

The

# PHILATELIC EXHIBITOR

Volume V, No. One

January 1991

## GERMAN BIZONE POSTAL STATIONERY 1945-46

THE REESTABLISHMENT OF THE GERMAN POSTAL SYSTEM AFTER WORLD WAR II WAS OF PARAMOUNT IMPORTANCE TO ALLIED OCCUPATION FORCES. POSTAL SERVICES WERE GRADUALLY REINSTATED FROM MID-JUNE IN THE BRITISH ZONE; SOMEWHAT LATER IN THE AMERICAN ZONE. THE CLOSE COOPERATION BETWEEN THESE TWO ZONES LED TO THE TERM "BIZONE".

INITIALLY, ONLY POSTAL CARDS WERE ACCEPTED AND MEANS WERE FOUND TO USE REMAINING STOCKS OF CARDS OF THE THIRD REICH. UNDER STRICT DENAZIFICATION RULES, NO POSTAL PAPER WAS PERMITTED THAT SHOWED HITLER'S IMAGE OR INCLUDED NAZI SLOGANS OR MARKINGS. THIS OFFENDING MATERIAL WAS OBLITERATED BY CUTOUTS, OVERPRINTING OR OVERPASTING IN ORDER TO PRODUCE EMERGENCY PROVISIONAL POSTAL CARDS FOR OCCUPIED GERMANY.



POST WORLD WAR II DIVIDED GERMANY SHOWING POSTAL ZONE NUMBERS IN THE COMBINED BRITISH AND AMERICAN BIZONE.

--- ALLIED PENETRATION (TO THE SOVIETS JULY 1, 1945)

CARDS ISSUED BY SOMERIN PD PRIOR TO ALLIED WITHDRAWAL FROM THE SOVIET ZONE, THE OVERPASTED HITLER CARDS FROM THE ANSBURG PD, HITLER CARDS USED IN THE AMERICAN ZONE INCLUDING THOSE FROM SCHWEINFURT AND FROM DEGENDOORF AND AN INDEPTH STUDY OF THE DEFINITIVE CARDS OF THE BIZONE.

● DENOTES ORIGINAL RESEARCH

● DENOTES DIFFICULT ITEM

THE LACK OF POSTAGE STAMPS BROUGHT ABOUT ALSO THE USE AS PROVISIONALS MANY CARDS OF PRIVATE INDUSTRY BY MANY LOCAL POST OFFICES.

NEWLY PRINTED CARDS FOR THE POSTAL DISTRICTS AND SOME FOR THE ENTIRE ZONE GRADUALLY MADE THEIR APPEARANCE. DEFINITIVE CARDS WERE ISSUED BY THE ZONES, MOST OF WHICH BORE THE STAMP INDICIA OF THE AM POST ISSUE.

VALIDATION OF THE PROVISIONAL CARDS WAS DONE BY USING A CIRCULAR DATER OR POST OFFICE SEAL AT THE TIME OF SALE. THIS PRACTICE WAS LATER ELIMINATED BY SOME POSTAL DISTRICTS WHEN USING NEWLY PRINTED CARDS.

THIS EXHIBIT IS DIVIDED INTO THREE PARTS: THE PROVISIONAL CARDS OF THE AMERICAN AND BRITISH ZONES, THEN THE DEFINITIVE CARDS OF THE BIZONE AND FINALLY, THE LOCAL PROVISIONALS FOR THE TWO RATE PERIODS.

RATES WERE INITIALLY SET AT PRE-WAR LEVELS. THESE RATES WERE DOUBLED ON MARCH 1, 1946, NECESSITATING UPDATING OF THE EXISTING PROVISIONALS AND THE DEFINITIVES.

THE PERIOD OF VALIDITY OF THE AMPOST ISSUE DEFINES THE LIMITS OF THIS EXHIBIT. THE MATERIAL WAS ISSUED FROM MID-JUNE 1945 UP TO THE FIRST WEEK OF NOVEMBER 1946.

AN ATTEMPT IS MADE NOT ONLY TO SHOW THE TYPES OF CARDS USED BUT TO ALSO EXAMINE VARIETIES OF A NUMBER OF THE ISSUES.

SOME OF THE HIGHLIGHTS OF THIS EXHIBIT ARE: AN EXPOSITION OF THE EMERGENCY CUTOUT CARDS FROM HAMBURG/KIEL, THE

The Critique Service Makes A Difference. (see page 17)

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# THE PHILATELIC EXHIBITOR

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

Membership Dues—(includes all 1991 issues of TPE.) Dues are \$12.50. Life Membership: \$300, Youth Membership: \$7.50. Spouse Membership: \$6.25.

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

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

Reprints from this journal are encouraged with appropriate credit.

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# AAPE STATEMENT OF PURPOSE

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

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- Membership forms, brochures requests, and correspondence to members when you don't know their address — to the Secretary
- Manuscripts, news, letters to the editor and to "the Fly," exhibit listings and member adlets — to the Editor.
- Requests for back issues (see p.14) to Van Koppersmith, Box 81119, Mobile, AL 36689.

### MEMBERSHIP APPLICATION TO: Steven Rod, Executive Secretary

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Enclosed are my dues of \*\$12.50 in application for my membership in the AAPE, which includes \$10 annual subscription to the *Philatelic Exhibitor*, or \$300 for Life Membership).

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\* Youth Membership (Age 18 and under) \$7.50 includes a subscription to TPE. Spouse Membership is \$6.25 — TPE Not Included

## My 2¢ Worth

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



### New Format Coming; Help Wanted

*We have begun to talk with our printer about the possibility of going to a larger format magazine, and have tentatively decided to do so effective with the January, 1992 issue (the beginning of Vol. VI).*

*Between now and then we will need to revise our ad rates, discuss the reformatting of advertising with our advertisers, and resolve several practical issues about length and formatting of regular columns.*

*I just want you to know we have heard your suggestions and have reached a point where we believe we can respond, in order to provide easier to read print, and larger photographs of exhibit pages. I'll let you know in this space as we make progress.*

---

*Please keep those cards and letters coming. We are nearly current with little pending for the next several issues. I am confident that good copy will be submitted, but I'm always anxious to have more. If you have an idea and would like to surface it to see if it would be right for TPE, drop me a line at the address above.*

---

**WANTED:** TPE needs an Advertising Director and an Indexer. Payment is in units of everlasting gratitude and the satisfaction of being involved. Apply to the Editor.



---

## Your 2¢ Worth

- Wallace Dyar - Les Winick - Phillips Freer - Bob Lang - Bob Rawlins - Alan Hanks - David Kent - John Liles - Glenn Eustus - Bob Kinsley - Ernesto Fink - Stan Luft - Larry Benson

### Photos Needed

To the Editor:

For an organization calling itself "Philatelic Exhibitor" I am amazed at your lack of EXHIBITS. Case in point; a well-written article by Tuck Taylor in your Vol. IV, No. 4, July 1990 edition (page 14). Nothing would enhance his article more than pictures ("one picture is worth 10,000 words" - remember?). One more page to this month's issue devoted to illustrations would have been worth just that.

Example No. 2. Show us more actual exhibits in frames ready for display - winners and losers. We are

not all experts and some (like myself) have never entered an exhibit but have the inclination (at 77 years young), and wonder how. Even sketches would be most helpful.

Wallace Dyar  
Safety Harbor, FL

*Editors Note: Point taken. But would suggest that the need outlined here is larger than TPE can meet in a year of quarterlies. The better resource is the Neil Book on Exhibiting (see ad on p. 22) which has 200 illustrations that would be helpful to beginner exhibitors especially.*

## QUARTERLY PHILATELIC LITERATURE SALES

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### Correction

To the Editor:

My thanks to Bob Odenweller for pointing out that the cost of all jury members are borne by the show, not just FIP. Also that Dahinden was elected over Pearson by a "narrow" margin. Perhaps Bob can advise us of the actual vote and number of abstentions so that we can understand just what "narrow" means.

However, Bob avoided the point of 99% of the article: that a FIP Vice President and a member of the jury feels that President Nixon's autograph on a cover makes it an "exceptional item" and rare. Also, the same FIP juror justifies "rare" space covers as ones with high price tags, and lists the prices as a rarity guide. Dahinden's view of "importance" carries out the same theme.

There is a view among collectors that winning a top award at an international show takes a lot of money and is reserved for the "elitist" among collectors. Dahinden, who will be a member of air mail juries for the next four years, proves that theory.

Bob, this is what needs correcting, not to nitpick one or two lines out of a page and a half article. Let's work together to make exhibiting accessible to everyone.

Les Winick  
Homewood, IL

### Who Prepares?

To the Editor:

It is a rule that the material in an exhibit must be the personal property of the exhibitor. Why is it then, that the preparation of the exhibit does not have to have been done by the exhibitor? Why is it that an exhibitor can hire someone else to put the exhibit together?

I would hope that the time will come when a hard and fast rule will prevail that all exhibits must have been prepared by the individual exhibitor. An exhibit is a very personal thing. It represents research and effort and, I believe, it should also represent the individual exhibitor's ideas about how the material should be presented.

I cannot imagine a situation in which I would have in mind an idea for a painting, going to an artist who is handy with a brush, paying him to do the painting, signing my name to the painting and exhibiting it as my own. Is there some similarity in such a situation and hiring someone else to prepare my stamps exhibit?

Phillips B. Freer  
Oaxaca, Mexico

### Preview Class

To the Editor:

I would like to give a few details on a new type of exhibit we are encouraging newcomers to the exhibiting arena to use at DELPEX, our regional Delaware Valley show, which this coming year will be held on





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I have used it myself to get a feel for how my material would be accepted, to find out what other items I might include to strengthen my presentation and to see how the judges respond to my topic. It's like getting your feet wet without wounding your ego. We at DELPEX think it is a great way of encouraging new people to take that first step into exhibiting more easily. I hope other shows will follow our lead, or if they have a variation on the same idea, let us know about it.

For those of you who might want to take advantage of the "Preview Class" now, write for our free DELPEX prospectus to Fred Dickson, 640 Woodview Drive, Hockessin, DE 19707.

Bob Lang  
Newark, DE

### Point Judging

To the Editor:

Darrell Ertzberger's analysis (TPE, October 1990) of the effect that a low or high scoring judge can have on the average point score of an exhibit is correct but only if award levels are absolute. The problem Darrell cited is easily corrected simply by making the award level criteria **relative** to the overall scoring, i.e., assigning awards on a curve.

Even if a point system is carefully crafted, each judge will apply his own grading methodology. Some judges will deduct points parsimoniously and others will do so liberally. The mix of easy and hard scorers is bound to be different from show to show, which is exactly why an absolute scale for award levels will not always work as intended. (Somebody should tell FIP about this).

For example, three totally different juries would almost certainly score the same group of gold award level exhibits differently. One panel might end with averaged scores ranging from 90 to 96, a second from 88 to 95 and a third from 91 to 99. Which jury is most correct? Answer - all are equally correct. Using a sliding award level scale, the first jury will cut off gold awards at 90, the second at 88 and the third at 91.

