual vote count was not made.

Summary The author feels that uniform points are desirable for the following exhibit classes: Traditional, Postal Stationery, Aerophilately, Astrophilately, Maximaphily, Revenues, and Postal History. I feel that exhibitors will receive the fairest evaluation of their exhibits if the points are uniform. Uniform points reduce the administrative burden of judging an exhibition, and make it easier for exhibitors to get information to improve their exhibits. This could be particularly important in the future as exhibitors receive more details about the point score achieved by their exhibit. At Tokyo exhibitors received their

overall point score for the first time and it would seem likely that, sooner or later, the full point breakdown will be received by exhibitors.

It is my hope that when the vote is taken at Granada on uniform points the majority of Federations will approve uniform judging scoring points. If you have an opinion on this issue I recommend you present that view to Bob Odenweller, President of the FIP Traditional Commission.



Bourse Dealers - Turn-Offs & Turn Ons

Janet Klug: Here's the scenario: Hubby is being a "good sport" this weekend and attends a stamp show with me. He's not a stamp collector. In fact, he's firmly convinced that we're all bordering on lunacy. ("But, Jan" he says as I'm sorting phosphor bands on a pile of used Machines, "they all look the same to me!")

We wander up to Dealer A's booth. "Yes sir! What can I show you?" The dealer asks of hubby.

"My wife probably wants to see some Tonga," hubby replies. "I don't collect stamps."

Dealer A ignores this last comment. "I don't have any Tonga. What can I show YOU, sir?"

Well, by this time I had spotted an interesting-looking Tonga cover prominently displayed under the dealer's plexiglass. It was unpriced. For the first time I speak. "How much is this cover?"

Dealer A looks straight at hubby and says, "Now this cover is probably more than you'd want to spend on the 'little Lady's' collection. I have some

pretty flower stamps she'd like. Would you want to see them, sir?"

Hubby grabs me by the elbow, wheels me around, and points us toward the nearest exit before I have the opportunity to punch out Dealer A's lights.

Scenario Two: I'm attending a WSP show as an exhibitor. The awards were just posted. Horray! A gold for me! I'm in a jubilant mood. I wander over to a dealer.

"How can I help you?" Dealer B politely asks.

"Well, I'm looking for early Tonga in large blocks or full sheets, and on cover to destinations outside the British Commonwealth."

"Honey, I've been a dealer for 25 years, and I can tell you that stuff doesn't exist. You'd be better off collecting butterfly stamps."

"But, Mr. Dealer B," I innocently reply, "there is an exhibit right here at this show of early Tonga with large blocks, etc."

"You'd have to talk to the man who put that exhibit together to find out

where he got his material. I've never seen any of it before."

Scenario Three: I'm waiting in line at a popular dealer's booth to view his British Commonwealth material. My turn is next. Dealer C asks the male customer on my left if he can be helped. The customer says, "I believe this lady is before me." Dealer C then asks the male customer on my right if he can be helped. Both the male customer on my left and I turn in disgust.

Final Scenario: Dealer D is concluding a transaction with another customer as I slide into a chair. I wait as Dealer D chats with his customer. Eventually Dealer D looks my way. His raised eyebrows ask "Can I help you?" but no actual words are spoken. I ask to see some of his merchandise. He turns and resumes his conversation with his customer. I am patient. Perhaps he didn't hear me. Perhaps he hadn't concluded his transaction with the first customer. I remain seated. Several minutes later Dealer D turns to me and says, "I don't have any of the

stuff you're looking for." Later that day another collector (male) shows me just exactly what I had been looking for.

"Where did you find THAT?" I queried.

"Dealer D," he replied.

I'll be the first one to admit that the vast majority of bourse dealers I've done business with have been friendly, courteous, helpful, and professional. But...the four examples I've just mentioned really and truly did happen to me, and I know other women in the hobby have similar stories.

So what can bourse dealers do to insure a favorable business relationship with women customers?

1. Do not automatically assume that our male companions are the collectors.

2. Realize that we are individuals, each with our own collecting interests. All women are not collectively thematists...or postal historians...or traditional philatelists. We women are not all alike. (You men, or course, ARE!)

