

THE Philatelic Exhibitor

VOLUME 13

NUMBER TWO

APRIL, 1999

The exhibitor is a cantankerous, pompous old dragon, making his lair in a wooded creakbed in North Oak Cliff, Texas. His immodesty is exceeded only by his chutzpa.



HOW TO WIN A GOLD MEDAL CRAFTINESS IN COMPETITIVE PHILATELY

To paraphrase Anna Russell, books and articles about exhibiting are written by Great Experts for the edification of other Great Experts, leaving the average person as befogged as before.

This veteran philatelist, a collector since 1935, is grateful to competitive exhibition. It's been good to Fafner. My very first exhibit took the Grand Award at TEXPEX 59. "You could look it up," as Casey Stengel said. Back in the cave *caem* 1960s I served as judge at SOJEX and LIPEX. It was sheer coincidence that both Shows soon went belly-up. My most recent exhibit, featuring pre-war Soviet commemoratives, won five National Gold Medals before I retired it in October 1997. I even succeeded in getting rejected by PACIFIC 97! A formidable list of achievements, ne c'est pas?

Now, as Fafner totters toward that Reserve-Grand in the Sky, it's time to give something back to the next generation. No longer need you founder. Here are shortcuts to philatelic fame worth every dollar they cost you, and secrets that will litter your toilet-tanktop with medals the envy of every visitor.

So *achtung!* In this Special Study, stamps and covers are always mounted. Collateral pieces are never mounted. Advice applies primarily to exhibits of traditional philately, postal history, and thematics. "Display Class," if allowed, permits some nonphilatelic items as noted. Categories:

- 1.1. Choose your battlefield, and
- 1.2. Lay in your weaponry
2. Pursue crafty battlefield strategy and tactics: they count for more than 5%.
3. Launch secret precision weapons at your chosen adversaries, the Judges



Fafner's first stamp, sent me by my Austin grandmother

Fafner collected the world for about 30 years. Unlike some specialists, therefore, I've been there, done that. Most of my show is illustrated, and why not, by Russia, which is currently my Thing. Most of the rest come from the United States, which is nearly always good for a laugh.

Klauswitz said, "War is Diplomacy by other means." Fafner says, "Competitive Philately is War by other means." Pogo said, "We is met the enemy, and he is us." *Chacun à son gout.* Yours,

Fafner

Von Fafner's Revenge — See Page 9

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John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041-0125
FAX 703 820-7054

G. H. Davis, Assistant Editor
682 Totten Way
Cincinnati, OH 45226

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

Correspondence and inquires to **AAPE's Officers** should be directed as shown on page 4.

Deadline for the next issue to be printed on or about July 15, 1999, is June 1, 1999. The following issue will close Sept. 1, 1999.

BACK ISSUES of The Philatelic Exhibitor are available while supplies last from Bill McMurray, P.O. Box 342, Westerly, RI 02891, Vol. I, No. 2 and 3, at \$5.00 each, Vol. II, No. 1-4; Vol. III, No. 1-4; Vol. IV, No. 3-5; and all four issues of Volumes 5-10 at \$3.00 each; Vol. 11, No. 1-4 \$3.00 each, Vol. 12, No. 1-4 \$3.00, Vol. 13, No. 1 \$3.00.

FUTURE ISSUES

The deadline for the July, 1999 issue of **The Philatelic Exhibitor** is June 1, 1999. The suggested topic is "**What I Want To See At Washington 2006.**" For the October, 1999 issue of TPE — Deadline Sept. 1, 1999 — The suggested topic is "**What Will Be Happening In Philatelic Exhibiting When TPE's 100th Issue Is Printed In 2011.**"

Your experiences, thoughts, ideas and suggestions are solicited for sharing with all AAPE members.

If you have an idea for a future suggested topic, drop me a note; address above. Articles and opinion for future issues are also welcome. — **JMH, editor.**

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Reprints from this journal are encouraged with appropriate credits.

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, 1999 — Dr. Peter P. McCann, who served as AAPE's President, with distinction, from 1994-1998.

March, 1999 — Nicole Pendleton, who has done TPE's Annual Indexes for the last five years (1994, 1995, 1996, 1997 and 1998).

April, 1999 — All Our Authors from Issue I #1 through Vol. 13 #2 (our 50th Issue). You are the ones who have made TPE must reading for a generation of exhibitors!

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.

AAPE: THE LEADERSHIP

PRESIDENT

Charles J.G. Verge
P.O. Box 2788 Station "D"
Ottawa, Ont. K1P 5W8 Canada
vergec@sympatico.ca

VICE PRESIDENT

Ann Triggler
4865 Spaulding Dr.
Clarence, NY 14031
atriggler@acsu.buffalo.edu

SECRETARY

Nancy Z. Clark
P.O. Box 451
Lexington, GA 30648
nbc@cape.com

TREASURER & ADVERTISING

Dr. Paul Tyler
1023 Rocky Point Court NE
Albuquerque, NM 87123
petyl@juno.com

EDITOR

John M. Hotchner
P.O. Box 1125
Falls Church, VA 22041-0125
JMStamp@ix.netcom.com

PAST PRESIDENT

Dr. Peter P. McCann
201 Defense Hwy. - Suite 260
Annapolis, MD 21401-8961
103226.706@compuserve.com

DIRECTORS (to 2000)

Alec Unwin alecunwin@msn.com
Steve Washburne steveswa@aol.com

DIRECTORS (to 2002)

Guy Dillaway
Patricia Stilwell Walker walke96@ibm.net

IMMEDIATE PAST PRESIDENT: Dr. Peter P. McCann

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Conventions and Meetings: Bette Herdenberg, P.O. Box 30258, Chicago, IL 60630
Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009
North American Youth Stamp Exhibiting Competition (NAYSEC)
Director: Ada M. Prill, 130 Trafalgar Street, Rochester, NY 14619-1224
Computers in Exhibiting: Dr. Paul Tyler, 1023 Rocky Point Court NE,
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SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Treasurer.
- Manuscripts, news, letter to the Editor and to "The Fly," exhibit listings (in the proper format) and member adlets — to the Editor.
- Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

MEMBERSHIP APPLICATION TO: Paul E. Tyler

American Assn. of Philatelic Exhibitors
1023 Rocky Point Court NE, Albuquerque, NM 87123

Enclosed are my dues of *\$18.00 in application for my membership in the AAPE, (U.S. and Canada) \$23.00 elsewhere; which includes annual subscription to **The Philatelic Exhibitor**, or \$300 for a Life Membership. (Life Membership for those 70 or over \$150; Life Membership for those with a foreign mailing address: \$500)

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* Youth Membership (Age 18 and under) \$7.50 includes a subscription to *TPE*. Spouse membership is \$7.50 — *TPE* not included.

Editor's 2¢ Worth

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

Our 50th Issue; The "Importance" Criterion And FIP



Welcome to our 50th Issue; in our lucky 13th year! This seems like an appropriate time to ask you to comment on how TPE could be improved; specifically how it can be made more useful to you. Letters to the Editor; either for publication or not, would be especially welcome on this subject.

Having just returned from judging at Australia 99, a truly wonderful show, I am troubled more than ever by the awarding of points in the category of "Importance." What this does is to penalize obscurity. What it means is that you start out behind the 8-ball unless you collect the first issue or pre-stamp mail of a country that handled vast quantities of mail, or had the luck to be a mail transit cross roads.

I'm especially glad that we don't apply the Importance criterion within the United States. What we do assess nationally, and a category I could live with Internationally, is "Challenge." This would evaluate difficulty of putting the collection together, the difficulty of replicating it, without regard to the obscurity factor.

The long term of Importance as currently administered will be to encourage exhibitors who can afford the important countries/eras/subjects; since they will be able to win the top medals more easily. The flip side of the coin will be that there will be fewer and fewer exhibits of the smaller, narrower and non-classic material, which are the breeding grounds of research and new discoveries.

The current situation will also, I believe, tend to narrow participation in FIP since people from countries that are penalized in Importance points — the great majority of the world — will not see the FIP exhibiting system as a level playing field; and exhibiting is the entry door to participation and leadership.

I believe FIP is needed, but it is not going to be a good thing if it becomes narrower in its focus. It is already seen in many quarters as elitist. Addressing the problem discussed here would go a long way toward dispelling that view.

Your 2¢ Worth — Robert Collins - Dick Corwin - Kenneth J. Kutz - Jerold M. Massler

Fees For Non-Judged Exhibits

To The Editor:

I have what I think is a very nice collection of Korean War related material. I cover the United States Army and Air Force APOs, Navy ship and Marine markings, Prisoner of War mail, and examples from almost all the United Nations countries involved in the conflict.

As you know the year 2000 is the 50th anniversary of the start of the Korean War and I have been entertaining thoughts of exhibiting my collection because of the anniversary year. However, due to the high cost involved, I am already having second thoughts.

I am not interested in a group of well meaning judges looking over my material with me knowing that unless they collect the same material they will have no idea what they are looking at. I understand where they are coming from and know they are trying their best, but, I am showing my material for the entertainment of the public and possibly some veteran who was there. I do not care what award I could win, if any!

I have been told the frame fees help pay the expenses of the judges and that is fine with me if one wants their exhibit judged.

The Philatelic Exhibitor

But, why should I also have to pay that same high fee when I DO NOT want my material judged? Why can there not be frames available for those of us who chose not to have their exhibit judged? These frames can be sold at a lower cost and if they are not used they could be sold at the regular price to exhibitors looking to be judged.

A number of years ago when I did exhibit I found the cost of exhibiting at a show was in the area of a hundred dollars. This included the frame fee, postage both ways, and insurance. Now it could be a little more as some shows are charging an extra fee for wrapping my exhibit to send it back to me. I find this fee idiotic! to say the least as I have always sent enough wrapping paper and tape to take care my exhibit and possibly a couple of others.

Are there any good shows out there who would be interested in a nice showing of Korean War material for the year 2000, 50th anniversary? With no or very low frame fees for an exhibit not to be judged, just enjoyed? If you would be interested please let me know and I will consider sending it for this special anniversary year.

Robert W. Collins
25407 Hall Dr.
Westlake, OH 44145

Level Playing Field

To The Editor:

The theory of the level playing field is that an exhibitor could start with a small budget and put together an exhibit that would compete with a large budget exhibit on equal terms.

In fact this has taken place time and time again, and has encouraged many new exhibitors into the field. Great, but have we had some negative effect also? Over the years it seems that there have been fewer Classic exhibits. The dealers complain that the big buyers are not attending shows anymore. Show attendance is down and it's hard to fill frames. Yet the auctions are reporting record sales!

Exhibiting is a lot of fun and it should be enjoyed by all collectors. Have we gone too far in encouraging the small budget collector, ignoring the Classic collector? It is time to take a second look at the level playing field theory and make some modifications that will bring back the Classic exhibits? One suggestion has been to give a different set of awards for the Classic exhibits and an equal but different for modern exhibits. Would like to encourage discussion, any ideas?

Dick Corwin
La Jolla, CA
April, 1999/5

Gold Fever

To The Editor:

Without passing judgment on a letter to the editor in the January issue of *The Philatelic Exhibitor* regarding an opinion on my *Gold Fever* book, I would like to make a point to those exhibitors and authors who are not familiar with my book. The exhibit by the same name and the book were not meant to fit into any established judging category in existence at the time — in fact the special studies category was formed to handle exhibits such as this one.

A lot of verbiage could be written, however it is probably sufficient to say that the book *Gold Fever* was awarded the Grand Award for literature at Orapex 91 in Ottawa, Ontario. This philatelic literature exhibition was the largest ever held up to that time.

Kenneth J. Kutz
Darien, CT

Trolling For Answers

To The Editor:

The only contributor from the Jan., 1999 TPE who deserves applause is Pat Patterson from Texas, for I too find the lack of adequate rest areas and tables where I can eat while seated to be frequently inadequate. As a founding life member of the AAPE, I have exited the exhibitor ranks. My reasons can best be condensed by relating a story from the Lisbon Palmares, my last competitive outing.