Aha, you say, but vermeil is supposed to go from 80 to 89. What if a vermeil level exhibit receives an 88.5 in case two? Answer - if all judges score all exhibits using the same

criteria, that situation is unlikely to occur. But if it should, it is an indication that perhaps the lowest gold award exhibit is more correctly a vermeil or that the vermeil level exhibit actually should stand with the golds. (This situation is analogous to a consensus system 3:2 vote in which the fifth vote could have gone either way.) In any case, it would be prudent for the jury to examine all borderline exhibit cases to insure that they are correctly placed.

The Universal Ship Cancellation Society (USCS) has used a point score system for a dozen years to evaluate exhibits at its annual conventions, and used it quite successfully, I might add. The panel of three judges averages the scores in each of five areas evaluated, determines an average total score for each exhibit and records the results on a summation sheet. More often than not, the scores are clustered or fall within three broad groupings (we use only G-S-B awards in addition to certificates). However, if there is no naturally occurring demarcation, the panel of judges simply discusses the borderline exhibits to see if they should correctly fall at the bottom of the one group or the top of the next lower group. Thus, an exhibit does not receive a higher or lower medal than it actually rates, considering all other exhibits in the show, simply because of how one or more of the judges applies the grading system.

The USCS also provides written evaluations of each exhibit regardless of whether or not the exhibitor is present at the formal Judges critique. Our evaluations may not win literature awards, but, at the very least, they provide the exhibitor with a consensus of the strong and weak points of the exhibit which certainly is more than I have ever received from an exhibit mailed to an APS show.

I recall one particular polar exhibit entered in an APS show in connection with a convention of the ASPP. I received a Silver medal, a level which I thought appropriate. The polar qualified judges were not identified in

the program but I obtained their names and addresses from the exhibit chairman. I wrote each judge asking for an evaluation so that I could improve my exhibit. One judge could not recall my exhibit at all and the other could only comment adversely on the method of mounting the covers. So much for an intelligent critique, after the fact, by APS qualified judges.

It is indeed true that a judge can manipulate the final awards with a point scoring system based on absolute award levels. But a judge can also do that with the consensus system if he/she really wants to. Any system falls apart if it is not conducted with integrity and common sense. If we are to agree that the panel of judges is trying to do the best it can to evaluate exhibits and educate exhibitors, then a point system is as valid as a consensus system. Actually a point system is better, because it forces the judges to consider aspects of **every** exhibit which they might otherwise ignore with the consensus system. And it also requires the judges to make notes which, apparently, the consensus system does not.

Bob Rawlins  
Director, USCS  
Healdsburg, CA

To the Editor:

I read Darrell Ertzberger's letter in the October TPE with interest, but I feel I must take issue with one of his arguments against the 'point system'.

He states that it is very much easier for one judge to influence the medal level for a particular exhibit when the point system is being used. An example given has an exhibit with three vermeil and two silver votes getting a vermeil under the consensus method. Under the point system, he asserts that if the scores were 81, 83, 85, 70 and 78 (three vermeil and two silver), the average would be 79 and the exhibit would receive a silver award.

In actual fact, the judge giving the score of 70 would be asked to justify

his point level and would have to have some very cogent arguments to convince the other four judges that they were wrong. In extreme cases, his score might be ignored (with a comment noted on the score sheet) since it would unduly affect the level of award. In any case, all average scores which are a point or two away from a higher award are generally re-examined to see if something has been missed and the average may be adjusted if warranted.

I have acted as an apprentice judge at two TOPEX shows (San Antonio 1983 and Spokane 1989) and I can attest that the 'point system' process is in reality not very much different from the 'consensus' approach, which I myself have used at many other shows, both local and national.

Alan J. Hanks  
Aurora, Ontario

### **Not Guilty!**

To the Editor:

"The Fly's" comments on the cost of the President's Reception at TOPEX conventions deserve a response. Despite the title, ATA does not manage these receptions. They are arranged entirely by the host club, and ATA does not share in the revenue from them. In fact, we usually are not even consulted about the arrangements.

One would assume that the cost would be determined by the agreement between the host club and the hotel, but the high price in recent years convinces me that host clubs are using them as "revenue enhancement" events, given the admittedly high cost of running a major stamp show these days.

I am as disappointed at the price as you are--after all, I have to buy a ticket, too. The President's Reception is not just for me, but should be the chance for exhibitors and members to meet the entire ATA official family, other exhibitors and members, and even the judges. Perhaps our words in print will encourage future TOPEX

host clubs to keep the price of these receptions in line with their value, and seek financial support from other sources.

David A. Kent  
ATA President  
New Britain, CT

To the Editor:

In his column in the October TPE, 'The Fly' has given a 'Fly Bite' to the TOPEX President's Reception, stating that he has received more mail on this subject than any other. I have not heard that the ATA has received much mail on this subject, otherwise it would have come up at meetings of the Executive. However, I must agree that \$18 for one drink and some cheese and crackers, etc., seems somewhat excessive, and I did not avail myself of the opportunity to go to that particular event!

Perhaps we should examine the rationale behind the 'President's Reception'. It is first and foremost an opportunity for the relatively large number of ATA members and others attending the show to get together in social and philatelic fellowship--something which for many of them only occurs once a year when they attend TOPEX.

Secondly, it also gives the Executive a chance to meet the Show Committee, who by Friday evening may have a little time away from their commitments. In addition, it can be an opportunity for the show organizers to emphasize some local feature.

I can recollect several which were most enjoyable for my wife and I and remain highlights of TOPEX shows from 1979 to the present. A cruise on Lake Michigan at TOPEX in 1981 and the Institute of Texas Cultures in 1983 are standouts. Prices for the tickets for these events have ranged from \$5 to the already mentioned \$18, and herein lies the problem! Sometimes the room used for the reception has to be paid for, especially if insufficient 'room nights' at the hotel have been generated.

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Sometimes the bar service has to be paid for, as happened in Toronto in 1988 when other events took away from attendance at the reception. Incidentally, these were not within the control of the ATA part of the proceedings! However, in this case, the cost of the tickets for the reception has been predicated only on the cost of the food provided, divided by the number of expected attendees, and I think all those attending would agree that they got 'value for money'. Certainly there was no intent to use any of the 'take' for other purposes - it was geared as a break-even affair. In fact, it cost more since the bar staff had to be paid, but this did not come out of the ticket price!

I think it would behoove any show committee to examine what they have planned for an event of this nature, and if it appears to result in an excessive ticket cost, then re-plan the event! Certainly never look on the event as a way to increase the general show income!

Finally, 'The Fly's' bottom line is that if you feel the event is not good value, then do not attend. Of course, you will not know if it is good value until you have attended - see you at the next one!

Alan J. Hanks

## Helpful Hint

To the Editor:

Ever cuss and fret about the hassle of placing your exhibit pages in protective sheets\*? Sure you have! Without going into the technical

details of negatively/positively charged objects and static electricity, the following simple process can eliminate the unkind thoughts and insert the page in less than 30 seconds!

Procure a flat plastic scale (ruler) about 2 inches wide and 12 inches long. Place the plastic scale **inside** the sheet protector to hold it open while you insert the page. The plastic scale eliminates the page contact on one side of the sheet protector and the static electricity is virtually eliminated. Presto! You have it. My record is under 15 seconds.

(\*I refer to the mylar sheets with **short side opening**, using 90 lb. card-stock.)

John N. Liles  
Wheaton, MD

## Publish!

To the Editor:

Murray Heifetz (TPE, Oct. 1990) seems to have a very strong case. It is now up to him to educate his audience, his peers, and even more so his judges.

All it takes is for him to publish widely and wisely on what he knows regarding the importance (historical, engineering, postal, etc.) of lesser known Canadian flights. I bet he could come up with one or more dandy articles, illustrated (of course) with his own material. This is how philatelic knowledge evolves and how postal history exhibits earn higher marks.

Stanley J. Luft  
Lakewood, CO

## Slow Returns

To the Editor:

What kind of obligation does a stamp show have in returning your mail-in exhibit a short time after the show is over?

In the two times I have exhibited on a national level, I have had to make phone calls to be certain that my exhibit had not been lost in the mails.

Both of these calls were placed more than two weeks after the shows had closed. And, in both cases, the exhibit had not been mailed. In the first case, I was informed that the person in charge was a dealer who had done another show the following weekend and hadn't had time to send the exhibit back. The exhibit was finally returned over 4 weeks after the show closed.

In the second case I was informed the exhibit committee was waiting for awards to be engraved so that they could send the awards at the same time. This was not relevant to my case since I was at the awards presentation and had been presented with my award. This exhibit was returned 18 days after the show closed.

In both cases this was really no inconvenience other than the uncertainty of whether or not the exhibit had been lost. However, what if I entered the exhibit in another show within a few weeks? In the first case above, the two shows could have been 6 weeks apart and still I would have missed the deadline to the second show.

Solution? 15¢ for a postal card informing mail exhibitors when their exhibits will be mailed back to them. Also, a 15¢ postal card mailed to the exhibitor when the exhibit is finally mailed. If the package is lost, chances are the 15¢ postal card will alert the owner to begin inquiries at an earlier date.

Glenn Eustus  
Westport, NY

## Intro Statement

To the Editor:

In his article about "Philatelic Judging" Jim Cross writes in the next to last paragraph on page 21 (TPE 7/90) about the idea of providing the judges with the introductory page of the exhibits.

He - and hopefully many others - should be glad to learn that at the last FIP Congress held in London in May this year, Mexico proposed a motion to exactly that effect. The motion was accepted by the Congress and as a consequence, Article 12.3 to the GREX now reads as follows:

"When submitting the final application form, the exhibitor must provide a photocopy of the introductory statement, showing the concept of his exhibit to be in one of the FIP languages."

It will be up to the organization committees to provide the selected judges, in good time before the exhibition starts, with the copies to allow the judges to prepare themselves for their task. Furthermore, I believe that these copies of the introductory pages have many more useful applications.

Ernesto Fink  
Vienna, Austria

## Same Judges

To the Editor:

In the past three years I have exhibited three times in national shows and at **each** of them I encountered the same two judges on the panel. In 1991, I am contemplating entering a show for which the judges have already been named and guess what? Yes, one of the "twins" will be a judge there which will be the fourth time in four years I have seen him on the jury if I enter.

Research of William Bauer (TPE Jul. 90, pg 40-42) notwithstanding, I do think I "always see the same judges."

Larry Benson  
Tallahassee, FL

### Diversity Unwelcome?

To the Editor:

Hurrah for diversity in exhibiting, but beware. Like Mike Milam (Oct. TPE) I have been sending a controversial exhibit to both local and national shows. Nice awards from the locals, even invitations to send to other shows, but the reaction from the nationals is: how dare you. Let's say the exhibit is "Trees" (it's not), but the exhibit only contains stamps with monkeys on the trees (and sometimes the tree is hard to see, and in every case the monkey in its many varieties is very prominent. After a recent national show, the general chairman wrote to provide the judges' comment, paraphrased, "you should include stamps showing the giant redwoods," but the judges know there are no monkeys in the giant redwoods. A highly respected exhibitor, APS-accredited judge, and person I greatly admire wrote, and this is a direct quote, "your exhibit was probably the most popular at SESCAL, but it doesn't belong in a national show." The message in that apparent oxymoron is clear: an exhibit must be prepared in accordance with long established rules or not at all, and popularity with the public is not an acceptable excuse to present an

exhibit. Tongue-in-cheek text, as a deviation from standard practice, is simply not tolerated. I don't want the judges to bend any of the rules or guidelines in the judges' manual, just 'lighten up' and accept a little diversity in exhibiting.

