

THE LEOPOLD I ISSUES OF BELGIUM

(1849-1866)

This is an exhibit of the 21 stamps of Belgium depicting King Leopold I. It consists of 7 sections, one for each of the issues bearing the King's effigy. Their principal characteristics are outlined in the Table below.

| Issue | Date of Issue | Watermark | Perforations | Values | Frame, page |
|--------------|---------------|-----------|-------------------------|-------------------|-------------|
| A. Epaulette | 1.7.1849† | * | None | 10c, 20c | 1, 4 |
| B. Medaillon | 18.10.1849 | * | " | 40c | 2, 3 |
| C. " | 10.8.1850 | * | " | 10c, 20c | 2, 6 |
| D. " | Early 1851 | ** | " | 10c, 20c, 40c | 2, 10 |
| E. " | 1858, 1861 | None | " | 1c, 10c, 20c, 40c | 4, 2 |
| F. " | 11.4.1863 | " | 12.5, 12.5 x 13.5, 14.5 | 1c, 10c, 20c, 40c | 5, 13 |
| G.a) Profile | 1.11.1865 | " | 14, 14.5 x 14, 15 | 30c, 1 Fr. | 7, 8 |
| b) " | 1.1.1866 | " | " | 10c, 20c, 40c | |



For each of the 7 issues, we show as follows:

a) STAMPS

The officially†† reperterioed shades for every stamp, sheet margin copies, multiples, plate, paper and other varieties and curiosities, in addition to one cover for each stamp, to illustrate its most ordinary usage; only used stamps are shown through the exhibit;

b) CANCELLATIONS

The cancellations, off and on cover, ranging from common to rare, together with examples of strikes by other cancelling devices, such as pens, postman's handstamps, straight line town cancel and postmarks;

c) RATES AND DESTINATIONS

Covers, documenting the domestic and foreign postal rates, with special emphasis on different franking combinations, seldom seen mixed issue frankings and rare, overseas destinations;

d) MARKINGS

Postal markings, reflecting the current Belgian and foreign administrative, accounting, routing and other practices.

†, European style: (day, month, year).

††, Balasse, W. Catalogue des Timbres de Belgique et du Congo Belge, v.1, 1949

A Title Page Evolves . . . See Page 11

Buying or Selling...

The Great Collectors Turn to Andrew Levitt

Over the course of a lifetime in philately, Andrew Levitt, Philatelic Consultant, has handled more than \$230,000,000 in rare properties and has served such world-renowned philatelists as **John Boker, Lou Grunin, Marc Haas, and Jack Rosenthal.**

Since his return last year to full-time philatelic activity, Levitt has handled these important properties:

- The Morton Dean Joyce Collections (Including the great booklet pane collection and the most outstanding Revenue collection ever assembled).
- The Jack Rosenthal Columbian and Trans-Mississippi World Columbian Stamp Expo Court of Honor Collections.
- The Dr. Helme Gold Medal Canal Zone First Issue Collection
- The Max Guggenheim Yukon Territory Collection.
- The Wes Dunaway Canal Zone Collection.
- A Major Pony Express Collection.
- The Morton Schwartz United States Collection.



Unique horizontally imperforate upper plate block of the 8 cent Trans-Mississippi Issue. We are acting as agent for Jack Rosenthal in the sale of his Columbian and Trans-Mississippi Collections.



The United States 1c Z Grill. The rarest U.S. stamp, only 2 known. We acted as agents for purchase at auction, November, 1986, for \$418,000.

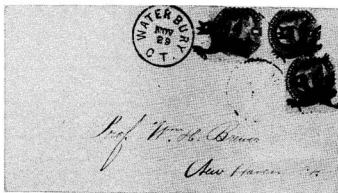
Andrew Levitt Offers You:

An unbiased client / consultant relationship.

\$230,000,000 and 30 years' experience buying, placing, and appraising important properties.

Full market coverage from auctions to tax-free donations.

Professionalism, integrity, and confidentiality



The greatest cancellation cover in existence, the Waterbury Conn. Running Chicken. Realized \$264,000 in 1979, with Andrew Levitt as auctioneer and President of Sotheby Parke Bernet Stamp Auction Co.

Andrew Levitt Philatelic Consultant

Box 342, Danbury, CT 06813 • 203-743-5291 (Fax 203-730-8238)

"In The Tradition of the Great Philatelists"

(Life Member APS, ASDA, Philatelic Found., Classics Soc., Collectors Club, N.Y. Bank reference & Letter of Credit available.)



A BADGE OF HONOR . . .
... AND IT'S AVAILABLE AGAIN



THE OFFICIAL AAPE PIN

Here is the distinctive gold, red and blue cloisonné pin displaying the blue ribbon emblem of THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS. Help your AAPE by showing your support for philately's proudest organization.

\$4.00 postpaid

Send check to:

AAPE, P.O. Box 7088,
Shawnee Mission, KS 66207

LET US HELP YOU
WITH YOUR SPECIAL EXHIBIT

U.S. REVENUES
BACK-OF-THE-BOOK
OUTSTANDING STOCK

- Revenue Proofs
- Revenue Essays
- Match & Medicine
- Classic Proofs
- Classic Essays
- Trial Colors
- Telegraphs
- Officials
- Official Specimen
- Paidups

BUYING! SELLING!
WANT LISTS FILLED PROMPTLY

GOLDEN PHILATELICS

Jack & Myrna Golden
P.O. Box 484, (516) 791-1804
Cedarhurst, New York 11516

FAX — 516-791-7846

ARA

BIA

APS

SRS

WE SPECIALIZE IN
U.S. REVENUES, TELEGRAPHS,
LOCAL POSTS, CINDERELLAS

How may we serve you?

Eric Jackson
Post Office Box 728
Leesport, PA 19533

For the Exhibitor:

The Stamp Auction
Information Service

- Missing auctions with items you need?
- Paying too much for catalogs?
- Spending your time searching catalogs?
... try the Stamp Auction Information Service

How does it work?

1. Subscribe and specify your area(s) of interest.
2. We search all the catalogs we receive and make photocopies of lots for you.
3. About 14 days prior to the earliest auction we mail your selections to you (a "mailing").

Who can benefit? Exhibitors who have specific needs. If you have trouble finding material in your speciality, we can help. You can set a minimum value to screen out common material.

Topical exhibitors seeking specific items or lots in their speciality can benefit.

How many auction firms? In the past 12 months, more than 100 auction firms have sent catalogs. We receive an average of 40 catalogs a month. A list of dealers is available.

Cost? In the United States and Canada we offer:

- Mini Subscription—\$25 for 5 mailings
- Regular Subscription—\$50 for 12 mailings

Find more of the material you want.
Send for an application today!