Fernando Aranz del Rio, President of the Spanish Filatelic Federation, called me over to his table and with his finger directed at me said, "Massler, you have to remount your collection, you need a few better pieces, you have to change this, you must do that, etc., etc., etc." But why? I asked "You got 89 points, one more and you would have received a gold!!!" Reflecting in silence for a large moment, I replied "I agree with but a portion of your remarks for there is something I must do, work for your replacement as President! If you haven't the political muscle to get me that one extra point, what good are you as my President!!!" La creme de la creme of Spanish philately gave me a standing ovation.

I ask you exhibitors, what new items have 'found you' as a result of your showing? What new sources of information have you received? What questions have you had answered? How many new collectors in your area have you met? If your experiences parallel mine, you have met opportunistic expensive dealers who will tell you that adding their five figure item to your exhibit is what is needed for a better medal, a few collectors that want to acquire your help, knowledge, or doubles, a rare answer to a question that will probably be incorrect, and no new sources of information.

As one who cannot miss attending any stamp event within distance, let me relate the turn away response/attendance at two recent British events.

The first was an exhibition at Brighton Hove put on by the BPT. What made this show so special, attracting attendance from the continent plus many from Scotland and beyond, was revenues and cinderellas. Yes Virginia, I said cinderellas. Mr. Charles Goodwyn, Keeper of the collection of Her Majesty Queen Elizabeth II, put up a wonderful display of vignettes from the Queen's collection originally formed by Tzar Nicolas of Russia as a child. It was also the first time to my knowledge that vignettes were allowed, invited, and encouraged to be shown competitively. My entry had not seen light of day other than club display since being shown by Royal Invitation of S.A.S. Rainier III in Monaco back in 1985. The bourse had some new faces to meet and serve these new collector/exhibitors. We all met fellow label collectors for the first time and exchanged sources for material and information as well as our personal addresses. To widen our philatelic umbrella to encompass these collectors will get new, enthusiastic persons to attend.

Many of us can still recall the days when topical/thematic collecting did not exist or when revenues were not recognized by FIP.

I recently attended for the seventh time the annual philatelic weekend of the France and Colonies Philatelic Society of G.B. held in Leamington Spa. Year after year there are more speakers than there are slots available, more first time exhibitors, and many who

consider this to be their highlight of the year. Why? Because humility rather than ego reigns. Members are encouraged to bring their questions and problems. When was the last time you saw ignorance and doubt displayed.

Speak to most exhibitors and they know more than the judges and are never in doubt about anything they show. Rubbish!! The exhibitors that know an item's rarity based upon purchase price are more numerous than those seeking solutions and explanations. Can we not alter the rules and allow items to be shown where the write-up seeks rather than imparts information. The genuine helpfulness that gets amicably exchanged during this weekend really puts the FUN back into philately. By example, a novice attending for the first time thought he had a rare uncatologued 15c surcharged stamp on cover which did not match up with the tariff or destination. Asking that he remove it from the page, I inspected the gum on the envelope flap. 'Twas not a 15c surcharge but rather 5c and the tariff was for unsealed business papers tariff. He never knew to look at the envelope flap's gum. Do you think he'll be back next year? We encourage those who have never exhibited to enlist the gathered assistance of the gathered members and to share (show) what they've got. The low opinion that many have of their material or their abilities to show is simply not permitted.

The answer from Dr. Derek A. Pocock is typical of most comments received by exhibitors. Rather than being encouraged and complimented for some new information displayed or imparted, one hears about typewriter ribbons and lack of computer usage. Put your better items in the middle two rows quibble, denigrate, criticize. All judges should be told that their first priority is to encourage the exhibitor. All who show make a maximum effort both financially and intellectually. To receive banalities disguised as help is discouraging.

To recap, enlarge the philatelic umbrella, promote humility rather than ego, and encourage others. These are my suggestions.

Jerrold Massler
Seville, Spain

If you would like a **free listing in TPE** to help you with a new exhibiting project, please complete the form below, and send it to the Editor ASAP:

I'm developing an exhibit of _____
and need help with (material) (information) (organization and presentation) and/or _____.

Name and
address: _____

Send to John Hotchner, PO Box 1125, Falls Church, VA 22041-0125

PRESIDENT'S MESSAGE by Charles J. G. Verge



I am pleased to announce that your Association has entered into an agreement with Collectibles Insurance Agency (CIA) to be the official philatelic insurer of the AAPE. An agreement-in-principle had been approved by the previous AAPE Board in Houston in February 1998 and, after negotiations, the final contract was signed at AMERICAS '99 a year later. The agreement will benefit not only the AAPE but all of you inasmuch as you will be covered by a company with a wide base of clients including members of the American Topical Association, the American First Day Cover Society and the American Revenue Association. I encourage you to support your Association by purchasing philatelic insurance from CIA. They can be reached at P.O. Box 1200, Westminster, MD 21158-0299, USA, by telephone (410) 876-8833 or by FAX at (410) 876-9233. They can also be reached

by e-mail: at collectinsure@pipeline.com or at <http://www.collectinsure.com> which will get you their web site. Watch for CIA's ads in forthcoming issues of the *TPE*.

At AMERICAS 99 in Orlando, the Board of the AAPE agreed to create an AAPE web site. Randy Neil, our Past President will be taking on this task for us. Our Australian member Derek Pocock's proposal for a special prize to be awarded to the Best Exhibit Title Page at stamp shows was discussed. The Board decided instead to organize a yearly Best Title Page and Best Synopsis competition open to members of the AAPE. There will be more information about this in a future *TPE*. In addition, awards will be given to the Best Title Page, Best Synopsis and Best Youth Title page at our annual show, Ameristamp Expo.

During AUS-TRALIA '99, the World Stamp Expo held in Melbourne, Australia, March 19-24, I had the opportunity to attend a meeting of NAPE (interNational Association of Philatelic Exhibitors), our sister organization based in Australia. They have a membership of some 300 and are quite active. NAPE is less structured than we are having only a magazine Editor, a national meeting Convener and a Secretary-Treasurer. Their Editor, Ed Druce, and I have agreed to exchange messages for each other's publication. NAPE's publication is called *The Asia Pacific Explorer* and membership is available for \$20 US or \$30 Australian by writing to the Secretary, NAPE, P.O. Box 437, Dubbo, NSW 2830, Australia. I will have more about NAPE in a further column.

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APS PUBLISHES UPDATED JUDGES MANUAL

APS Manual of Philatelic Judging, Fourth Edition, compiled by the APS Committee on Accreditation of National Exhibitions and Judges, Dr. Peter P. McCann, chairman. Edited by William H. Bauer. Published by the American Philatelic Society, P.O. Box 8000, State College, PA 16803, 88 pages, 8-1/2" x 11", softbound, \$12.00, postpaid, from the publisher (\$9.60 to APS members).

This fourth edition of the very popular APS guidebook for accredited judges, those seeking accreditation as APS judges, philatelic exhibitors, exhibition organizers, and others merely interested in judging and exhibiting, is a complete revision of the previous 1991 edition. In addition to a thorough revision of the existing sections of the work, several new sections have been added, expanding the content of the new Manual to almost twice that of the prior edition.

Featured additions include sections on Single Frame exhibiting and the new popular Display Class exhibits. There also is a new section on judging in Canada as well as essays on international exhibiting and judging. The Manual includes all relevant scoring forms and a short bibliography of other recommended literature on the theory and the practice of exhibiting and judging.

In addition to the new chapters on Single Frame and Display Class exhibiting, there are also chapters that specifically address traditional philately, postal history, thematic, aerophilately, postal stationery, first day covers, revenues, special studies, youth exhibiting, and philatelic literature. There also are chapters on the basic concepts of exhibiting, the requirements for becoming an accredited judge, and discussions of the duties of committee chairmen, expert panels, and show exhibition organizers.

A necessity for judges at the national level, the Manual is of tremendous benefit to anyone judging competitive philatelic and literature events at any level. Although it is not a guide for preparing and presenting philatelic exhibits, it does provide insightful information about how judges view philatelic exhibits — a critical consideration for all competitive exhibitors.

The Manual is available for \$12.00 postpaid (\$9.60 to APS members) directly from the American Philatelic Society, P.O. Box 8000N, State College, PA 16803.

A GUIDE TO JUDGING THE PHILATELY OF..... NEW ITEMS

With thanks to The Asia Pacific Exhibitor, we have two new monographs to offer:

- **How To Judge: Queensland Postal History** by Bernard Beston (8 Pages)
- **How To Judge — Traditional Victoria** by Geoff Kellow (8 Pages)

They are available from the editor's address below for \$1.20 each to cover copying and mailing (postage stamps ok)

AAPE is pleased to have these additional examples of what we hope will be many such monographs, and asks YOU who exhibit to take pen in hand (or, keyboard in lap) to create such a guide to your exhibiting area. Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematic and other exhibiting categories. Get creative!

Send monographs to the address below, and I will make them available in future TPEs:

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

Still available:

- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** Order from address above \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** Order from address above. \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** Order from John L. Kimbrough, 10140 Wandering Way, Benbrook, TX 76126. \$1.00 per copy.
- **How To Judge British North Borneo (5 pages).** By Derek A. Pocock \$1.00.
- **How To Judge Australian States Revenues (4 pages).** By Dingle Smith 60¢.
- **How To Judge (Nicaragua) Airmails (4 pages).** By Derek A. Pocock 60¢.
- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps (3 pages).** By Henry H. Fisher 50¢.

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Show Organizing Handbook Available

The published result of the 1996 Philatelic Leadership Conference, *Running and Promoting Stamp Shows*, is available for \$6.00 postpaid from:

APS P.O. Box 8000

State College, PA 16803

COVERS Defining Expectations, Site Selection, Youth and Beginner Issues, Obtaining First Day Ceremonies, Recruiting and Working With Dealers, and Much, Much More.

Introduction to "How To Win A Gold Medal: Craftiness In Competitive Philately" by John Hotchner, editor

When a man has done all the serious stuff he cares to do for a while, and has been successful at it, what does he do next.... More of the same? Not John Briggs, alias Alberich von Fafner! This Grand Award winning past president of the Postal History Society decided to have some fun, to tickle a few funny bones, pull a few chains, and rub a few stuffed shirts the wrong way! I, and a couple of other

unindicted co-conspirators, gave a helping hand along the way; but the concept and the execution, as well as the lion's share of the work and the material shown, sprang from John's fertile brain.

Beginning in this issue we'll see the results — his title page on the cover, and several pages each issue from his wonderful exhibit on how to win a gold medal.

Not!

I invite you to read his plan page that follows. That and the title page pretty much say it all, and certainly put in context the exhibit pages that will follow. I would only add another Pogo quote: "Life is made up of insurmountable opportunities." Pogo was not talking about John Briggs!

"HOW TO WIN A GOLD MEDAL" BACKGROUND AND GROUND PLAN

This is a Special Study for competition. It is, like Donizetti's "Don Pasquale," of serious intent if not of grim demeanor. This old Dragon does not pretend to spell out every principle of exhibiting to The Grazer. Your Grazer, scanning two rows at once, scrootching his neck around like a leafblower, is a frail vessel of comprehension. Of *anything*. No use discoursing on Ostropa glue or the Squatting Helvetia to The Grazer. He thinks Griqualand West refers to Corfu.

Fafner primarily addresses the Jury, the other judges not on duty today who are furiously second-guessing you, and the occasional serious collector who has dipped his toe into competitive exhibiting. You may brand me an elitist, if you wish, so long as you give me a Great Big Award, too.

Long ago as an insurance-instructor of late-teen trainees at MetLife, I quickly learned that if I didn't grab their interest, they didn't learn. Often I got their interest by accentuating the *negative*, contrary to the 1960s' educational tenets. Now we know one must accentuate the negative. Look at Beavis and Butthead, plastic poopoo, the Starr Report, and the bizarre fallout from last year's elections.

My Special Study isn't Display Class in Sheep's Clothing. Whatever may look like Display Class is partly there to dissuade the viewer from employing such devices in a traditional philately, postal history, or thematic exhibit; and partly to *illustrate* Display Class, which is a fact of life in philately whether or not some show holds aloof from that category. My first draft of subjects for this exhibit is dated 11-93, before Display Class was a gleam in any Wolf's eye but John Hotchner's. Having said that, I gladly give you permission to classify my exhibit wherever it will snag the gaudiest *Tchotchkes*.