Bob Kinsley  
W. Richland, WA

### NAPEX

To the Editor:

In the October 1990 issue of THE PHILATELIC EXHIBITOR there appeared a number of critical remarks regarding both the acceptance and return of exhibits at NAPEX '90, plus some complaints about the awarding and distribution of the medals.

We had a change in personnel handling various aspects of NAPEX last year and some of these problems may well have been due to inexperience. However, I have appointed Steve Luster, newly appointed Vice-Chairman of NAPEX 1991, to chair a committee to investigate the complaints appearing in your excellent magazine and when all the facts are known, I will write you again.

Milton Mitchell  
NAPEX President

**BACK ISSUES OF *The Philatelic Exhibitor*** are available while supplies last from Van Koppersmith, Box 81119, Mobile, AL 36689. Vol. I, #2 and 3 — \$5.00 each, Vol. II, #1-4, Vol. III, #1-4—\$3.00 each, Vol. IV, #3-5 \$3.00 ea. Vol. I, #1 is sold out.

**CORRECTION:** The article "Exhibiting Olympics" was written by Sherwin Podolsky. The review of the article was done by Mark Maestrone. By error, the names were transposed in the heading on page 28, January, 1990, TPE.

# PRESIDENT'S MESSAGE

by Stephen D. Schumann



## Give Yourself an 'Edge'

Exhibit an area that few people even know of its existence? Exhibit an area that, as soon as you mention it at any philatelic meeting, other philatelists start to yawn? Exhibit an area in which it is so difficult to find material, that in 30 years you have been able to fill 5 frames (or less)? And when you exhibit even though you know it is one of the finest showings of that area anywhere, it seems to come out silver-bronze, silver or-if you're lucky-vermeil?

If this is you it is time to give yourself an 'edge' in exhibiting by educating the judges as to the difficulty of obtaining material for your exhibit, the significance of such material and that you, as the exhibitor, have special knowledge of the philatelic area covered in the exhibit.

The process of educating the judges regarding your exhibit and your special philatelic knowledge can be accomplished in a variety of ways:

1. When exhibiting, always submit a title page and synopsis to show committees for distribution to the judges well in advance of the show. The synopsis is particularly important in that the exhibitor can make value judgements which may be unsuitable for the title page. Two examples would be: "I've been in contact with the XYZ Specialists Group for over 25 years and none of the members have ever seen a triple rated first issue cover like mine." or "I've been at almost all of the WSP shows in the past X years and have never found another semi-postal with a double ring cancel." A bibliography at the bottom of the synopsis page will enable the judges to consult published sources.
2. If you have never written anything about your area of interest, start with a 'Letter to the Editor' in your areas specialty journal or, lacking that, one of the general interest philatelic publications. Or respond to other letters to the editors with your own comments.
3. Write articles on your exhibit/area of specialization and submit them for publication in the journal of your specialty group.
4. If you feel the article has a wider appeal, perhaps they could be published in The Philatelic Exhibitor, American Philatelist, Collectors Club of New York Philatelist, Linn's, Stamp Collector or other widely circulated philatelic publication.
5. When your knowledge and writing skills have grown considerably- a series of articles or perhaps even a handbook on your area may result, but obviously the latter would be a many years effort.

At the same time all the above is taking place, your exhibit is changing in response to additional material, additional personal knowledge and suggestions from judges, specialists in your area, and other exhibitors.

This is no easy solution but exhibitors who share knowledge in their area of specialization will, many times, receive a more deserving award than those who do not and thus give themselves an 'edge'.

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**SPECIAL NOTICE**

Because of recent poor performance by juries where the jury members were not assigned primary responses for particular exhibits at the critique, I have been advised by Bill Bauer, Chairman of the Judges Accreditation Committee of the American Philatelic Society, that he will be instructing future chairpersons at WSP shows that they will use the pre-assignment technique before the critique. Hopefully this will insure better responses to exhibitors' questions at the critique.

Stephen D. Schumann



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## ACTIVITY BEAT

CHRISTINE JOLLY IS THE FIRST NATIONAL CHAMPION in the AAPE's first annual American Youth Stamp Exhibiting Championships. Through Dr. Gene Scott's wonderful courtesy, Christine's entrancing "Irish Postal History" exhibit received a trophy and a cash award at our 5th annual convention at FLOREX 90 in Orlando. Christine is now a freshman in college with many things on her mind besides philately, but we hope she'll "stay with us" because the hobby needs the kind of example she has set for all of us.

OTHER COMPETITORS in the first AYSEC are to be heartily applauded for their excellent exhibits. JoLynn Brichacek (OMAHA STAMP SHOW), Michael Kenworthy (INDYPEX), Andrea Ann Jolly (CHICAGOPEX), Kathryn Yadon (SARAPEX), Daniel Sorvelli-Warren (PLYMOUTH SHOW), Stanley Bednarczyk (ROPEX), and Kathy Searson (TEXPEX)...all youth champions coming to us from shows across America. Our AYSEC is off and running---much due to the good works of wunnerful Carl Burnett of Melbourne, Florida, our AYSEC Director. Whatta bunch of exhibits! You shoulda seen 'em!

NEWS FOR YOUR FUTURE CALENDAR: The AAPE will hold its 1991 convention at the Omaha Stamp Show in Nebraska next September...our 1992 event at World Columbian Stamp Expo in the spring in Chicago... and our 1993 annual affair at SESCAL in Los Angeles in October.

JOHN HOTCHNER, editor of TPE, was honored at FLOREX for his nearly five years of service to us with a red clothbound, gold-embossed set of the first four volumes of "The Philatelic Exhibitor" given to him, personally, by our outgoing president.

YOUR NEWLY-ELECTED PRESIDENT, STEVE SCHUMANN, unveils his first column as head of the AAPE in this issue. Join with us in welcoming Steve and our new slate of Board members to their new positions. Steve's wide experience as an accredited judge, exhibitor, and vice president of PACIFIC 97 are just the kinds of ingredients we need at the top.

"CONCERNS", the regular column by Randy Neil, will continue to appear in these pages and the author tells us that, now that he no longer has to "speak officially," he'll probably "cut loose" with a lot of things he probably wanted to talk about over the years, but couldn't. Hmmm. What could this possibly portend. By the way, he isn't "The Fly." Never has been.

AAPE SEMINARS, held at all national stamp shows each year, will no longer be simply "official meetings," but full-fledged exhibiting "clinics" geared to teach, inform, and share ideas. The average attendance at these events hovers around 35 and your Board feels that, if we change their format, we'll throw the doors open to anyone even remotely interested in exhibiting.

MAJOR BOARD OF DIRECTORS DECISION: The AAPE Exhibitors Critique Service will now offer, in addition to our normal critiques based on national-level judging criteria, specialized exhibit critiques by accredited F.I.P. judges in order to evaluate exhibits for exhibitors who may wish to enter international exhibitions.

For info, send a SSAE to Harry Meier, Box 369, Palmyra, VA 22963.



# Computers and Laser Printers for Exhibit Preparation

by John N. Liles

Computers for preparation of exhibit pages are clearly the wave of the future. A laser printer and **Helvetica** typeface (my choice) add a touch of elegance and consistency to every page. The letters are sharp and do not distract from the material. Word processing software (for example: Word Perfect 5.0/5.1) allows viewing of all pages as they will appear in final form without actually printing them. Printing should be done initially on inexpensive paper for further editing and checking the page layout. Then go for the cardstock when you are happy with your masterpiece. The real advantage is not having to start from scratch each time revisions are made. All data is stored on floppy disks and is quickly retrievable for updates.

While hand lettering, Leroy lettering (or equal), or the typewriter are certainly acceptable, and, in some ways attractive, the problems of revision, errors, and variable letter sizes requires much time and even leads to frustration. (This activity is supposed to be fun, not hard labor.) It is not necessary to invest large sums to acquire the equipment. There are many individuals who can prepare the pages from notes or your present exhibit for relatively modest fees. If you are fortunate enough to work in an office environment with such equipment, you can use a little initiative to solve the problem. The advantages are obvious. However, typeface and print size selections should be carefully thought out. A good recommendation is: keep it simple, low key, and readable.

All conventional practices of write-up, presentation, and good taste remain as for other techniques. Titles, annotations, tabular data, and descriptive data follow the rules; but, before getting carried away with the new toy that awaits your bidding, consider what your purpose is. Common sense and a measure of judgment must rear their ugly heads on this one.

Along with the selection of typeface (Helvetica?), print size is critical. You are trying to communicate, tell a story, to the viewers (judges) in a tasteful manner. Large point sizes (12 point and larger) would seem more appropriate for the title of the exhibit on the Title Page only. For subsequent pages, 10 point for various titles is a happy medium. Subtitles, descriptive data, and annotations seem best in 8 point. Tables (rates, destinations, or quantities issued and dates) presented in a mixture of 6 and 8 point have merit. Using 6 point typeface must be carefully considered for its readability and purpose. Large pieces of text are not easily read, so use 6 point sparingly or go to 8 point. (I have paid my dues for faulty selection and have proof of the cost!) One other advantage of the word processor is the use of bold typeface, which increases readability of smaller print sizes and adds emphasis. Regardless of your selections, the golden rule of brevity remains in force: "minimal write-up, maximum communication".

Plan now to attend AAPE's 1991 convention at Omaha Stamp Show; Labor Day weekend. Great AAPE events, at a quality, friendly show!

# Thanks to the AAPE Critique

by Harry Wilcke

Having been moderately successful in exhibiting "modern" (WWII era) material, I conceived the thought that if there was any hope of going up the exhibiting ladder, it should lie in the AAPE critique service.

I was in the process of doing an exhibit on the postal stationery of the German Bizonia in the immediate post-WWII period. The collection had begun with a few examples of cards bearing the AM Post indicia as an adjunct to my German AMG collection. However, after several years in collecting this material. I had managed to assemble a fairly comprehensive group of it. In addition, I had attempted to do all the things suggested such as research on the subject and its publication in "Linn's" and in "Possessions".

Finally, having boiled the material down to 160 pages (10 frames) I made a photocopy and sent it to the AAPE critique service in the winter of 1989. Several weeks passed and one day my package of pages reappeared. To say the least I was devastated by the opinions given in this critique. My first thought was to forget the whole thing.

Yet I knew that I had some good material. A large percentage of the cards were postally used (very difficult to obtain in this condition). The negative comments had been directed more at the organization and write-up of the exhibit. The viewing judge voiced the opinion that in its present state it was at about a silver-bronze award level.

However, once my better judgement overcame my wounded pride, I knew that I had to make the attempt to follow the advice given. Happily the judge who viewed the exhibit was kind enough to sign his name and I was able to communicate further with him. In addition, the chairman of the critique committee was very helpful in offering advice and in following the progress of the exhibit reconstruction.

I had desired to enter this exhibit in the Philadelphia National Show (SEPAD) in October 1990, as this was also the Fall meeting of the UPSS, in the hope that postal stationery would find a more appreciative audience at the UPSS gathering.