3. Acknowledge that women collectors are as enthusiastic and knowledgeable as our male counterparts.

4. Do not assume that we have less money to spend on our hobby than male collectors.

5. Do not be condescending. (What an irritation that is, little fellow!)

6. Realize that we will be good customers--if you'll just allow us to be.

David Dettrich: At STaMpsHOW, a few years ago, I was working my way through the bourse looking for covers of interest to my topical. At one dealer I found a couple of covers and came to a small collection of recent Italian postal stationery. I decided to buy this even though there were only a few that I actually wanted. The total came to just under \$50. I offered to pay with a traveller's check. They said that they would only take the traveller's check if I could find someone to vouch for me. (I was wearing a "STaMpsHOW" badge with my name typed on indicating a four-day ticket, and holding ATA, APS and AAPE pins). This same firm advertises taking credit cards. I was not offered this as a choice. I did not bother to find an identifying party (easily done). I have avoided any future contact with that stamp company.

At the same show, I spent several hundred dollars for covers and booklets at each of several other dealers. None of these had any problem with traveller's checks.

One of my best experiences was at one of the two big shows in New York. My first stop was at a dealer with an extensive array of covers. I ac-

cumulated a total of a little less than a thousand dollars, which the dealer offered at \$800. I had brought only about \$1000 in cash. I offered to pay with plastic but he did not take plastic. I was willing to spend the cash but indicated my problem of having little left for the rest of the day. He suggested paying by personal check. I had assumed that dealers would not take personal checks; thus I did not have these with me. Then he suggested that I pay part, take the material, and send him a check for the rest when I got home. I did this and I had a very enjoyable rest of the day spending the now substantial rest of the \$1000 as well as using the plastic. This included running into a dealer that led me into my first (and very successful) use of an auction agent. Need it be said that I go early to this dealer at every show where both of us are.

Dorothy Blaney: I abhor the male chauvinistic attitude flaunted by many dealers. As my husband and I approach dealers' tables; I wearing on my lapel my Postal Service, APS, AAPE and JPA pins - there are some dealers who will greet us with, "May I help you, sir?"

While it is true that for many years philately was a male dominated hobby, surely dealers are aware that more and more women are becoming involved in philatelics. Many are doing wonderful things - exhibiting, working with youth, writing and editing media publications. Why do some dealers persist in literally patting women on the head, treating us as though we know nothing about the hobby, and merely tolerating our questions with off-hand answers!

Sherwin Podolsky Attractions:

1. Clear "No Smoking" signs are on the tables and on the banners behind the counter.
2. Banners in rear list areas of specialty.
3. Cover boxes have contents loose enough to browse through.
4. Contents of cover boxes are clearly marked and easily spotted.
5. Albums and boxes in the back are clearly and boldly marked to be readable from the counter.
6. Choice pieces under the plastic on the counter are clearly priced.
7. Prices and/or pricing policy are in writing and clearly marked on banners, books, signs, albums and boxes.
8. No ash trays are on table or in booth.
9. Smoking customers are refused to be served.
10. A smile and offer to help are always nice.
11. Catalogs are quickly available for reference as needed.
12. Discounts off Scott are clearly advertised on the album covers or

boxes containing material.

13. Junk boxes contain no damaged material.

14. All material, including covers, are reasonably classified for quick access.

15. Thematic material is grouped for quick retrieval.

16. Recent, unaddressed FDCs are mercifully grouped and isolated from postally traveled material.

17. Lighting is adequate. Tongs, catalogs, magnifying glasses and perf gages are quickly available if needed.

18. A closing greeting and smile are always nice.

19. While booths can be crowded, chairs should be easy to move in and out and around.

20. There should be at least two people serving each counter.

21. Condition is accurately graded. Gum with fingerprints, regumming, short perf, bad centering, hinge remnants are clearly identified, labeled and considered in pricing. Defective stamps should not be marked as "otherwise fine."

22. Business cards are always included with purchases.

23. A return, exchange and/or refund policy should be allowed and announced on the business cards, on the booth banners and table signs.

24. Trade association memberships are clearly noted on the dealer business cards.

25. Non-philatelic material is segregated from philatelic material.

26. Bourse dealers are willing to accept want lists for follow-up after the show and respond to them.

Factors That Repel

1. Smoke.
2. Hide lit cigarettes under the table.
3. Mix junk and damaged covers with their better material.
4. Overprice common material.
5. Do not post prices or price policy clearly.
6. Never change their wares from one show to the next.
7. Do not provide an invoice or receipt for purchases.
8. Fail to disclose stamp defects.
9. Make it difficult or impossible to examine a stamp or cover in its container for possible defect.
10. Let a customer take too much time and engage in idle talk.
11. Fail to disclose catalog value when the printed counter sheet provides for same.
12. Fail to reclassify material after a show so that it is in its proper location. Customers do not always return material to their proper storage place.
13. Fail to give the business names on their banners.
14. Business cards fail to identify specialty and dealer names.
15. Overgrade material.

