

TASMANIA

The Sideface, Platypus and Key Plate Issues

In 1870 the Sideface issue (third issue of Tasmania) replaced the 1d, 2d and 4d of the Chalon issue which bore the name Van Diemens Land, but the 6d and 1/- Chalons with the name Tasmania remained in use along with the new Sideface stamps. Sideface values of 1d, 3d, 8d, 9d, 10d and 5/- were added from time to time.

In 1880 the Platypus issue (second fiscal issue) of 1d, 3d, 6d and 1/- was introduced for both postal and fiscal uses. The 6d and 1/- Chalons were retired, leaving the Sideface and Platypus issues in use at the same time.

In 1892 the Key Plate issue (fourth issue) was released but did not include 1d, 2d, 3d, 4d, 8d and 9d values, and some Sideface and Platypus values continued in production.



The cover above is a double weight registered item to the USA franked with all three issues, a 2d Key Plate, a 2d on 9d Sideface, and a 3d Platypus, paying two times 2d for a double weight UPU letter and the 3d registration fee.

The Platypus issue was withdrawn from postal use in 1900. However the 8d and 9d Sideface and the 1/- and 10/- Key Plate continued to be printed through 1912, as the Pictorial issue introduced in 1899, did not include these values.

Therefore, combination covers of Chalon & Sideface, Sideface & Platypus, Sideface, Platypus & Key Plate, Sideface & Key Plate, Sideface & Pictorial, and Key Plate & Pictorial are all proper frankings.

TIPS ON BUILDING A COLLECTION — See page 13

The Columbian and Trans-Mississippi Collections!

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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 AAPE. Manuscripts, news and comment should be addressed to the *Editor* at the above address. Manuscripts should be double spaced, typewritten, if possible.

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, 1992, is Feb. 10, 1992. The following issue will close on May 10, 1992.

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

FUTURE ISSUES

The deadline for the April, 1992 issue of **The Philatelic Exhibitor** is February 10, 1992. The theme will be "What Bourse Dealers Do To Attract Me To — and Repel Me From — Their Table".

For the July, 1992 issue — deadline, May 10, 1992 — the theme will be "How I Use Covers In a Non-Postal History Exhibit".

If you have experiences in, or opinions on these areas, your fellow members would like to hear from you.

If you have a theme idea for a future issue, drop me a post card; address on page 3. — Yr. Ed.

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Reprints from this journal are encouraged with appropriate credit.

Editor's AAPE(s) of the Month



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

November, 1991 Michael Jolly, who has taken over as Director of AAPE's American Youth Stamp Exhibiting Competition, and moved out smartly to increase participation of WSP shows.

December, 1991 The shows listed on p. 25 which generated entries to the 1990 AYSEC.

January, 1992 Janet Klug, for her years of devoted service as Assistant Editor of TPE and our Ad Manager.

News Flash!

AAPE has been elected to a 1991-1997 term on The Council of Philatelic Organizations Board of Directors. Our representative will be Steven Rod.

AAPE STATEMENT OF PURPOSE

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

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- Proposals for association activities - to the President
- Membership forms, brochures, requests, and correspondence — to the Executive Secretary
- Manuscripts, news, letters to the Editor and to "The Fly", exhibit listings (in the proper format) and member adlets — to the Editor.
- Requests for back issues (see page 3) to Van Koppersmith, Box 81119, Mobile, AL 36689

MEMBERSHIP APPLICATION TO:

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My 2¢ Worth

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



BIG Here it is. A great deal of effort has gone into this new format. After I see issue one on the large pages, we (Roland and Barbara Essig, our printers, and I) will have some fine tuning to do. As always, your reactions are welcome—pro or con.

AAPE This issue marks the start of our 6th volume. It's easy to get self-satisfied, personally and organizationally, when one considers the level of our success and influence. Still, we should be asking—always—"What has AAPE done for me lately?" To answer that question positively, we need a constant flow of new ideas. Can you come up with an idea for a new AAPE service? If so, write to Pres. Steve Schumann today, and drop me a copy so I can give you credit in the next issue.

Reprint Fund Please take special note of the reprint fund status discussed on the back page. Your help is needed.

Assistant Editor The entry on page 3 still says "vacant". Write if interested in volunteering.

Articles Wanted for future issues. Send finished articles or ideas for articles to me. I'm happy to work with you on getting your ideas and experiences into print.

Your 2¢ Worth

...Bernice Watson - Jerold Massler - Harry Sutherland - Cora Collins -
Ferd Lauber - Don Johnstone - Gerhard Wolff - William Hutton

Single Stamp Exhibits

To the Editor:

As a happy exhibitor with a single stamp exhibit that's not yet finished but still growing, I would like to make a few observations.

There are many facets to be covered in studying for a single stamp exhibit. Reasons for variations in color offer potential for interesting study....study can be as detailed and scholarly as you wish. Printing methods need to be covered; paper and methods of watermarking are two more fields of study.

Then into the field of usages and cancels: in the case of older U.S. stamps, this will involve discovery of fancy cancels of all kinds as well as plain, common cancels. How did they come to develop?

Machine cancels.....wide open field! Many good books are available for help in analyzing and searching. I never guessed how fascinating this field could be until I started to work with it.

Usages to be investigated: Internal Revenue overprints on documents....covers....special delivery....interesting places....interesting addresses and addressees....registered mail....ship's mail....endless possibilities to uncover.

Much information is still being offered for our attention. In my particular field of interest, the 2¢ red Washington 1890-1894, there are still good articles appearing in the APS magazine, LINN'S, and STAMPS. The older U.S. issues are interesting fields for research.....it hasn't all been done yet. Exhibits of a single foreign stamp offer many opportunities.

The 1991 GRAND AWARD at ROPEX went to a single stamp exhibit. Why? Because it was an excellent exhibit, beautifully done, most interesting, and deserved a GRAND.

Of the many, many good single stamp exhibits still "out there" I mention only a very few.....The Three-Cent Stamp of 1861-1867; St. Francis of Assisi; 1893 Two Cent Columbian Stamp; The Great American - Sitting Bull; The 1978 Non-denominated "A" Stamp; 2¢ Vermillion Cancellations; The 3¢ Imperforate Stamp of the U.S. 1851-1857; The Penny Black; as well as The Second Issue of Great Britain.....and others.

One little stamp can lead you a long way through many exciting trails. In the opinion of one person, the single stamp exhibit definitely does have a future.

Bernice R. Watson
Ontario, N.Y.

Resources

To the Editor:

Recently, on a visit to the States to renew philatelic friendships, I attended STAmPSHOW and BALPEX. As an exhibitor and APS accredited judge, I listened to what was being said about the state of exhibits and exhibiting. Much of what was said by way of opinion or critique was prefaced by reference to Randy Neil's book. While I too stand in the company of those who applaud his wonderful effort, we should not lose sight of other published works on the same subject:

- **HOW TO PREPARE STAMP EXHIBITS**, by C.E. Foster, 1977, published by the New Mexico Philatelic Association, Library of Congress Catalog No. 75-14662
- **SHOWCASING YOUR STAMP COLLECTION** by C.E. Foster, 1978, published by Hobby Publishing Services, 1318 7th Street NW, Albuquerque, NM, Library of Congress Catalog No. 78-62408
- **ARRANGING AND WRITING UP A STAMP COLLECTION** by Roy A. Dehn, 1977, published as a supplement to *Philatelic Magazine* by Harris Publications Ltd., London, England
- **SUCCESSFUL EXHIBITING** by Francesca Rapkin, 27pp. British Philatelic Federation
- **HOW TO ARRANGE AND WRITE-UP A STAMP COLLECTION** by Stanley Phillips and C.P. Rang; Revised by Michael Briggs; 1988; Stanley Gibbons Publications.

Perhaps we should make other works available to members that treat on the subject as study groups provide their memberships with access to literature in various areas and disciplines.

Jerold M. Massler
Seville, Spain



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Expert Certificates

To the Editor:

Modern philatelic practice does not accord with Stephen Rich's comments on page 20 of the October TPE. First of all, the mounting of a certificate on the front of the page looks awful. Secondly, the certificate should be mounted on the back of the page and the certificate number itself as well as the Expert Committee giving an opinion noted on the front. This is in accordance with FIP rules and if there is any doubt the jury can review the certificate but the page is still presentable.

Harry Sutherland
Toronto, Canada

TEXPEX '91

This past June, my husband and I decided to visit and exhibit at TEXPEX. We arranged to be off on Friday and flew from Virginia to San Antonio on Thursday. It was a \$1500 weekend once plane fares, hotel, meals, taxis, exhibit fees, etc. are included.

I probably should have realized something was wrong on Friday when one of the judges sought me out to ask if I had entered my exhibit non-competitively. I was surprised at the question, but assured the judge that I had entered in the competitive class.

The awards were posted Saturday afternoon. However, at the banquet Saturday evening, I was presented no award. Finally, after all the other awards were presented, another exhibitor approached the chief judge and told him of the error. The chief judge then called me to the front to receive my award.

After the banquet was over, I was told by a member of the jury that they thought this matter had been corrected. It was supposedly written out for the TEXPEX show committee, but they chose to ignore it. They even printed the awards list for the banquet with my exhibit listed as being non-competitive.

On Sunday, after I took down my exhibit, a committee member was passing out certificates of participation. She said I did not get a certificate because I had entered my exhibit non-competitively! The same exhibitor that interceded at the banquet once again explained the mistake to the committee member.

When I signed the release for my exhibit, I asked the individual responsible if there was anything on the application which told him that my exhibit was non-competitive. He said there was not.

If we had not attended the show, my exhibit probably would not have been judged, would have received no award,

The Philatelic Exhibitor

and would have been returned to me without any explanation. I would have been completely in the dark.

I have served on a WSP show committee for the past fifteen years so I know that mistakes can happen. But no one on the TEXPEX '91 committee made any effort to correct the mistake once they had been told about it. It was as though I were a non-entity and should just disappear.

Cora B. Collins
Norfolk, VA

Frame Size

To the Editor:

Reference is made to Dr. Derek A. Pocock's article in the October issue of TPE.

ARIPEX has been using 18 page frames, in three rows of six 8½"x11" pages for almost twenty years. Originally they were mounted on banquet tables. Later free standing ones were purchased as funds permitted. We now have 350 18 page frames.

I concur in his opinion that frames with only three rows are better from a standpoint of visibility for both judges and the viewer.