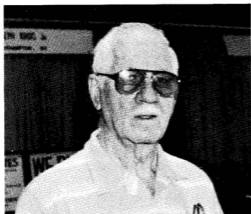
By summer, the exhibit had been completely re-written and remounted- all 160 pages! It had been pronounced in good logical order, properly presented and written up by the AAPE critique service. Finally the day came when the exhibit was mounted in the frames at SEPAD.

At the show, when it was announced that the awards had been posted, I hurried back to the exhibit and was overjoyed to see a gold ribbon attached. Then I knew that the effort had been worth it and that the AAPE had had a large part in the successful conclusion of this effort.

This is not quite the end of the story: at the awards banquet it was announced that the "German Bizonia Postal Stationery 1945-46" had received the Marcus White Trophy given by the UPSS for the best postal stationery exhibit. And as the icing on the cake, it was also awarded a local GPS memorial trophy.

I cannot say enough about the benefits of the AAPE critique service. I appreciate the help that I was given and I am even more grateful for the friendships arising from this experience.

## Vernon Moore, 1914-1990



Few exhibitors can hope to make the sort of impact that Vernon Moore had on our corner of philately. In his quiet, but determined way he proved that there is a place for fun in exhibiting.

His impressive accumulation of show awards at the Bronze and Silver-Bronze levels were of minor importance to him. What he loved and took great pride in, were his 96 "Most Popular" awards. They meant that he had connected with people and helped to sell them on stamp collecting.

He literally spent more on frame fees than the material he exhibited, but he researched and presented the stamps in wonderfully creative ways. There is no doubt that many among the next generation of exhibitors will say that they were first attracted by Vernon's exhibits. He was a philatelic Johnny Appleseed.

Vernon was also a moving force in the HOUPEX organization and I felt privileged to meet him at his 1990 show and see first hand the enthusiasm he brought to his efforts. His loss is sharply felt and we are all richer for his having been among us. -JMH

## Resources For The Show Committee -Existing and In Progress

by John M. Hotchner

A comprehensive show/exhibition manual is being prepared by the American Philatelic Society. Dan Asmus, APS Director of Communications, is revising and updating the convention manual drawn up by his predecessors as a guide to putting on STAMPSHOW. The new version is intended to be useful in putting on shows at any level from local to national. Publication is expected in 1992.

Asmus would be delighted to hear from people who have or have put together "How To" sheets on any aspect of putting on a show. This sort of help will speed the completion of the new manual and assure that it is comprehensive. Write to him at:

American Philatelic Society  
P.O. Box 8000  
State College, PA 16803

An existing publication that will be helpful to groups putting on a stamp show is the **Stamp Club Handbook** by Elaine Durnin Boughner, available for \$5.95 from Linn's, P.O. Box 29, Sidney, OH 45365. (Ohio residents add 6% sales tax.)



## Lynne S. Warm-Griffiths, 1923-1990



Philatelists agree that among the best benefits of philately are the friendships that are formed that would not have been formed otherwise. Friendship with Lynne S. Warm-Griffiths was certainly a welcomed benefit for all who knew her.

Born Marilyn Smith in Syracuse, New York, on July 26, 1923, she began collecting stamps as a adult while hospitalized in New Orleans in 1969. She was active in the Crescent City Stamp Club and always gave credit to its members William H Bauer, Nicholas Koutroulis, Hubert Skinner and her

husband Harvey R. Warm for steering her in the right direction. A move to New York City in the early 70s and working for Scott Publishing Company opened new avenues. She became fascinated with the U.S. First Bureau Issues while putting together a display of its Essays, Dies & Proofs belonging to Scott. Lynne was divorced in 1976 and later met her present husband, John O. Griffiths. They lived in England for awhile where she further broadened her stamp horizons generally and ventured into Postal History in particular. After London 80, they bought a home in Southern California.

At the time of her death, Lynne was Secretary of the Federated Clubs of Southern California, Council Member of the Federated Clubs of San Diego, and President of Tri-City Stamp Club. She was an active member of the B.I.A. and U.S. Classics Society, life member of the APS, member of the Collectors Club of New York and The Philatelic Foundation, a Fellow of the Royal Philatelic Society, London, and founding member of the A.A.P.E.

Lynne enjoyed the challenge of putting together appreciated award-winning exhibits. Her first was an outgrowth of the Scott display on the First Bureau Issues, followed by an expanded exhibit of the Used Abroad chapter of the first exhibit. Her current exhibit was the Postal History of United States Newspapers and Periodicals. All three won national Grand Awards and the first received the Champion of Champions Award at STAmPsHOW 80 in Spokane. All three were also shown overseas and all achieved international Gold medals. Her various exhibits received Vermeils at INTERPHIL 76, LONDON 80, NORWEX 80; Large Vermeils at ISRAPHIL 85, LONDON 90; and Golds at AMPHILEX 77, CAPEX 78, INDIA 80, LONDON 80, AUSIPEX 84, AMERIPEX 86, CAPEX 87, HAFNIA 87, and INDIA 89; plus special prizes and felicitations.

Lynne usually attended the internationals where she exhibited. She worked for LONDON 80, and was U.S. Assistant Commissioner for ISRAPHIL 85 and CAPEX 87, U.S. Western Commissioner for INDIA 89, and U.S. Commissioner for STAMP WORLD LONDON 90.

Lynne considered the highlights of her philatelic exhibiting were winning the C of C Award at Spokane, the invitation to give a 2:30 p.m. major display at the Royal Philatelic Society, London, and the invitation to be in the Court of Honor at WORLD STAMP EXPO 89, Washington, D.C.

In recent years, Lynne spent a lot of time in Washington, D.C. archives gathering information she intended to publish, as postal history had become her first love. Amongst her philatelic writings was the editorship of "Stamps and Stories" for Scott Publishing Company.

Lynne attended or exhibited or judged frequently on the U.S. circuit and her presence will be very much missed.

Lynne was seriously injured in an auto accident in London April 20, but was released from the hospital in time to attend the Awards Ceremony on Saturday morning, the Palmares that evening, and enjoy a couple of hours at Alexandra Palace, the STAMP WORLD LONDON 90 venue, on Sunday afternoon, May 12th, the final day. She died peacefully in a southern California hospital on Tuesday, August 21st.

Besides her husband, John, she is survived by her only daughter, Sherry Steiger Moore.

American and international philately are the better for the dedication and love and work that Lynne gave to it. Her place in philately will be long remembered and appreciated.

For me, I have lost one of my best friends and a fellow traveler.

-Mary Ann Owens

## Exhibiting Today by Robert E. Lana

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

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

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

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

Most national level exhibits will tell you the composition of the jury if you ask in a letter or by phone. Some exhibition committees don't like to publicize

the names of the jurors ahead of time for security reasons, but they will inform an individual exhibitor. By asking, you can learn that an expert in the field you are showing will be judging at a particular show. You then send your exhibit there, and the likelihood is that you will get a substantive review of your exhibit in addition to being awarded the proper medal level. The unfortunate part of jury hunting is that it prevents you from exhibiting at shows you may otherwise find very interesting. Without jury hunting you pay your money and take your chances.

I agree with Mr. Weyna that there is entirely too much emphasis placed on presentation by many jury members. What is important is that an exhibitor show knowledge of the piece he or she is displaying. This is what Mr. Weyna is referring to when he discusses treatment. An exhibit must be coherent, although one person's coherence is sometimes another's chaos. It must show an orderly, knowledgeable progression from one aspect of the exhibit to another as, for example, when one displays the preliminary designs, essays, proofs, first printings, second printings, etc. in a traditional stamp exhibit.

### Thought for the moment —

"Critics are like eunuch's in a harem; they know how it's done, they've seen it done every day, but they are unable to do it themselves."

Brendan Behan

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MICHAEL LAURENCE, in Linn's Stamp News

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## **"THE FLY" - Doesn't know how point systems are supposed to be used.**



This insect is not convinced that any one system of evaluating philatelic exhibits is better than any other. I don't know if an objective method of judging exhibits is any better at arriving at a fair result than a subjective method designed to accomplish the same end. It is altogether possible that any system, properly applied...and in the hands of competent judges, will yield essentially the same result.

So what's the big argument all about? Why does the possibility of using point-count systems evoke such heated, emotional debate? It was while I was trying to answer those questions that I formed the opinion that most people, including myself, are not even sure how a point-count system is to be used. Won't someone out there write an article in response and let us know exactly what the mechanics are for using point-count systems for judging?

As a way of examining the issue, let's look at how two juries, one not using the point-count system and the other using scoring sheets, might arrive at medal levels.

Typically, the chairperson of a jury not using points to arrive at medal levels will say something to the jurors like "... Each of us will vote for a medal level and the majority will prevail. If there are significant differences, they will be discussed until we have reached a consensus for each exhibit..."

In practice, if the voting under the foregoing circumstances had been gold, gold-, gold, vermeil+, vermeil-, the exhibit would be awarded a gold medal. On the other hand, if the voting had been gold, gold-, vermeil+, vermeil, vermeil-, the result would most likely have been a vermeil medal. But, if a juror had "championed" the second exhibit, it very easily could have been "argued" up to a gold medal based on its merits.

In situations just described, jurors are often quite willing to move their initial "vote" up or down in the spirit of achieving a consensus, (or do they do it in the interest of friendly cooperation?)

If there is a wide range of medal levels in the initial voting, the exhibit is often discussed at some length. A revisit to the floor is sometimes needed to arrive at a fair result.

But now, let's take a look at the jury using a point-count system to arrive at medal levels. Frankly, I'm not sure how they work, because no one has explained it, so let me speculate.

Each juror is supposed to fill out a detailed score sheet. These sheets differ depending on the category of exhibit, and with juniors, depending on the age of the exhibitor.

First, I'd like to know if the score sheets are supposed to be filled in when the juror is at the frames? Or is it permissible for the juror to simply give a total number when "voting" for the medal level? Will somebody out there please answer these questions for me. When the jury "votes", does it add up the scores and divide the total by the number of jurors to arrive at a mathematical average which equates to a specific medal level? Is any discussion allowed? If discussion is allowed, does that mean that scores can be changed? If scores can be changed, what is the point (no pun intended) of using the points to begin with?

While I'm "bugging" you, answer these questions too. Some of my friends have received "composite" score sheets. What is a composite score sheet? Is it the result of the mathematical averages as they appeared on each judge's score sheet, for each of the categories scored? Or is it a rendering of a result obtained after discussion? In other words, are the composite scores made to fit the outcome, or is it the other way around?

Finally, I seem to remember seeing something to the effect that the value of the point-count system is that the exhibitor will know precisely where improvements are needed. This will be so because the points will reflect lower values in weaker areas, and because written comments will be provided. So answer this for me - are the judges required to turn in written comments? And, are those comments recorded on the composite sheet?

I've seen some of the composite sheets and, frankly, I don't feel they have been very helpful. Some have contained no comments at all, and others have a perfunctory comment or two ... but hardly enough to be helpful.

What is the effect on the exhibitors of different methods and different point totals at succeeding shows?

There should be specific directions on how point systems should be used when approved in the Judging Manual of APS. Short of that, the point-count system will continue to be misused by some judges, ignored by others, and not understood by the rest of us.

C'mon George and Bill. Put your heads together and spell it all out. I predict that when you do, much of the argument about the merits of using the system will be put to rest.