Van Cott Information Services, Inc.
P.O. Box 9569 Las Vegas NV 89191
702-438-2102

WE CAN OFFER YOU . . .

. . . quite possibly the largest most diverse postal history stock in America for the philatelic exhibitor. U.S., British Commonwealth, and worldwide. Write to us or visit us at these (and other) 1992 shows.

- ARIPEX/TUCSON
Jan. 22-24
- GARFIELD-PERRY/CLEVELAND
March 19-21
- ASDA/CHICAGO
Feb. 5-7
- WESTPEX/SAN FRANCISCO
April 23-25
- STAMPEX/LONDON
March 2-7
- NEW YORK MEGA
May 5-9

ARE YOU CONSIDERING CHANGING YOUR EXHIBITING AREA? IF SO, WE WOULD BE INTERESTED IN PURCHASING YOUR OLD INTEREST, AND HELPING YOU WITH YOUR NEW INTEREST.

THEMATICISTS
DROP BY AND SEE MY WIDE STOCK FOR COVERS THAT WILL FIT INTO YOUR EXHIBIT.

MILLS PHILATELICS

P.O. Box 221
Rexford, N.Y. 12148-0221

Phone: (518)
384-0942

Reprint Fund

We're two-thirds of the way there!

New pledges from Philip Angel, James Stern and Earl Herrick bring our pledge fund to \$2,135 on the way to the \$3000 we will need to produce the TPE sized reprint of the best articles from TPE'S first five volumes; the object being to create a resource for helping beginning exhibitors.

Once we get to \$2,500, serious work can begin. Recall how you learned your lessons the hard way; by making mistakes and having to sort out the resulting criticism and advice. Help make the path a bit easier for others by making a pledge.

Advertising from individuals and businesses is also welcome. Usual rates will give you exposure to all new AAPE members for years to come.

Send no money now; just your pledge or expression of interest in advertising to:

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

Show Awards Chairmen, please note:

THE AAPE "AWARDS OF HONOR" PROGRAM

A CHANGE: ALL SHOWS MUST REQUEST AWARDS EACH YEAR SO THAT AAPE HAS THE CORRECT CURRENT ADDRESS FOR SHIPPING. THERE IS NO AUTOMATIC SHIPMENT OF AWARDS.

The AAPE "Award of Honor" is made available to stamp shows of all sizes and all venues. The Award of Honor allows the show's judges to recognize and encourage exhibitors who have worked hard to achieve excellence in the presentation of their exhibit. **Request for the awards must be received at least four weeks in advance of the show date.** The awards are in the form of an attractive gold or silver pin, given as follows:

WSP/champion of Champions & Canadian National Shows-Two Gold Pins

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

U.S. & Canadian Shows of fewer than 500 pages-One Silver Pin

All requests must be received in writing. **Canadian requests** should be sent directly to our Canadian Awards Chairman: Ray Ireson, 86 Cartier, Roxboro, Quebec H8Y 1G8, Canada.

All **domestic U.S. requests** should be sent to Dr. Russell V. Skavaril, AAPE Awards Program, 222 E. Torrence Rd. Columbus, OH 43214

THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors



Vol 7, No. One

(25)

January, 1993

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

Sanford Solarz, Ad Manager
12 Fallen Rock Rd.
Levittown, PA 19056

Assistant Editor — Michael Milam, P.O. Box 100644, Denver, CO 80250

The Philatelic Exhibitor (ISSN 0892-032X) is published four times a year in January, April, July and October for \$10.00 per year (AAPE dues of \$12.50 per year includes \$10.00 for subscription to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, P.O. Box 432, So. Orange, NJ 07079

POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 222 E. Torrence Rd., Columbus, OH 43214

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 inquiries 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, 1993, is February 28, 1993. The following issue will close on May 20, 1993.

BACK ISSUES of **The Philatelic Exhibitor** are available while supplies last from Van Koppersmith, Box 81119, Mobile, AL 36689, Vol. 1, #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, Vol. VI, #1-4 — \$3.00 each.

FUTURE ISSUES

The deadline for the April, 1993 issue of **The Philatelic Exhibitor** is February 28, 1993. The theme will be "Personal Experiences: is it easier to develop an exhibit from scratch, or from an existing collection?"

For the July, 1993 issue - deadline May 20, 1993 - the theme will be "What is the Practical balance, and how do you achieve it, between too much write-up and too little?"

Your thoughts, preferences and experiences are welcome for sharing with fellow exhibitors.

If you have an idea for a future theme, drop me a postcard; address above - Yr. Editor

In This Issue

Features

- 11 Exhibit & Title Page Evolution
by Otto Z. Sellinger
- 12 On Exhibiting Impers
by Henry Hahn
- 14 Philatelic Research: How, What and Why
by Deborah Baur
- 15 The Ten Commandments for Philatelic Judges Updated
by John Hotchner
- 17 An Approach to the Synopsis Page
by Ken Trettin
- 22 Including Advertising Covers...
by David Savadge
- 23 Granada '92 Comment
by Bob Odenweller

Regular Columns

- 9 President's Message
- 10 Concerns *by Randy L. Neil*
- 13 "The Fly"
- 18 Our 4' Worth - How to Chief Judge
by John Hotchner & Clyde Jennings
- 18 The Mail-in Exhibitor
by Charles Luks
- 19 Exhibiting and Youth
by Patricia Stilwell Walker
- 23 Ask Odenweller

Departments and AAPE Business

- 2 Reprint Fund
- 5 Editor's and Members' 2' Worth
- 9 Classified Ads
- 10 Activity Beat
- 21 Show Listings
- 21 Newly Accredited APS Judge
- 25 From the Executive Secretary

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, 1992 Dane Claussen, who has served on the Board as a Director since the AAPE was formed.

December, 1992 As our 25th issue goes to the printer, many thanks to those who have contributed since 1986, and to the new names and faces appearing in recent and future issues. AAPE owes its vitality to you.

January, 1993 Martin Feibusch, who has been a tireless AAPE Seminar presenter and recruiter at many local and regional shows in the Western U.S.