Ferd Lauber
Tucson, Arizona

Cooperation

To the Editor:

Two of us have been dabbling in the study of the U.S. carrier fee system for several decades, and have garnered individually our fair share of awards. It occurred to us that we might collaborate on a joint display. Hence, Bob Meyersburg and I prepared a joint non-competitive exhibit of the Franklin and Eagle carrier stamps for the 1990 Garfield-Perry March Party in Cleveland. This was not a single stamp exhibit, but the several frame display was limited to just two stamps. It contained a full smorgasbord of items such as the various proofs, originals, reprints, plate flaws, an array of usage, forgeries, and appropriate collateral material.

Since each of us possessed unique or rare items not included in the other's collection, it seemed like an opportunity to provide as complete a display as is possible of the known material concerning these two stamps. To prepare, we merely exchanged photocopies of our pages, and arrived at a mutually agreeable group of pages for display. It was not for competition, but we felt it was well worth the effort to show, for the first time, some of the related items in the same display. Judging from the viewers' questions and comments, it was well received.

Along the same line of thought, Robert Stone wrote an article entitled "Experimental Approaches to Collecting and Exhibiting" which was published in the June 1989 issue of the *Postal History Journal*. Among his

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suggestions, he included the following comments: "Another innovation we would like to see is exhibits on given subjects compiled from the best material in various collections. This approach could be a block buster, draw a lot of attention, and be very educational. But the problems of arranging such an exhibit are daunting. Probably the best chance for success would be collaboration among agreeable specialists in a society that encompasses most of the best collections.

Don Johnstone
Colchester, VT

What's Philatelic?

To the Editor:

I usually do not take time to write to the editor. I normally grin and bear it. However, times change. I have exhibited for many years. I don't think I am a trophy hunter but justify the time and money involved in preparing an exhibit as relaxation and an organized method of mounting my covers as opposed to accumulating my acquisitions in a cigar box. It is a forced means of getting organized.

Over the years I have religiously read all the articles in AAPE involving judging. None of the articles explain the term "philatelic" or how a judge should evaluate an exhibit that contains philatelic items. I am referring to a recent judges critique where one of the judges advised me that my exhibit of the USA issue of the Europa Pan American Flight \$2.60 value should include some commercial covers, not just those prepared by collectors. I tried to explain to this judge that these items probably do not exist. No sound thinker would write a letter, frank it with \$2.60 (in 1930 when money was a little tight) in postage, send it to Germany by steamer, to have it sent back by the Zeppelin just to write a commercial message. His reply was "keep looking". Imagine my shock when I found out that this judge is on the jury of the next show I applied to enter.

My point is simply this; 90% of all stamps are philatelic. A set of Columbians certainly are philatelic. Stamps issued around the world are not issued only for postal services. Most are issued for collectors which results in high revenue for the issuing country, especially if no further service is provided by that post office. Philatelic issues can be exhibited in an educational display. My exhibit of these philatelic stamps shows the various postal rates for the different routes which the judge acknowledged as being interesting and complete. He could not find any fault with my exhibit except to "include" a non-existing item. A solution would be to judge classics on their merit and post classics also on their merit. I would

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advise the judge that there are more philatelic items on display than classics and he should read up on the subject. He may find it interesting and, who knows, even like it.

Gerhard S. Wolff
Kensington, MD

Editor's Note: *This is a subject needing thoughtful response. How about it folks?*

THERE'S HOPE

To the Editor:

The single stamp exhibit isn't dead and won't be until collectors give up on it. Even if all the Repetas, Lindemuths, Pillers, Neils and Griffiths were to throw in the towel, the next wave would arrive: the Bianchis, Grabowskis, Weisses and Hattons.

None of us will win the Grand Prix National at Pacific '97 with these collections, even Ishikawa couldn't manage

that with his 1851-57's. But as long as we are willing to "settle" for National Golds and an occasional Grand or Reserve Grand (and an International Vermeil or Gold once in a while), we will continue to exhibit single stamps or a single design.

But it may not be easy. I asked the chief judge at a recent national show how my Alaska-Yukon exhibit could win a Grand Award at an APS qualifying show? His answer: any single stamp exhibit will have a more difficult time winning the Grand at a top-level national show. It probably wouldn't happen at a BALPEX, a CHICAGOPEX, a WESTPEX or a MARCH PARTY. It might have to be at a second-level show.

William Hatton
Piqua, Ohio

Editor's Note: *A single stamp exhibit did take the Grand at CHICAGOPEX '91!*

PRESIDENT'S MESSAGE

by Stephen D. Schumann

COMPLETE DISCLOSURE OF POINTS



One of the drawbacks of international exhibiting is that exhibitors, in many cases, are not informed of their point total within their medal level. Thus a silver medal exhibit could have a total of 70-74 points; large vermeil 85-89 points and so on. For those who do exhibit internationally, it is important to know one's exact point total to learn how much improvement is needed to reach the next medal level.

However I was pleased to read in the September, 1991, **Flash**, the quarterly publication of the Federation Internationale de Philatelie (FIP), that this problem and others of concern to exhibitors will be part of the long term program of the FIP for the 60th and 61st FIP Congresses. This section of the long term program is of such importance to exhibitors that I would like to quote it verbatim:

"Disclosure of marks at exhibitions — There has been great discontentment over the non release of marks by judges. As discussed at the last Congress in London while dealing with the motion of the Hungarian Federation, the following programme has been taken up by the Board:

- Starting from LILIENTHAL '91 and PHILANIPPON '91 total marks of each exhibit will be printed in the Award List.
- From GRANADA '92, break up of marks for all the new exhibits will be given to each exhibitor.
- At URUGUAY '92 a trial will be made for disclosing the break up of marks for all the exhibits and study the implications before finally releasing the detailed marks.
- The question of furnishing evaluation sheets for each exhibit and its implications will be further studied. This gradual programme will eventually lead to disclosing the complete details of marks."

The 60th F.I.P. Congress (PHILANIPPON) is over. The 61st (GRANADA) is still to come and I would like as many of AAPE's international exhibiting members as possible to express their support of the "Disclosure of marks at exhibitions" program of the FIP, and to urge that organization to implement the complete disclosure of marks for all exhibits as soon as possible. Our own 'Bud' Sellers is a Vice-President of FIP and a stack of letters in his hands at the 61st Congress in GRANADA would go a long way in support of complete point disclosure.

Write to F. Burton Sellers, Vice-President, FIP, 12637 Rampart Drive, Sun City West, AZ 85373, and express your support now.

YOU CAN BE OF SERVICE — VOLUNTEER NOW!

to serve as an elected officer or member of the AAPE Board of Directors. All officers and two directors are up for election. You need not be a "famous philatelist" — we simply are seeking people who wish to serve the world's largest exhibitor organization. Write a letter today to Randy Neil, chairman of the AAPE nominating committee, at: P.O. Box 7088, Shawnee-Mission, KS 66207-7088.

DEADLINE FOR VOLUNTEERING: FEBRUARY 20, 1992

Election Timetable:

- April TPE will include the report of the nominating committee
- July TPE will contain a ballot due not later than September 1
- October TPE will contain election results
- New officers will be installed in November.

Election Committee: Randy Neil, Chairman; Joan Bleakley, Member; Chuck Waller, Member.

CONCERNS

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

As I write this I am simultaneously submitting a special proposal to the Board of Directors of the American Association of Philatelic Exhibitors. It's a proposal that harkens back to the AAPE's early days when our times were filled with unusual new and useful ideas. And it's being placed before you, our members, so that I might receive your input---your suggestions and ideas.

The Collectors Club of Kansas City---the club which hosted our first annual convention at MIDAPHIL in 1986---joins me in producing and staging the first annual **AmeriStamp Exposition** in Kansas City in the spring of 1993. It is to be a giant show...a totally unique event. In fact, it could turn out to be the largest---and maybe, the most important---non-"World Series of Philately" exhibition in the United States.

The **ASEXpo** will be the first totally "one-frame-only" exhibition ever held: over 200 frames each filled with the entry of one collector, one specific exhibit. A place for the novice, the entry-level exhibitor, and yes, a place where even experienced exhibitors can test the waters of the one-frame concept.

But that's not all! **ASEXpo** will be a fountainhead of "hands-on" help for every exhibitor. Its seminar rooms will be filled with clinics, classes, and forums on every facet of philatelic exhibiting. And they'll be more surprises to be announced in the coming months including some very



special events for youth. I'm talking about a delightful new form of national stamp show designed to capture the imagination of exhibitors and collectors alike.

My proposal is this: will the AAPE agree to co-sponsor this event and make it one of the AAPE's vital annual affairs? Will it become one more of our Association's great vehicles for attracting and helping every level of exhibitor?

We're already an organization that has developed unprecedented awards geared to encourage every kind of exhibitor; an organization with exhibiting seminars being staged at every major exhibition; and an organization with a previously unheard-of Critique Service and an award-winning "helpmate" of a journal. In short, we're **famous** for so many different "firsts" in our hobby.

And now we have the chance to sponsor our own "giant clinic" of an exhibition where the champion exhibitors of the future will have a showcase. All staged for us by one of the most effective show organizing committees in the country. And with financing and nuts and bolts committee work being done in our behalf.

Over a year ago, one of our founding fathers, Leo John Harris, put a challenge in our laps: "How about another bold, new idea for AAPE?" Well, this is it. So what do you think about it? Ideas, comments, suggestions? Please do write as soon as possible and let me know.

ACTIVITY BEAT

We hope that many of our members---especially those interested in computers---will attend **PITTPTEX** in Pittsburgh, Pa. next October 31-November 1, for a brand new kind of exhibition. Regis Hoffman, Rich Norman, Alj Mary, and other organizers are staging a show specifically geared to computer-generated exhibits. Not only that, they're planning on producing a series of seminars on this new, important topic that concerns many of us. Want information or a prospectus? Write Regis at 2414 Sapling St., Glenshaw PA 15116.

World Columbian Stamp Expo---slated for the Rosemont Exposition

Center near the Chicago O'Hare airport next May 22-June 1---should be at the top of your "to do" list for 1992. Its the 7th annual national convention of the AAPE and what a blockbuster event it's going to be! Every possible aspect of philatelic exhibiting will be covered in a jumbo series of seminars, forums, and clinics being organized by AAPE Treasurer Mary Ann Owens. We'll also have our usual Annual Cocktail Party and national general meeting. It's a cinch all of the AAPE's officers will be on hand and we hope you'll make plans, too. It's very possible that WCSE will be our largest national convention to date.