You don't need to troll through half of Gini Horn's stacks to be ready to adjudicate this exhibit. It will help you to be broadly familiar with the Cyrillic alphabet and with Russia, especially the scarcities of 1930-35 material, which are well revealed in Michel Europa-Ost 1997/98, pp. 983-989. A cup of warm yak milk before judging sessions might relax your pecs. Then again, it might not.

This isn't one of those diatribes mocking judges. Almost everything Fafner has accomplished I owe to the kindness and willingness to share of judges. Only twice in forty years of exhibiting has a judge been unfair or unpleasant to Fafner. No one knows where either man is buried.

Please don't get too bent out of shape that this exhibit doesn't mimic every other exhibit. That's part of the idea. "Consistency is the hobgoblin of little minds," warned Ralph Waldo Emerson, a pioneer collector, who was pasting Small Queens into his copybook even earlier than your faithful

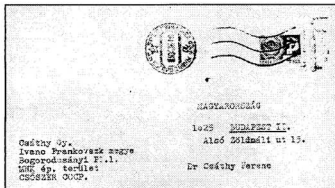
revised 1999.1.8

1: CHOOSE YOUR BATTLEFIELD AND ACQUIRE YOUR WEAPONS

1.1: Don't permit mushy sentimentality to cloud your choice of battlefield

Although you may be of certified Rutherfordian blood on both sides of your family, your "country," Carpatho-Ukraine (below), issued only one valid stamp in its few days of existence in March 1939. Even by adding Austrian, Hungarian, and Czech forerunners, and Hungarian, Soviet, (bottom), and Ukraine Republic "afterrunners," you'll be hard pressed to fill ten frames.

Carpatho-Ukraine #1, March 1939. Scott first listed it as a separate country. By 1971 Scott moved it to a subhead under Czechoslovakia. Now they show it as Czech #274b with a sort of halfhearted apology.



Bogorodcsányi (Trencsarpáthos) 30 April 1976 to Budapest. This area, called Ruthenia, was an integral part of Hungary until 1918, was Czechoslovakia's eastern tp., 1918-39, became Hungarian again between 1939 and 1945; and since 1945 is a part of Ukraine.

1.2: Keep your eyes peeled for the bizarre, the unusual, and the illegal.

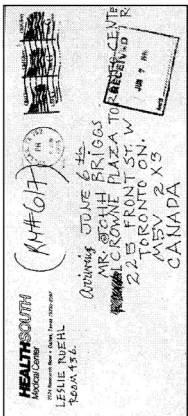
even when you're vacationing in a far-off foreign country like Canada.

G-stamps other than the 32c rate were utterly prohibited for international correspondence. See Postal Regulations USPS-PC-6969XXXX, as amended. You would think that surely, but no, you wouldn't.

From a mental patient in a Texas "rest" home, 4 June 1966, to agrisc. Toronto 7 June.

Sender affixed 60 cents postage ("14c" "convenience framing"), but all in Postcard-rate G-stamps invalid to Canada.

No infraction of rules was detected either in the United States or Canada.



1.2: Check through your own junkie box

when assembling the ordnance for the battlefield of a new exhibit. Sure you have a junkie box. (Arist Klug has three.) Every serious collector accumulates stuff for which no immediate use is discerned. Now is the time to sort through and see if any of its flotsam and jetsam fits your present needs.

You may spot something unusual in a common-looking piece that at one time before you have ever noticed. On the other hand, you may not. One hopes your conclusions aren't as ill-guided as drawn below.

Registered mail, from Moscow, 12 August 1902, via Berlin 10 January 1943? to London 29 August 1892.



In the last 19th century the Gregorian calendar used in the West ran 12 days ahead of the Julian calendar still used in the lands of All The Russias. Postal markings, also, were in a state of flux. Such factors sometimes resulted in "stair-step" anomalies not easily explained.

—on Deep Throat, Jr.

1.2: Tap your other strengths - history, prevarication - on exhibition solutions.

SOUTH SQUEEGEE ISLANDS
The Tsar's only tropical colony

The South Squeegees were discovered accidentally in 1834 by Captain Vitus Bering, who was blown badly off course whilst searching for the Northwest Passage. The Islands lie well south of the Maldvens in the Indian Ocean. They protruded only two feet above sea level and accordingly were colonized but slightly by St. Petersburg in the 1870s. Wise move. When Krakalaba blew its top in 1883, enough of the ice cap melted to wipe out the settlements. An imperial rescue squadron was quite unable to locate where the Squeegees had been. In time-honored Russian practice, all record of them was expunged.



South Squeegie
Office in China

But at the end of World War I, after four years' release of nitrous oxide in millions of artillery shells, the South Squeegie Islands emerged. Fleeting Ukrainians rediscovered them and moved in. Lenin, shot on cruisers, left these Whites alone. Wise move. The South Squeegie Ukrainians ordered stamps from National Bank Note Company (below), but stocks had not been shipped when the Indian Ocean rose yet again. O. Ukraine, short on cruisers, has made no post-USGP claim for them.

Plate I.

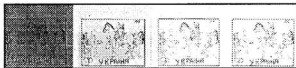


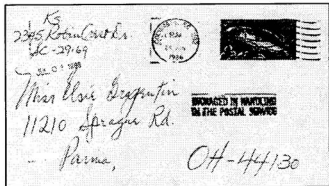
Plate II.
"Headless
Horseman"



2. Play up "Original" and "Nearly Original" Research

Nearly everybody has a soft spot in his heart for a Student

A personal visit to the Parma, Ohio, postal museum disclosed that the incoming cover was damaged when the postal person driving the three-wheel truck bringing the mail sock up from Kentucky stopped at a rest stop for a beer. While he/she was inside, a gang of motorcycle freaks drove into the parking lot, exited the USPS vehicle and, in need of money for Fire Fies, rifled the mail.

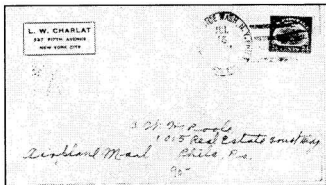


Only surviving cover known from this incident.

2. Your most expensive stuff is not always the best stuff to exhibit.

For instance, statistics prove that the spright Jenny is rarer than the Inverted Jenny.

"Airplane Mail." An almost first flight of U.S. #C3, with special large Air Mail Service strike on front, New York 15 July 1918, backstreet that afternoon in Philadelphia. Of course, train mail was and remains faster than airmail from New York to Philadelphia.



"At PACIFIC 97, by my personal count, 27 Inverted Jennies were on display, compared to only 13 of the Upright Jenny! Furthermore, to display the Invert will cost you points in a Postal History exhibition, because all C3's are unused. (And isn't that a stupid rule!)"

1.2: Beg handouts from other collectors.

UPPER BONGOLAND

From a study of the 1966 first issue

Following the 1858 Civil War and overthrow of the monarchy, the Kingdom of Bongoland was reconstituted into the Federation of Bongoland with three provinces: Lower, Central, and Upper Bongoland. In summer 1864 Upper Bongoland seceded relatively peacefully from the Federation. After a chaotic period of postmaster provisional, Upper Bongoland released its first definitive, a single 15 bongos adhesive. The issue was printed in England and supplied to the Main Post Office in the capital of Hnolnd and to Upturs, the new nation's commercial center and chief port.



Mint strip of five. Stamps were shipped without gum due to the prevailing humid climate. The Winter Palace, which took keen interest in the fledgling nation, supplied little ceramic pots, hog bristle brushes, and brown paste as still serve today in cities like Dzerzhinsk and Krasnoyarsk.



Privately-used strip of five cancelled with both the 1966 circular strike and the pre-philatelic strike UPJURS. We do not know why both were used. Perhaps it was to show the world they had two kinds of strikes.



Offices in Russian South Squeezee Islands

Quite scarce. Se-tenant inverted overprint is apparently unique. (A strip shown) by a prominent Washington, D.C., philatelist figure, is printer's waste.) Stamp represent only known instance of postal offices of one Power maintained in a colony of another Power. The 1874-1883 exchange rate hovered around 1 ruble = 5 gold bongos. Since no one owned any gold bongos, people did darn' anything they pleased.

virtually priceless gift
of Kwame Obeye-Ami

2. Be ruthless: show only what advances your story.

But not this ruthlessly. "Mutilated material has no part in a philatelic display," saith judge Ann Treggle.



AAPE TO MEET AT PEACH STATE STAMP SHOW '99

The Annual Meetings of the American Association of Philatelic Exhibitors, including the North American Youth Champion of Champions, and the Georgia Postal History Society will be held in conjunction with Peach State Stamp Show '99. Also meeting at Peach State are the Southeast ("Dixie") Chapter of the British North America Philatelic Society, and the fall gathering of the Confederate Stamp Alliance, October 15, 16, and 17, 1999 in Athens, Georgia.

The American Association of Philatelic Exhibitors will hold their annual meeting at Peach State Stamp Show on Saturday, October 16, 1999. The AAPE members study and discuss the manner in which philatelic exhibits are effectively prepared and how the exhibitor can make their philatelic material better understood. Charles Verge is President of AAPE and will be on hand to chair the annual meeting. Details on membership in the organization may be requested from AAPE Secretary, Nancy B. Zielinski Clark, P.O. Box 451, Lexington, GA 30648 or by email at nbc@cape.com

The North American Youth Champion of Champions competition will also be hosted by PSSS '99. The excellent exhibits put together by young exhibitors who have won the top youth awards at American Philatelic Society World Series of Philately shows will compete for the ultimate youth exhibiting award. For more information, or to contribute to the special fund which finances the NAYCC, contact Ada Prill, 130 Trafalgar, Rochester, NY 14619-1224 or by email at ada@math.rochester.edu

Peach State will also host the annual meeting of the Georgia Postal History Society. This association is dedicated to the study of postal routes, facilities, and markings within the state of Georgia. GPHS membership information may be requested from Frank Crown, P.O. Box 99085, Tacoma, WA 99499 or by email at fcrown@telisphere.com

The British North America Philatelic Society, Southeast Chapter will hold its second annual meeting. BNAPS members collect and research the stamps, postal history and postal markings of Canada and its pre-Confederation colonies. The "Dixie" regional chapter of BNAPS was organized last year at PSSS. More information on the organization may be requested from Jerome Jarnik, 108 Duncan Drive, Troy, MI 48099-4613.

The Confederate Stamp Alliance will hold their annual "fall gathering" at Peach State Stamp Show '99. The CSA members specialize in material from when much of this country was split apart by the Civil War. Membership information from this society may be requested from Richard H. Byne, 7518 Buckskin Lane, San Antonio, TX 78227-2716.

Peach State Stamp Show will take place in the Athens Classic Center, 300 N. Thomas Street. For further information contact Chairman D.D. Gray at 527 San Salvador Dr., North Augusta, SC 29941.

Release contact: Nancy B. Clark at nbc@cape.com or at (706) 743-5044.

Show Listings

* **MAY 14-16, ROMPEX '99.** Sponsored by Rocky Mountain Philatelic Exhibitions, Inc. Held at the Holiday Inn-Denver International Airport, 170 and Chambers Road, Aurora, CO. Hosting annual conventions of Bureau Issues Association, Scouts on Stamps International, and Colorado Postal History Society. 300+ 16-page frames at \$7.00 per frame (adults), \$15.00 for one-frame exhibits, and no charge for youth exhibits. Bourne of 90+ dealers, USPS education, youth activities, cachets, meetings and seminars. Admission \$1.50 per day, \$3.50 for all three days (youth/boys gratis, of course). Prospectus and other information from ROMPEX Exhibits Chairman, P.O. Box 2044, Englewood, CO 80150-2044.