AAPE STATEMENT OF PURPOSE

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

AAPE: THE LEADERSHIP

PRESIDENT

Stephen D. Schumann
2417 Cabrillo Drive
Hayward, CA 94545

VICE PRESIDENT

Dr. Peter P. McCann
Marion Merrell Dow, Inc.
P.O. Box 8480
Kansas City, MO. 64114-0480

SECRETARY

Ralph S. Herdenberg
P.O. Box 30258
Chicago, IL 60630

TREASURER

Earl H. Galitz
1103 Biscayne Bldg.
19 West Flagler St.
Miami, FLA 33130

EDITOR

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

EXECUTIVE SECRETARY

Dr. Russell V. Skavaril
222 E. Torrence Rd.
Columbus, OH 43214

SOCIETY ATTORNEY

Earl H. Galitz

DIRECTORS (to 1994)

Joan R. Bleakley
Harry Meier

DIRECTORS (to 1996)

Richard Drews
Ann Triggle

IMMEDIATE PAST PRESIDENT: Randy L. Neil

COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Vacant
National Level Exhibiting: Clyde Jennings and Stephen Schumann
International Exhibiting: William Bauer
Youth Exhibiting: Cheryl Edgcomb
Thematic/Topical: Mary Ann Owens and George Guzzio
Show Management: Steven Rod
Exhibitor's Critique Service: Harry Meier
(Box 369, Palmyra, VA 22963)

Conventions and Meetings: Ralph and Bette Herdenberg
(P.O. Box 30258, Chicago, IL 60630)

Publicity: Darrell Ertzberger
American Youth Stamp Exhibiting Competition

(AYSEC) Director: Michael Jolly
(P.O. Box 431, Saddle Brook, NJ 07662)

Send:

- 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: Dr. Russell V. Skavaril, Executive Secretary
American Assn. of Philatelic Exhibitors
222 E. Torrence Rd., Columbus, OH 43214

Enclosed are my dues of *\$12.50 in application for my membership in the AAPE, which includes \$10 annual subscription to **The Philatelic Exhibitor**, or \$300 for life Membership. (Life Membership for those 70 or over: \$150; Life Membership for those with a foreign mailing address: \$500)

NAME: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE: _____

PHILATELIC MEMBERSHIPS: APS # _____ OTHER: _____

BUSINESS AND/OR PERSONAL REFERENCES: (NOT REQUIRED IF APS MEMBER)

SIGNATURE: _____ DATE: _____

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

My 2¢ Worth

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

Oops!

First, an apology - the election report in the last issue of **TPE** had all names starred, indicating that all the candidates had been elected. The fact is that only the top two vote getters in the Director race - Ann Triggler and Richard Drews - were elected. I regret any misunderstanding the error may have caused.

Special appreciation to the dozen members who have written in to propose or send articles for future issues of **TPE**. Thanks to them and our regular columnists there will be some especially thought provoking material in this and the next couple of issues. Why not add your voice - either in response to what others are saying, or with your own experiences and ideas. Write and let me know what's on your mind.



It's always a good idea to look at the things we take for granted. One such item is the standard closing time for the Sunday portion of a show. Often it is 4 P.M.; a perfectly reasonable time as times go, but a time by which nearly everyone in the hall is chewing their fingernails. It is true that Sunday is an abbreviated day as it is, since most shows start later on Sunday than on Saturday. Perhaps we ought to consider opening an hour earlier and closing at 3 P.M.. The show volunteers who would like to get everything wrapped up and get home would appreciate it. The dealers, most of whom travel and don't enjoy a long drive in the dark after a day of work, would appreciate it. The exhibitors who must get their exhibits and then rush to catch planes which seem to be concentrated in the 5 P.M. to 6 P.M. time period would appreciate it. What do you think?

Your 2¢ Worth

...Steve Schumann - Ella Sauer - Dale Speirs - Phil Stager - Earl Galitz - Charles Luks - Janet Klug - Tom Current - L. Dann Mayo

Thanks, Steven

To the Editor:

I want to personally thank Steven J. Rod for the outstanding service he has rendered to the AAPE these past two years as Executive Secretary. But the past two years are just the tip of the iceberg as far as Steven's service to the AAPE is concerned. A founding member of the Association, he first served as volunteer and then elected Secretary from 1986 to 1990, during an unprecedented time of growth in the AAPE. Throughout these past six years, he has many times gone beyond what was required of his office to be sure members were retained and kept informed of happenings within AAPE. Thank you again Steven, for the superb job you have done as Executive Secretary and I hope that the AAPE will be able to call upon your considerable talents again in the future.

Stephen D. Schumann
President, AAPE
Hayward, CA

Megas

To the Editor:

I have some concern that we are "killing the goose that lays the golden egg" with the proliferation of the MEGA shows. I can recognize with the demise of so many stamp stores, shows play an important part as places to buy stamps/supplies/etc, but aren't we spilling over the saturation point with being faced with so many "mega" or super shows???? A great many stamp collectors don't have such "deep pockets and I wouldn't be surprised if the dealers are in the same situation. These "megs" seem to be in a race;

each to be bigger (read more expensive) than the previous one. Are we spreading ourselves too thin????? There are only so many philatelic dollars out there.

Where is the beginner going to get his start and incentive to continue??? Are we going to be faced with only the elite with unlimited budgets being the only ones who will eventually attend???

Ella Sauer
Dent, MN.

To the Editor:

The traditional stamp show is on a weekend. The definition of the word "weekend" is strictly Saturday and Sunday, often stretched to Friday evening, and many times to Thursday. But a weekend show is nonetheless a concentrated show. Hustle to get the exhibits up in the frames, hustle to get around all the dealer tables in the bourse, hustle to make the seminars. There never seems enough time, and out-of-town visitors may miss the tourist sites entirely for lack of a few hours. So the idea of extended shows may seem to be a better idea, providing leisure time and taking the pressure off everyone.

But I fear that megashows might end up in the opposite end of the spectrum. Before I go any further, I should mention my credentials, what little they are. I was on the OLYMPEX 88 committee, a non-FIP international show held in conjunction with the 1988 Calgary Olympic Winter Games. This show ran the length of the Games from February 13 to 28. Not just a ten-day show, but a fifteen-day event. Exhibits

were of excellent quality from a lot of European big names, many of whom were on the International Olympic Committee. But dealer booths were few, for the reason that not many could sustain fifteen days of sales. Customers are likely to show up in the first few days of the event, then disappear. Anyone coming to Calgary booked early and stayed the full Games; getting a room after the Games started would not be impossible but certainly difficult. Therefore the customers were in town at the beginning but few arrived later. The expenses of the dealers were spread over fifteen days instead of a weekend, but sales were still concentrated in the weekend. There were many times when you could fire the proverbial cannon down the aisles without hitting anyone, albeit the boom of the cannon would startle awake dozing dealers waiting for a customer.

The same could be said of show budgets, as the expenses of ten days necessarily compete with the difficulty of getting volunteers to work such a long time. Granted that many megashows are subsidized by post offices (OLYMPEX 88 received \$100,000) so that money is not a concern, but even so there should be a reasonable expectation or return on the money. There is a temptation to add seminars and other doings, but one must be careful not to burn out volunteers. A weekend show is hard enough on committee members, but keeping up the pace for five or ten days is worse.