And now...

**Gold Flyswatter** - to Bill Bauer, the APS, and all of the contributors to the revised edition of the Manual of Philatelic Judging. I've heard some complaints, and some of them are justified. Notwithstanding, the new edition is much expanded and improved. It reflects a new thinking and direction that will clearly benefit the hobby and exhibiting in particular. So when you hear some of the complaints, keep them in perspective. All-in-all a terrific effort by people who volunteered their time and knowledge on an unlimited basis. A dip of the old wing to you all.

**Fly Bite** (but a real tiny one) - AAPE requested a meeting room at BALPEX, but no one showed up to conduct the meeting, thus inconveniencing some folks who sat around for a while and then left. As some of us know, the meeting schedules are arranged by a most dedicated AAPE member, and further, the actual meetings are often conducted by volunteers... not paid staff, not AAPE officers. Over the several years that the meetings have been coordinated, I'd say that 100 or more have been held without a hitch. Now we have an example of one that didn't go according to plan. Okay, but is that a reason for a bite? I think not. So, to my correspondent, now, as Paul Harvey says, you know the rest of the story. Let's keep things in perspective.

**Gold Flyswatter** - to Ralph Herdenberg for doing such a great job in coordinating the AAPE meetings, which, if I remember right, are held in conjunction with virtually all shows, national and many regional ones, where Ralph can get someone to do the honors.

**Gold Flyswatters** - to those of you who had such nice things to say about this insect and my column in the recent membership survey.

**Gold Flyswatter** - to the late Vernon Moore who had more than his share of problems associated with this year's HOUPEX. Vernon, who supported so many stamp shows around the country with his delightful exhibits, rose above any number of challenges and helped to put on a terrific show despite adversities beyond his control. "The Fly" mourns his passing.

**Gold Flyswatter** - to APS staff member Dan Asmus, for planning the excellent outing on the riverboat at STaMpsHOW '90/Cincinnati. Now that was an evening's entertainment, with good food, that was good value for the \$ spent.

**Fly Bite** - to those cruisers and not only do you know who you are, but the rest of us noticed, too — who gorged themselves as if they'd skipped three meals before the cruise began. Your huge servings, and multiple trips through the line before everyone else had had firsts, taught me and my family some new tricks to use at next summer's picnics!



## CLASSIFIED ADS WELCOME

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

● **LEEWARD ISLANDS #103-15, 120-25** Mint, used, on cover, plate blocks, sheets, revenue usage. Send material (or Xerox) priced or my offer. Frederick Lutt, 10412 Fairfax Village Drive, #712, Fairfax, VA 22030

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● **CANAL ZONE COVERS WANTED** by cheerfully generous fanatic: rates, usages, postmarks. Especially foreign destinations, officials, postage dues, registered perfins. I have four small exhibits to feed. Tom Brougham, Box 443, Berkeley, CA 94701

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● **1942 CHRISTMAS SEALS** on cover or off, errors, proofs etc. Liberia, Trieste Zone A or B, AMG issues. Tom Richards P.O. Box 4607 Arlington VA 22204

● **POSTAL HISTORY WANTED:** Orchid, Florida; Orchid, Virginia; Ada, Michigan; Stanhope, NJ and Vanilla Advertising covers. Peggy Alrich, 42 S. Dean Rd., Orlando, FL 32825

## FUTURE ISSUES

The deadline for the April 1991 issue of *The Philatelic Exhibitor* is February 1, 1991. The theme will be "Youth Exhibiting: Where Are We Going? How Will We Get There?"

For the July, 1991 issue - deadline May 1, 1991 - the theme will be "What Can We Learn From Other Types Of Competition?"

If you have opinions on or experiences in these matters, let's hear from you. If you would like to suggest a theme for a future issue, drop a post card to the Editor.

## CONCERNS by Randy L. Neil



Over 75 AAPE members participated in our 5th convention at FLOREX '90 in Orlando...a weekend filled with lots of socializing among exhibitors from every experience level. The AAPE conventions are great fun, excellent learning sessions, and good evidence of our serious presence within philately.

While paying tribute, during FLOREX, in the form of a little momento given to each of the Board members and officers who joined me in our early days, I was a bit sad because one particular individual who, during that time was not an AAPE elected officer, needed to be honored as much as any individual. He probably wondered about this at the time...specially since he's given so much to us.

What he didn't know was my plan to offer to all of you a very profound tribute to him — in the spotlight of this column — so that more than just a handful of members could know of his good works. And "good works" is an understatement.

Ralph Herdenberg, together with his devoted wife Bette, have literally given their philatelic lives to the AAPE virtually since its inception. And the results have been there for all of us to witness.

Handy with his Kodak camera, Ralph popped up in every nook and cranny of every AAPE function and convention from Day One. His pictures have graced the covers of this magazine and form, quite frankly, an archive that few philatelic organizations are ever lucky enough to have. He has done this lovingly...asking nothing in return. And all the while doing it at his own not insubstantial expense. With thanks to Ralph, and Bette at his side, our AAPE's early days are firmly recorded for posterity.

But that ain't all! Grab a hold of this, if you will:

In 1986, Ralph was appointed our Director of Meetings and Conventions. (Gosh, actually I should say it was a "co-appointment" since Bette's able hands are always warmly involved). With little direction or "official edict," Ralph and Bette not only able managed our conventions, they moved forward to establish a formidable hobby-wide precedent that, today, even the giant American Philatelic Society is hoping to emulate.

Ralph and Bette took the AAPE "public." We are the only organization in the hobby to hold a regional meeting at EVERY national stamp show in America. We're out there, month after month, because of their hard work. We are visible, highly active and "there near you" because the Herdenbergs have seen to it. Members and non-members alike can visit with AAPE officers and key exhibiting experts at 34 shows per year—letting their voices be heard—solely because Ralph and Bette saw a need and filled it.

The Herdenbergs are a primary example of the kind of "giving people" who continue to build this great organization. They're not alone in this hobby, thank heavens. But they ARE the highest example of what serving philately is all about.

The AAPE may one day develop an award for "Service To Philatelic Exhibiting." In fact, I may just propose we initiate such an honor. And if I'm allowed to nominate the first recipient for this award, you can be pretty certain that I've got two people in mind for it right now.

I just thought you'd like to know how much Ralph and Bette mean to all of us who've served you these past five years.

## Ask Odenweller by Robert P. Odenweller



How many times have you heard a judge say "You've done just about everything you can with your exhibit, and now you have to add more material to improve?" Surprise! New Zealand 1990 was different. Many of the exhibits there, and not only the ones from the USA, contained a lot of really nice material, but the medal levels were lower than one might expect to see for such material.

What was wrong? Almost all of the disappointed exhibitors had failed to make an EXHIBIT of their material, and had instead trotted out everything in a business-as-usual manner. I'm sorry to say that such an approach won't fly any longer, at least at the FIP level.

As the US commissioner at New Zealand 1990, I advised everyone to get the new FIP rules and to follow them. I don't know how many did, but if they did get the rules, a lot of them don't seem to have followed them very well. It's hard to tell what the problem was but there could have been a lack in understanding what is needed from the wording of the rules.

Perhaps the ultimate solution lies in another project I have prepared for FIP; one which is now about to enter its final version, and which shows the right and wrong ways to prepare an exhibit (both postal history and traditional) using essentially the same material for all of them. When this is ready for distribution it may answer a lot of questions.

**What Went Wrong?** For the moment, however, I will try to explain what went wrong and how others may avoid the same mistakes. Wearing my other hat as a judge at the show, it was painfully obvious to the jury that a majority of the exhibitors do not yet really understand what is needed to make a proper "title page." A lot of fancy art work or photos or maps which are not truly essential were seen. They looked as though they were put there to dress up the page because someone had said that you have to have a title page, and this was all that could be dreamed up in the form of a "title." The test went downhill from there. The old geography and history lessons seemed to prevail, while unnecessary comments about the country as a stamp issuing entity placed a close second. Those who do understand more about title pages have quickly settled on the laundry list approach--to itemize the ten to fifteen greatest hits that are on display. This seems to be somewhat successful, but is in the early stages of being about to suffer a backlash from the jury members who feel that it is not appropriate in and of itself. As yet I have not seen any who have been penalized for such a title page, but that may be in the near future.

The third "mistake" that was made was to compress as much text into the single title page and thereby to render it virtually unreadable. This seems to be so obvious that it should not require discussion.

### **How to Improve Your Title Pages:** What can you do?

First: A little discreet art work or a map **may** be appropriate in some cases, but don't put either one there if it is not really helpful in advancing the idea of what your exhibit is all about. Also, it **may** be appropriate or helpful to put a cover or a proof of some other item on the page as an introductory element. This is **not** required by any means, but **may** fit in with what you intend to do. Deciding on whether to include any of this will depend completely on what

your exhibit is all about, combined with your personal approach to putting it together.

Second: Keep the text attractive and readable. Desk-top publishing has definitely reached philately in a big way. You don't necessarily have to do all of your pages on a computer with a laser printer, but if you can do your title page that way and take advantage of the use of bold print, italics, and different type sizes, you can get the biggest bang for your title page buck.

If you don't have such equipment yourself, there are enough people out there who could do it, and you can look for someone who might help. The title page is an entity which **can** be different from the rest of the exhibit if necessary. Obviously it would be best to do the whole exhibit that way, but that is not a solution that is easy for everyone.

Speaking of desk-top publishing, however, many exceptional exhibits prepared with computers are already winning big awards, sometimes even higher than they might expect to do later on, since the immediate message is "This exhibit is important enough to deserve special treatment in the form of typeset pages." Later, when a lot more of these exhibits appear, the novelty will wear off and the "specialness" will not have quite the same psychological effect on the judges that they seem to be getting now.

The message of all of this is, however, that an exhibit on cheap pages, perhaps with punched holes showing from the three ring binder in which they are kept, and wrap-around plastic page protectors bought at the nearest supermarket will always give the impression that the owner does not think very much of his material and that it does not deserve much attention.

The person who puts the same material on a better stock of page with extra care in the lettering will usually have his exhibit perceived as being worth a better evaluation. Part of this will be reflected under the 5 points for "Presentation" but the rest of the subtle message will probably have some sort of impact under "Treatment" and "Rarity."

Back to the title page.

Third: The shopping list approach is not really wrong, but a little discretion in how you make use of it can go a long way. It would seem that those judges who are rebelling against it, at least in some cases, are the ones who most need being told what to look for in an exhibit. Use the title page to give a careful overview of what the exhibit includes and how it is arranged. Many exhibits are chronological by issue, and that makes divisions rather easy to set up. If that is not the case, other convenient divisions should be found. The opening paragraph (or two) may include general remarks about the whole scope of the exhibit, after which each segment may be treated individually.

A useful approach for the breakdown that follows the general opening is the old "outline" style. At this point, you may (subtly) interject the key items which should be noticed. So, instead of a laundry list, you may indicate those items worthy of special attention.

An example of this could be "The London Prints were made available in July 1855 in three values, one penny, two pence, and one shilling. The exhibit includes each value unused, used, and on cover, including the bisected shilling. The pair of the one penny on cover is the earliest of the three recorded covers bearing that value."