* **MAY 29-31, NOJEX '99.** Sponsored by North Jersey Federated Stamp Clubs, Inc. at the Meadowlands Hilton Hotel Exhibition Center, Two Harmon Plaza, Secaucus, NJ. Hosting Annual Convention of U.S. Philatelic Classics Society, N.J. Postal History Society and regional meeting of Aerogramme Society and Postal History Society @ \$7.00 per frame for adults and \$3.50 per frame for youth exhibits; April 15, 1999 deadline for applications. Bourne of 40+ dealers, U.S. Post Office, youth activities, cachets and meetings and seminars. Admission \$1.50 per day. Prospectus from Robert G. Rose, NOJEX Exhibits Chairperson, P.O. Box 1945,

Montestown, NJ or rose@phks.com

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by an "★". Because of space limitations, only those shows that are still accepting exhibit entries will be listed. Requests for a prospectus should be accompanied by a #10 USA.

* **MAY 29-30, 1999, VICTORIA STAMP & POSTCARD SHOW.** To be held at the Holiday Inn, 3020 Blanshard Street, Victoria, B.C. Sponsored by the Greater Victoria Philatelic Society, The Vancouver Island Philatelic Society and The Victoria Junior Stamp Club. Admission is by donation, 16 page frames at \$5.00 per frame. Juniors (4 age frames) \$1.00 per exhibit. Further information and prospectus please write Show Chairman, Box 5164, Station B, Victoria, B.C. V8R 6N4. Telephone (250) 721-1940 (evenings.)

* **JULY 16-18, MINNESOTA STAMP EXPO '99.** Sponsored by The Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. Held at the Crystal Community Center, 4800 N. Douglas Dr., in-suburban Minneapolis, MN. 176 16 page frames available at \$7 per frame, no charge for youth exhibits. Fourth year of qualification process for WSP. Free parking and admission. Youth table, 40+ dealers, USPS and UN. Further information and prospectus from Paul L. Hempel, Jr., 3939 Lyndale Ave. N., Minneapolis, MN 55412.

* **AUGUST 26-29, APS STAMPSHOW '99** Cleveland Convention Center, 500 Lakeside Avenue, Cleveland, Ohio. 300+ 16 page

frame open competition including single-frame and display class. \$10 per frame-adult, \$5 per frame-youth. 150 dealer booth, seminars, Champion of Champions competition, literature competition, youth area, and first-day ceremony. Admission is free. For more information contact: Ken Martin, P.O. Box 8000, State College, PA 16803. Phone: (814) 237-3803. Fax: (814) 237-6128. Email: kpmartin@stamps.org

* **OCTOBER 1-3, PHILADELPHIA NATIONAL STAMPS EXHIBITION.** Held at Fort Washington Expo Center, 1100 Virginia Drive, Fort Washington, PA. Hosting conventions of the Postal History Society, Fire Philatelic Association, Pennsylvania Postal History Society, 16-page standard frames are \$10 per frame. USPS station, special cachets and cachets, Bourne of 70 dealers. Hours: 11-7 Friday, 10-6 Saturday, 10-4 Sunday. Admission \$4. Information from PNSE, Box 358, Broomall, PA 19008-0358. Email: pnsen@worldnet.att.net.

* **OCTOBER 24, THAMESPEX '99.** Sponsored by the Thames Stamp Club held at Waterford High School, Rope Ferry Road, (Rte. #156) Waterford, CT. Frame fee \$3.00 for 16-page Ameripex frame. Juniors free. Admission fee: Hours 10-4. Prospectus from Alan Bentz, RD #1, P.O. Box 174, Strington, CT 06378.

Attention 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.

NATIONAL TOPICAL STAMP SHOW EXHIBIT PROSPECTUS AVAILABLE

The American Topical Association's 50th anniversary convention and National Topical Stamp Show '99 will be held July 30 to August 1, 1999, in ATA's birthplace, Milwaukee, Wisconsin. The exhibit will feature 300 frames of all-topical exhibits, and they are already twenty percent subscribed.

A copy of the National Topical Stamp Show '99 Exhibit Prospectus and Official Entry Form is available from NTSSS-'99 Exhibit co-chairman George Griffenhagen, 2501 Drexel Street, Vienna, VA 22180, U.S.A. For more information on the birthday party or for membership information, contact ATA Executive Director Paul E. Tyler, P.O. Box 50820, Albuquerque, New Mexico 87818-0820, USA.

Standardized Point Sheet For Judging Local Shows by Ken Magee

Prior to the development of this sheet each of the local stamp clubs in Southwestern Ontario had its own point sheet(s) with differing criteria, points and point levels for awards. Some clubs used three levels of awards; others had five levels, often with different names. An exhibit could (and did) receive different levels of awards in consecutive neighboring shows, much to the dismay of the exhibitor.

In the spring of 1997, after judging at three of these shows and seeing the same exhibits receive different awards because of differing criteria, I suggested that there should be a common local-level judgment sheet to "level the playing field."

Several reasons for such a sheet were evident (but not all from the start). (1) To provide a standard sheet for juries, avoiding local variations, focusing the jury's attention on local standards. (2) To provide standard point levels and award names. (3) To reduce the spread of points and different award levels between shows with different juries. (4) To provide written feedback to the exhibitors about their exhibits — their strengths and areas for improvement. (5) To reduce paperwork for all by providing one sheet flexible enough to be used for all types of local exhibits, including Youth and Novices. (6) To provide space for comments about (possibly) progressing to a higher level of competition. (7) To make the printing on the sheet large enough to be easily read, even by those with bifocals. (8) To pro-

vide short explanations for each of the criteria (on back of the sheet).

Once this project was started the Grand River Valley Philatelic Association (GRVPA) gave the project its support. (The GRVPA is an umbrella organization coordinating 14 stamp clubs in Southwestern Ontario. The area included is a rough triangle from Niagara Falls to Stratford to the western suburbs of the Greater Toronto Area). Three other clubs adjacent to this area either assisted in developing and/or field testing this sheet. (One long-time dealer and delegate to the GRVPA said that such a project should have been done 30 years ago.)

From late May through the summer and fall of 1997 many ideas for local judging sheets were put forward, from an initial "point-less" proposal to sheets with columns like the ATA sheet to ones with linear points for the judges to circle. It was decided, fairly early, that points were needed and that the ATA point levels and award names should be adopted. (Contributors stressed the need for definite criteria, the desire for points and the need for judges' comments about each section on any sheet). By the end of 1997 a sheet had been developed in somewhat similar format to the one presented here for trial use early in February.

In early January 1998 another, different, idea for a local judging sheet was advanced by Frank Alusio. At first there were several differences between the two

proposals especially regarding criteria and point levels. Gradually the number of differences were reduced. Meanwhile, the first proposal was tried in the Bramalea show (Brampton) in early February. The judges found the sheet fairly easy to use, but suggested some changes in the points assigned to the criteria. Using their suggestions, a revised format was tried in March in the Oxford show (Woodstock), and in early April in London. A revised form of the second proposal was used in the Kitchener-Waterloo show in mid-April. After the judges' critique at that show there was a meeting of several of those most involved in developing the sheets. During this meeting a compromise was agreed upon, effectively merging the two sheets. Alan Hanks, having had the most experience using the two formats, worked out the format and wording of the sheet that is shown here. This "final" format was used in the Middlesex show (London) and in the Brantford show, both on October 24, 1998.

At a meeting of the Directors of the Royal Philatelic Society of Canada (RPSC) in Toronto on October 17, 1998 the Director of Chapters was directed to send copies of the local sheet to all RPSC chapters for their consideration and possible use. One of the Directors from Quebec will translate the sheets into French for the French-speaking clubs. Regional groups in central and upper New York state have expressed a strong interest in using this sheet as well.

POINT CHANGES

	Bramalea	Oxford (+)	K-W	"final"
Title Page	10	10	5	10
Development (and Coverage)	15	15	15	15
Knowledge	20	20	30	25
Philatelic Material	25	30	20	20
Presentation	30	25	20	20

"LOCAL" vs. "REGIONAL": While there is no definition of the differences between these two classes of show, as yet (in Canada), this is under consideration. The local judging sheets being set out (above) are accompanied by an exhibition survey sheet to help formulate such a definition. (Ideas being considered are number of pages and frames involved; numbers of exhibits; geographic area covered by shows; etc.) Some ideas for regional point sheets have been advanced — possibly two sheets, one for Thematics as a

The Philatelic Exhibitor

transition between the sheet present here and the ATA (National) one; and the other for all other classes, again transitional between this sheet and International points. At the Regional level Presentation would drop to 15% (10% Nationally and 5% Internationally). Selection and Collecting Challenge from this local sheet would be replaced by Rarity/Scarcity and Importance, regionally, etc.

ADDENDA: ADDITIONAL CRITERIA SHEET: This sheet explains a (reasonably) complete set of local criteria to

help the exhibitors. The sheet is meant to be given to potential exhibitors (well) in advance of the show so that they can develop their exhibit(s) to meet the listed criteria. The judges will be made aware of this sheet and will know that the exhibitors (should) have seen it in advance. Thus they can focus their comments to the exhibitors on ideas presented on this sheet. (A similar sheet could also be used with future regional sheets, with the appropriate changes in the criteria and "weighting" noted).

Exhibit Title _____
Frame Nos. _____ Category _____

Factor and remarks	Max. Points	Score
TITLE PAGE (Title, Scope, and Plan/Outline/Organization)	10
DEVELOPMENT (and Coverage)	15
KNOWLEDGE AND RESEARCH (Personal Study)	25
PHILATELIC MATERIAL (Selection, Challenge, and Condition)	30
PRESENTATION (Visual Appeal, Write-up, Mounting, and Layout)	20
Total Points	100	

AWARD _____ ; **SPECIAL AWARD(S)** _____

Award Levels: Certificate 0-49; Bronze 50-59; Silver-bronze 60-64; Silver 65-74; Vermeil 75-84; Gold 85-100

General Remarks

For the judging panel: _____

ORVFA

CRITERIA FOR EVALUATING EXHIBITS (IN LOCAL SHOWS)

TITLE PAGE	10 points
*Title	The title should be brief, clear and inclusive. It should appear <i>only</i> on this page. (Also included here could be a second (<i>plan</i>) page for thematics.)
*Scope (Introduction)	This should expand on the title and define the scope, or limits, of the exhibit.
*Plan/Outline/Organization	One of these is needed to give the sequence and arrangement of the exhibit. It should indicate how the exhibitor will accomplish the stated purpose. (In a thematic exhibit, the inclusion of a plan is most desirable.)
<i>The title page is a guide which should educate the viewers, including the judges, giving them a very clear idea of what they will see in the exhibit, especially those who may not be familiar with the material.</i>	
DEVELOPMENT	15 points
*Development	The exhibit should have a clear beginning, a central theme and a logical ending. The development should conform to the plan, outline or statement of organization. The exhibit should show continuity.
*Coverage	The material selected should illustrate the chosen subject or theme. The exhibit should have balance and cohesion. Unrelated material should not be included.
KNOWLEDGE & RESEARCH	25 points
*Knowledge	The degree of knowledge is expressed by the choice of a wide range of philatelic and/or thematic material. The write-up should be clear and concise, and correctly describe the material shown.
*Personal Study (Research)	The write-up should go beyond information which is available in standard catalogues (<i>or reference works for thematics</i>). Key or special items should be appropriately discussed.
PHILATELIC MATERIAL	30 points
*Selection	Material in the exhibit should be identified correctly and be appropriate to the topic. (The presence of unusual or interesting items should be given consideration.)
*Challenge	Consideration is given to the degree of difficulty in assembling the material shown.
*Condition	This is based on an assessment of the quality of the material shown relative to the condition in which such material is readily available.
PRESENTATION	20 points
*Visual Appeal	The exhibit should be easy to understand and be attractive to viewers. Philatelic material should dominate the pages throughout. Page stock should be uniform, preferably of white or a light colour.
*Write-up	The text should be easy to read and follow. It should be consistent in size and style. The text should not overwhelm the philatelic material.
*Mounting	Mounts and framing of material should be neat, consistent and inconspicuous.
*Layout	Pages should be neat, with tasteful balance of material. Pages should neither be too crowded nor too empty.
Total points=100	

EXTENDED CRITERIA LIST

TITLE PAGE(10%): The title page is a guide which should educate the viewers, including the judges, giving them a very clear idea of what they will see in the exhibit, especially those who may not be familiar with the material. (See Note 1, below.) **TITLE:** The title should be brief, yet clear and inclusive. It should appear ONLY on this page. The title should be sufficiently larger than the text as to be obvious, but not so large or bold as to be overpowering. (Also included here could be a second-PLAN-page for thematics. The use of a separate plan page is encouraged for a highly developed thematic exhibit.) **INTRODUCTION:** This should expand on the title and define the scope, or limits, of the exhibit. (A one or two sentence summary should suffice, here.) **PLAN/OUTLINE/STATEMENT OF ORGANIZATION:** One of these is needed to give the sequence and arrangement of the exhibit. It should indicate how the exhibitor will accomplish the stated purpose. (This part should briefly list and/or explain the contents of the exhibit like a table of contents does in a book. It should tell "where to find what"-preferably identifying exhibit sections by frames, or by page numbers in a short exhibit.)