But to finally get around to the question that prompted this note, "Are

**TAYLOR
MADE**

PROTECTIVE POUCHES


**PAGE PROTECTORS
FOR PHILATELIC EXHIBITORS**

The clear, strong, inert, dimensionally stable
film we use is DuPont's "Mylar" Type D only!

- 8 styles
- Your gauge choice
- Your size choice
- Other "Mylar" products

"MYLAR" IS A TRADE NAME OF DUPONT

Send \$1.00
for sample
and design
literature


Taylor Made Company
P.O. Box 406
Lima, PA 19037

Germany

For the past 37 years we have specialized exclusively in the stamps of Germany, building and maintaining what is by far

THE LARGEST STOCK IN THIS HEMISPHERE.

Whether you collect mint VF Old German States, or FDC's of new issues, or anything and everything in between - WE HAVE WHAT YOU ARE LOOKING FOR.

NOVICE? We have the price lists for every German Area from 1849 to date, including special discount prices for Complete Year Collections, Third Reich, World War II Occupations, FD Covers, etc.

SPECIALIST? We have helped build some of the finest award-winning collections in the country: when not available from our own stock, we provide automatic and non-obligatory advice on what you need, as soon as we locate it; our contacts abroad, built up over years of travel, are tops in their fields, whatever your specialty. **WHAT DO YOU NEED?**

Our prices are ALWAYS competitive and our service is friendly and efficient.

SEND FOR FREE, ILLUSTRATED PRICELISTS!



908-236-9211
P.O. Box 527

Flemington, NJ 08822 FAX 908-236-7015

**RICHARD
PYZNR**

SINCE 1955



megashows really the wave of the future?" I suspect that while they may increase in frequency, they will never displace the weekend show. To survive, megashows will need subsidy and a major commitment in human resources from stamp clubs.

Dale Speirs
Calgary, AB, Canada

Stewart - Jones

To the Editor:

Who is that gruesome ogre Ken Stewart? My comments to him are probably unprintable. If we exhibitors are so ruining the hobby, I suggest he take up a hobby with no organization, no dealers, no specialists, and no competition. My experience with a hobby like philately is that the reward for good work is more work. Please do not waste valuable space in TPE with long letters from twits like Mr. Stewart. The Fly stirs up enough detritus. At least the Fly's bites are based on fact not distorted opinion.

The article An Exhibitor's Check List by Don Jones was superb. Now if only many exhibitors would read it and follow instructions....

Phil Stager
St. Petersburg, FL

To the Editor:

I have considered carefully Ken Stewart's letter to the editor regarding the privileges of exhibiting.

As an exhibitor I have never felt that I am granted any special privilege by the show committee or dealers, although for the \$100 or so it costs me to exhibit I sometimes do receive such philatelic treasures as the show's commemorative covers. If I am present at the show I can even get a bashing from the judges at the critique, but I could probably get the same gratis anyway.

I do not think that Mr. Stewart is correct in his observations about who is looking at the exhibits. I have visited numerous exhibitions at which it is obvious that curious or studious non-exhibitors spend considerable time either admiring, criticizing, or enjoying the exhibits. However, Mr. Stewart is not without cause in making his complaints about the effect of runaway medal pursuits in exhibiting. Some exhibits are boring; even ugly and boring.

However, philately is an intellectual pursuit that ought to have goals beyond entertainment and popular appeasement. Philately and exhibiting are about accomplishment and the pursuit of knowledge. Perhaps we should devote a percentage of exhibit frames to exhibits shown for their entertainment or esthetic value; but better to not charge the exhibitors, and not award medals based upon philatelic considerations.

Mr. Stewart is also correct in noting the influence of exhibiting on prices. Alas, exhibiting is competitive, if not with the next person or exhibit, with the exhibitor's own stated goal; the loftier the better. It is not clear that prices on exhibition-class material would not reach their market level with or without exhibiting as a price boost, as there are plenty of moneyed people who buy fine and expensive material without exhibiting. It is true, though, that dealers are aware of the competition for exhibitable material. This is probably most true when an area of exhibiting increases in popularity. First postal history, then thematic; can special studies be far behind?

As an exhibitor interested in research-oriented studies, this price-boosting trend has affected me less than many, although I have seen even material in my areas of study "hyped" beyond its normal worth on the grounds that it has some special merit for exhibition. My observation is that the biggest victims in this price game are the thematic collectors, many of whom exhibit. Items, sometimes of manufactured and recent vintage, are declared valuable purely on the grounds that they are needed for a well-rounded thematic presentation. Sometimes the new thematic value is many times greater than that assigned to the same item in the field of traditional philately.

Mr. Stewart believes that exhibition bourses are being dominated by dealers catering to exhibitors and not non-exhibiting collectors. Many others, exhibitors of course, believe that exhibition bourses are dominated by dealers catering to non-exhibiting collectors and have insufficient material for the exhibiting collector. The truth may lie somewhere in between, and either no one can be satisfied or we may all have to be a just a little satisfied.

Earl H. Galitz
Miami, FL

EKU/ERU?

To the Editor:

What is the difference between the phrases "earliest known usage" and "earliest reported usage"? and when and where is it proper to use either term?

Charles K. Luks
Parsippany, NJ

PEX

To the Editor:

I was very pleased to see that you are keeping the "fires burning" regarding the elimination of "PEX" to denote a stamp show. For those organizations who desire improved attendance at their shows and who also wish to keep the acronym, I'd recommend changing from a "philatelic exhibition" to a



ONE OF THE WORLD'S LEADING AUCTIONEERS OF
FINE STAMPS

COLLECTIONS, POSTAL HISTORY AND ALL TYPES OF
PHILATELIC MATERIAL

ESTABLISHED IN DERBY IN 1952

SITWELL STREET, DERBY DE1 2JP

TELEPHONE: (0332) 46753

FAX: (0332) 294440: FAX

MANAGING DIRECTOR: J.L. GRIMWOOD-TAYLOR, M.A.
CONSULTANTS: D.G. MANTON,
F. LAYCOCK M.C., & G.H. WHITEHEAD
COMPANY SECRETARY: P.W.S. GRIMWOOD-TAYLOR B.A.

WITH COMPLIMENTS



VAT REG. NO. 354 5663 38

Philatelic Printers

Complete Typesetting, Printing and Bindery Services

Multi-Color and Four Color Process

- Monographs
- Specialty Albums
- Bi-Monthly & Quarterly Publications
- Handbooks
- Cachet Covers

ESSIG ENTERPRISES, INC.