Many exhibitors find that there is still too much to cover on a single title page. One solution to that is to use the title page for a very general overview of the exhibit, pointing out the various parts of the exhibit, whether issues or other groupings, in easily followed form, with some sort of statement to the effect "Each new section will be preceded by additional explanatory notes."

Then, the beginning page of the new section may have some unusual treatment, such as a large type title or similar "different" appearance, followed by a more in-depth explanation of that section alone. One important point must be remembered, however. Do not fail to put some material on the page, whether a set of proofs or the unused set, or something. If you do not have material on the page, you could be accused of stretching the exhibit, and the whole purpose of your exhibit could be compromised. The "internal outline" approach is one which should be viewed and used with caution. If you need it, use it—but make sure you need it.

The title page is generally considered the primary component of the evaluation for "Treatment" and how well you say what you are going to do and then how well you accomplish it are essential.

**The Internal Write-Up:** The other easily improvable fault of many exhibits is in the write-up. "What's that?" you say. "We've been told how to do it. Just use the old telegram concept."

Fair enough, and good as far as it goes. But there's more to it than just that. You have to develop the idea of what you are trying to show, and to carry through the idea so that your "Knowledge" and "Research" are evident. Some prefer the term "Personal Study" to "Research." Whatever it is called, you have to show what you know about what you have.

But how much do you write? The answer is simple—as much as it takes. In the early days, too many people squandered what they had in giving penetrating glimpses into the obvious "The One Cent value was blue and pictured Benjamin Franklin, the first Postmaster of the United States, in sideface." After a few of these the judges didn't bother to read more.

Today, with the appreciation that every word should count, the successful exhibitor will know when to put in eight or nine lines to explain an important and complicated cover, and when a single line will do. By the "unusual" treatment of the nine line writeup, which may only occur two or three times in the exhibit, the judge will probably select it to read in order to have a better appreciation of the exhibitor's knowledge—when to quit as well as what to emphasize.

As always, this is not an asset to waste. If the statements are not really so essential as to require the text space used, the judge will read enough to confirm that fact and will probably ignore the rest. It's often as hard to get this attention back as it is for a television program to lure a viewer back after he has switched channels. The evaluation for knowledge, research, and treatment will be affected, depending on the nature of the mistakes made in the writeup.

All of these were rather common problems at New Zealand 1990. Perhaps the best way to cure it would be for any exhibitor to show his exhibit to someone and to answer the questions:

- Does the text carry forward and develop the central idea of the exhibit?
- Is there any extraneous information that might better be left out?
- Is there much repetition of what is said?
- Is the writeup easy to follow, and will people want to read it?

A self-inspection along these lines and careful attention to the title page will result in better exhibits. Certainly you may add more material, but these will help you if you can't find it.

## Helpful Exhibiting Techniques

by John N. Liles

Color Xerox has come into its own for us exhibitors! While color photography is seen in exhibits, there are some negative aspects. The cost is a bit high, but the wait for developing and printing to "see how it came out" is the big drawback. Not all commercial photographers do their own processing, and the quality and time factors are not always controllable.

By comparison, Color Xerox allows instant examination of the results at low cost. Accurate reductions (down to 65% or less) or enlargements (up to 155%) are made with high resolution in excellent color. The current costs: 8½"x11" (\$1.50); 17"x22" (\$3.00) - a bargain! Several items can be copied on each page, making the per item cost quite low.

For covers with special markings or stamps on the reverse side, I use about 70% reduction. This clarifies the markings, and the reduced size gives additional space for the write-up. Die types, plate flaws, re-entries, doubling, and surcharges/overprints are enlarged up to 150% with very high resolution.

Mounting is best with a "non-liquid" adhesive, like a glue stick (with the consistency of "Chap Stick"). A light application around the edges and diagonally are adequate to secure the copy to the page.

A small amount of trapped air or uneven application of glue may cause wrinkling. A proven technique (after the copy has been placed on the page) is to cover the copy with a sheet of white paper for protection, and "burnish" (rub) the area of the copy with the edge of a ruler to firmly glue the copy to the page. Unfortunately, when the glue sets the copy cannot be removed without damage. You must do it right the first time. (This is the reason I always have two copies made for unforeseen contingencies.)

## More Selected Comments/Observations From Ballots

- Well written, well presented. One of the most helpful aids I have had the pleasure of reading.
- Too much about international exhibiting - would like to see more on local and national.
- I am pleased with the content of *The Philatelic Exhibitor*. Don't know how you come up with so many interesting topics. These unselfish people share with all for the benefit of philately. Keep up the good work.
- Suggestion: Single-page features by various exhibitors on how they overcame problems inherent in mounting, write-up or otherwise presenting a particular item or aspect of their exhibit.

**Ed. Note:** *Good idea! Members, let's hear from you!*



## EXHIBITING A THEMATIC COLLECTION

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



One of the subjects brought up at the AAPE open meeting in Cincinnati at STaMpsHOW 90 last August was helping the successful exhibitor at the national level learn what is necessary (if anything) to compete successfully at the international level.

The subject is currently before the APS board as the "FIP Option", the major idea being that an exhibitor, for an additional fee, could request that his/her exhibit be critiqued in the frames for the necessary transition from national to international competition. Discussion at the meeting had a number of exhibitors both for and against the idea.

Actually, many exhibitors are already requesting it on a one-on-one basis as I know of several others besides myself who have done it whenever called upon at stamp shows around the country.

Other exhibitors have sent photocopies of their exhibits directly to successful international exhibitors or international judges or have requested same through the popular AAPE Exhibitors' Critique Service handled by Harry Meier, P.O. Box 369, Palmyra, VA 22963.

For thematic exhibitors wishing to learn this information, there are a couple more options available to them.

The first is the information that can be learned from the score or adjudication sheet prepared by the ATA for use at TOPEX. A composite scoring is given to every exhibitor with comments from the judges. While the judging is done with national standards, the areas that are weak nationally will still be weak internationally.

The same sheet is used at other APS national shows. However, it is used voluntarily by judges at those shows, more as a judging aid than information for the exhibitors as the sheets are not given to the exhibitors.

The second is that at TOPEX 91, the weekend of June 21-23 at Aurora (Denver area), Colorado, there will be a seminar/forum Sunday morning devoted to exhibiting thematics at the international level. Thematic exhibitors who are showing at TOPEX will have the opportunity to receive both the adjudication sheet and participate in the Sunday session.

To receive the prospectus and other information regarding TOPEX, please send a #10 SASE to Don Beuthel, Show Chairman, TOPEX 91, P.O. Box 440074, Aurora, Colorado 80044.

The thematic exhibits that have been accepted for PHILANIPPON 91 in Tokyo, Japan, would still have time after TOPEX to be refined for Tokyo. On the other hand, in 1992 there will be a couple of shows to enter. One is the popular OLYMPHILEX, for sports' exhibitors, held in conjunction with Olympic Games and frequently in between.

The other show is GENOVA 92, the all-thematic FIP international being held in Genoa (Genova), Italy, September 18-26, 1992. Genoa was the birthplace of Christopher Columbus and will be one of the major cities around the world celebrating the 500th anniversary of Columbus' first voyage to the Americas.

The United States usually has a large group of exhibits at the FIP all-thematic exhibitions. GENOVA 92 should probably be no different. And, now is the time to start thinking about exhibiting there.

On the other hand, even if you have no plans to take your thematic exhibit overseas, the adjudication sheet can still be an aid for improving your exhibit at the national and lower levels. The sheet is reproduced as a full page so that it is possible for you to enlarge it on your local photocopy machine.

THE AMERICAN TOPICAL ASSOCIATION  
OFFICIAL PHILATELIC ADJUDICATION SHEET

Title of Entry \_\_\_\_\_

Frame Nos. \_\_\_\_\_ Exhibit No. \_\_\_\_\_ Date \_\_\_\_\_ Show \_\_\_\_\_

Mark in the appropriate box the number of points awarded in each category of appraisal.

| CATEGORIES                                | EXCEL-<br>LENT | VERY<br>GOOD | GOOD  | PASS-<br>ABLE     | POOR | VERY<br>POOR | SCORE |
|---|----------------|--------------|-------|-------------------|------|--------------|-------|
| I. PRESENTATION                           | 10             | 9            | 8-7   | 6-5               | 4-3  | 2-0          |       |
| II. THEMATIC<br>ELEMENTS                  |                |              |       |                   |      |              |       |
| (a) ORIGINALITY                           | 5              | 4            | 3     | 2                 | 1    | 0            |       |
| (b) THE PLAN                              | 15             | 14-13        | 12-10 | 9-8               | 7-5  | 4-0          |       |
| (c) RESEARCH &<br>DEVELOPMENT<br>OF THEME | 25-24          | 23-19        | 18-14 | 13-12             | 11-6 | 5-0          |       |
| III. PHILATELIC<br>ELEMENTS               |                |              |       |                   |      |              |       |
| (a) PHILATELIC<br>ITEMS                   | 10             | 9            | 8-7   | 6-5               | 4-3  | 2-0          |       |
| (b) PHILATELIC<br>KNOWLEDGE               | 10             | 9            | 8-7   | 6-5               | 4-3  | 2-0          |       |
| (c) CONDITION                             | 10             | 9            | 8-7   | 6-5               | 4-3  | 2-0          |       |
| (d) SCARCITY<br>& RARITY                  | 15             | 14-13        | 12-10 | 9-8               | 7-5  | 4-0          |       |
| GOLD                                      | 85-100         | AWARD _____  |       | TOTAL SCORE _____ |      |              |       |
| VERMIL                                    | 75-84          |              |       |                   |      |              |       |
| SILVER                                    | 65-74          | ADDITIONAL   |       |                   |      |              |       |
| SILVER BRONZE                             | 60-64          | AWARDS _____ |       |                   |      |              |       |
| BRONZE                                    | 50-59          |              |       |                   |      |              |       |
| DIPLOMA (optional)                        | 40-49          |              |       |                   |      |              |       |

REMARKS

Judges' Initials

Revised: June 1989

There are several ways that you can use the sheet as an improvement tool. One would be to assess your exhibit yourself, deciding where you would score each category or sub-category. Another would be to have a thematic friend, either exhibitor or judge, do the assessing for you. Another would be to take the score sheet with you to various shows and do your own scoring of the

thematic exhibits in the show, especially if there are some that have the strong points that you are missing in your own exhibit.

Of course, it helps to know the best way to use the score/adjudication sheet. I shall pass on the instructions that I received the first time that I saw the sheet.

Thematic exhibits are judged via three passes by the exhibit. The first one is for the presentation points, the second for the thematic sub-categories, and the third for the philatelic sub-categories. By scoring each sub-category by itself, the good and the bad of the other sub-categories should not be reflected in the one being scored at the moment.

The sub-categories are assessed by deciding if the exhibit belongs in the Excellent down to the Very Poor column. Once that is decided, then point count within that column is decided and written at the far right. The other sub-categories are assessed the same way. The total point score is then compared to the medals in the lower left and entered on the award line.

If you are filling out several sheets at an exhibition, I recommend that the sheets NOT be totaled on the exhibition floor. If they are totaled, the medal level reached for any of the exhibits could influence the points given for other exhibits.

However, if the totals are arrived at back in the caucus room, each exhibit and its sub-categories will be judged against standards and not against each other.