AAPE election time is drawing near again. Would you like to serve as an officer of your association? Being an active part of the operations of the AAPE is a terrifically rewarding experience and you need not have any previous experience as a society officer to apply. If you'd like to run for a position---or know someone who would---simply write to: Randy L. Neil, AAPE Election Nominations Chairman, P.O. Box 7088, Shawnee-Mission, KS 66207-7088.

Where is the 1993 AAPE convention? Get ready, you west coasters! We're coming to SESCAL in Los Angeles in October, 1993, for our 8th annual national con-

vention. During the AAPE Board meeting in Philadelphia, your Board voted to bring our annual event to the west coast for the first time. We have scores of members west of the Rockies and hope that all of you will begin to make plans now.

Hats off to Steven Rod, our Executive Secretary and also the man who sends out the AAPE awards to the various shows around the country. In order to add some prestige to our new AAPE Creativity Award, Steven found some distinctive miniature plastic champagne goblets and he has placed the Creativity medal inside. So when one of you lucky exhibitors wins this

award, you'll be ready to toast yourself right on the spot!

Little-known fact: the AAPE Board of Directors holds two meetings each year. One takes place during the APS annual STAMPSHOW (next year, it's in Oakland), the other at our annual convention, wherever it may be. So if you're looking for a place to "buttonhole" one of our officers, you can take your pick between one of these two locations.

When you combine these two Board meetings with our seminars held at shows across America, AAPE meets more often than any other organization in stamp collecting.

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. 15-16, 1992. LINPEX '92. Sponsored by the Lincoln Stamp Club. Held at the University of Nebraska East Campus Union, 35th and Holdrege Streets, Lincoln, Nebraska. Frames hold 16 (8.5x11) pages, \$5 per frame (adults), \$2.50 (juniors). Minimum 2 maximum 10 (adults), 5 (juniors). Also one-frame class at \$10 per frame. Deadline: Jan. 20, 1992. Prospectus from: Lawrence Kinyon, P.O. Box 2412, Lincoln, NE 68502.

Feb. 23-25, Nashville Stamp Show '92. Sponsored by Nashville Philatelic Society, The Airport Quality Inn, #1 International Plaza, Nashville, TN Nine (8 1/2"x11") pages per frame. \$3 per frame (maximum of 14 frames). Entries by January 25, 1992. Prospectus and information from Bob Picirilli, 301 Greenway Ave., Nashville, TN 37205.

February 28-March 1, 1992: Twin City Stamp Expo '92. Twin City Philatelic Society. Will be held at the Earle Brown Heritage Center; 6100 Summit Drive; Brooklyn Center, Minnesota (SW corner of I-94 & Hwy. 100) Standard 16-page frames; and 6-page Junior frames. Cost: \$6.00/frame; juniors are free. For information or prospectus write: Dan Brouillette; 1005 West Franklin Avenue; Minneapolis, Minnesota 55405.

March 7-8, 1992. AUSPEX '92. The Austin-Texas Stamp Club. Palmer Auditorium, 400 South 1st Street, Austin, TX. Adults \$6.00 per 16 page frame (8 1/2"x11); Juniors \$3.00 per frame. Howard Eads, Austin-Texas Stamp Club, P.O. Box 812, Austin, TX 78767.

March 14-15, 1992, FRESPEX '92. Fresno Philatelic Society. Held at Junior Exhibit Building, Fresno District Fairgrounds. Frames hold 12 8 1/2"x11 pages, \$3 per frame, \$1 Junior. For information and prospectus write Ruth Seibert, 6158 N. College, Fresno, CA 93704.

March 14-15, CENEPEX '92. Held at the Grand Island Mall in Grand Island, NE. Sponsored by the Central Nebraska Stamp Club. Hosting the spring meeting of the Trans-Mississippi Philatelic Society. Frames hold 6 pages. \$2.00 per frame for adults, \$1.00 per frame for juniors age 16 and under with the first frame free. Information and prospectus from Mike Ley, Box 984, Grand Island, NE 68802.

March 21, 1992. OXPEX '92 & OTEX '92 Exhibitions sponsored by the Oxford Philatelic Society, College Avenue Secondary School, Woodstock, Ontario, 6 pages. Limit 12. No charge for frames. Entry deadline: March 7, 1992. Free admission and parking. Information available from: Gib Stephens, P.O. Box 1131, Woodstock, Ontario, Canada N4S 8P6.

April 4-5, "DELPEX", Delaware Valley Federation of Stamp Clubs, Brandywine High School, Foulk Rd., Wilmington, DE. 60+ exhibit frames holding 16 pages each (8 1/2"x11) \$5 per frame; junior entries free! **NEW THIS YEAR!** Enter a half frame exhibit (up to 8 pages) at half the price, only \$2.50. A good way to get started exhibiting! Each exhibitor gets a written critique. Special "Best Scandinavian Exhibit" award. Prospectus from Fred Dickson, 640 Woodview Dr., Hockessin, DE 19707.

***May 1-3, 1992. WESTPEX '92.** Association for Western Philatelic Exhibitions, Inc., to be held at the Cathedral Hill Hotel, Van Ness & Geary, San Francisco. 300-16 page frames at \$7.50 each (Juniors-\$1.00 ea.). American Revenue Association Annual Meeting; British Caribbean Philatelic Study Group Convention plus many more meetings and seminars. For prospectus/hotel reservation card/information write: Chuck Waller, P.O. Box 1992, Pittsburg, CA 94565

***May 1-3, 1992. Philatelic Show '92.** Boxborough Host Hotel, Routes 495 and 111, Boxborough, Mass. Northeastern Federation of Stamp Clubs. Frames: 300-16 page AmeripeX Style. Adult fee \$7 per frame, youth \$3 per frame. Minimum 2 frames, maximum 10 frames. For information or prospectus write to: Guy R. Dillaway, P.O. Box 181, Weston, Mass. 02193.

***May 8-10, OKPEX '92.** Oklahoma City Stamp Club's Annual Exhibition to be held at the Central Plaza Hotel and Convention Center in Oklahoma City, I-35 and I-40 at Eastern Avenue. Hosting Oklahoma Philatelic Society. 9 page 4 frame (9x11.5 pages) available at \$4.00 each. 4 frame minimum, 18 frame maximum. Prospectus from: OKPEX '92 EXHIBITS, P.O. Box 26542, Oklahoma City, OK 73126.

***May 15-17, 1992 ROMPEX '92.** 42nd Rocky Mountain Philatelic Exhibition. At the Holiday Inn Convention Center, Chambers and I-70 in Denver, CO. 16 page frames at \$6.00 per. Junior exhibits are encouraged and frame is free. Entry deadline - April 1, 1992. Prospectus and entry form from Exhibits Chairman, ROMPEX, P.O. Box 2352, Denver, CO 80201.

***May 22-31, 1992 WORLD COLUMBIAN STAMP EXPO '92.** Held at Rosemont/O'Hare (Illinois) Expo Center, River Road. **AAPE Annual Convention and American Youth Stamp Exhibiting Championship.** In addition APS Spring Meeting. Contact: World Columbian Stamp Expo '92, 7137 W. Higgins Road, Chicago, IL 60656. For APS Spring Meeting info, contact Jacquelyn Alton, P.O. Box 81163, Chicago, IL 60681. AAPE reception will be evening of May 29.

***May 23-25, 1992. NOJEX '92.** Sponsored by the North Jersey Federated Stamp Clubs, Inc. Held at the Meadowlands Hilton Hotel, Secaucus, New Jersey. Hosting Annual Convention of Confederate Stamp Alliance; spring meeting American Air Mail Society; annual convention Metropolitan Air Post Society; annual convention New Jersey Postal History Society; spring meeting United Postal Stationery Society. Frames hold 16 pages up to 9x12 at \$7.00 per frame for adults and \$3.50 for juniors. 10 Frame maximum. Deadline: April 1, 1992. Prospectus from: Julius F. Revesz, 7 Mendham Avenue, Morristown, N.J. 07960.

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

June 5-7, 1992, ROYAL '92 NATIONAL show of the ROYAL PHILATELIC SOCIETY OF CANADA, sponsored by Edmonton Stamp Club, to be held at the Europa Rooms, West Edmonton Mall, Edmonton, Alberta. 280-16 page frames at \$CAN 7.50 (youth 21 & under \$2.00) per frame. RPSC, PHSC, CAS, AAPE meetings and seminars. Deadline: Mar. 31. Prospectus from: Edmonton Stamp Club, Box 399, Edmonton, AB, Canada T5J 2J6.

***June 19-21, 1992, PIPEX '92. NORTHWEST FEDERATION STAMP SHOW,** Sponsored by the Inland Empire Philatelic Society. Will be held at the Ridpath Hotel, 515 W. Sprague Avenue, Spokane, WA 99204. WESTERN POSTAL HISTORY MEETING Friday, June 19th. Information from: PIPEX COMMITTEE, Box 192, Vallyford, Washington 99036.

OLYMPHILEX '92, international sports and Olympic philately exhibition to be held in conjunction with the 1992 Olympic Games July 30, 1992 to August 7, 1992 in Barcelona, Spain, is pleased to announce the appointment of Mr. Morris Rosen as United States Commissioner. Persons desiring information on the exhibition should write to: Morris Rosen, 7013 Pleasant Cross Drive, Baltimore, Maryland 21209.

AEROPHILATELY '92. Hosted by ChicagopeX '92, Oct. 30-Nov. 1. A WSP show sanctioned by the International Federation of Aero-Philatelic Societies (FISA). Further information from: Stephen Neulander, P.O. Box 25, Deerfield, IL 60015.

ATTENTION SHOW COMMITTEES:

Send complete information in THE ABOVE FORMAT for future listings to the Editor.



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

Synopsis Page Of The Issue from Robert Morgan

HUNGARY: THE HYPER-INFLATION 1945-46

Although this period in history happened only 45 years ago, this inflation's importance is undisputed in Hungary's history. It was one of the great tragedy in the country's history. As people at that time had more pressing problems, their mail was not saved. The exhibitor believes, that the very limited availability of this period's material has produced an almost "one-of-a-kind" exhibit. This collection includes one of the only 4 known Budakeszi Postmaster Provisionals on cover. It is the only known example in the U.S. This exhibit will show the Postal Documentation for the 27 rate changes.

Effort has been made to show all Mail Service Categories.

Exclusions: "Samples" and "Mail for the Blind". (In the Official Gazette's rate schedules these did appear. However up to this time, there is no evidence, that these services had been used during the 27 rate periods.)