KETTLE MORAINÉ PRINTING

P.O. BOX 251

WEST BEND, WISCONSIN 53095

414-338-1030

ROLAND ESSIG

APS — ATA — AAPE

"stamp exhibition". The simple change from a PEX to a SEX could do wonders for various show acronyms: FLORSEX, SUNSEX, BUFSEX, SINSEX, and of course, let's not forget BUTTSEX. Interested people would be breaking down the doors to get into the shows. Of course, they may not be the sort of folks the show organizers had intended. A minor detail.

Janet Klug
Pleasant Plain, OH 45162

McCann Helpful

To the Editor:

I entered an exhibit on the Postal History of the City of Bath, England at ARIPEX '92. It was my first serious effort in some years. I arranged the material chronologically, noting the changes in rates and markings. I wanted to reflect the growth of the postal system in Great Britain in the microcosm of one location. The concluding section, with perhaps 1/3 of the pages of the exhibit, was intended to display the wide variety of new services, not just the growth of the volume.

The exhibit received a Silver. The critique delivered by Peter McCann persuaded me that I didn't have an effective story line, nor an efficient method of indicating rates and marks changes.

So, I set about revising my exhibit. I clarified the pre-1840 material into three time periods. For each rate change, I summarized the rates in the upper right corner of the first page of each rate period and noted at the upper left what made the cover(s) distinctive. I relegated a few less important facts to below the cover and eliminated some trivia.

Part IV was the advent of adhesive postage stamps, 1840-1880. The greatest weakness of my first effort had been the cards and covers which represented the hugely expanding postal service from about the 1870's to 1910. It included some common material which I felt was necessary to demonstrate this expansion, along with some better pieces. I made this into a new Part V.

Nobody said I should dump the common material, perhaps feeling I had enough of a cross to bear for the moment. I didn't dump it. I tried to explain my stubbornness more clearly.

The result? I was pleased with a Vermeil at PIPEX in May, but I was even more pleased with the AAPE Award for presentation. Nobody accused me of a good presentation in January. I suspect others have much appreciated the AAPE Awards, as well.

Tom Current
Portland, OR

Ethics

To the Editor:

I was particularly interested in the Fly's column and the reference to ethical behavior for judges and exhibitors. This is something we need to talk more about. No, I don't think it is ethical for the exhibit's chairman (I HATE the word "chairperson") to exhibit at his/her own show. A "grand award" under such circumstances (no matter how well-deserved) casts a curtain of doubt over exhibiting and judging in general. If the exhibit chairman has a burning need to exhibit at his/her own show, then it should be done in a court of honor or non-competitive section of the show. Family members and those who are romantically involved should not judge each other's material. This seems like an easy conflict to avoid. Just reject the exhibit from the family member/loved one and offer a prospectus for the following year.

Certainly, judges bringing friend's exhibits to shows could be construed as unethical behavior. This would be a tough one to control, however. As an exhibitor, I'm happy to know that a pal will be looking after my prized possession. And if he/she is going to show anyway...what the heck! Nevertheless, it does raise questions.

More ethics for discussion: Is it unethical for a judge to quietly offer to sell an exhibitor a needed item? Is it unethical for an exhibitor to campaign for the Most Popular award? Is it unethical for a covey of judges to discuss the awards made at various shows, when all the judges present were not involved with judgments made at all the shows under discussion?

Janet Klug
Pleasant Plain, OH

What's A Bronze?

To the Editor:

Ever since my apprenticeship, I've noticed that I tend to judge a bit harder than most of my coadjudicators, especially at the levels of Silver and below. At a recent show I finally got a clue as to why this might be. One of the apprentices (to his credit) explained his rationale for a Bronze: (roughly paraphrased) if the person has some sort of legitimate philatelic material in some sort of logical order and has paid his/her frame fees, then I figure (s)he's entitled to a bronze. Another judge equated a silver with a "C" (average), Gold works out as it should ("A" or Excellent). However, Bronze would come in as an "F" (and given the nature of some, but NOT all of the exhibits that I have seen given this award, that is perhaps not as far-fetched as it seems at first blush).

My own feeling has always been that a Bronze award, while admittedly th-

least of the awards, is nonetheless recognition of something more than presence in the frames. I've always felt that it required something MORE than merely putting respectable stamps or covers on a page in some semblance of order with all the neatness that competent use of a typewriter would produce. Stamps, order, neatness -- all of these can be found in the covers of a commercially-made album filled by a dedicated space-filler. Exhibiting involves something more, and it is the presence of this something more, to a greater or lesser degree, which I think that the medals (including the lovely Bronze) recognize. To me, then, the Bronze, while it might be viewed as an academic D (below-average) still represents a fundamental step above failing.

As for a Silver, to me it is more akin to a scholastic B (for above average) than to a C, something anywhere from moderately above average in all areas of exhibition grading to perhaps very strong on some dimensions while average on others.

Oddly enough for a matter of such importance (and chronic dissatisfaction) to the consumers of APS jury awards, the Judging Manual does not address the issue of what the different medal levels mean for the bulk of what is exhibited in national APS-sanctioned shows. Grading points with explicit relationships to award levels are provided for FDC, thematic and youth exhibits, but not for traditional, aerophilatelic, revenue and postal history exhibits by adults. The general statement of levels of award list the awards, but does not indicate what level of qualitative or quantitative achievement any of them indicates.

I am not advocating the adoption of point-based judging for any area, but I think it would be a good idea to have the judges (and their clients, the exhibitors) in agreement as to what exactly a given medal means. Leaving aside, for the moment, questions of "importance" (or what I feel to be the more legitimately calculable and relevant matter of "scope") of the subject matter shown, should the jury be instructed that a Silver represents an "average" showing or something more or less than that? What levels of achievement along all or some of the vectors of thoroughness of treatment, condition, display or philatelic knowledge, difficulty of acquisition and presentation are required for a Bronze -- or is payment of the entry fee and putting some stamps on a (non-printed?) page with little or no text sufficiently deserving of encouragement that Bronze should be made an honorary award and the "real" awards start at Silver Bronze?

Dann Mayo
Indianapolis, IN

PRESIDENT'S MESSAGE

by Stephen D. Schumann



Transition: Please welcome our New Executive Secretary, Dr. Russell V. Skavaril, who as this is written, is working with Steven Rod to effect a smooth transition. I want to convey my appreciation to all concerned for their efforts to maintain a high level of service to our members.

AmeriStamp Expo '93

As this is being written, space is rapidly filling up in AmeriStamp Expo, the first ever National One frame Philatelic Exhibition. Jointly sponsored by the American Association of Philatelic Exhibitors and the Collectors Club of Kansas City, AmeriStamp Expo '93 will be held April 23-25 at the Hyatt Regency Hotel in Kansas City, Missouri.

Even if you are not an exhibitor, the variety of seminars and an auction will have something for everyone.