One of the advantages of the score sheet back in the caucus room over the medal level system is that if there is a wide discrepancy in the score sheets, a tally of each sub-category lets you know instantly where the problem is. With just a medal level proposal, some jurists have difficulty remembering why they were at a particular level.

At TOPEX, if the three total scores are ten or more points apart, a tally of each of the sub-categories is taken and discussion is held until the points in each of the sub-categories are less than 10 points apart and the totals are less than 10 points apart.

The total points on the score sheets are subject to the same further review that proposed medals are now at the WSP shows.

Properly used as a scoring tool, the score sheets can be just as useful in deciding the final medal awarded any exhibit as all the notes that were taken ahead of time as well as at the frames.

The points are also distributed so that if you have decided that every sub-category is Very Good, the lowest points in each will total 85 which translates to a Gold. The total of the lowest points in the Good column is 65 or a Silver medal. The total of the highest points is 77 or just into the Vermeil medal. In practice, the Vermeil medal is usually given to exhibits that have points in both the Very Good and the Good column which is what a Vermeil is. The total of the lowest points in the Passable column is 50 or the Bronze medal. The Silver Bronze, like the Vermeil, includes points from two columns, this time the Good and the Passable.

The ATA score sheet is structured on the FIP scoring system except in two areas. Internationally, Presentation has been dropped to 5 points which agrees with the points given in the other disciplines. In the Thematic category, there is another sub-category called Size. We do not use it nationally because our exhibitors can have the additional frames that are not available internationally. It is those 5 points that we have added to Presentation.

The other area is in points per medal. Internationally, Gold is 90, Nationally, Gold is five points less or 85. The other medals slide 5 points lower and Bronze is expanded to 10 points.

The score sheets can also be used for judging at regional and local shows with very few changes. As Presentation is more important at the lower level shows and Scarcity and Rarity less important, their point counts should be reversed. Compassion at those levels can also be helped by lowering the points needed for each medal by another 5 points, or Gold would be 80 points with the other medals lowered accordingly.

More important than the total points and the medal are the points awarded for each sub-category. If the score sheet is passed on to the exhibitor or used for giving comments, the weak and strong points can be better given. Normally what is strong or weak at the lower levels will be scored the same at the higher level shows.

Most of the sub-categories have been discussed in my prior columns. The rest will be covered in future columns. That way, both exhibitors and judges will have a better idea of what to look for in each sub-category.

## NEWS FROM CLUBS AND SOCIETIES

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

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

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

**The American Air Mail Society's 1991 Convention** is being held in conjunction with PIPEX 1991 (May 24-26). Seattle is a site of special interest to air mail collectors and aviation historians as the home of the Boeing Company, the world leader in aircraft manufacture. Special tours and events are being arranged at the Boeing manufacturing facility and the Boeing Aerospace Museum.

A special aerophilately - Astrophilately Section of PIPEX has been set aside for exhibits of those areas. The exhibit prospectus is now available from:

PIPEX 1991 Exhibition Committee Box 192 Valleyford, WA 99036

**ROMPEX**, a WSP show which over the years has successfully hosted many of this country's large and small philatelic organizations, always welcomes you and your society to Denver the 3rd weekends of May, when it's Springtime in the Rockies. We welcome regional meetings as well as annual conventions.

At this time, we have openings for May, 1992, for May 1994 and beyond. Society officers please contact Stanley J. Luft, ROMPEX Long-Range Committee, P.O. Box 2352, Denver, CO 80201.

## Editor's AAPE of the Month

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

**November, 1990** Phil Fettig and the entire FLOREX '90 Committee for all the work that went into putting on our AAPE Convention and the first running of the American Youth Stamp Exhibiting Competition.

**December, 1990** Jay Jennings, who came up with several creative ideas for improving AAPE's administrative operations at our VAPEX '90 seminar.

**January, 1990** Clyde Jennings, who has conducted more AAPE seminars and recruited more new members than anyone else during 1990.

## SHOW LISTINGS

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

**Feb. 23, 24, 1991. PANPEX '91** sponsored by the Bay County Stamp Club at the Marina Civic Center, Panama City, Florida. Frames 9 (8½x11) pages \$3.50 per frame. Prospectus for PANPEX '91, 303 Alexander Dr., Lynn Haven, FL 32444 w/SASE.

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

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

**Mar. 15-17, ESCEX '91,** at Chateau Louis, 11727 Kingsway Ave., Edmonton, AB. NATIONAL level show, 16 page frames, \$7.50 (CAN) per frame adults, \$2.00 (CAN) youth. Entries by Feb. 22, or earlier. Prospectus from Edmonton Stamp Club, P.O. Box 399, Edmonton, AB., Canada T5J 2J6

**March 15-17, TWIN CITIES STAMP EXPO-91,** Twin City Philatelic Society, Mpls. Convention Center, Grant and Marquette, Mpls., MN, 80 16-page Ameripex frames, APS judging panel, \$5/frame, 10 frame maximum, International Olympics theme, deadline Jan. 31, 1991. Write for information and prospectus: Dan Brouillette, 1005 W. Franklin, Mpls., MN 55405

**APRIL 6 & 7, "DELPEX",** Delaware & Delaware County, PA. Stamp Clubs at the Brandywine High School, Foulk Rd., Wilmington. 80 frames holding 16 pages each (8½x11) @ \$5 per frame; single frames @ \$7; juniors are free & a special Preview Class (non-competitive) @ \$2.50 per frame. Admission & parking are free and each exhibitor gets a written critique. Special "Best Scandinavian Exhibit" award. Prospectus from Fred

Dickson, 640 Woodview Drive, Hockessin, DE 19707.

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

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

**\*April 27-28 THE PLYMOUTH SHOW 1991** Sponsored by West Suburban Stamp Club. Held at Plymouth Central Middle School, Church and Main Sts., Plymouth, Michigan. 176 16-page frames; entry fee, \$5.00+ \$6.00 per frame. Youth, \$1.50 per 8-page unit, no additional fee. Prospectus and other information from: Exhibit Chairman, The Plymouth Show, P.O. Box 643, Plymouth, MI 48170.

**May 3-5, ORAPEX '91.** Ottawa's Annual National Stamp Exhibition to be held at the Ray Kinsella Arena, the RA Centre, 2451 Riverside Drive, Ottawa, Ontario. 200 Frames (16 pages) Adults \$6 per frame. Juniors \$3 per exhibit. Stamp Launch, 10 Stamp Society & Study Groups meetings. Auction. Free parking and free admission. **Canada's First National Philatelic Literature Exhibition** \$7.50 per entry. Prospectus and info.: Chairman, **ORAPEX '91,** Box 2788, Station 'D', Ottawa, Ontario, CANADA K1P 5W8

**\*May 3-5, PHILATELIC SHOW '91,** Northeastern Federation of Stamp Clubs. Sheraton-Boxborough Inn and Convention Center. Route 495 and 111, Boxborough, Massachusetts. 300 16 page AMERIPEX

frames (8½x11). \$7.50 per frame (adults), \$3.00 (youth). Minimum of 2 frames; maximum 10. Hosting the national meeting of the American Revenue Association. Information and prospectus from Dr. Guy R. Dillaway, P.O. Box 181, Weston, MA 02193

**\*May 17-19, ROMPEX '91**, Rocky Mountain Philatelic Exhibition. Held at the Holiday Inn Denver, 1-70 and Chambers, Denver, Colorado. 16 page frames, Minimum 2 and Maximum 12, Adults - \$6.00 per frame, Juniors - Free! Entry Deadline - April 1, 1991. Prospectus and Entry Form from: Exhibits Chairman, ROMPEX, P.O. Box 2352, Denver, CO 80201

**May 24-25, 1991. Keystone Federation Stamp Show.** Keystone Federation of Stamp Clubs, at The Zembo Mosque Temple in Harrisburg, PA. 100 16 page frames. \$5 per. Junior exhibits (under 18) halfprice. Judges' critique. Entry

deadline 4/8. Prospectus/Info from John C. Hufnagel, PO Box 85, Glen Rock, PA 17327

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

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



## THE MAIL-IN EXHIBITOR by Charles K. Luks,

409 Halsey Rd., Parsippany, N.J. 07054-5214

First I want to thank all those exhibitors and non-exhibitors who wrote to me concerning my article "Exhibit Chairmen: Make the Exhibitor's Day" in the April 1990 issue of the TPE. Many of the letters I received concerned real or imagined mistreatment at the hands of judges. Please, my concerns are not with the judges, but with the exhibition committees who handle the exhibits that you MAIL in. What sort of treatment do you get from them? - not the judges. The purpose of these articles is to alert exhibitors to less than satisfactory shows and to alert the less than perfect shows how to improve the handling of mailed-in exhibits.

As to my list of things a good show should do, April TPE, readers brought up the following. The cashing of checks as soon as the exhibit is accepted. I can agree with that. I was puzzled two months in a row when my bank statement said I had more money than my checkbook showed. I thought the bank had made an error in my favor (some chance!). Finally I received back the cancelled checks from shows I had mailed in my check to months earlier.

The person who brought this up arranges his exhibition showings up to six months in advance and goes crazy trying to balance his checkbook due to uncashed checks. O.K. show committeemen, why don't you cash checks? Let's hear more on this subject.

Another reader complains that when he writes for a prospectus he only receives one. It would be nice to get two, he says, so that he could keep a record without having to go to a photocopying machine. Agreed, but the answer to this is simple. Next time you write for a prospectus ask for two. The odd thing is that this complaint came from an exhibits chairman who when I inquired for a prospectus only sent me ONE!

Another writer reemphasizes a point I made earlier - "Every exhibit chairman should include his personal address and phone number on the prospectus so that in the event of problems you can make a personal contact". Again I agree and when we receive a prospectus like this we should write for that information and if it is not forthcoming we should not exhibit there.

One last point on this subject, "I'd like to see a handwritten or personalized

note, no matter how brief. It should say thanks and tell the person how he did". Absolutely, a personal note is always appreciated and imparts a warm feeling toward the show.

As for the 40 point rating system, I have received several comments, all good, and on the basis of these comments would like to change the rating system as follows:

|  |            |
|--|------------|
| Acknowledgement of acceptance or rejection         | 10         |
| Return of exhibit by show within 3 days of 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 winners list enclosed                        | 5          |
| Total  | 100 Points |

How I missed "Acknowledgement of Acceptance" in my initial ratings system is beyond me as it is one of my pet peeves and from the mail I received, that of several others. Chairmen - please tell us promptly if we are accepted and if there is a wait, please advise us of it and why.

Since many smaller shows do not have show cancels or cachets it would not be fair to penalize them for that omission so it is dropped from this new point schedule. But while some shows state that they do not have programs or winners lists I don't think we can accept that. After all, in the smaller shows how many mail-in exhibits do they have? two, three or four?. How much time would it take for some one to type a list of the exhibitors before the show and after the judging is finished to write in the awards given. It is frustrating to receive your exhibit back and not know where you stood and many of us want to know how others are doing or where our friends are placing. No excuses. Send along a program or a typed list of exhibits and awards.

I would say the ideal passing score is 100%. Some shows go a little further than the basic courtesies and do special favors for the mail-in exhibitors such as arranging to forward the exhibit on to another show, accepting the exhibit earlier than listed in the prospectus due to the sending party being away from home at that time or answering other reasonable special requests. If you want to give them a plus, please do. They have earned it. As I've said, the good shows should be recognized.