An international survey by the exhibitor indicates, that less than 4% of all of the (1945-46) inflation covers are "Grace Period" postings.

"Grace Period" covers are in the 4, 5, 9, 10, 11, 16, 18, 22, 23, 26 and 27th rate periods.

"Express Mail" covers are in the 2, 7, 8, 17, 20 and 23rd rate periods.

"Single" and "Shortest Way" frankings are also considered difficult to find.

Original research by the exhibitor discovered, that frequently the "Shortest Way" possibility was used during a shorter period of time, than the "Single" stamp, when it was issued a few days later. 18 covers shown. A major work on this subject is in progress by the exhibitor. (Draft copy available upon request).

For higher numbers, this exhibit is using the Hungarian terminology:

UNITS	HUNGARY	USA
1,000,000	MILLIO	MILLION
1,000,000,000	MILLIARD	BILLION
1,000,000,000,000	BILLIO	TRILLION
1,000,000,000,000,000	—	QUADRILLION
1,000,000,000,000,000,000	TRILLIO	QUINTILLION
1,000,000,000,000,000,000,000	—	SEXILLION
1,000,000,000,000,000,000,000,000	QUADRILLIO	SEPTILLION

References:

- I.Gazda, "Top Inflation" The American Philatelist, July 1985 (E)*
R.Morgan, "Hungary's 1945-46 Inflationary Postal Rates: Information on the "Grace Periods" and "Permit Stamps". Postal History Journal, February 1990 (E)*
R.Morgan, "Hungary's 1945-46 Inflationary Postal Rates, Information on the "Grace Periods" The News of Hungarian Philately, January - March 1989 (E)*
E.Arundel, "Permit Stamps", Stamps of Hungary (England), June 1986 (E)*
P.Falush, "The Hungarian Hyper Inflation of 1945-46" The News of Hungarian Philately May 1991. (E)*
R.Banyai, "The Legal and Monetary Aspects of the Hungarian Hyper-Inflation 1945-46" 1971 Phoenix, Arizona. A Doctorate Thesis. (E)*
E.Arundel, "Days of Grace", Stamps of Hungary, December 1990 (E)*
I.Glatz, "The Grace Periods of the 1945-46 Inflation" Filateliai Szemle, Aug. 1987 (H)
H.Solt, "The Postal Rate Changes of the 1945-46 Inflation" Filateliai Szemle, Nov. 1979 (H)
W.Ban, "Change of Postal Rates During the 1945-46 Inflation" Magyar Belyegek Monografija, Vol. I. pp. 300, October 1965 (H)

* = Available from the A.P.S. library

(E) = Text in English

(H) = Text in Hungarian

Synopsis pages for publication in future issues should be sent to the Editor.

Two Ways To Build A Collection

by W. Eugene Tinsley

One way is to purchase it complete. You certainly can enjoy looking at the collection, as well as studying and exhibiting it. But the fun and frustration of the hunt will never be yours.

This article expounds on the second way, prompted by John Hotchner's request for remarks to accompany the two introductory pages of an exhibit of the Tasmania Issue of 1870 shown on the cover, and on the next page.

One-liners are easy to express but not very satisfactory as an explanation or teaching vehicle - none the less, here is one - "Know your subject and outlive your competition."

The first step is to select a subject. Sometimes a collector drifts into a speciality by repeatedly narrowing a youthful collection of the world to fewer and fewer countries and/or topics, viz, the world, Western Hemisphere, British Empire, Southeast Asia, Canada, Peru, and onward to an issue or stamp, or airmail, registry, fiscals or stationery.

Some collectors take a more direct approach by asking themselves, friends and dealers - "What should I collect? (What is available that presents a challenge within my means [time, money, ability?]) What will sustain my interest?)"

Regardless of the approach, by now your aim is fairly well defined. But remember, collecting is supposed to be fun; if your initial choice is not fulfilling its promise, do not feel compelled to stay with it. Choose another subject; it's easier the second time.

Learn all you can about your selected subject and initially acquire all the material you can. Do not be too picky, unless you have some prior knowledge of the condition, quantity and price to expect. Spread the stamps out in a stock book or on blank pages so you can see every one. Do not hide them in envelopes or shoe boxes.

Covers are more difficult to store individually, but make it easy on yourself to look at each one. It is easy to overlook details in bundles of covers. Once a cover is "identified" and put away in the appropriate bundle, you are less likely to see those other features which make it an individual.

You should be continually learning more about your chosen subject. From time to time you should go through all the material on hand, looking for varieties within your new knowledge in your old stamps and covers.

Read the books and articles on your subject. Check the available indexes and literature lists. Write the APRL for new sources of information. Locate and join a specialist society and obtain back issues of its journal. Look in other countries for such a society. (Note: in England there appears to be an organized group of collectors for virtually every subject in the world.) And if your subject is outside the USA, join a general society in your country of interest.

Go to stamp shows looking for exhibits on and dealers with your subject, and ask about others who collect your subject. With them you can trade material and information, and sometimes avoid conflicts at auctions.

This approach has worked very well for me. My first real collection was the U.S. 2-cent vermilion of the Banknote issue, which I drifted into from my initial U.S. general collection. However, my interest waned when the few missing items exceeded the state of my wallet. I shifted to other subjects which piqued my interest from time to time.

Over the years I have collected, studied and exhibited Victoria Emblems, Edinburgh postal markings, Transvaal triangle cancels, Paris star cancels, Netherlands first issue plating, Mexico 1874 issue, and everything to and from Transmania.

I studied the Victoria Emblems so I could understand and appreciate other aspects of Australian philately; I was led into Edinburgh postal markings by the acquisition of a few Brunswick star cancels; I elected to collect some aspect of 19th century Mexico so I could understand fellow collectors in Southern California who continually refer to consignment numbers, district names, and sub-districts; my venture into plating Netherlands was guided by the van Balen Blanken books.

While attending a small exhibition in Bakersfield, CA, I saw and studied a collection of Tasmania numeral cancellations. I knew nothing of the country or its markings, and wrote a complimentary letter to the owner, seeking information. She responded with a copy of an article on the subject and I was hooked. Tasmania has a limited geographical scope and a limited time scope, engraved, lithographed and electrotyped stamps printed in London and locally, a pre-adhesive period, a wide range of markings, registry, taxed, paid, etc., and all of the back of the book items except air mail. It was an ideal choice for me and has led to international golds for stamps, postal history, and literature.

I learned to study the material I obtained so that I could separate items at least to the level of the specialized catalog on that subject. Then I searched dealer stocks and auction catalogs. Subscribing to all auction catalogs is prohibitively expensive so try to locate or form a group of local collectors who will bring their current catalogs to a weekly or monthly gathering for sharing. A number of my choice items have come from sales with only one or two Tasmanian lots. In a major New York sale of British Commonwealth material, there was only one Tasmania item, a pre-adhesive cover with ordinary markings which still is the second oldest letter known from that country.

Do not delay until your collection is perfect to make it known. Volunteer to give programs on your subject and enter exhibitions. Do not expect instant gold and best program of the year awards; rather, keep in mind that others cannot help you if they do not know what you are collecting.

In 1900 Tasmania had about 500 towns with circular date stamps used as cancelers. As of this writing, no one collector has them all. A Tasmania collector in the San Francisco Bay area presented a program on this subject at a local society. At the next meeting, another member handed the Tas collector an envelope with six Tasmanian CDS cancels, stating that he enjoyed the previous program and was giving his entire holding to my friend. As expected, five of the six were ordinary, but the sixth was a socked-on-the-nose COMSTOCK, rate "RRRR" (1 to 6 copies reported). I can report similar experiences but not as exhilarating - friends and acquaintances send pages from auction catalogs and point me to dealers at shows where they have seen items that might be of interest to me.

After some experience you will know the answer to this perplexing question: "It's a nice item, but the price is high. Is it overpriced? Should I buy it?" If by now you have not seen or read of one like it, you'd best seriously consider its purchase - you may never see it again!

Another policy that I have been pleased with - every time a collection of my interest comes up at auction, even though I cannot purchase all that I could use, I make certain that I obtain at least one item of especial interest. You can lowball all the items you need and usually obtain some junk. But bid substantially on a few, preferably through an agent who knows you and your desires, and you will end up with something that will please for years to come.

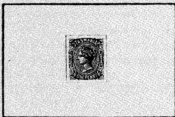
Do not let a non-English language country scare you. All you need is a little ability to translate philatelic Spanish or Greek or whatever. It would be great to be able to read books and papers of your country of interest and carry on conversations in the language, but it is not essential. Foreign language catalogs, auction sales and albums are easy reading once you build a glossary of a few dozen words. A dictionary helps on the odd word, and one of your collector friends in or from that country will do most of the rest for you. Many of the specialist articles and books are bilingual.

You are off to the chase - observe, study, learn, write-up papers, exhibit, repeat the cycle. Soon you will know some of the people who have that elusive item that you need or desire. But he or she is not selling or trading. Stay healthy and hang in there - that super item may yet come on the market.

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Frame

- 1 - Sideface issue. Proofs and first printings on numeral watermark paper, including covers.
- 2 - The 1871 printings on handmade TMS paper and the 1875 London printings on machine made TMS paper. Unused block of 15 of 5/-, plate number blocks.



- 3 - The 1880 printings and the surcharges. Varieties, plate numbers, imperforate on cover, fakes.
- 4 - The 1891, 1896, 1903 and 1906 printings. Plate and perforation varieties, cancels, specimens and reprints.
- 5 - The Platypus issue, with covers to France, Sweden, Russia and USA, and registered covers with mixed frankings.
- 6 - The 1886 essays and the Key Plate issue. Die proofs, one pound unissued block, Sperratt, specimens and covers.
- 7 - Covers illustrating rates and frankings for local, intercolonial and overseas mail up to October 1, 1891, when UPU rates came into effect. The overlaid rate to the UK was reduced in 1876; the intercolonial rate was reduced in 1882.
- 8 - Covers illustrating rates and frankings from October 1, 1891, including intercolonial, UK and UPU mail.
- 9 - Covers with unusual uses and markings: soldiers rate, parcel post labels, officially sealed, postage due, loose ship, disinfected, late letter, unclassified, savings bank pocket.
- 10 - Registered covers with multiples and mixed frankings, one penny rate, and early registration labels.

Newly Accredited APS Judges

A free copy of the current list of APS judges is available from Frank Sente, APS, P.O. Box 8000, State College, PA 16803. Enclose \$1.90 in mint postage to cover cost of mailing. Please identify yourself and the show with which you are connected.