In conjunction with the San Diego Exhibitors Workshop, Randy Neil and John Hotchner have developed a one frame judging criteria which is attractive to all levels of exhibitors. The criteria includes the following eleven standards: Clarity, Coverage, Accuracy, Relevance, Knowledge, Quality, Brevity, The Challenge Factor, Presentation, Research and Creativity. Each category has a certain number of points possible and the maximum points possible is 100.

There will be five exhibit classifications:

- A. Topical/Thematic B. Postal History C. Individual Country Exhibits
D. Specialty Collections E. Fun Exhibits

The first four will be judged by the jury and the winner in each classification will be given a Reserve Grand Award. From among those will be chosen the AmeriStamp Expo '93 Grand Champion. The fifth classification will be judged and voted upon only by the public and the winner will be the AmeriStamp Expo '93 Most Popular Exhibit.

In addition to the top awards there will be six levels of medals beginning with platinum at the top. Judging will be done on a special "Jury Critique/Scoring Form" printed on NCR paper so a copy can be sent to every exhibitor at the close of the show. Thus each exhibitor will be able to see how the judges scored their exhibit.

The 13 member jury will be divided into separate teams for judging each classification and, of course, all will be APS accredited. For each exhibit classification there will be a separate Judges Critique.

A prospectus is included with this issue. Why not use it and get in on the first of what will be a series of AmeriStamp Expos.

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.

CLASSIFIED ADS WELCOME

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

- **VENEREAL DISEASES** Gonorrhea, Syphilis, AIDS: covers, cancels, meters, stamps (postal and revenue), postal stationery, etc. for thematic collection. Phil Stager, 4184 51st Ave., S., St. Petersburg, FL 33711-4734.
- **WIT AND PRACTICAL WISDOM** to use in your collecting pursuits. Order John Hotchner's **Facts and Fantasy about Philately**. \$7.95 postpaid. 21st Century Stamp Co., P.O. Box 1987, Melbourne, FL 32902-1987.
- **AUXILIARY MARKINGS** Showing delays in U.S. mail, 1934 Christmas Seals on cover, Ekko Labels, Pentothal Cards, U.S. oddities wanted. Write to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125
- **AUTHORS:** Your philatelic monograph quality edited/produced by experienced professional. You receive royalties, provide no investment. SASE to ENVISION, P.O. Box 4226, Sidney, OH 45365
- **OLYMPIC GAMES 1896-1968:** Covers, slogan meters, special cancels, registered from Olympics, essays, proofs, Greece 1906 Olympic imperfs. U.S. 1932 naval covers with Olympic cancels. Haiti 1939 Coubertin covers. Sherwin Podolsky, 16035 Tupper, North Hills, CA 91343-3045.
- **WANTED BALLON MONTES MATERIAL:** Send copy and desired price. Walter Brooks 305 West Ave. Springfield, PA 19064

CONCERNS

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

Big-time one-frame exhibiting is here! Included with this issue of TPE is your prospectus and entry blank for the AAPE-sponsored **AmeriStamp Expo** to be held at Kansas City's Hyatt Regency Hotel on April 23-25, 1993. There's never been a show like it and I hope you accept the challenge of this new exhibiting concept and enter your own 16-page exhibit in the show.

Conducted by the Collectors Club of Kansas City, **AmeriStamp Expo** will be full of innovations and surprises. Most of all, it's a historic event in the philatelic world. So you have the chance to not only participate in a unique stamp show, but be part of exhibiting history.

Innovations? How about a platinum medal level? That's right...platinum. One level above gold. **AmeriStamp Expo** exhibits will be judged on a brand new 100-point system, and if an exhibit scores 96 or above, it will receive this new award. But it gets better. There are six exhibit classifications and there will be a Reserve Grand Award in each of them. The Grand Award will go to the best adult exhibit in the five adult categories...and another Grand will be given to the best youth exhibit in the sixth classification. So your exhibit not only has a chance to compete for one of six different medal levels, it will also have a better chance at one of the Reserve Grands. Unlike most shows, there will be six of them. I'm also proud to say that Rich Drews of Chicago's Stamp King is donating the show's adult Grand Award, and other dealers, like literature specialist Jim Lee, are donating the Reserve Grands. Thanks, fellas!

Another innovation: under the direction of jury chairman John Hotchner, there will be not five, but 12 judges...a panel broken down into six teams who will be each charged with judging one of the exhibit classifications. With the fine help of the folks who organized the one-frame concept at California's POWPEX show, Hotchner has authored a completely new set of judging guidelines (explained in the prospectus), and which are very different from normal APS national show evaluation rules.

Bottom line: from the standpoint of the exhibitor, everything about this show will be different. That includes the entry fee. It's \$25.00 per entry. That may seem like a lot to pay for a one-frame exhibit, but when one considers that every exhibit may receive some kind of award, the show costs per exhibitor are higher than normal. Still, it's not often that an exhibitor pays as little as \$25 to enter a stamp exhibition. And of course, for mail-in exhibits, the postage costs are even lower yet.

Now, the question is: will you accept the challenge? Think about it! Your exhibit need only be just 16 pages long. Why, practically every exhibitor can pull 16 pages from his/her normal exhibit and compile a brief exhibit with some impact. And for the novice exhibitor, here's the golden opportunity to get your feet wet without maximum effort.

Is it necessary to attend AmeriStamp Expo, yourself? Of course, not. Mail-in exhibits are strongly encouraged. But if you do decide to attend, there will be an array of activities waiting for you. Like separate jury critiques for each of the six classifications. And a two-day clinic full of instructive seminars on exhibiting. And things like an "All Show Auction," where only dealers and exhibitors are allowed to submit lots. MIDAPHIL chief Mike Wiggins and myself are serving as show chairmen...with AAPE veep Peter McCann on board as Exhibits Chairman. An experienced group is handling the activities and we can promise you some fun. In fact, it's safe to say that AmeriStamp Expo may be philately's "show of the year!"

All of this because of the great support for my one-frame show concept given by people like the CCKC members and the AAPE Board, both of whom graciously voted unanimously to sponsor it. And special thanks to AAPE president Steve Schumann for his strong support for this lively new form of philatelic exhibiting.

Exhibit entries are being accepted on a first-come, first-served basis. There's no discrimination. But hurry! As I write this, frames are already filling up fast. Make a point to get your entry in today!



It's Here! America's First National One-Frame Stamp Show **AmeriStamp Expo '93** April 23-25, 1993 The Hyatt Regency Hotel Kansas City, Mo.

Sponsored Nationally by
The American Association of Philatelic Exhibitors
Produced by
The Collectors Club of Kansas City

Be Part of Philatelic Exhibiting History...