Note 1: The title page should focus on the exhibit and the material it contains, NOT on the subject's historical background. However, in a Postal History exhibit, SOME historical information is usually needed on the title page.

DEVELOPMENT (15%): DEVELOPMENT: The exhibit should have a clear beginning (the title page), a central theme (the bulk of the material) and a logical ending (without saying "The End.") (The conclusion should refer back to your title page, "tying" the exhibit together.) The development should follow the plan/outline/statement of organization. The exhibit should show continuity. **COVERAGE:** The material selected should illustrate the chosen subject or theme. The exhibit should show balance between sections. The exhibit should show cohesion-coverage should seem complete, within the stated limits. Unrelated material should NOT be included. (All aspects identified in the introduction and/or plan, etc., should be present and shown in proportion to their significance.)

KNOWLEDGE & RESEARCH(25%): KNOWLEDGE: The degree of knowledge is expressed by the choice of a wide range of philatelic and/or thematic material. The write-up should be clear and concise, and correctly describe the material being shown. **PERSONAL STUDY (RESEARCH):** The write-up should go beyond information which is available in standard catalogues (or reference works for thematics). Key/special items should be appropriately discussed. (In a Postal History exhibit identification of markings by discreet reference to a standard text can be helpful.)

PHILATELIC MATERIAL (30%): SELECTION: Material in the exhibit should be identified correctly and be appropriate to the topic. (The presence of unusual or interesting items should be given consideration.) (See Note 2, below.) (Judges dislike mixed mint and used items together in the same series-SHOW THEM SEPARATELY.) **COLLECTING CHALLENGE:** Consideration is given to the degree of difficulty normally expected in assembling the material shown. **CONDITION:** This is based on an assessment of the quality of the material shown relative to the condition in which such material is readily available.

Note 2: THEMATIC EXHIBITS will be improved by a variety of philatelic items (spread across the exhibit) besides regular stamps, souvenir sheets and uses on commercial covers. These might include such items as coils, booklets, different types of stamps, varieties, meters, special cancellations, postal stationery, (A) maximum card, etc.,-IF THEY RELATE TO THE CHOSEN THEME.

PRESENTATION (20%) (See Note 3, below): VISUAL APPEAL: The exhibit should be easy to understand and be attractive to viewers. Philatelic material should dominate the pages throughout. There should be SOME variety in page arrangements, especially between consecutive pages. Page stock should be uniform, preferably of a white or light colour. **WRITE-UP:** The text should be easy to read and follow. It should be consistent in size and style. The text should not overwhelm the philatelic material. **MOUNTING:** Mounts and framing of material should be neat and inconspicuous. (If a colour photocopy or computer scan of one complete side of a cover is used it should NOT be life size-70% is suggested.) (Any highlighting of "key" items should be done subtly.) **LAYOUT:** Pages should be neat, with tasteful balance of material. Pages should neither be too empty nor too crowded.

Note 3: In local level shows PRESENTATION is a major factor in determining awards. As the exhibit moves up in levels, through Regional and National, and then to International, Presentation becomes of decreasing importance (from 20% down to 5%); while Rarity, Scarcity and the overall Philatelic Importance of the exhibit become increasingly important. AT THE LOCAL LEVEL, RARITY, SCARCITY AND PHILATELIC IMPORTANCE ARE NOT PARTS OF THE JUDGING CRITERIA.

NOTE 4: JUDGES WILL BE MADE AWARE OF EXHIBITS BY NOVICE AND/OR YOUTH EXHIBITORS.

GAVVA

"The Fly" — Critiques An Exhibit



The American Association of Philatelic Exhibitors (AAPE) operates an exhibit critique service. For the cost of postage, an exhibitor can send an exhibit to the service (see the address at the end of the article). From there it will be distributed to a volunteer; someone with a proven track record for producing quality exhibits, for review. In that way, the exhibitor will get a thorough, detailed, review rather than the few abbreviated comments possible in the small amount of time allotted to critiques at shows. For their part, the reviewers spend countless hours reviewing a single exhibit — and they do so in great detail. The exhibitor using the service gains from the number of specific comments received and the depth of those comments.

As an insect with a proven exhibiting track record, "The Fly" is a member of the AAPE critique service. (Perhaps you have seen my exhibit on "Chopped Livers of the World?"). Recently, I was sent an exhibit to review. Normally, I would not break a confidence by sharing the results of my review with anyone other than the exhibitor. However, since John Hotchner the TPE Editor, was yelling at me for missing yet another deadline, I thought I could get away with paraphrasing my critique for you in this column. My intent of course is to show you the level of detail you can expect if you avail yourself of the critique service, and to show you the depth of comments you can expect to receive. Both of which will ensure that your exhibit receives a better award the next time it is entered into competition.

So, with the permission of the exhibitor — here is an excerpt from my critique of the exhibit titled "Upper Bongoland." Since the ownership of the material in the Bongoland exhibit has been publicly challenged, I also addressed my comments to the alleged owner, King Ndongo II of Bongoland (The Lion of Bongoland.)

Dear Nd (here I use the term of endearment for the King), I enjoyed your title page showing the map of Africa. However, since Bongoland is a small, outcropping, pimple-shaped country sharing borders with both Center and Lower Bongoland, I would prefer to see you zoom in on the map of Africa so as to highlight your tiny, insignificant country. I make this recommendation for you to consider how you might impress the judges who will be evaluating your exhibit in

terms of "importance."

On page 6 of your exhibit you purport to show a "missing pearl in necklace" variety. In my opinion the item should be rewritten or removed from the exhibit. Under 10x magnification it can be clearly seen that the pearl is not missing at all. It has merely fallen from the strand around the Queen's neck, and can be clearly seen resting in the bodice of her dress. In the real "error" the pearl cannot be found anywhere on the stamp. What you have is the "misplaced" pearl — a minor variety hardly worth mentioning.

I seriously question your selective use of provenance for items in the exhibit. For example, you are quick to highlight items from known collections, while skipping others. You should be consistent with respect to provenance. As a way of illustration, I call your attention to the "Parodi" cover shown on page 2 of the exhibit. You show no provenance for the item yet it is widely known in philatelic circles that all Parodi covers were once in the "Luster" collection. Failure to show that provenance is a gaffe of monumental proportion. You should correct the write-up immediately.

Can you explain how the covers on page 7 and 9, purported to be of 19th century origin from the town of Nodnol, Bongoland, bear an "Eberhard-Faber" watermark dated 1998? It would seem that the cover is a modern contrivance and not what you say it is. I suggest that you obtain a certificate from a recognized organization before showing those items again. (I include several brochures for MY expertizing service along with a copy of my written guarantee assuring that, for the right price, a certificate of genuineness will be issue for the questionable items.)

The "crash" cover on page 20 is also incorrectly written-up. Obviously, you referred to the Stanley-Livingston chronicle for the story of the "crash." That source has been recently discredited. Here is the real story. The crash did not happen as you described. The balloon carrying the mail did make an emergency landing in an Upper Bongoland jungle clearing. However, the landing was due to mechanical difficulties. While there was some damage to the balloon, there was no fire. In fact, the pilot, clutching the mail bag was rescued, essentially unharmed from

the balloon. The charring on the cover in your exhibit was caused by the fire under the cauldron in which the pilot was cooked (still clutching the mail bag) after being rescued. You see, he had the misfortune of landing his balloon in close proximity to the one remaining Upper Bongoland village inhabited by cannibals.

I suggest you rewrite the "crash" cover or remove it from the exhibit. It is quite a common piece since the mail bag held over 5,000 pieces of all-philatelic mail and every one of those items reached the philatelic market since they were inedible, despite several hours of cooking.

Take care to examine some of your items closely. Some dealers have a habit of putting pencil marks, including prices, on their items. The notations 10¢ and 2/10¢ on the covers on pages 20 and 21, while likely more than you paid for many other items in the exhibit, do little to enhance their perceived value. Suggest the sales price notations be removed using a concoction of one part sulfuric acid to two parts indelible black ink. Better yet, remove the items from the exhibit.

Here is an additional matter for you to consider: Should you call items "imperforate" simply because they have no perforations? Perhaps a term like "perforation-challenged" would be more politically correct in the 1990s.

While your display of echeloned, exploded booklets is nice, each is missing the tissue paper page separators. I'm afraid that without them, the booklets are not complete. In fact, they are the truly rare sleeves. Should you wish to challenge judges to "know better," I am including a number of loose tissue paper inserts with this letter. Please accept them with my compliments.

You have several examples of tete-beche pairs in the exhibit. However, you have failed to identify which of the stamps is the "tete" and which is the "beche." The lack of that information in your write-up signals an utter lack of philatelic knowledge — an important evaluation factor used by judges in determining medal level for awards. For all any judge knows, the pairs could be mounted upside-down in the exhibit.

Seriously, while the foregoing is an intentional spoof, it is designed to call

attention to the very valuable exhibit critique service offered free of charge by the AAPE. I recommend strongly to both novices and "old hands" alike — try the service. If you are interested, please contact Mr. Harry Meier, Exhibitors' Critique

Service, Box 369, Palmyra, VA 22963.

Gold Flyswatter — To Harry Meier for his many years of selfless duty serving as the AAPE's Chairman of the Exhibit Critique Service.

Gold Flyswatter — To the many vol-

unteers who give freely of their time to evaluate in great detail, the exhibits sent to them as a part of the AAPE Exhibit Critique Service.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 1999? Why not invite inquiries here?

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

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

BEFITEN '99 June 5 and 6, 1999.

On June 5 and 6, 1999 the Begijnendijk Philatelic Society will organize BEFITEN '99. This international Philatelic Exhibition has more than 500 frames filled with competitive exhibits coming from Belgium, Netherlands, Germany, England, France, Luxembourg, USA and Finland.

There will also be a court of honor (200 frames) existing of three parts:

1. a "Famous-4" court with four world rarities.
2. a "Great exhibits" court containing only international gold and large-gold exhibits as well as some collection from postal museums from Belgium and abroad.
3. a "A Judge-court." This court will contain exhibits from judges and as only an educational aspect for the visitors.

Information, including application forms is available from:

Paul Wijnants
Chairman BEFITEN '99
Hobby - en Verzamelclub Begijnendijk
Saffaenberg 121, B-3130 Begijnendijk
Telefoon: 016-53.52.67

AMERICOVER '99 EXHIBIT

PROSPECTUS READY. The American First Day Cover Society announces that their 44th annual convention and exhibition will be held August 13-15, 1999 at the Indianapolis Marriott Hotel, Indianapolis, IN. Collectors wishing to exhibit may request a prospectus at this time.

This exhibition is open to all collectors regardless of age or society affiliation. Exhibits must be the bona fide property of the individual exhibitor or immediate family. Each frame will hold 16 individual 8.5" x 11" pages. Exhibit space is always at a premium and early application is recommended. The deadline for receipt of completed entry forms is June 1, 1999.

To request an exhibit prospectus or receive additional information, please con-

tact Steve Ripley, convention Chairman, P.O. Box 1335, Maplewood, NJ 07040-0456.

During 1998, the American Topical Association's topical/thematic awards were distributed at 65 philatelic exhibitions throughout the United States and Canada. Of these shows, 29 were national, 18 regional and 17 local. Eleven of the shows were in Canada.