As for additional "horror" stories, I received complaints about mistreatment going back to 1973. There isn't much we can do about that as either the shows don't exist anymore or a new crew has taken over running the shows. We have complaints about being double billed and one of having to read in the philatelic press about receiving a gold medal and then when writing to ask where it was, was told "If it isn't in the package, you did not receive any award!". And this came back on the bottom of the original letter and had teeth marks all over the page with another remark about a teething baby. Nice?? The last two comments were about shows that happened years ago but don't think it can't happen today.

In my April article I said I would protect the names of the exhibitors who write to me and I will still do so but now it's time to take off the gloves and rate the shows for the "mail-in exhibitor" as promised. Some of the comments I received were based on the old 40 point system but hoping that all shows did acknowledge acceptance I have updated results to the new 100 point system. Here goes, from your comments. All shows were in 1990 except the two so noted. The number of scores listed are from the number of replies received.

NOJEX: 100+, 100+  
Illinois State Fair (1989): 100+ Very good track record.  
MERPEX (89): 100 MERPEX (90): 100  
INDYPEX: 100, 100  
HOUEX: 100, 100  
LOUIPEX: 100  
OMAHA: 100  
PIPEX: 100  
BANPEX: 100  
CINCOPEX: 100  
NEFSC/Boston: 100, 95 No award list  
StaMpsHOW: 100, 45, -Return handled badly, packed badly, not returned as directed.  
LINPEX: 95 - No award list  
MANPEX: 95 - No award list  
Florida West Coast Stamp Expo: 95 No award list  
LEBEX: 90 No program or award list  
SPRINGPEX: 90 - No award notification; sent 1 month later  
EMPEX: 80 - Two weeks for return of exhibit  
TRIPEX: 70 - Ribbon only, received with exhibit, had to write for program and award list. Show March 23-5. Award not yet received, Nov. 1  
TOPEX: 70 - Exhibit not returned as directed, pre show communication bad.  
NIAPEX: 50 - Exhibit returned poorly packed, ribbon only, show was May 5-6. Award not received by Nov. 1.  
NAPEX: 50 - Exhibit returned poorly packed with ribbon only.

And there we are, ratings from our readers who mailed in their exhibits and I must say some surprises.

Our congratulations to the shows that made it a pleasure to send in our exhibits and thanks for all the little extras you provided. To the shows that rated poorly, now is your chance to improve your handling of the mail-in exhibitor. If you wish to reply to your rating you may write to me but no exhibitor's name will be divulged.

To our mail-in exhibitors - this winter and spring will be a very busy time for exhibitions. This column will stand or fall on your responses. If you've been treated badly let me know, give the show a rating and explain why. And if you had good treatment let me know and we'll give credit where credit is due. Two exhibit chairmen wrote to tell me they are changing some of their procedures after reading the April article, so we are making headway.

May I repeat what I said in April? Mail in a copy of the rules for good exhibitions, April TPE, and a copy of the 100 point schedule in this article with your exhibit and there'll be no excuse for mistreatment of your exhibit.

I tried this out. I mailed a copy of the April issue and the point system with my exhibit to a new exhibit chairman at a show and not only did my exhibit come back in record time but it came back well packed in a brand new post office mailing box even though my package was in good shape.

So try it out and let us know what happens. And to you on the west coast. I don't want you to think this is east coast oriented. Please send me the results of your experiences in mail-in exhibiting.

**ATTN. SHOW COMMITTEES** When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, P.O. Box 8000, State College, PA 16803. Doing so will help APSRL to locate background literature of help to the judges, and thus facilitate the accuracy of results! Please cooperate.



## A PLEA by Clyde Jennings

This is addressed to all you exhibitors: I beg you, **please** read carefully the prospectus for each show that you enter! Not only do they differ in their criteria, but every one of them contains some very critical dates. Usually "cut off" dates ... for receipt of prospectus/title page/synopsis; when, where, and how to mail the exhibit if you are not bringing it; the earliest you may dismount if you do bring it.

These criteria are not just arbitrary ones. For example, the cut off date for receipt of FLOREX 90's applications this year was moved up to September 7th. Why? Several reasons: first, in order to notify successful applicants early enough so they can take advantage of the "el cheapo" air line rates brought on by deregulation by buying at least 30 days ahead; second, to give the Exhibits Chairman adequate time to draw up his floor plan for frames and prepare the list of exhibits to send the Chairman of Judges. This Judges Chairman needs time to prepare the work pads in order to get them to the judges far enough ahead so, if necessary, they may request books/information from some library, such as the APRL, in case their own library does not contain books on esoteric areas included in the accepted exhibits.

You are asked to include your title page/synopsis along with your prospectus. Why? So the Chairman of Judges may include it with the judges' work pads and give them time to study it. Mailing costs are high (and about to increase!), so if four or five different exhibitors' title pages/synopses straggle in **after** the cut off date, they are not going to reach the judges until Friday morning at the judges' breakfast (a lot of time to study them then!). At least this is the way FLOREX handles it in order to keep down multiple mailing costs. And here I might add that those exhibitors who send more than the stipulated two maximum pages (as Chairman of Judges for FLOREX for a number of years, I have had exhibitors send as many as 19 pages — and only **one** set, leaving the duplicating cost to us: **no** way!) can not expect our judges to be sent more than two, for the same excessive mailing costs reason. These "extra" pages will be handed out on Friday morning.

If the show has a specified time period during which to mail your exhibit, it behoves you to observe it. If they specify "Registered", do it, and not Priority or Air Express, etc. Not only is the exhibit safer when Registered, but the show may rent a post office box for a limited time and if the exhibit arrives too early...or too late...the box may not be open yet, or already closed, so the exhibit is returned. And we end up with empty frames, and you with a frame cost lost to you without ever having exhibited.

The reason for a minimum take down time is security mainly. Shows arrange along different lines to establish and maintain adequate security. Clearing the exhibit area of casual observers before take down time is one of them. Also late arrivers should have all the time allotted for viewing **all** the exhibits.

So, **PLEASE**, show some courtesy and consideration to the show committees of any show you opt to enter. It will not only be appreciated, but you'll get a better shake on the chances of your safety for your exhibit and getting your poop to the judges in an orderly manner.

**READ.** Thank you.

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## Reader Survey Results

As promised, the results of the reader survey are given here in abbreviated form.

|                           | (Dump It) |     | (Keep It) |         |
|---------------------------|-----------|-----|-----------|---------|
|                           | 1-4       | 5-7 | 8-10      | Average |
| Letters to the Editor     | 0         | 10  | 30        | 8.6     |
| AAPE of the Month         | 5         | 19  | 15        | 6.7     |
| Activity Beat             | 3         | 19  | 16        | 7.1     |
| Concerns                  | 2         | 13  | 24        | 7.8     |
| Show Listings             | 11        | 13  | 15        | 6.2     |
| Ask Odenweller            | 4         | 17  | 17        | 7.2     |
| Classified Ads            | 6         | 21  | 13        | 6.4     |
| News from Clubs/Societies | 6         | 18  | 16        | 6.5     |
| Future Issues             | 9         | 17  | 13        | 6.3     |
| As I See It               | 1         | 11  | 26        | 8.0     |
| Exhibiting & Youth        | 8         | 19  | 11        | 6.1     |
| Exhibiting a Thematic     | 5         | 9   | 22        | 7.6     |
| Exhibits Comm. Clearing   | 3         | 14  | 19        | 7.4     |
| "The Fly"                 | 5         | 2   | 32        | 8.5     |
| Advertising               | 3         | 20  | 15        | 6.7     |
| Yearly Index              | 7         | 17  | 16        | 6.6     |
| Info on Critique Service  | 5         | 12  | 22        | 7.4     |
| New APS Judges            | 5         | 15  | 21        | 7.3     |
| AAPE Convention News      | 3         | 15  | 21        | 7.5     |

The overall average is 7.26 Any member who would like a copy of the full report of votes, please drop an SASE to the Editor with an additional 15¢ in mint stamps to cover the cost of photocopying.

# FROM THE EXECUTIVE SECRETARY

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

The following list reflects all members joining the AAPE from August 11, 1990 through November 20, 1990. Members joining after the latter date will be listed in the next issue of TPE. We welcome our members to the AAPE!

|                         |                                |
|-------------------------|--------------------------------|
| 1620 Edward J. Waldron  | 1631 Russ Whitmore             |
| 1621 David A. Graham    | 1632 David Bertram             |
| 1622 Edward W. Parker   | 1633 Donald Prater             |
| 1623 Mr. A. Kovaleff    | 1634 James A. Cross            |
| 1624 Walter M. Creitz   | 1635 Dwayne O. Littauer        |
| 1625 David W. Womack    | 1636 Mark J. Burnett           |
| 1626 Stephen M. Robbins | 1637 Tom Clarke                |
| 1627 David Tomeraasen   | 1638 Miss Caroline V. Scannell |
| 1628 Richard C. Klink   | 1639 Augustus W. Clark III     |
| 1629 Gal Shifron        | 1640 Michael P. Matthews       |
| 1630 Bernice R. Watson  |                                |

**CHANGE OF ADDRESS:** You won't have to miss THE PHILATELIC EXHIBITOR if you send your change of address at least 30 days prior to your move. Please be sure to send your address change to the secretary at the above address, and include your old address as well.

**PLEASE NOTE:** When writing to inquire about your membership status, please include your membership number and complete address including zip. Please be sure your membership number and zip code appears on all correspondence to facilitate handling. Your zip code is needed to access your membership account.

## MEMBERSHIP RECONCILIATION as of November 20, 1990:

|  |      |
|--|------|
| 1. Total Membership as of August 10, 1990: | 1304 |
| 2. Dropped due to death/unable to locate:  | 1    |
| 3. Resignations received:                  | 0    |
| 4. Dropped non payment of dues:            | 0    |
| 5. Reinstatements                          | 0    |
| 6. New Members Admitted:                   | 21   |

TOTAL MEMBERSHIP as of November 20, 1990: 1324

## DETAILS OF MEMBERSHIP REPORT:

**2. The secretary would appreciate a current address for Jessica L. Jones, #898, Chicago, IL**

### HAPPY NEW YEAR FROM YOUR EXECUTIVE SECRETARY

Are you busy cleaning up your stamp room, den or desk? Have you promised to clean house for the new year? Need some extra postage?

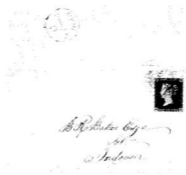
Send the back copies of TPE which you no longer need to me, and I will send you the amount you used in postage made up of mint, never hinged U.S. stamps featuring many different colors, designs and themes. You will be helping AAPE, and at the same time getting lots of pretty stamps in return.

**ATTENTION - APS ACCREDITED JUDGES:** Back in 1986, you received a gratis copy of Vol. 1, No. 1 as a recruitment effort. Many of you went on to then join AAPE and received a second copy of Vol. 1, No. 1. PLEASE LOOK AROUND for your extra copy. Mail it to me and in exchange you will receive a wonderful philatelic collectible, and your Association's deep appreciation.

Yours for a cleaner stamp collecting area,  
Steven J. Rod



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