Never in history has there been a true national one-frame stamp show. AmeriStamp Expo is open to all exhibitors, from novice to advanced. All you have to do is prepare a 16-page philatelic exhibit. Subject matter: your choice.

Evaluation by a 13-Member Jury

Judging will be on a 100 point system. Scoresheets are on carbonless paper so exhibitors will be handed a copy of the exact scoring form used by the jury.

Lots of Innovations

Like platinum medals, six Reserve and two Grand Awards (one for youth). Separate jury critiques for each of six exhibiting classifications.

Come for the Fun!

A wide range of informative, instructive seminars on a variety of exhibiting subjects...given by experts. A unique "All-Show Philatelic Auction." Awards dinner with Kansas City Barbecue on the menu. Plus AAPE social activities!

For
prospectus
or hotel
information
write:



AmeriStamp EXPO
national one-frame stamp exhibition
THE HYATT REGENCY HOTEL
KANSAS CITY • APRIL 23-25, 1993
P.O. Box 7088
Shawnee-Mission KS 66207

Exhibit and Title Page Evolution by Otto Z. Sellinger

This article is in part a volunteer effort and in part a response to a request to accompany the title page of my exhibit entitled "The Leopold I issues of Belgium: 1849-1866" which I recently sent in to the AAPE attempting to have it appear by itself as evidence that title pages can stand on their own, as it were. It was suggested that I supply a text to go with the title page, so here goes.

After repeated prompting by philatelic colleagues at the local stamp club who insisted that I must have enough material to organize an exhibit, I assembled my first one in April 1989 and showed the 9 frames under the title "Belgium: the first 16 years (1849-1865)" at the WSP venue of the West Suburban Stamp Club, in Plymouth, Michigan. I did all the descriptive work by typewriter affixing small, medium and large pieces of typewritten text over and under stamps and covers, rather indiscriminately and without the necessary concern to limit my verbosity and my eagerness to fill most pages with anecdotal erudition containing little or no true philatelic information of use to the viewer.

To everybody's surprise, the judges liked what I showed and awarded me a "Vermeil". I also got the WSSC first time-out, "novice" award. The judges' comments were very favorable and to

the point, lauding the quality and the depth of the material exhibited and prodding me on to do more, as the "gold" was not far away.

The judges obviously also critiqued the excesses of text and the relative sloppiness of the layout, as well as the organizational aspects of the exhibit including the title page which was too long and unrevealing of the exhibit's actual contents. Even though I took their comments to heart at the moment, I omitted to duly consider them and I took the exhibit to Filatelic Fiesta, in February 1990. The slightly amended and shortened (8 frames) exhibit "precipitated" down to the "Silver" level in San Jose. The critique of it was unsubstantial. I returned home, aware of realities and blaming myself for not having heeded the original judges' critique.

The redoing of the exhibit loomed ahead. First, I trimmed it, by taking out items whose philatelic significance was redundant, but kept it at 8 frames by strengthening it with new material, purchased during 1990. I took simple, domestic frankings out where I had triple weight frankings, and I eliminated neighbor country destinations where I had distant lands to replace them. I took pairs out and replaced them with strips of 4 and I cut down on repetitiveness by showing one "big"

item, alone on a page, in lieu of crowding 3 little items on a single page.

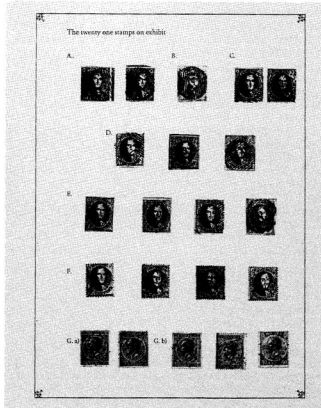
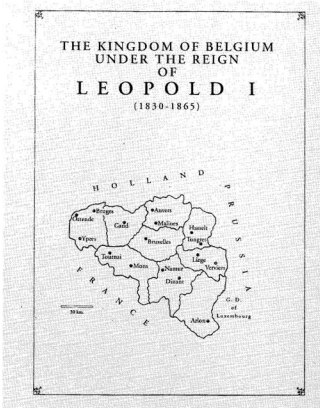
Yet, the main efforts were directed at the title page and the esthetics of the presentation. The title page was "tabulated", i.e. I made it into the Table, as shown on the cover of this issue. I also focused the title of the exhibit on the Leopold I issues, rather than on "Belgium". I added a map of the country on page 2, and on page 3 of the exhibit I showed a super copy of each of the 21 stamps the exhibit dealt with, so the judges would be informed about the range and the extent of the material shown. Pages 2 and 3 shown here.

The second major modification was the adoption of word-processing technology to do the descriptive text, which was reduced to a minimum for clarity of explanation, avoiding lengthy historical or anecdotal tales.

Three "gold" in a row (a true "hat trick") have followed: SARAPEX, 1991, VAPEX, 1991 and the Plymouth Show, 1992.

The exhibit is now down for repairs, expansion and/or cloning into 2 exhibits, one covering the imperforate era (1849-1861), and the other, the perforated (1863-1866), King Leopold I issues of Belgium.

More on this evolution, hopefully, in a year or so.



On Exhibiting Imperfs

by Henry Hahn

An often misunderstood fact about exhibiting (and judging) certain imperforate stamps has recently surfaced at a show. It is hoped that this short discourse on the subject may help some exhibitors.

The facts are that certain imperforates are rare in comparison with the perforated varieties, and it is sometimes difficult to be sure that a stamp that appears to be imperforate is in fact imperforate.

Clearly, a stamp that looks trimmed is probably trimmed, though it could also be close cut out of an imperforate sheet. Too bad, for it really can't be shown as an imperforate unless there is some other way of proving that it is an imperforate.

A good example of this particular problem is the first issue of Czechoslovakia and its overprinted varieties (Postage Due, Eastern Silesia and Air Mails), for the imperforates are in some cases of very high catalogue value. However, this observation is not unique to Czechoslovakia.

The most simple solution is to show imperforates as pairs or multiples. That, however, is not always practical, particularly in the case of rarities. Another simple answer is to show single exemplars only when they have wide margins, and/or are expertized. Literature* in the case of Czechoslovakia's imperforate first issue (the Hradcany) gives us minimum margins, or a frame which must be completely covered by the imperforate stamp to be called "imperforate". See Figure 1. But that too is not the entire answer, since it applies primarily to stamps which are normally comb perforated.