- Richard A. Corwin**, 8070 La Jolla Shores Dr. 3246, La Jolla, CA 92037
19th & 20th Century U.S., Confederates, African, French air mail, Belgian Congo.
- James P. (Jamie) Gough**, 9741 Rangeview Dr., Santa Ana, CA 92705
British Commonwealth, Ireland, Chile, postal history, postage dues.
- Janet Klug**, 6854 Newtonsville Rd., Pleasant Plain, OH 45162
British Pacific (incl. Australia, New Zealand), British Commonwealth, War covers.
- Vincent P. Lucas**, 800 Brick Mill Rd., #301 Westlake, OH 44145-1613
Thematics, Guatemala, Costa Rica, Canal Zone, El Salvador.

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 **Plate Number Coil Collectors Club** has initiated the PNC3 President's Award to promote the collecting and exhibition of U.S. plate number coils, 1981 to date. The President's Award certificate and ribbon will be provided at no charge to any Awards & Exhibition Chairman. Write to P.O. Box 342, Westerly, RI 02891.

The **Space Unit** is offering a new medal for space exhibits. Exhibitors need not be a member of the Space Unit to win this award. There is no minimum number of space exhibits required at a show.

For more information, send a No. 10 SASE to Ray Cartier, 2509 Buffalo Dr., Arlington, TX 76013.

ASK ODENWELLER

by Robert P. Odenweller



Single Stamp Exhibits - I love 'em. There's no better way to get to see everything about an issue than a single stamp exhibit, since it has to have a very high order of information and material in order to make a good exhibit in the first place.

They've been around for a long time. My first brush with a serious single stamp exhibit was in my earlier exhibiting days, in 1973. At my first try for the Champion of Champions, I went to Los Angeles and carefully mounted my exhibit in the frames. Once that was finished, I did what most other exhibitors do - I "cased the joint" to see how my exhibit would do. There were a few that I labeled as possible contenders, but felt a certain measure of confidence that my New Zealand first issues could weather the storm.

Satisfied, I left the hall where the World Series was being held and went into the other room where the regular competition was being held. The first exhibit I saw brought me to a screeching halt. It was a single stamp exhibit of the One Cent 1851's of the United States, and it was fantastic. All I could think as I looked at page after page of truly amazing material was that I was glad that it wasn't in the World Series. It was an exhibit by a relatively unknown (then) Japanese collector, Ryohei Ishikawa.

Well, you can imagine how I was rocked back on my heels when I discovered that it had won its grand award in one of the last shows in the qualification cycle, and therefore had to go as "overflow" into the room with the regular competition exhibits. I knew I was sunk. (Herbie Bloch later remarked to me that it was one of the five greatest exhibits he had ever known.) Already planning for what to do in 1974, I went to the awards dinner to give my congratulations to the new Champion of Champions. It took a few moments to accept the fact that my name was announced instead of his. When I met him some months later, I told him how sincerely I felt that his was the better exhibit, and mentioned the problems that I knew people have had with single stamp exhibits. He later expanded the scope to cover the 1847-1869 period. The exhibit which resulted swept that rarest of the rare, all three Grands Prix de FIP.

One of the judges at that 1973 event later told me that it was the single
The Philatelic Exhibitor

stamp "syndrome" was a primary consideration that helped me to win. (To be fair, another of those judges has equally denied that it was a factor.)

What Does a Judge Look For? One of the first things a judge looks for in an exhibit is its scope. If an exhibitor shows only used copies (where unused and covers are a bit pricier than he might be able to handle), then it will not be as "important" as the same area with all three elements. Similarly, if he shows only a single issue which is the easiest to get in the time period under consideration, it will not have the same level of challenge as an exhibit which covers a wider and more comprehensive span.

The same holds true for the condition of the material. Less than top quality copies of the commonest material can drag an exhibit down. As the difficulty-of-acquisition factor gets higher, a bit more lenience results, but if there are enough known examples of the tougher-to-get material in really fine condition, an exhibit with a lesser condition copy will probably suffer.

Anyone who tries to explain that the exhibit doesn't have them because he can't afford to go for the best copies has made another mistake. One of the unwritten rules of exhibiting is to exhibit what you can do well. I (along with almost everybody else) would never dream of trying to exhibit Hawaiian Missionaries, early British Guiana, or first issues Mauritius. (Well...dream, maybe.) We all leave such exhibits to those few with the wherewithal and inclination to do them justise.

Instead, we can concentrate on what we can do best. So now we come back to the single stamp collection/exhibit. There are quite a few top level exhibitors and philatelists in the United States who specialize in a single stamp. Some of them who have had their own successes at exhibiting have influenced others who have looked at those successes and felt that they could do the same with their own specialties.

So far so good.
At the national level, they can do very well, up to and including Grand Awards. Moving to the international level they can also do very well, and some have won large gold medals. In recent years, however, the feeling on international juries has been somewhat tempered by the thought "If we were to give this exhibit a large gold medal, and someone came along next to it and

did the same thing, but eliminated the lesser items and concentrated on the tops for each value, where would we be?" To be sure the jury members realize that there is much irreplaceable or unique material in the first of these two options - it would never get close to a large gold medal without such pieces.

The same has held true for another highly regarded international exhibit in Switzerland, where the exhibitor showed used and covers, but did not show unused, since that would have required an extra megabuck or two. In each case, the exhibitor self-limited the choice of material to be shown, whatever the reasons.

Each formed a lovely exhibit, and in each case was very informative. The single stamp exhibit, exciting and information packed as it was, served to show what could be done to the "full" subject - or at least that was the impression left in the minds of jurors who viewed it.

What is the Future of Single Stamp Exhibits? Where does all this lead? I am fully convinced that we have not seen the last of single stamp exhibits, and would be very disappointed to see them dry up from the exhibiting scene.

On the national level, they should continue as they have before, with much the same levels of success. They are an integral part of our philatelic development in the United States, and they have much to offer to educate as well as to win the big awards.

At the international level, however, I would think that the emphasis on a "total" exhibit might cause the very big successes of the past to be tempered with a little of the "this is great, but wouldn't the complete story be even better?" philosophy holding sway.

A Final Note In 1961 when I was in pilot training, I became acquainted with a group that decided to have a regional exhibit, and was asked to join the organization of SOPLEX-HIPLEX in Lubbock, Texas. One of the organizers complained that she could not fit all of her stamps into a single frame, and I commented that, properly done, a single stamp could win an award. (I was thinking of the British Guiana one cent black on magenta surfaced paper at the time.)

She challenged me to do it. I prepared a piece of white poster card on which I prepared maps of successive narrowing-down of the world to a (continued on page 16)

The One Stamp Exhibit: Change for Survival

by Charles J. G. Vergé

"Change" is the buzzword of the last few decades. It applies not only to our family, to the political environment, to our work and to our way of life, but also to our leisure time and our hobbies. The **One Stamp Exhibit** is a good example of where change can help an area of philately survive -- if it is in fact in danger. I firmly believe that there is room in our hobby for all aspects of collecting and exhibiting: from traditional philately to max-imaghily, and from aerophilately to astrophilately. However, like with any other change anywhere else, exhibitors and judges must be willing to accept change and be flexible on how, when and why our hobby adapts.

Single stamp exhibits are most uncommon in Canada. In fact we had not seen one in a national level exhibition, as far as I know, for many years, until Stephen Ekstrom showed his U.S. 1961-68 3-cent issue at ROYALE *1991* ROYAL, held in Montreal in April 1991. Since then three more have shown up, all at BNAPEX '91, held last August in Vancouver. These were *The 3-cent Small Queen - perforation 12.5x12.5; Canada's First Airmail Stamp: Rates, Routes, and Usages; and Canada - Queen Elizabeth: 1973-77 Definitive Issues.*

It is my premise that, although exhibitors should continue to show the type of exhibits of single stamps such as that shown by Stephen Ekstrom, those shown at BNAPEX pave the way for the survival of this area of exhibiting. The classical Ekstrom-type exhibit deals with the stamp, its development, production, printings, usages and rates, perforations, colours and papers, etc. Although BNAPEX-type exhibits in all cases used some of the same elements as found in the Ekstrom-type, they added to it elements of the **Special Philatelic Studies Exhibit** or extended the limits of the definition of a **Single Stamp Exhibit**. This, in my view, is where survival lies for this type of exhibit.

I will try to describe how each of the three BNAPEX exhibits treated their subject and the reader can see how three exhibitors proceeded, I am sure inadvertently, to extend the parameters of the **Single Stamp Exhibit** and possibly in some way those of the **Special Philatelic Studies Exhibit**.

The 3 cent Small Queen - perforation 12.5x12.5. Reading the title page of this exhibit, I was struck by the very classical approach to the study of what is probably the rarest major variety of this issue. However, the exhibitor gives clues in his introduction that he will be dealing with other points as well: "*In order to understand the background of the perf. 12.5.... it is necessary to study Canada's First Bill Issue.... A point of controversy has long been the location of the first printing, Montreal or Ottawa. ...a wealth of opportunity for the study of 19th Century Canadian Postal History.*"

The exhibit unfolds by first starting to explain the perf. 12.5 itself and its relationship to the Bill stamps. The exhibitor then goes on to jump into the controversy as to the location of the printing and perforation of the stamp by utilizing trade sample cards, the Bill stamps and other Large and Small Queen stamps. He also indicates his disagreement with both Boggs and Jarrett's theses on the printing and puts forward his own theories. He then proceeds through the classical elements of a single stamp exhibit to finish up his exhibit with a study of why most used copies on cover are found emanating from two correspondences. The exhibitor illustrates this section with photos, illustrated and advertising covers, post cards and other elements usually found in a special study exhibit.

Canada's First Airmail Stamp: Rates, Routes and Usages. In this instance the exhibitor has shunned the typical study of the stamp from production to printing including varieties. He concentrates on the reasons why the stamp and its surcharged version were issued (Airmail agreement with the United States on July 20, 1928 and rate increase of July 1, 1931); the commercial usages to illustrate the rates and, instead of FFC, he again uses valid commercial mail to illustrate routes. In reality this, as well as the following exhibit, is a **Two Stamp Exhibit**. Scott catalogue identifies these two airmail issues as C1 and C3. I believe however that this is an ingenious way to extend the definition of a **Single Stamp Exhibit** by joining traditional philately and postal history with aerophilately.