ASK ODENWELLER

by Robert P. Odenweller



In a short article in the January 1992 TPE, David Barnette raises a question regarding two otherwise equal exhibits that differ only in that one has a single stamp, hypothesized as the most expensive and well known color error of "Freedomia," while the other has a common stamp in a very rare usage on a wrapper. His question is which of the two should win the grand award. Such an artificial situation gives us a fine opportunity to consider what effect a single element can have on the overall evaluation of an exhibit being shown internationally.

In commenting, my remarks are guided by the influence of my hat of president of the FIP commission for traditional philately. While we in the commission have very strong appreciation for unusual and difficult to obtain usages, the main thrust of an exhibit must center on the key basic stamp material if it is to be considered for a top award. The hypothesized exhibits are very typically traditional exhibits, so we are not dealing with something where the need for such key pieces may be avoided.

Where Mr. Barnette makes his mistake, is in equating the color error solely with "Importance." It is all too easy to forget that the categories of "Treatment" and "Rarity" also apply. Although the color error has some impact in the judging category that bears the unfortunate label "importance," so does the wrapper, but each does so in a different way. Under the breakdown sub-heading of "Ability to Duplicate the Exhibit," the grading of importance allows for an equal appreciation of both the wrapper and the color error, although for slightly different reasons.

These sub-heading breakdowns have been circulated to the commission and to international judges in judging seminars. They are not a part of the published regulations for judging, which are kept quite basic in their statements. The breakdowns are more intended to help the judge to understand the various considerations involved in reaching an evaluation within each of the specific named categories of judging.

Regardless of the equal appreciation under that sub-heading, however, two other sub-headings under importance, "Significance Within Country or Area" and "Significance on the World Philatelic Level" leans towards those items recognizable as the essential pieces in any major exhibit. Very

often, they are the pieces that a knowledgeable judge would mention if asked what he would like to see in a major exhibit of "X". Unfortunately, and as a curse to the egalitarian thinking that seems to prevail in some circles, these items often bear a higher than usual price tag. There will always be those who resent the fact that money usually has to be spent to obtain material for major exhibits. Nevertheless, and on the basis of the FIP rules (and all other things being equal) I would give the exhibit with the color error one or two points more of the 20 available in the "importance" category than I would to the one with the wrapper.

But that is only the beginning. As mentioned above, the difference is manifested in two other categories, those of **treatment** and **rarity**. One sub-heading under treatment involves an evaluation of how complete the exhibit is, and absence of the color error would be seen as a major void, while the wrapper is more on the order of "frosting on the cake." It would come down from the description "All material shown" to Some Omissions, (and I should mention that there are three gradations existing below that). Equally, the lack of the color error would affect the sub-group "Balance of the Exhibit," which calls for an appropriate emphasis on the "better" material, or that material that people would notice if it were missing. These combine to a potential loss of one or two points out of the ten available under "treatment" for the wrapper exhibit, since the wrapper, however much we may appreciate it, does not make up for those two conditions.

Finally, under rarity, it would be hard to make a case that the color error does not add to the evaluation of "rarity." Pure availability of an item in the sense of its appearing in sales once of twice a year does not necessarily mean it is "common." Take the 24 cent inverted airmail out of a major airmail exhibit and it will not be as highly regarded an exhibit as one that has it. Since the missing color item in question has been stipulated to be a high visibility item, it would be difficult to give as many rarity points to the wrapper exhibit, even though the wrapper has a very high "difficulty of acquisition" factor.

It is important to note that we do provide for "difficulty of Acquisition" in the FIP rules, and have consciously

done so to help to level the playing field for this sort of problem. On the other hand, it has often been said that almost every cover is unique. Besides rates, routes, and markings, they differ in date sent, stamps on them, addressee and sender, and too many other ways to mention—it doesn't take much imagination to come up with quite a few more. A great exhibit will have many unusual uses; a pedestrian one will have ones that don't stray much off the normal path. Unusual usages are very much appreciated by the judges, in spite of some who think that traditional judges are prejudiced against interesting covers.

Far from it, they add the spice that can make the difference in an evaluation. But here, it would be a mistake to think that you can show an obscure, although rare usage, and get by with a glaring gap in the basics—the stamps.