The ATA makes a variety of awards available to stamp shows with competitive exhibits. For shows with less than 500 pages in competition, a Best in Topicals Certificate is available. For shows with more than 500 pages in competition, a First Award medal and ribbon is available. These awards are free. For a small fee, Second and Third Awards may be purchased.

The topical society also has a free Youth Award medal and ribbon for national and regional shows with three or more youth exhibitors, and to local shows with at least five youth exhibitors.

One-Frame Merit ribbon awards for the best topical exhibit in this category are available at no charge.

For information and an order form for the ATA topical/thematic awards, send an SASE to: Don Smith, ATA Awards, P.O. 576, Johnstown, PA 15907-0576.

ROMPEX, a World Series of Philately show at the gateway to the Rocky Mountains, is inviting philatelic societies large and small to hold their annual (or regional) meetings the first decade of the new century in Denver, Colorado.

We have space for the Year 2001 and beyond, and more than 300 16-page frames to fill. Our bourse normally attracts over 50 dealers. We are known far and wide as a friendly group of knowledgeable collectors, who efficiently host an attractive show on a spacious, comfortable floor and with lots of meetings and seminar rooms.

Do plan to visit and stay a while in mid-Mary Colorado. For further show information, please contact the ROMPEX President at P.O. Box 2044, Englewood, CO 80150-2044.

The American Topical Association, as part of its 50th anniversary celebration, has launched a contest for all young topical collectors under the age of eighteen, regardless of their membership in ATA or other philatelic societies. Entries consist of a photocopy of a one-page mini-topical exhibit illustrating a "way out" theme such as bearded men; hats women wear; monsters (ghosts, witches, and vampires); pirates; or science fiction.

Entries must be photocopied on an 8-1/2 by 11 page depicting a mini-topical collection consisting of no fewer than six, but no more than twelve different stamps and/or other philatelic items. All stamps and other philatelic elements included on the page must represent a common theme.

Each entry must have an appropriate title. Other descriptions on the page should be neatly hand written, typed, or computer generated. The name of the entrant, age of entrant, and mailing address of the entrant must be placed on the back of the photocopy which will not be returned. The exhibit will be judged on originality, creativity, neatness, eye-appeal, the write-up, condition of the stamps or other philatelic material, and appropriateness of the philatelic material to fit the chosen topic. Prizes will be awarded in four age categories: six to eight, nine to eleven, twelve to fourteen, and fifteen to seventeen. All entries must be postmarked no later than June 30, 1999, and sent to MaryAnn Bowman, ATA Youth Director, P.O. Box 1451, Waukesha, Wisconsin 53187.

For information on the world's largest organization for collectors of philatelic material by theme, write to the ATA Central Office, P.O. Box 50820, Albuquerque, New Mexico 87181-0820.

Logic In Philatelic Exhibiting

By Ernst M. Cohn

Introduction. At a recent philatelic show, a hot debate erupted, in front of the frames holding a particular exhibit, about the role of logic in philatelic exhibits generally. I maintained that logic, for reasons given later in this paper, is highly desirable but absolutely unnecessary in philatelic exhibits.

In my Webster's New Collegiate Dictionary (© 1980) the noun 'logic' has some nine different definitions, of which *b(1)* and *c* are most applicable as concerns philately —

b(1): particular mode of reasoning viewed as valid or faulty;

c: interrelation or sequence of facts or events when seen as inevitable or predictable.

By the way, the expression 'fuzzy logic' is not what it seems to be. It is a term, coined relatively recently, with a distinct mathematical meaning, which has no particular place in philately.

One may give any word or expression some specialized meaning, of course, as long as that has been defined by and for the specialists who use it that way. For example, a 'cover' has a definite meaning to a philatelist, even though a postcard — one form of cover — does not really cover anything at all. 'Logic(al)' has no specialized meaning to philatelists, however.

Brushing away problems of definition by labeling them 'mere semantics' does not help matters. It merely tends to condone loose language, which increases difficulty of understanding. We must know the true meaning of words and use them correctly if we wish others to comprehend what we are saying. In connection with exhibiting, 'logic(al)' is being misused.

It occurred to me that the idea of **logic** in **philately** deserves to be aired and, if necessary, discussed in the philatelic press. Let us begin with logic in philatelic exhibiting and leave the subject of logic in philately generally for another time.

What Do the Judging Manual and Other Instructions Say? Quick perusal of the third edition of the *Manual of Philatelic Judging* has revealed at least eleven occurrences of 'logic(al)' in connection with criteria for judging exhibits.

Traditional Philately, page 12: "Every exhibit is a story, one that should demon-

strate logic and clarity with brevity of expression." On page 14: "However, if there is so much irrelevant material that it interferes with the logical presentation..."

Thematic Exhibits, page 39: "These [chapters etc. of an exhibit] should be in a logical sequence..." On page 40: "...the thematic development is demonstrated by the logical thematic arrangement..."; "...test should not only demonstrate the logical development of the plan, but it should also be placed on each page in a logical sequence with the material mimicking the text."

Special Studies, p. 65: "As with any exhibit, a logical arrangement of material and a coherent and informative text are to be expected."

Youth Exhibits, p. 74: "It is also possible that the exhibit is so clearly and logically organized that there is no need for a written outline..."

Literature, p. 79: "Are points made logically and convincingly?"

Presentation Aspects of Philatelic Judging, pp. 96 and 97: "...chapter and sub-chapter headings that are then used as logical breaks within the exhibit...judge should check to see that an exhibitor's choice [of organization] presents the subject in a reasonable and logical manner."

In addition, we have further instructions for philatelic judging in the United States.

In 1995 The Perfin Club, Inc., published *Guide to Perfin Exhibiting*, which contains, on page 4, the following: "A logical story, clearly told with brevity of words and completeness of thought is necessary."

In 1997 the Committee on the Accreditation of National Exhibitions and Judges issued *Guidelines for Exhibiting and Judging the Display Class Philatelic Exhibit*. On page 4, column 1, we find: "Does the material presented tell/support a story that has breadth, is logical, and well developed?"

Except as it refers to literature, 'logical' as used above means the arrangement, development, and organization of the philatelic story as told by the exhibited pieces and their supporting captions. In the case of philatelic literature, logic may be called for, e.g., in correcting errors in the older

literature and in presenting totally new research results. In these cases, it should be valued most highly. In what follows, the literature class will be considered separately, because literature can be largely a product of research.

Commentary on the Use of 'Logic(al)'. The writers of these sentences about exhibits, except literary ones, could hardly have meant 'logical' in the sense in which the word is defined in the dictionary. Some of the best stories are fairy tales, lacking logic at important points. Even factual stories need contain no logic, as long as they correspond to reality, i.e., tell the facts. What the writers may have meant is that the story line should show continuity, though even that cannot apply strictly to philatelic displays that illuminate more than one aspect of a theme, simple because one has to stop telling 'A' at some point and start telling 'B,' etc. The story should be convincing and explain the facts in an interesting and easily understandable manner. Containing only cogent information, it should avoid irrelevant material and commentary.

Does Logic Have a Place in an Exhibit? When necessary, an exhibit should, of course, contain such logic as needed. And since logic is often difficult to follow, special efforts may be required to couch the language in everyday terms, avoiding fashionable, pretentious words, e.g., not 'paradigm' when 'example' will do nicely. Easily readable text helps viewers, regardless of whether logic is needed or not.

Examples of original research in two classes will be cited here; equivalents in other classes will undoubtedly occur to the reader: A first-time **plating** and corrections or additions to an original plating study will have involved logic, which deserves to be demonstrated. In **postal history**, discovery, e.g., of details of a hitherto virtually unknown type of mail, involves logic, the results of which can be shown in exhibits.

The need for using philatelic logic is relatively rare, however. Hence its presence cannot be required in every postal history exhibit, for example. Yet some postal historians insisted, years ago, that research be a constituent of each postal history exhibit! They were used to applying logic in their studies and thought

everyone else should do the same. Needless to say, this requirement for research and logic has disappeared again from the rules.

Whereas logic in philatelic exhibits ought to be sought out and valued highly, it is often overlooked or at least ignored by judges bored with plating or ignorant of the significance of postal historical research. That is perhaps a matter of taste, but I have yet to hear anyone accusing these judges of violating the official rules for judging exhibits by not considering their content or lack of logic at all!

Conclusions. Logic is not a necessary component for a philatelic exhibit but rather a highly desirable icing on the cake that adds extra value. Philately is largely a

collectors' hobby. Research, publication of its results, with eventual listing and pricing of items that document the results of such research, should be encouraged and furthered for its benefits to philately but cannot and should not be required of every exhibitor, competitive or otherwise. In other words, logic is part of philatelic research, which is why it cannot be required for philatelic exhibiting.

Philatelists, and philatelic juries in particular, ought to be aware of the true meaning of research, its usefulness but also its rarity. REsearch is not the same as reSEARCH. The former means, e.g., looking up something in a philatelic magazine or philatelic book, hence an activity that produces nothing novel in philately. The

latter means using methods and/or sources, hitherto unused in at least a certain portion of philately, to produce knowledge entirely new to philately, thus enriching our understanding of it.

Just as science would be stagnant without research and its inevitable use of logic, philately would remain stagnant without research and hence logic. In time, such logic is reflected in exhibits. But it is the logic of the persons who first discovered the facts that is illustrated by exhibits, not that of exhibitors who learned of and used the original findings of others.

In any case, exhibits should tell true stories well and pleasingly, some time after logical reasoning has shown what the facts are.

A ONE FRAME SYNOPSIS PAGE

by Wolf Spille

ARGENTINA: THE WORLD'S FIRST COLUMBIANS

Prior to October 12, 1892, Argentina's press barely mentioned the imminent release of the world's third truly commemorative stamp issue, coming after Peru's 1871 railroad anniversary stamp and Hong Kong's 1891 overprint honoring her 50th year as a crown colony.

Newspapers and the general public were preoccupied with numerous nationwide Columbus anniversary celebrations and politics. Also, the country's new president was inaugurated on that very same day.

Philatelists, however, were keenly aware of the occasion, ever since the official announcement of the issue one month before. The low printing figures and limited availability — just one day for purchase and postal validity — had caused strong lobbying efforts to increase the emission and thus to avoid undue speculation. Instead, on October 7, 1892, the postal administration declared a limit of maximum 100 stamps — 50 of each value — to any individual customer. The result: Mob scenes at post offices across the nation on the day of issue and speculative trading throughout the following year...

The artistic design and meticulous

engraving were widely praised by contemporary philatelists worldwide.

Today, material from this issue is difficult to find. For most existing items, inevitably, pricing is consistent with age.

KEY ELEMENTS

- Four perforated trial color plate proofs whose very existence remained unreported for about three decades. The reddish-brown specimen is one of only twelve known survivors of 50 produced.

- Large size die proofs: Two in issued colors (2¢ and 5¢), and six post-issue 'defaced' ones (2¢ and 5¢); the latter examples considered twice as scarce as the earlier specimens [V. Kneitschel, 1958].

- Postal commemorative card with day-of-issue CDS — applied some half-century before such markings became commonplace — consequently 'The World's First Commemorative Souvenir Card with FD cancel.'

- Double impression variety: One of only 20 such examples known to exist. No other varieties are known on this issue.

- A remarkably well preserved complete sheet of the 2¢ stamp, not unique but

rare in this condition.

- Representative examples of domestic and foreign one-day usages, including a probably unique 2¢ strip-of-five on cover, paying the double inland letter rate.

Studying this issue included secondary research, the results of which will soon be published. One significant finding: The number of incinerated stamps greatly exceeded the amount previously assumed — only 181,231 2¢ and 177,103 5¢ stamps were actually sold.

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The following is reprinted with permission from the January 22, 1999 Mekeel's:

From the Publisher's Desk

By John F. Dunn

Making Shows Succeed.

The recent news that this year's FLO-REX will be the last got me to thinking about how some shows can thrive, while others can't even survive.

The easy explanation with FLOREX would be the aging of the show volunteers. Ours is a fragile hobby, in the sense that a society publication or stamp club show depends for its success on two or three activists. When they bow out, unless they have prepared successors, the publication or the show is in trouble. But without dwelling on FLOREX as such, we can use it as but one example of many shows that may be headed for a similar fate — and even if they survive, they will be falling far short of their potential.