Canada - Queen Elizabeth II: 1973-77 Definitive issues. Of the three exhibits described here, this is probably the exhibit most within the parameters of the traditional **Single Stamp Exhibit** and the most modern. Its development is based on a study of varieties, including errors and usage, utilizing a wide range of philatelic elements including: two different printers; four papers, three printing processes, six levels of fluorescence and four perforation gauges. However, here again the exhibitor uses two stamps with the same design in the same series to illustrate what is, in effect, a single stamp printed in two different rates with two different denominations, but with everything else being virtually equal (Scott 593 and 593A).

The three exhibits described above may be a way to change the approach to **Single Stamp Exhibits** while at the same time increasing the flexibility that exhibitors have in getting their exhibits recognized. This may also be the way to improve the knowledge and interest of judges, exhibitors and show goers for what is now called **Special Philatelic Studies Exhibits**. I firmly believe that this type of exhibit is more popular with new exhibitors and show goers because it shows the interesting and human side of philately.

A seminar I just attended on international philatelic judging indicated that every other area of philatelic exhibiting stems from traditional philately. It is nice to see that traditional philately (**Single Stamp Exhibits**) is flexible and adaptable enough to be combined with other areas of philately and that traditional philately continues to diversify as it has in the past.



Ask Odenweller (continued from page 15)

small stretch between Auckland and Great Barrier Island in New Zealand. With a brief bit of text, I explained about the rarest of the Pigeon Post stamps, and mounted it between the two places it had serviced.

It won second prize for foreign specialized. I'd hate to think of what it would do today. Could it be that this is the ultimate "single" stamp exhibit?

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EXHIBITING A THEMATIC COLLECTION

by Mary Ann Owens, LM 28



Questions and Comments From AAPE Seminars

The column this time is devoted to two matters raised at AAPE seminars that deserve comment.

The first is the comment made by judges to some thematic exhibitors telling them to "add more 19th century material". Much easier said than done.

The fact is, not every thematic can contain 19th century material. The subject matter just does not relate to anything issued prior to 1901. For some other exhibits, there is very little 19th century material. And, of course, there are others that are rich in material from the 19th century.

To expect every thematic to have 19th century material is like asking an exhibitor of the 1938 Prexies to add some to his or her exhibit. It just can't be done.

My suggestion to the exhibitor confronted with the comment would be to ask the judge, "And just what material from the 19th century are you thinking about that I should be seeking to acquire". If the judge can come up with some suggestions, than the medal awarded was probably correct. The exhibitor should also thank the judge for them and work on acquiring the material before the next showing.

If the judge or jury panel can not come up with any suggestions, then I would comment back about how it is impossible to show what cannot be shown. It may be that the exhibitor has to rethink his or her introduction to somehow indicate that 19th century material will not be included without saying so directly. What would be even better, would be to include a synopsis along with the Title Page and Plan Page in which the statement can be made that the exhibit will not contain any 19th century material and WHY.

Having said all that, it is the very nature of thematic exhibits that prompt the comment. Judges, thematic and otherwise, know that we choose material for its design and not by the year of issue, country of issue, or type of service. Therefore, there are judges who are going to expect that any topic can include older material.

The exhibitors need to use some ingenuity and imagination without stret-

ching the point in order to expand the time frame for the material used in the exhibit.

There are several elements that are fertile grounds for material. The first is in cancellations or postmarks for post offices with names that can fit into the exhibit. There are handbooks on the subject that have to be read as there will be post offices listed that are no longer in existence. Also, looking at material in cover boxes can usually garner a cover or two.

The second element is revenues. Whereas, if the 19th century stamps do not include your thematic in their designs, the wider range of subject matter found on revenues could be rewarding if you should decide to look at them. As a bonus, revenues frequently are in shapes unlike stamps or covers and can help to give some 'new' looks to pages that include them..

The third element is the material issued by the legitimate local posts. Again, designs are regional or local in nature and less inhibitive when compared to designs of national postal administrations. The range of subject matter is comparable to pictorial postmarks today with their wide range of subject matter as compared to the more limited range of stamps and stationery from the same countries. The better philatelic libraries will have books on local posts of many countries. There were many of them in the 19th century when national postal administrations were weak or just coming into their own.

In fact, philatelic libraries should be the first stop for any thematic exhibitor seriously considering expanding his or her exhibit beyond the material mentioned in the basic catalogs. If there is time, I would suggest looking at every shelf in the library; not ruling out any book until a cursory look is made at its table of contents and index.

Another area for discussion is the use of "printed" pages; especially those that only have a printed border and country name.

To most judges, "printed" pages usually mean more than borders and country names. It means some text on

the pages or outlines for placement of material.

What upsets many judges is that the printed material at the top of the page might be better used for chapter or sub-headings to assist the viewer in better understanding the material on the page. And, if there is a border on the pages, the amount of usable space has been lessened because material should not extend beyond the borders. Where the material frequently covers up the border design, the exhibitor should seriously consider removing the borders.

More and more exhibits are mounted on blank paper with no pre-printing or 3-holes punched on the left side. That way, the material and its text have no distractions. Anything that is in the minority by virtue of a replacement in ideas, is going to have problems with some judges, especially those that like the newer ideas. I can remember when it was unfashionable to type an exhibit, handwritten was the acceptable method. Now, it is the handwritten exhibit that can have problems. Especially, when the judges have lots of frames to read or the lighting is poor or when the exhibit does not include the better material for subject chosen.

Now many exhibits are prepared with computers which have their own problems. Some exhibitors try to use every device available on their printers to the point that the material becomes secondary. Others are so proficient that the exhibit looks like it was printed. Still others use the computer as a crutch rather than a tool and will preset margins that do not vary from page to page which can lead to some sentences having one or two words on the last line and giving a poor look to the layout of the exhibit page.

If you have some aspect of thematic exhibiting that you would like to have discussed, please write to me at the address on page 4, and let me know and I will work it into future columns.



"The Fly" Reports on an Exhibitor's Departure from the Hobby



A letter from an acquaintance forms the basis of this column. Let me quote it to you, in part...

"...At a recent national show that I could not attend, I asked for a written critique... I got back about a sentence telling me that my exhibit did not contain an essay (which it did)... To make matters worse, the exhibit went down one level from a previous national show ... after great improvement and better material added..."

Once again, it appears as if the jury fouled up. How can it be possible that the entire jury missed an important item? Was the item prominently displayed? Was it placed in an obscure part of the exhibit? How can a jury feel comfortable when a brief one-sentence critique was provided for an exhibitor who could not attend the show?

"The Fly" doesn't feel too bad about the drop in one medal level. Who's to say that the exhibit is a silver or a vermeil? If it is on the borderline, some juries will give it one level, and other juries will give it another. Those of us who have exhibited for a long time understand this principle. We hate it when our exhibit is judged at the lower level... but at least we should understand that it is possible for an award to fluctuate one medal level.

With regard to the jury "missing" an item, I suggest that a written complaint to Bill Bauer, Chairman of the APS Judges Accreditation Committee is worth a try. I know Bill, and I believe that he will look into all legitimate complaints. As a minimum, he should be advised every time we exhibitors believe that we have uncovered incompetence in a juror.

My correspondent went on to write that he "...sent a copy of (his) exhibit to the Exhibitor's Critique Service (of the AAPE) and... seven months later still had not received a critique..." He complained that it was expensive to photocopy and mail (including return postage) an 80-page copy of his exhibit.

The complaint of the missing critique has been looked into, and frankly the allegation has some merit. I find the inquiry results disturbing. The exhibit was sent to the Critique Service and was duly forwarded to judges. Regardless of the reasons why, the judges didn't perform the service they had agreed to take on, the exhibit languished in the Service far too long.

Look, "The Fly" can appreciate that the Critique Service judges are all volunteers giving freely of their time.

Nevertheless, the two critiques I have heard of (out of dozens) that have been overdue tend to give the Critique Service a black eye. That is a shame, because in general it performs well, and it is one of the most valuable services we offer our membership. It seems to me that when a judge is going to take a long time to evaluate an exhibit, a simple post card to the exhibitor will often take care of the problem. C'mon folks, let's get the situation tightened up. Fly Bites all around.

We're not done yet. The letter writer went on to complain that he had been criticized for using 3-hole punched pages in his exhibit. He wondered if there had been a change in the APS judging rules. He also complained that he was caught in a "Catch 22" because he had been told to switch to quadrille unpunched pages, but four letters to the "source" of these pages did not yield a response.

So, who's at fault here? As my multiple eyes scan around exhibits, I am hard-pressed to find any exhibitors still using 3-hole punched pages. It seems to me that the letter writer would have made that observation having exhibited at several previous shows. Yes, my friends, neatness counts...not a lot, but it counts. You may disagree, but I think that unpunched pages make for a better presentation. What do you think?

Who's at fault if the source of supply doesn't respond to letters? In the instant case, I have learned that one source for that type of paper is quite ill and probably is no longer handling his business. Surely my letter writer can find other sources of supply for the kinds of paper we all use to mount our exhibits. I find it extraordinary that he would find fault with the "system" for matters well within his ability to correct.

My correspondent lamented that he "...thought there was some liberalization developing in judging". He went on to say "How wrong I was".

Well, I don't know where he's been all this time. I, for one, believe that there has been a significant shift in judging techniques over the past few years... and I also believe that anyone who has exhibited a half dozen times or more over several years will agree.

Now for the final blow. The letter went on to state that "...I have decided to call it quits in exhibiting... drop my membership in the APS and... the AAPE. I no longer exhibit... have

greatly curtailed my philatelic expenditures... no longer attend APS sponsored shows. I am in the process of selling off most of my collections."

How sad! Am I wrong? Let me see if I got it straight. The letter writer gave up because:

- his exhibit fluctuated between two medal levels;
- he was unhappy over receiving a one-sentence comment;
- the judges at one show missed an important element in his exhibit;
- the AAPE failed to return his critiqued exhibit in a timely manner;
- of a dilemma regarding the use of 3-hole punched pages versus the use of quadrille pages... OR for that matter, any kind of appropriate page.

I find it hard to track the logic of why one would give up on 35 years in the hobby for what seems to me to be a series of trivial setbacks. Successful exhibiting is overcoming setbacks. I'd say that many exhibitors have had far worse things happen to them than the sum total of all the bad experiences described by my correspondent. Did they pick up their marbles and go home? No! They got up off the mat and fought one more round. I'm sorry my correspondent has decided to leave the ring, but maybe this is better for his mental health.