In the long run, the wrapper exhibit at the FIP level would get about a step lower award than the one with the color error, based solely on those elements alone. On the other hand, we all know that such exhibits identical except for those sole differences are virtually unlikely ever to be found. If there were two exhibits that were identical in this way, a judge would probably reconsider his evaluation of the ability to duplicate the exhibit. Chances are he might have been relatively lenient in his evaluation if he had seen only a single exhibit. With two exhibits, equal but for that single element of difference, he would probably tend to rate both a bit lower, since their very existence side-by-side would show a lesser degree of difficulty to duplicate. (I would also question the wisdom of the exhibitors choosing to showing at the same exhibition, where the similarities would be glaringly obvious.)

So in summary, I would say that there is no question which would achieve the higher award as a traditional exhibit. Now, if you take out all the mint stamps (and probably most of the used) and concentrate on the rates, routes and markings, you have started on the road toward a postal history exhibit where the wrapper would be a prized item. Perhaps it was the fuzziness of many people's perception of the difference between traditional and postal history exhibits that led to the discussion in the first place. More on that issue when we discuss how to use covers in a non-postal history exhibit.

Out Of The Past - A Follow-Up

by William H. Bauer

In a previous issue of the "The Philatelic Exhibitor" (Volume V, Number 2, pages 15-17), I described my experience with resurrecting a ten year old exhibit from the early eighties and facing a philatelic jury of the nineties. That exhibit, a previous Grand Award winner, received a Vermeil medal at MIDAPHIL '90 and promptly went into permanent retirement.

The second phase of the plan was to remount the material, together with new acquisitions, in a present day style and thus enter a new exhibit into competition.

requested (a better guess would have been nine).

In the past my exhibit pages were prepared with a combination of typewriter, ruling pen, and lettering guides. This time I chose to use a personal computer. All of the pages, including the frames for the covers, were laid out with Word Perfect 5.1. This did require some extra time since there was a learning curve to be conquered. The advantage was in the ability to easily print a rough draft, to proofread and correct, and to then print a new draft.

FLOREX '91 had been selected as the venue for the debut of the new exhibit because that show would host the annual meeting of the Postal History Society and, one of the jury members would be Mr. Paul Jensen from Norway, Chairman of the FIP Postal History Commission. This seemed a good place for a true test of the new exhibit.

FLOREX '91 was a very good show, with a number of excellent exhibits. On Saturday morning I was pleased to find a gold medal posted on my frames. With that I felt that I had met my goal, but the real shock came that evening at

2.0 The Early Mail Service And Transportation Routes

2.1 The Early Express Companies

THE LEAVENWORTH AND PIER'S TEAM EXPRESS COMPANY

Although six post offices had been established, regular mail service did not begin until May 7, 1859 with the arrival in Denver City of the first stage coaches of the Leavenworth and Pier's Peak Express Company.

June 28, 1859

The route originated at Leavenworth, Kansas Territory and traveled west across Kansas and Eastern Colorado along what were called the Republican River and Snake Hill Trails.

It was obvious to me that I could not continue to exhibit under the same title: Colorado Postal Markings 1859-1900. There was just too much to be accommodated in even ten frames. Therefore, the decision was to concentrate only on the Territorial Period (1858-1876). Also, the format would be changed; from alphabetical to a combination of chronological and geographical which would better permit the story to follow the development of early Colorado and the expansion of the postal system within the Territory.

The application to exhibit was submitted early, before even the first page had been drafted. Eight frames were

Not everything was done on my own computer. Chapter titles and sub-headings were done at work, produced on a laser printer, and then reduced to the desired size. Two maps were hand drawn and also reduced to an appropriate size. The headings and the maps were then photocopied onto blank album pages that were used as a base on to which the exhibit text was printed.

The final pages were printed on 80 lb. index stock using an EPSON LQ510, 24-pin, dot-matrix printer with a new ribbon. This procedure did require some coddling of the printer, but the results were very satisfactory.

From mid-1871 to the end of 1880, two different single circle, without year date, "DENVER, COLO." postmarks were used. One of these were used during the Territorial period; although they were very similar, differences, upon close scrutiny, can be identified and each device assigned to a definite time period.



DENVER, COLO., February 11, 1872

25.0 mm. All recorded examples of this device show some degree of damage to the rim at upper right. The damage is progressive from early to late use. In addition, the final "O" of COLO often fails to print. The free-standing star killer is often found with this type postmark.