I'm in a bit of a catbird seat here, because from the point of view of a weekly stamp publication it is very easy to tell the difference between a show that is maximizing its potential and one that is headed for trouble.

Publicity is the lifeblood of a stamp show. Without it, it's like throwing a party and not sending out any invitations. Only the exhibitors are happy when no one else shows up. If anything, they have less competition for the awards.

But the dealers, who are underwriting the show, will be unhappy with the resultant lack of sales and if they sense that it came from a lack of effort, they will feel no allegiance and will look for greener pastures very quickly. And before you know it, the show is underfinanced — a position that is very hard to reverse.

If you want to run a successful show, even if you dislike the dealers and think they are a blight on your philatelic society, it is imperative that you make them happy at least once a year — on the weekend of your show.

Dealers will complain about anything and everything at a show — the weather, lack of lighting, too hot/too cold, not enough space, not enough seats, poor location, and on and on. Having run some shows, for some dealers I had to make a rule: a two complaint limit per show, so make them good ones.

But the one thing that will make dealers happy — or at least calm them down — is

people. If you run a show and there are a lot of people in the room and a number of dealers are doing business, the vast majority of dealers will acknowledge that at least the club brought the people out. Even those who did not have satisfactory sales are inclined to write off one bad show as the luck of the draw if they know that other dealers were doing business. And as a show or bourse manager, when you face the occasional chronic complainer who also complains about lack of sales, you can speak from a position of strength when you point out that most dealers did well.

Low Maintenance Publicity. Club show promoters who use a lack of funds as an excuse for poor publicity should look to the more successful shows as their example. Most of the major stamp publications will provide space free of charge or for a very modest sum.

- You can get your show listed in all of the important calendars for free or for \$10 to \$25 at most.

- You can get free "news" space in the two weeklies.

- And if you work with your dealers and the stamp publications, you can develop show sections that will cost the club very little while bringing back big dividends.

Chicago Comes to Mind. I have discussed the success of Chicago philately before, so will not provide background beyond stating that some of the best regional and national shows in the country — as well as some great internationals — all share Chicago (or suburban Rosemont, to be more specific) as their base.

And in every instance, the formula is the same. Advance planning, extensive publicity, and club-driven cooperation with dealers and stamp publications.

There are less than a dozen shows in this country that furnish publications with a dealer list well in advance of the show, and every major Chicago show is part of that delightful dozen.

In many instances, I have to call more than once to try to get a dealer list. I might get some useful publicity, but for whatever reason most club shows don't recognize the need to work hand-in-hand with a publication that is going to give them free

publicity. And in even more instances, if we get news items or a dealer list, we get very little, and what we do get is too late to use.

Sometimes we even have trouble getting a street address to which we can send free show samples. We'll send 50 issues free for each show day and offer to send extras at \$5 per hundred. Rarely does a show pay for extras, but most will respond to our offer for free copies. When they can't even call or write to give us a street address for free issues, it says a lot about future trouble for that show.

The height of arrogance is a show manager in the northeast who is so enamored of his mailing list that he actually refuses to use the philatelic press as a free publicity vehicle. Having run some successful shows myself, I try to tell him that the readers of stamp publications are his best prospects, but to no avail. It does no good to point out that his mailing list was developed by prior show managers through the philatelic press; he knows what he knows, and that seems to be enough for him.

The trouble is that the show is suffering from a lack of coverage, and while that doesn't show up in the first year or two, the longer you deprive a show of its best new prospects the harder it is to turn around. First you lose your best dealers, then your image slips, then you lose your waiting list, then you have empty booth spaces and a hole in the budget. Just when you need show promotion the most, you can't afford it, and the tragedy is that just a little planning and cooperation would have kept your show thriving.

If you can afford it, an ad pays big dividends, but even if you can't, all it really takes to start raising your show profile is a couple of pages of publicity, a calendar listing, and a dealer list with phone numbers six weeks in advance.

It is ironic — and significant — that the most publicity we've received from FLO-REX in the past few years is the announcement of its demise. Instead of serving as a warning, let their experience be an incentive to other clubs to publicize your show while you still can.

INTRODUCE A
FRIEND TO AAPE

The Mail-In Exhibitor

by John S. Blakemore, P.O. Box 2248, Bellingham, WA 98227-2248

My last actual report under this byline was in the October 1998 issue. For the January 1999 issue (which I have not yet seen at this time of writing), I provided only a brief statement that I had few reports on hand, all of '100' rating. I do now have more reports to hand, but their number is still quite small, and almost all of the newly received ones report a score of 99 or higher. What I have to conclude is that the receiving, handling, and dispatching of mailed exhibits all across the USA has now come close to being consistently ideal. And since 'Good news is no news,' few mail-in exhibitors feel impelled to write to me. As may be remembered by those who joined AAPE near the beginning, this was not always so. When the late Charles Luks initiated this column in 1991, he had quite a store of stories about the misadventures of mailed exhibits; and we can be glad that these are now so rare.

Credit for this must be shared. Anyone who takes on the responsibility of being an exhibit chair (or that person's spouse) knows that the handling of mail-in exhibits accounts for a significant part of the labor and the trauma. Correspondence I have had with several exhibit chairs (and I thank them for sharing their numbers with me) does indicate that mail-in exhibits constitute a slowly dwindling fraction of all exhibits; but the rate of decline is slow. Mail-in seems to account at present for between 10 percent and 20 percent of all exhibits at WPS shows (maybe 10 percent for the most popular events), while some regional shows are happy to receive 20 percent of their exhibits by mail, to fill their frames. This adds up to a lot of mailed-in exhibits per year, of which less than five percent result in a note or postal card to me, since as remarked above, 'Good news is no news.'

Though I may 'tut-tut' at my fellow mail-in exhibitors for so often failing to let me know how things turned out, they must also share in the credit for the current rarity of 'horror stories.' I know that I have become more considerate (heck, more sensible) in how I package up an exhibit to be mailed to a show: a strong reusable container with bubble-wrap sheeting inside, a folded large sheet of strong paper for that container to be wrapped in during its trip home, Express Mail labels prepared for both directions of travel, and so forth. It is evident that many other mail-in exhibitors

SCORE SHEET, FOR MAIL-IN EXHIBITOR

Name of Show: _____	Show Date: _____	
	Points Scored	Maximum Points
Timely acknowledgement of acceptance or rejection.	_____	10
Exhibit mailed back within 3 days of show closing.	_____	20
Exhibit returned as directed.	_____	20
Exhibit returned safely, well packed.	_____	20
Ribbon(s) and certificate(s) enclosed	_____	10
Award enclosed or notice sent	_____	10
Program enclosed.	_____	5
Award winner's list enclosed.	_____	5
TOTAL ...	_____	100

have refined their shipping procedures over the years, to make them more nearly 'foolproof' in transit, and to make life a little easier for the volunteers working at the show.

In the January issue of TPE there is a 'My 2¢ Worth' letter from me, most of which concerns evaluation of Display Class exhibits. However, I also refer there to my desire (first expressed in TPE Vol. 9) that a mail-in exhibitor receive a brief written critique. As I note in that separate letter, there is a *slow* trend towards this happening, which I welcome. Indeed I was recently pleasantly surprised to receive (via the show's exhibit chair) a two-page critique of an exhibit I had mailed to a far-off event, handwritten by one of the judges. This is more than one can normally expect. However, would it not be possible for an exhibit chair to include among the papers supplied to the jury, a one-page form for each mailed in exhibit? Such a form could have written in at the top the exhibitor's title, and set of frame numbers, and an explanation that the exhibitor would not be present at the show or its critique. While searching back issues for something else, I came across an article in the July 1988 issue of TPE (Vol. 2, No. 4, p. 41) by the late Laurie Franks of Christchurch, NZ. Under the title 'A Need for the Written Critique,' Mr. Franks wrote that he enjoyed sending exhibits to US shows, but was frustrated by the lack of feedback. He suggested a format, used at New Zealand shows, where there was space for written comments: two aspects to praise, and two that could be improved!

One reminder in recent months that *any clue* as to a jury's thinking would be

appreciated, came to me in a letter (plus mail-in report) from a well-known exhibitor and active judge, who was surprised that one of his major exhibits got a *vermeil*, rather than the gold it had received on several other occasions. We all know that such fluctuations of medal level do occur, and that any panel of judges may have a different perception of an exhibit's strengths and weaknesses from the ones that saw it previously. Just a brief written critique could have been enlightening in that instance, and many others.

To conclude this time, a listing of reports I do have. Not a large number for a six-month period, but that's the way it is. The listing is chronological for show dates, some going back almost a year. Only the last two are early 1999.

WESTPEX 98	100, 100
ROMPEX 98	100
NAPEX 98	100
N.T.S.S. 98	100+, 100, 95
STAMPSHOW 98	100+, 95
BALPEX 98	100, 100
PNSE 98	100
MIDAPHIL 98	100, 99
FLOREX 98	100
VAPEX 98	100, 99
YORK CO. SHOW 99	100+
ARIPEX 99	100

And so, all things considered, a group of exhibitors who are well pleased with the handling of their exhibit — even if their award level was disappointing. One score was docked five points for not receiving the award until later, though many of us know that some shows notify all participants in advance that 'the award will be sent later.'

CONVENTIONS ARE NOT ALL FUN

By Mrs. Clarence W. Brazer

Reprinted from *Weekly Philatelic Gossip* of Sept. 16, 1944

Now that convention month is past, and I have unpacked my bag after the two weeks westward conventioning with Clarence, I begin to wonder at the uneventful trip. I welcomed the nice quiet ride on the train, because — our last trip out, the one to Cleveland, was far from a peaceful vacation jaunt. Of course, the convention was both interesting and successful, but the process of getting there proved to be one of the most jolting train rides that the boss and I have ever taken.

Did I say the boss and I? Well, that was the way he *planned* it. Half an hour before train time he had me wedged into my seat, stuck the ticket in my hand, packed five suitcases around me with the admonition that two were worth \$25,000 apiece, and I must not leave them under *any* circumstances, then he went across the street to his office for a last suitcase that he had kept overnight in the safe all packed with some of the Southgate proofs and essays.

Knowing that there was half an hour to waste, I had been most provident and bought a *New Yorker* to read. I was deeply amused with this literature when it suddenly occurred to me that the train was moving and Clarence was not in his seat beside me. After the first flash of horror, I tried to calm down and tell myself that, of course, he was on the train, probably at the rear, and was at this very moment walking forward. The train crept through the slot under Park Avenue and stopped at 125th St., but still no Clarence was visible. I began to debate whether I should stagger off the train with all five suitcases, but reason cautioned me that without a porter immediately on the spot I would be helpless. So the train headed North for Albany while I argued with myself that there was nothing at all to worry about.

It seemed an hour before the conductor called "All tickets, please" and came near enough for me to inquire if an error might

have been made in numbering of car or seat tickets. "No," he assured me, "no error could have been made."

"Then it seems to me that I have lost one perfectly good husband," said I.

"What's the matter with you people anyhow?" joshed the conductor. "A couple of cars back a husband has lost a wife! Why can't you two get together!" Quite relieved at the prospect of being over my worries, I asked if the husband was wearing an earphone. "How the Hell should I know?" he slammed acidly.

Now it wasn't possible for me to go searching, as the valuable suitcases would be unguarded, so I sat tight and wondered why Clarence didn't come forward and find me. Albany station came, and the train pulled out without a sight of Clarence or even the weensiest telegram. The conductor took this occasion to remark that maybe I was one of those dumb and crabby wives that was being deserted, and the truth of this would soon have to dawn on me. On the conductor's next trip through the car he suggested that maybe Clarence had another wife on the train, one he preferred to me. By this time my smart aleck answers were beginning to run out and I hovered precariously on the brink of tears. The train turned due west toward Cleveland, and I acquired visions of Clarence having been hit by a taxicab and being rushed to a hospital, while the rest of the Southgate collection was being desecrated in the middle of muddy Lexington Avenue....I made a quick survey of friends back in New York and decided to whom I could telegraph for a check up on hospital accident cases, etc. I also totaled up the cash in my purse and wondered how I could buy my trip home with the amount available. Well, I *could* do without meals, of course.