Look, this insect is not condoning what happened. It simply is a fact in the exhibiting "rocket". We exhibitors will have our ups and downs, but on balance, if we pay attention, and make the commitment to philately, little by little we can see the improvements.

"The Fly" wants all exhibitors to stay the course. Don't take the small setbacks out of context. Learn from them. To my correspondent I say, C'mon back to the hobby. You've got it wrong. Don't throw away all the good years and good aspects of the hobby for trivial reasons. I know they seem important to you... but believe me, they are not important enough to throw away all those years... Think about it.

And, now to our regular feature **GOLD FLYSWATTER** (Reserved for future dispensation) - From this insect's vantage point, the exhibiting public was generally pleased to learn that the two American Stamp Dealers Association (ASDA) Champion of Champions qualifying exhibitions held annually in New York City (IN-TERPEX and NATIONAL), will be receiving assistance from the

Collector's Club of New York. If done properly, this association will no doubt result in improvements in the two exhibitions.

Having said that however, I wonder if the gold flyswatter is at this point in time, deserved? This feisty insect could not help but overhear the rumors that all is not right in the working relationship between the organization and people invited to help the ASDA, and the people who were already working with the ASDA exhibitions over the past few years.

It seems to me that the "trouble" started because strong-willed people are involved and there was not a clear understanding of everyone's responsibilities to the exhibition of each other, let alone a clear statement of who was to be in charge. The ASDA would do well to bring together, the people involved and let the invitees and helpers know that they are to work under the guidance and direction of the general chairman of the shows. Do that and this insect will pass out the 24 carat gold flyswatters to all concerned... without reservation.

FLY BITE - To the ignorant peasant who spilled coffee on a gold-medal winning/international class sports exhibit during the takedown phase of a recent show. Some material was ruined by the coffee and many pages were damaged to the point where they will have to be completely redone. Not a pleasant prospect under any circumstances... this unfortunate event happened within days of the exhibit

departing for an international showing. To make matters worse the offending gentleman denied that he had spilled the coffee... a hard sell since it was done in front of at least two witnesses.

GOLD FLYSWATTER - From the "grapevine" this insect also learned that the apparent lack of knowledge on the part of the jury regarding United States stamps, resulted in the grand award going to exhibit of United States material that was, in the words of the "vine", mistitled, and as a result, was missing a substantial portion of the material that should have been contained in the exhibit. Because "The Fly" was not at that show, it must reserve judgment on the specifics. Notwithstanding, there is an issue here that does need to be aired and it is for that reason the "swatter" is awarded.

Is it possible that we lack in the United States, a rich pool of expert judges, qualified fully to judge classic United States material? Yes, this "Musca" knows that there are many judges who are "accredited" to judge United States material... but just how expert are they? Is it possible that the foregoing situation was brought about because the jury was lacking in a fundamental skill?

I was told that the grand-award winning exhibit was on its first outing which, if true, would have precluded the judges from doing only the normal level of research... never having seen the material before (or reading Linn's to see what award the exhibit got in last

week's show). A correspondent suggests several needed improvements to the system:

- we exhibitors (and all those people and flies) associated with exhibiting and the accreditation of judges, must do everything we can to encourage knowledgeable collectors and exhibitors of United States material, to go through the APS judges accrediting process.

- exhibitions need to do a better job of getting out earlier, the exhibit synopses to the jury. Since most national level shows make the synopsis page optional or mandatory, and since most of these shows close the "books" several months before show time, why can't they get the read-ahead material in the hands of the judges any earlier? I know of one show at which the material is given out on the day of the show. Hardly worth the effort... and certainly not a proper use of the synopsis since it could have been used to prepare better, those who were to sit in judgment of our exhibits.

- additionally, any show that expects to have United States exhibits (particularly those shows that expect to have them in significant numbers) must arrange to have on the jury, one or more fully competent (yes there is a difference between competent and accredited) jurors who are expert in judging United States material.

- there must be other suggestions. Why not write to me or the Editor of TPE with yours...



To Do Or Not To Do... That's A Darn Good Question!

by: Janet Klug

I have been plagued with the very "picklement" described in the article "From 'Qualms and Queries'" (*The Philatelic Exhibitor* Vol. V, No. 4, October 1991, pg. 20.) I have a bisect on cover, and while the cancel ties the stamp to the cover, the cancel falls a few millimeters shy on tying the cut edge of the bisect to the cover.

The first time I showed it in my exhibit, a judge said, "I'm not at all convinced that's a legitimate bisect."

Fair enough. So I got a Philatelic Foundation certificate indicating a genuine usage. Now What?

Another judge came up with a

brilliant idea. "Slit the page and insert the certificate just behind the cover so that only the top of the certificate shows." Great idea! I do that.

Next show, next critique: A judge says "Why in the world are you showing that certificate. It doesn't impress me. Don't you know that certificates have been issued in error? Get that certificate OUT OF THERE!"

"Well," I ask, "what should I do?" The judge responds with, "Just show the cover. We'll believe you that it is genuine."

Riiight!

Next show: I pull the certificate and

enter the words "Cert; Phila. Fndn" as inconspicuously as I could below the cover.

Next critique: "How do we know you actually HAVE a certificate on that? Anybody can say they have a certificate!"

Well, by this time I'm getting pretty frustrated. I pull the cover entirely.

Next critique: "You're missing a bisect on cover...."

ARRRRRRGH!

Editor's Note: Suggest everyone with this problem read Harry Sutherland's Letter to the Editor in this issue of TPE.

Time to Say "Farewell"

by Clyde Jennings

-- to an old friend, one of about 35 years. But this relationship involved more than just a friendship: it was actually a love affair, complete with its respect, real love, sometimes a great deal of patience and, yes, even its share of frustrations at times. The recipient of all this attention, hard work, and affection was my collection of U.S. stamps with color cancellations.

This affair was born in the mid-1950's out of a frustration. For years I had labored to put together a very fine to superb collection of unused U.S. singles. Eventually this led to a serious and incurable case of the "couldn't's". There were seven items still missing -- and I either couldn't locate them, or couldn't afford them! When one can one can't lick a hinge occasionally, boredom sets in. A parallel collection of used I felt was the answer. So about seven or eight beautiful used items were acquired, when suddenly along came a magnificent vermilion #178 with a starkly contrasting royal blue cancel. The thought struck: since you are starting all over again anyway, why not do this collection with cancels in a color other

than black. Out went the few other new items and that vermilion item, the cornerstone of the collection, remained in its place ever since. Except it was really no longer a collection, per se. About 1980 the exhibiting bug struck, the collection was re-arranged into an exhibit format, shown for the first time at NOPEX '80 in New Orleans with the result a Gold award.

There followed over the years a steady succession of Golds, Reserve Grands, and Special Awards. Finally at AMERIPEX '86 it was the recipient of a Gold with Felicitations, which usually can be taken to mean it was only a gnat's ankle away from a Large Gold. I continued to show it at selected shows with the same previous results until finally in 1990 it suddenly received two Vermeils in quick succession. Jurors at both shows, when questioned at critiques, informed me they "had troubles with my title page"! Mind you now, this was a traditional classic exhibit, not a thematic, and not one item had ever been removed and sold hoping it wouldn't be missed by subsequent jurors.

So I had a long and serious conversation with myself. Upshot was I decided to dispose of the collection in my lifetime, right here and now. I'm too old, and too ornery, to begin re-writing a title page to please a new crop of jurors. Over the years I had promised five people that if, and when, I had something to sell I would give them a crack at it. So all five were invited to come here and make offers; the top offer to be accepted.

Yes, I'll miss it, but the wrench of parting, however, has already been addressed and handled. Hopefully a lot of people may now enjoy some of its many parts, for it is obvious that as a whole its day had come and gone in today's world of exhibiting. It was not that I was a "trophy hunter" that caused the Vermeils to frustrate me. It was the message those Vermeil ribbons on the frames conveyed to viewers, knowledgeable viewers, who looked and said "If that is only a Vermeil, how can I ever get even a Bronze?" No, it was that the lack of recognition of the caliber of the exhibit was doing to the hobby overall, and potential, or beginning, exhibitors in particular.

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

THE CRITIQUE

Too often I hear from friends something like the following genuine review of a recent critique - names deleted to protect the guilty:

"I'm surprised there was not a lynching party at XXX, but the exhibitors just sat in the critique and took all the non-specific, off the wall, and useless comments the jury had to offer; and there was much more of that than specific, helpful suggestions.

"The first question at the critique was by one of the vermeil recipients who asked 'Why did I get a vermeil when I have received several golds previously?'. The jury chairman said 'You've got to remember that the competition was very tough at this show.' HUH!!! Since when do the exhibits compete against each other for their basic medal levels?"

It continued, but you get the picture: non-specific, unhelpful, tangential comments that leave the exhibitors wondering why they bothered.

Happily, this genre of critique is disappearing as the judging corps and Chief Judges get the message that this behavior is unacceptable; that preparation is essential and substantive critique, not pap, is expected by today's exhibitors.

Judges who don't get asked back, or who don't get many invitations should honestly ask themselves "why". Sure, it may be that your name isn't well known if you're a relatively new member of the corps. But more likely, the reputation you have established - and don't kid yourself, that reputation gets around fast and widely - may be what is responsible.

Do yourself a favor. Resolve to perform at the level of today's standards, and then do it when you have the opportunity. Every judge must realize that his or her worth must be proved anew every time out; just like the exhibitors do. There is no resting on your laurels or your accomplishments in other areas of the hobby, or as an exhibitor.

You are there to perform a service: No more. No less.

Who Accepts One-Frame Exhibits? List To Be Compiled

I doubt that I am alone in wishing to exhibit several one-frame exhibits. Though my interest is didactic rather than competitive, I'm willing to obey whatever rules a show has for single-frame exhibits in order to display them.

The trouble is, there's no central listing of shows that accept one-frame exhibits. As a practical matter, it's too time consuming to request every show's prospectus just to get this information.

However, if the organizers of shows that accept one-frame exhibits will send me their rules, I'll prepare a master list for publication in a future TPE. Ken Lawrence, P.O. Box 3568, Jackson, MS 39207

Some Thoughts From SESCAL

by George W. Bowman

I have been SESCAL Exhibits Chairman for nine years. I never failed to get an exhibit packed and into the mails within 48 hours after the close of a show. I never found myself confronting an irate exhibitor who swore, for some obscure reason, that he would never again exhibit at SESCAL. And I have never been criticized because of a lack of quality or balance of the exhibits I accepted. Although it may appear that I'm back-patting myself, the point is that, as shown by SESCAL's track record, I believe that I'm qualified to talk about a few ideas which have contributed to SESCAL's ongoing success. I'm not claiming them all as my own, but I wish to discuss four of them.