Periods of use, DENVER, COLO., single circle postmarks

Type	Earliest	1871	1872	1873	1874	1875	1876	1876	Latest
A	8-20-71								8-27-71
B	8-13-72								10-10-76
C	10-14-74								10-10-76
D	2-9-75								1-14-76
E	2-2-76								8-20-76
F	11-16-72								9-20-76
G	2-1-76								9-20-76 (1)
H	7-5-76								11-30-79
I	7-5-76								

(1) Single example, as harkstamp, known from 1888
 (2) Only a very poor, single example has been recorded

the banquet when 'Colorado Territory, 1858-1876' was announced as the Reserve Grand Award winner, placing second to John Birkinbine's magnificent exhibit of Arizona Territory.

Thus the exercise has concluded. It was fun and a good reason for returning to exhibiting which I enjoy. I believe that I did show that the standards of exhibiting and judging have changed, and that today much more is required of the exhibitor than simply owning good stamps and covers. Everyone should also recognize that those standards will continue to evolve along with philately and the collecting patterns of its adherents.

The Mail-In Exhibitor

by Charles K. Luks

Let's see what the second half of 1991 has brought in on the handling of mailed-in exhibits. The scoring, as you may remember, goes as follows:

Acknowledgement of acceptance or rejection	10
Exhibit mailed back within 3 days of show closing	20
Exhibits returned as directed	20
Exhibits returned safely, well packed	20
Ribbon(s) and certificate(s) enclosed	10
Award or notice of sending enclosed	10
Program enclosed	5
Award winners list enclosed	5
Total	100

And our readers have voted as follow: (All shows were in 1991)

SESCAL 100+: Exhibitor appreciated follow-up phone call.

MERPEX 100,100,100:"A-1 in every category"

"You can be sure I'll enter next year"

"better organized then some nationals

VALPEX 100

TOPEX 100: "...deserving of praise"

ILLINOIS STATE FAIR 100: "A winner year after year"

SOCOPEX 95, 95: no award winners' list; "...otherwise fine"

MIDAPHIL 91: no award winners' list

"...Stamps not returned (-4)"

no show cover

OMAHA 90: although exhibit returned as promised, exhibitor felt it should have been mailed earlier.

VAPEX 86: no postage refund

no show cover

wrapping came off in transit

BANPEX 80: late return

no program or certificate (but small show)

METROPEX 75: no program, cachet, award list, certificate (small show?)

BALPEX 75: poor packing on return

no award received as of two months after show

INDYPLEX 70: letter received Nov. 3rd stated receipt of exhibit never acknowledged; ribbon, certificate, award, program and winners' list never received. Letter to show, written over a month before, never answered.

HOUPEX not rated: never wrote to tell if exhibit was accepted and chairman's phone number could not be found. When chairman finally was contacted, was too late to send exhibit even by Express mail.

(This has been a sore point with me in the past and even today. I can't emphasize how important it is for the mail-in exhibitor to be able to contact someone on the show committee. Let's start a drive to put an address, or better yet a phone number in the prospectus.)

That concludes the replies I've received for the second half of 1991. Each segment of replies always contains some real surprises; mostly unwanted. Let's hope the shows with problems clean up their acts or they'll run the risk of scaring everyone away.

It must be stated that some of the named shows are small or very small shows, and so do not have cachets, etc; but I think it is important that they at least have certificates to hand out to exhibitors. That certificate becomes a permanent record of having exhibited at that show. I keep mine in page protectors in three ring binders, and it is a discouraging sight to thumb through page after page of certificates to find an "empty" protector page with perhaps just a ribbon or a letter.

They aren't expensive. A show should be able to afford a few to send out to their exhibitors.

In my October column I asked "Should stamps be returned to senders?" I received an amazing amount of mail on this and the results are 2 votes to 1 vote in favor of returning the stamps used on packages mailed to shows. The negative vote came from an exhibits chairman who said "One doesn't normally return stamps on mail received, especially when one is a collector." You can take it from there. (no, I didn't vote in this matter.)

Have exhibit chairmen written in to contest complaining exhibitors? Not one letter!

If you are wondering about the three results from MERPEX, I was surprised when I received a score sheet from a MERPEX exhibitor, followed by two more. Seems that the exhibit chairman had mailed out copies of my score sheet with the returned exhibits. Now there is a confident chairman! He is a frequent exhibitor and knows what he wants, and gives the same service to his "customers". You won't go wrong with MERPEX as long as Paul Schumacher runs the show.

A friendly challenge to all exhibit chairman: You've seen the score sheet at the head of this article. Make copies and enclose them with your returned exhibits instructing the exhibitor to return the score sheets to me. Do you have Paul's level of confidence?