After a while, a Naval officer came

through the train, obviously discomforted by the lack of seats in the car. I invited him to sit in Clarence's place and then, feeling that a watchdog had been provided for the bags, I went twice through the train from baggage car backward. No Clarence!

Every half hour I would tell myself that it was foolish to get excited, that there must be some perfectly reasonable explanation for Dr. Brazer's absence, and I must make an effort to be calm. I would read every word in the *New Yorker*, including all the ads, from end to end. And just as I would be calming down that long faced conductor would appear and make some caustic remark as he passed me. One of these included "Better look to your laurels. Husbands are hard to get these days. You should hang on to the one you say you've got! Are you sure you ever had a husband?" And I would wail, "Yes, and a darned nice one too!" I couldn't bear to lose him....

After seven hours of lonesome riding the train pulled into Schenectady, and a telegram was brought to me. It said simply "Stay on to Cleveland. Am on following train." Within three minutes a train pulled in across the station and Clarence came running aboard my car, hatless, with his hair blowing in the breeze of his haste. He was grinning from ear to ear. The conductor looked absolutely incredulous as Clarence slammed down in the seat beside me. The whole car full of people seemed to settle back against the plush in relieved contentment. At last I had found my husband!

What had happened? Why nothing much, a balky lock on the safe, a combination of slow elevators at the wrong moment, a watch that was five minutes slow. Why nothing much had happened, only my first trip to Cleveland had been made a landmark that I would never forget....

FIP THEMATIC COMMISSION BULLETINS AVAILABLE

Thanks to APS Representative to the FIP Thematic Commission, we are pleased to offer copies of the September, 1998 and January, 1999 "Thematic Commission News" To AAPE members.

If you would like these, send \$2, to cover photocopying of the 21 pages and postage, to

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

"Before and After" Getting More Into the Title Page

By Barbara Levine

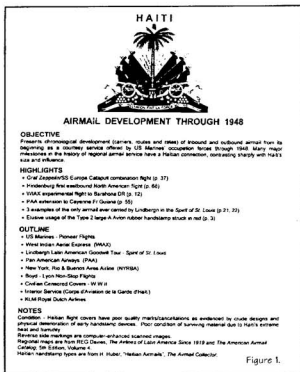


Figure 1. The "before" title page does not utilize space well and needs more philatelic content.

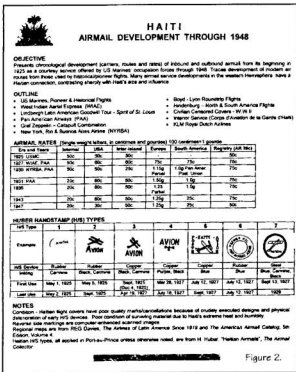


Figure 2. The "after" title page shows addition of rates and handstamp types summary tables, de-emphasis of the non-philatelic graphic element and significant item treatment note.

This is a before and after story showing one way to get more philatelic content into the exhibit title page.

The "before" title page from my Haiti aérophilately exhibit of five frames is shown in Figure 1. This exhibit has been shown in USA WSP and international FIP exhibitions. As can be seen, there is no philatelic material displayed on this page. While the Objective, Outline, Significant Items and Notes convey philatelic information, more use could be made of the space. A recent judge's comment noted that while the color graphic of the Haitian Arms was eye-appealing and attractive, it had no philatelic value and took up valuable "real estate."

The nature of the exhibit is a chronological development of Haitian airmail service through 1948 as evidenced by the various air carriers, development of routes, the rates and markings (as applied by Haitian postal authorities) used throughout the period. It was suggested in another judging critique that some of this basic

information be presented on the title page.

To present all summary information about carriers, routes, rates and markings within the confines of a single 8-1/2 by 11-inch page seemed impractical. Eventually, I settled upon presenting summary tables of only the rates and markings on the "after" title page. The entire subject of routes and route development, currently shown throughout the exhibit as a series of simplified maps seemed impossible to summarize in the limited space. The various air carriers, on the other hand, could be represented by dates of service, which were shown throughout the exhibit pages.

Figure 2 shows the "after" title page. While somewhat more crowded than the "before" version, much more philatelic information has been added. The colorful graphics of the coat of arms remains in a scaled-down version.

Most notable additions are the two summary tables — one for the Haitian airmail rate development and the other summarizing usage of special markings by the

Haitian postal authorities. The Handstamp types table incorporates scanned-image examples of the marks in addition to the text information.

Rather than taking up valuable space on the title page by listing all significant items, a simple note has been added at the bottom, noting that the significant items in the exhibit have been framed in blue mat. The intention is to alert the judges about the significant items which follow and to do it with as few words as possible.

What more could be added at this point? The idea has occurred to me to show the various carriers in a summary time line — again to present the information minimizing words and maximizing eye appeal. Perhaps in a future revision.

In summary, the philatelic content of my title page has increased significantly. How well do you use the "real estate" of your title page? With creative presentation and graphics could you significantly add philatelic content to your title page?

Effective Post Cards to Potential Attendees

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Special Activity Areas for Children,
Youth and Beginning Adult Collectors

Sponsored by: Birmingham Philatelic Society

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Saturday 6 February 1999

Sunday 7 February 1999

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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.

- **WANTED FOR EXHIBIT:** (Scott U.S.): 313-E1; 313P1; 313P2a (Panama-Pacific Reprint); 537a-E1; 537b-E1; 537c-E1; 537-E1; 537P2; 965P; Philippine Bureau of Lands (Lehmann/Lueck's Warren Update W-903 and W-903P). Dealers welcome. BILL KIRK-PATRICK, 4103 Woodland Drive, Fairfax, Virginia 22030-5105.
- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, 1934 Christmas Seals on cover, Pentothal Cards, U.S. oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

SHOW AWARDS CHAIRS, PLEASE NOTE: THE AAPE EXHIBIT AWARDS PROGRAM

AAPE "Awards of Honor" for presentation, and the "AAPE Creativity Award" are sent automatically to World Series of Philately (WSP) shows; to the person and/or address given in **The American Philatelist** show listing. All local and regional (non-WSP) shows are entitled to present "Awards of Honor" according to the following:

U.S. & Canadian Shows of 500 or more pages — Two Silver Pins.

U.S. & Canadian Show of fewer than 500 pages — One Silver Pin.

All requests must be received in writing *at least four weeks in advance of the show date*. *Canadian requests* should be sent directly to our Canadian Awards Chairman: Ray Ireson, 86 Cartier, Roxboro, Quebec H8Y 1G8, Canada.

All U.S. requests should be sent to Bette Herdenberg, P.O. Box 30258, Chicago, IL 60630.

PROTECT YOUR PHILATELIC ESTATE

COLLECTORS TAKE NOTE

A seminar aimed at *Helping Collectors* prepare their philatelic material for their survivors will be presented at the Mega Show Event in New York, April 23-25, 1999. The hour-long "*Protect Your Philatelic Estate*" will feature a panel discussing three topics:

- Organizing your philatelic property for your philatelic estate;
- Methods and means of disposing of philatelic property and;
- Financial and legal aspects of disposing of your property.

A question and answer period after the seminar will address questions originating from the audience.



The participants of the panel include: John Lievsay, chairman of the Philatelic Foundation; Elizabeth Pope, VP Robert A. Siegel Auction Galleries; Pamela Kayfetz Fraser, Attorney-At-Law.

The seminar is sponsored by Women in Philately and is being offered at the request of the American Philatelic Society and the American Stamp Dealers Association.

"Before and After" — Shaping the Title Page By Wolf Spille

ARGENTINA

In 1492, ARGENTINA commemorated the four hundredth anniversary of the "Discovery of America," as it was still called then, by issuing:

THE WORLD'S FIRST COLUMBIANS

Columbianus-Invencens 1492, a Christopher Columbus (1471): a miniature stamp issue for a 1492 issue, as distinct from a definitive, in honor of Christopher Columbus "before the discovery," as in 1912, for the Centennial Republic, and of 1892 and 1942, for the Centennial of the Republic and the Centennial of the United States.

On Columbus Day, October 12, 1992, 200,000 stamps of each of the two values shown above were released, available for just one day, and each postal validity also limited to that very same day!

The world's second truly commemorative stamp issue, (owing almost 20 years after PERU's railroad centenary stamp), it was barely mentioned in the nation's press prior to date of issue.

Newspapers were preoccupied with numerous nationwide Columbus anniversary celebrations and with politics related to the new president's inauguration on that very same day...

But philatelists were keenly aware of the occasion, and as a result, post offices across the nation were literally stormed by some of stamp collectors and speculators alike... lack of crowd control caused many windows to close early, leaving considerable amounts of stock unsold, only to become promptly incinerated.



16-Page One Frame Exhibit — Plan a No. of Pages per Segment

Title, Introduction, Plan.....	1,3	Postal One.....	2
1.1 Preparation.....	1,4	Outline of Project.....	2
1.2 Title.....	1,5	Outline of Law.....	1

AmeriStamp Expo 1993 — (Gold)
"Far too much text!"

ARGENTINA

On Columbus Day, October 12, 1492, ARGENTINA commemorated the four hundredth anniversary of the "Discovery of America" by issuing:







THE WORLD'S FIRST COLUMBIANS

Depicting Columbus's first American landfall, 200,000 stamps of each of these two values were purchasable — and valid for postage — for just that one anniversary day!

Post offices across the nation were stormed by collectors and speculators alike. Many windows had to close early, leaving considerable stock unsold — only to be promptly incinerated.

Earlier that year, a Postal Stamp Commission had selected the design for Argentina's first commemorative stamp issue.



Essay
Preliminary Artist's Sketch
Accepted Model

Reduced reproductions of pen-and-ink drawings by noted marine artist Eduardo De Marilao, as proposed by the Compañía Sud-Americana de Billetes de Banco, Buenos Aires, engravers and printers for the issue.

AmeriStamp Expo 1995 — (Platinum)
'Mourning Borders' are gone...

ARGENTINA

On Columbus Day, October 12, 1492, ARGENTINA commemorated the four hundredth anniversary of the "Discovery of America" by issuing:







THE WORLD'S FIRST COLUMBIANS

Depicting Columbus's first American landfall, 200,000 stamps of each of these two values were purchasable — and valid for postage — for just that one anniversary day!

Post offices across the nation were stormed by collectors and speculators alike. Many windows had to close early, leaving considerable stock unsold — only to be promptly incinerated.

Half-a-year earlier, a Postal Stamp Commission had selected the design shown here, rejecting five essays from three other artists alike.



Essay
Preliminary Artist's Sketch
Accepted Model

These non-rationally reduced reproductions of pen-and-ink drawings suggested by noted marine painter Eduardo De Marilao, as proposed by the Compañía Sud-Americana de Billetes de Banco, Buenos Aires, engravers and printers for the issue.

AmeriStamp Expo 1994 — (Gold)
"...but those terrible black mounts!"

ARGENTINA

On Columbus Day, October 12, 1492, Argentina commemorated the four hundredth anniversary of the "Discovery of America" by issuing —




The World's First Columbians

Depicting Columbus's first American landfall, 200,000 stamps of each of these two values were purchasable — and valid for postage — on Columbus Day, October 12, 1492.

Post offices across the nation were stormed by collectors and speculators alike, whereas in these Argentina's first, and only, the world's first commemorative stamp issue, (although crowd control caused many windows to close early, leaving considerable stock unsold — only to be promptly incinerated for the issue).

OUTLINE & NO OF PAGES

Title, Introduction, Plan.....	2	2 Postal One (Per One).....	4
1. Preparation & Commission Essay.....	4	1 Post One Essay.....	2
2. The History of the Illustration.....	2	2 Alternative One Essay.....	2

One of four rejected Essays
Preliminary Artist's Sketch
Finalized Essay

Reduced reproductions of pen and ink drawings by noted marine artist Eduardo De Marilao, as proposed by the Compañía Sud-Americana de Billetes de Banco, Buenos Aires, engravers and printers for the issue.

...and now with Computer — 1999
(The Jury has yet to meet...)