1. CORNER-TURNING. If I were "The Fly", I would hand out a gold swatter to every show committee member who has patiently listened to an angry exhibitor scream like a wounded eagle upon learning that his exhibit was placed so that it "turned a corner". No matter how often a judge attempts to reassure an exhibitor that the fact his material went around a corner had absolutely no bearing on his award level, some exhibitors, like Doubting Thomases, just refuse to believe it.

I've had to grapple with the problem of corner-turning to some degree at every SESCAL show I've worked. And I've found that, unless an exhibits chairman is awfully lucky, some exhibits are going to have to "get bent". This is especially true where most of the rows consist of eleven or twelve frames back-to-back, as is now the case of the SESCAL venue, and the prospectus dictates a maximum of ten and a minimum of four frames per exhibit. Of course, if adequate filler material is available (e.g., show promotional posters, non-competitive one- or two-frame exhibits, etc.) the problem kind of goes away. But, inevitably, some degree of corner-turning is unavoidable.

I have two ways of handling this, both of which seem to work well:

First, I make sure that exhibits turning a corner belong to exhibitors who won't be attending the show. It's simply a case of "what they don't know (or don't see) won't hurt them." I serious-

ly doubt that any of Eddie Exhibitor's friends are going to say to him "Hey Eddie, I just got back from SESCAL. Great show. Your exhibit went around a corner."

Second, if I am forced to bend exhibits, then I will always turn them around an **inside** corner, never an outside corner. Thus, a judge or viewer may stand between the frame rows and get an overall view of the "bent" exhibit simply by turning his head. I will never allow an exhibit to turn to the "outside".

2. COLORED FRAME NUMBERS.

Some years ago at SESCAL, I started a policy which I hoped would put a little "zing" into the exhibit area. Instead of preparing all the frame number labels in black ink, I would use ink of some other color to identify exhibits of members of the specialist society (or societies) meeting at SESCAL at the time. For example, SESCAL 1991 hosted the national convention of the China Stamp Society, and there were nine exhibits of China material entered by members of that group. Each frame of these nine exhibits was numbered in red instead of the traditional black, and the show program contained a statement to the effect that "red-numbered frames indicate China Stamp Society exhibits". At some SESCALS in the past I have used as many as four different colors for numbering frames. The societies involved told me that they appreciated the policy because, if nothing else, it calls their specialties to the attention of the viewing public.

3. THE MANILA ENVELOPE SYSTEM.

I've found it convenient--in fact, almost essential--to prepare a supply of large manila envelopes for temporary storage of material to be sent to mail-in exhibitors. Each envelope, which I keep close at hand for the duration of the show, is identified with the name of a mail-in exhibitor. I will put into each envelope the following material, just as soon as it is available:

- Any special instructions by the exhibitor concerning the return of his exhibit.
- Stamps cut from the wrapper in which he mailed his exhibit.
- A copy of the show program,

awards list, banquet program, and any other similar appropriate documents.

- Complimentary show-sponsored cacheted envelopes.
- Award ribbons.
- Any hastily-written comments, pro or con, concerning the exhibit which I happen to overhear on the floor and which I think may be of interest to the exhibitor. (These notes should be retyped later in a neat final form, but at least I will get something into the envelope before it slips my mind.)

Each envelope is placed into the exhibit package prior to shipping. (It has been a SESCAL tradition to provide awards of a flat rectangular shape; these, too, fit easily into the envelope.)

The bottom line is that, for the mail-in exhibitor, nothing gets lost, nothing gets mixed up. It's a system that eliminates the possibility that an exhibitor who isn't at the show won't get material to which he is entitled.

4. EXHIBITOR'S PRIOR ACTIVITIES.

I've always tried to find out what each exhibitor's been up to prior to coming to SESCAL. As soon as I have the list of exhibitors for an upcoming SESCAL, I start looking for those names as award winners at shows taking place before SESCAL. Why? Because when Eddie Exhibitor arrives to mount his stuff, it's a great conversation icebreaker to congratulate him upon winning a Gold at WHATEVERPEX a couple of weeks ago.

And now, having said all this and hoping that what I've said may be helpful to TPE readers, I will close with the statement that there won't be a tenth year for me as SESCAL Exhibits Chairman. I've greatly enjoyed working those nine SESCALS, where I met many fine people and made many fine friends, but it's now time for me to step down and let someone else have a go at it. What I really want to do is get back into the exhibiting arena again. I've been fortunate enough to have been in the C-of-C competition twice, having won the Grand at Filatelic Fiesta a couple of times in the 1970's. Once bitten, always hooked.

Now what I have to do is start digging through my old stuff....

PROSPECTUS PROJECT IN PROGRESS

Are you one of the nice people who has sent your show's prospectus - or ideas for improvements - to:

Stephen Luster, 43496 Whetstone Ct., Ashburn, VA 22011

If so, many thanks. Steve is devising the perfect prospectus, and needs all the ideas he can get. Write to him today if you're one of the nice people who hasn't yet helped.

Importance and Scarcity

by David Barnette

You are judging a national level show. In this show are two exhibits of the early issues of Freedonia which are clearly the two best exhibits. The exhibits are identical except that each has one item that the other does not. Exhibit A has a copy of the one shilling vermilion color error, by far the most expensive of the early stamps of Freedonia, which the exhibitor bought for \$18,000 at a recent auction. Exhibit B has the common 6d on a newspaper wrapper which the exhibitor found in a dealers box and bought for \$5. The one shilling appears on an average of one to two times a year somewhere in the large European auctions. The newspaper wrapper never appears in auctions because it would not be expensive enough. Nevertheless, Freedonians didn't save common stamps on newspaper wrappers so very few exist (no one really knows how many). If you tried to find an early Freedonian stamp on a newspaper wrapper you might very well look all your life and not find one. To whom do you give the grand award?

In reaching your decision consider the following statements.

1. A stamp selling for \$18,000 is obviously more important than a \$5 cover.
2. Every Freedonia collector longs to own the color error while very few would be interested in the wrapper, thus the color error is more important.
3. The color error is listed in every major catalog as the most expensive Freedonian stamp, thus it is the most important item of any Freedonian exhibit.
4. Stamps were issued in order to pay postage; thus usages go to the very heart of philately. A rare usage of a nearly stamp is a very important item, perhaps more important than a mistake that someone made at the printing shop.

I suspect that many judges would subscribe (at least implicitly) to statement 3.

To me "importance" is a morass that is a haven for prejudices and the

more one tries to clarify its meaning the deeper one sinks. I would invoke importance only in very clear cut cases: A full cover is more important than a piece of a cover (when showing usages, routes, etc.) The largest known used multiple is more important than a single used copy. A flyspeck plate flaw is less important than a cover showing a rare usage (perhaps I am showing my prejudice here).

I suggest that the relative "importance" of the color error and the wrapper is debatable. What is clear, however, is relative scarcity (which is defined to be difficulty of acquisition). Although the color error is very expensive, it is not difficult to obtain (price has nothing to do with difficulty of acquisition). The wrapper is very difficult to obtain.

I would gaze longingly for a few minutes at the color error and then give the grand award to exhibit B.

One last question: Since no one knows how many newspaper wrappers there are, how does the exhibitor convey its scarcity to the judges?

The American Youth Stamp Exhibiting Competition (AYSEC)

Is your show participating in the AYSEC? Readers of this journal work with every national show. PLEASE take the time to find out whether your show has registered and is participating by:

1. Signing up with AYSEC Director Mike Jolly (P.O. Box 431, Saddle Brook, NJ 07662),
2. Appointing a local AYSEC representative/point person to work with Mike Jolly,
3. Welcoming and even reaching out to recruit youth exhibitors, and
4. Reporting on the results to the AYSEC Director.

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

AAPE "AWARDS OF HONOR" AVAILABLE

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

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

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

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From The Executive Secretary

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

The following list reflects all members joining the AAPE from September 4, 1991 through November 10, 1991. Members joining after the latter date will be listed in the January, 1992 issue of *TPE*. We welcome our new members to the AAPE!

1744 Thomas DeSha	1749 L.C. Tripp	1754 LtC. James R. Pullin (Ret.)
1745 Anthony F. Dewey	1750 Pauline F. Jadick	1755 Adam Berestynski
1746 Richard Malmgren	1751 Julie Shafer	1756 Ronald V. Dobrowolski
1747 Marvin Platt	1752 B.B. Horton	1757 John L. Taylor
1748 Richard Sample	1753 Betty Kemp	

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

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

MEMBERSHIP RECONCILIATION as of November 20, 1991:

1. Total Membership as of Sept. 3, 1991:	1279
2. Dropped due to death/unable to locate:	0
3. Resignations received:	0
4. Dropped non payment of dues:	0
5. Reinstatements:	0
6. New Members Admitted:	14
TOTAL MEMBERSHIP as of Sept. 3, 1991:	1293

CONGRATULATIONS TO THE 1991 AYSEC PARTICIPANTS

SHOW	YOUTH NAME EXHIBIT TITLE	AGE	MEDAL	FRAMES
STaMpsHOW '90	Adam P. Hermann "Two Cent Washington of 1890"	17	Vermeil	3
OMAHA '90	Matthew M. Brichacek © "The Transport Airmails"	13	Vermeil	5
INDYPEX '90	Jonathon R. Ziegler "Take Me Out To The Ball Game"	9	Silver	1
VAPEX '90	Mark Sawyer * "Germania Issues of 1900-1922"	15	Vermeil	3
FLOREX '90	Melissa Brooks # "Keyboards"	11	Silver	3
SUNPEX '90	Stephanie L. Burklow @ A Celebration of Dirigibles in America"	15	Vermeil	3
ARIPEX '91	Jason Rusch-Fisher † "Der Grosse Inflation"	14	Gold	2
WESTPEX '91	Charlotte Cacheleur Royalty on Stamps"	9	Gold	2

At the AAPE Convention at the Omaha '91 Stamp Show, the following awards were given:

- * AYSEC National Champion for 1990-91: Mark Sawyer
- @ Best U.S. Exhibit: Stephanie L. Burklow
- © Best Air Mail Exhibit: Matthew M. Brichacek
- # Best Topical/Thematic: Melissa Brooks
- † AAPE Presentation Award of Honor: Jason Rusch-Fisher

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