Exhibitors, write to me at 409 Halsey Road, Parsippany, NJ 07054 and tell me about your experiences. Any piece of paper will do for scoring, or send me a business size SASE and I'll send you some score sheets.

CLASSIFIED ADS WELCOME

Your AD HERE - up to 30 words plus address - for \$5.00 per insertion. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125

● **ALBERTA (WESTERN CANADA)** covers, cancels and postal history wanted. - Territorial period forward. Also classic era Canadian Cinderellas & Melville listed world wide. Keith R. Spencer, 5005 Whitewood Road, Edmonton, Alberta, Canada T6H 5L2 (403)437-1787

● **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

Synopsis Page of The Issue

If you are wondering why there's no Synopsis Page of The Issue this issue, it's because none were sent in! Submissions are welcome for July.

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 Nov. 11, 1991 through February 10, 1992. Members joining after the latter date will be listed in the July, 1992 issue of **TPE**. We welcome our new members to the AAPE!

1758 Aaron Ain	1762 Chester M. Master	1766 Martin Margulis	1770 John R. Mason
1759 Bill Williges	1763 Iona M. Smith	1767 Chip Blumberg	1771 Thomas J. Homa
1760 Hollie J. Hart	1764 Russell Levi	1768 Cliff J. Abram	1772J Amy Sabatelle
1761 Oliver B. Cope	1765 Donald C. Podraz	1769 David W. Roberts	1773J Douglas Herrman

CHANGE OF ADDRESS: You won't have to miss **The Philatelic Exhibitor** if you send your change of address 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 the 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 February 10, 1992:

1. Total Membership as of November 20, 1991:	1293
2. Dropped due to death	-1
3. Resignations received:	-12
4. Dropped non payment of dues:	0*
5. Reinstatments	+2
6. New Members Admitted:	+16
TOTAL MEMBERSHIP AS OF February 10, 1992:	1298

DETAILS OF MEMBERSHIP REPORT:

- #605 - Roland Rustad
- Robert Palfaito 36 E. Lee Howard 683 Thomas B. Quinn 1040
Charles H. Yeager 167 Y.M. Bakos 884 Jean Crozier 1233
J. Louis Frederick 630 Joseph N. De Bonis 931 William A. Sandrik 1595
Phillip Silver 678 Peter C. Jeannopolous 1033 Kevin Muir 1735
- As of February 10, we have sent a second billing to the many non-renewals of record. As has been our tradition, we will report our "dropped for non-payment of dues" in the July issue.
- #172, Harriet W. Brown; #1114, France International.

Dear Member,

Thanks to the large majority of our members for renewing AAPE membership during December and January. As of today, February 10, there are still many members we have not yet heard from, and we have sent them a reminder.

Many of you were very generous in sending donations in addition to your dues. This enabled me to extend membership to a number of members who had submitted their resignation due to unemployment situations and difficult economic situations. This was done quietly and confidentially over the telephone, without any reporting of these names to anyone. Those of you who made these donations made it possible to help some of our members in need.

A number of you upgraded to Life Membership, and this is always a great sign of support to AAPE. I am busy preparing a complete report to be published in the July **TPE**, which will list all of our Life Members and donors above the regular dues level. AAPE is 1200+ wonderful, generous and caring people, and our report in July will share this information with the membership.

Hoping to see many of you at WCSE 92 in Chicago,
Steve Rod

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. Your answer to the question below should be sent to the same address.

Q. 92-1 I would like clarification on a point. Both stamps and covers are valued on condition. In exhibits only items showing the best condition should be included. Having an expert take a stamp and put back a missing perf or patch up a little tear disqualifies the stamp from being shown at all. Fine so far. But as I understand it, it is acceptable (even at times recommended) that experts repair tears and missing parts of covers. These repaired covers are not only allowed in exhibits but would not detract from an exhibit as the unrepaired covers might. If I have stated this situation correctly, could I have an explanation of the logic of the position? (D.A.D., MA)

John S. Blakemore, Author - Best of 1991

The selection committee has delivered its opinion: The "Best of 1991" prize for articles in **TPE** goes to John Blakemore's "Exhibiting for Fun and Education: The Penny Black" (7/91, pp.13-16). The committee selected Blakemore's from among many excellent **TPE** articles because it makes a compelling case for exhibiting for reasons other than just awards. He receives a \$50 check from an anonymous donor, which he has graciously pledged to the Reprint Fund. (see p. 9).

A "Best of **TPE**" will be awarded for 1992.

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MICHAEL LAURENCE, in Linn's Stamp News



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