The problem is that this issue and other stamps of the same format are often line perforated. Many of us have seen a broad range of spacings in line perforation, particularly in early issues. Fortunately, when either horizontal or vertical line spacing is wide so as to give the stamp an extraor-

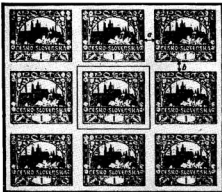


Figure 1



Figure 2

dinarily wide margin, the other direction is not spaced widely, and trimming shows up quite conspicuously. But there are exceptions, see Figure 2, and line perforation can give both wide horizontal as well as vertical margins, making the conversion from a line perforated stamp to an imperforate possible.

Unfortunately, the rarer Czechoslovakia imperforates, such as the 10h and 20h "SO 1920" (Eastern Silesia) exist as both line and comb perforated (common) varieties. Under those circumstances the frame, drawn in the reference above, may not constitute total proof.

But even if only comb perforated varieties existed, caution must still be exercised: the frame is the ABSOLUTE minimum and not even .1mm may be missing either horizontally or vertically. Next, the edges of the stamp must be carefully examined, preferably using a magnifier, to insure that there be no distortion of the paper that

generally takes place adjacent to the perforation holes. Viewing the edges at 30X50x perpendicularly to the plane of the stamp is helpful in detecting signs of trimming.

Since most judges don't have the means to thoroughly examine rare imperforates while judging an exhibit, my best advice when showing rare imperforates is to have them expertized and to place the certificate on the back of the page.

* Karesek, Kvasnicka, and Paulicek, "Forgeries of Czechoslovak Stamps" Tr. by J.J. Verner and H. Hahn, (or illustrated edition by F. Hefer, Ed.), Society for Czechoslovak Philately Inc., c/o E. Lehecka, 217 Hazel Ave., Westfield, NJ 07090

Regional Meeting of AAPE at the Stamporee Stamp Show '93 March 19-21 at West Palm Beach, FL. Information from Harry R. Johnson, Sr. P.O. Box 16843, West Palm Beach FL 33416. Special hotel rates of \$50/night. Several exhibiting seminars featured.

"Blue Sky" Time

(Last entry date 3/15/93)

What would you like to see at a stamp show that is not currently available? Respond with a word, a sentence, a paragraph or an article.

Write to:

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

A \$50 prize will be given for the most unusual, hopefully practical, idea.

Bunny Kaplan Passes

Berenice Brandes Kaplan Emrich, known to her legion of philatelic friends as Bunny Kaplan died Nov. 9, 1992, in her Cherry Hill, NJ, home, after a long illness. Bunny's interests in rabbits on stamps and stamps on stamps were the subjects she turned into exhibits. She had also edited ATA Handbook 122 "Stamps on Stamps".

Local and regional work for the

Merchantville Stamp Club and SEPAD had recently earned her the SEPAD President's Service Award "in honor and appreciation of her years of dedication and service to stamp collecting as an officer, exhibitor, writer and friend, October 24, 1992".

It is understood that ATA will be establishing a Bunny Kaplan Award for topical exhibiting; details to be provided later. - Eric Sopp and JMH

The FLY

... Can't Believe Auction Results Reported In The Philatelic Press

"\$F (FLY) MAGENTA INVERT SOLD FOR \$10,000,000.00 AGAINST A PRE-SALE ESTIMATE OF \$3.50" screamed the banner headline of a story in the current philatelic press. Another similar headline claimed that auction sales exceeded expectations. The accompanying articles in both cases provided lists of items sold which in every case, far exceeded estimates. One would have to conclude from these articles, and others just like them, that the philatelic market is strong. But is such really the case? "The Fly" would like to know if the information in the articles is obtained by reporters interested in reporting the facts of the sale... or is the information provided by the auction or sales houses?

I don't have much of a problem with a reporter covering an auction and then reporting on the results. In fact, I like to read about stamps that sell for much more than their pre-sale estimates. There is something enjoyable in learning that some purchasers (probably exhibitors) are willing to pay far more than an estimated price.

On the other hand, when the information about a sale is provided by the auction or sales house, how do we know that the information represents the full facts? (What was bought by the auction house, by the consignors, or not bought at all and just withdrawn.)

If we are going to have a responsible philatelic press, it seems to me that the members of that establishment must strive to present balanced stories. When the philatelic press accepts information from parties with a vested (and often financial) interest in presenting the company in the best possible light, there is always the risk of abuse.

For those of us who attend auctions regularly, we read the articles with a certain amount of skepticism in that we were there, and we know that most of the lots were sold for far below their estimates. In fact, many auctions are great places to pick up "bargains" at prices far below their typical retail price.

It is often a joke to read an article in the philatelic press a week or so late, in which the only things mentioned are the few successes at the auction, and no mention is made of the "failures."

We exhibitors are more than willing to pay what we must for our material, but we don't want to see the market puffed!

An now, for our usual recognition of those who have made a difference.

FLY BITES (plural) - To several members of the jury at a recently concluded East coast national level show, for what this insect was told was one of the poorest performances by a jury in recent memory. Here is a selection of the jury's performance:

At the critique, one judge publically apologized to an exhibitor for forgetting his notes... and was unable to provide meaningful comments. It seems to "The Fly" that the APS Manual of Philatelic Judging requires all judges to be present at the critique... and that means mentally as well as physically. In view of the fact that the judge had known what exhibits he would be judging ahead of time, the fact that he had judged the exhibit, and that he had been assigned to speak first on that particular exhibit (which implied he had time to go back on the floor for additional study), there is simply no excuse for such a performance. Herbie Bloch and some of the other truly knowledgeable (but departed) judges of the past, must be rolling over in their graves. ...and while "The Fly" is on the subject of notes...

I have to give a special award to one juror who now holds the record for pregnant silences. When called upon by the Chairman to respond to an exhibitor's question, this juror began to fumble back and forth through his notebook. I don't mean just back and forth... I mean back and forth, back and forth, back and forth, and that which seemed to my source to be an eternity. It was painfully obvious to people sitting in the audience that this judge too would not be able to reply to a question without referring to notes... and he couldn't find his notes no matter how hard he tried. Finally, and mercifully, he gave up searching and mumbled a few comments that in the view of my source, had nothing to do with either the question asked, or the exhibit for which help was being sought.

Yet another juror told an exhibitor that her exhibit could be improved by adding Georgia postal history. What's

wrong with that "guidance?" Well, the exhibit was a first day/commemorative cover exhibit. It was obvious to my source that the judge had a strong bias against this type of material... and had likely failed to judge it according to the criteria established in the APS Manual of Philatelic Judging.

And finally, the Chairman of the jury had to admit that he missed the fact that the title of an exhibit he had previously judged, had been changed to specify the exact time period covered in the exhibit. The Chairman's critique of the exhibit suggested that the exhibit was missing material from the exhibit when in fact the exhibit didn't even cover the period in which the missing material was issued.

FLY BITES - To everyone who wrote about what a huge success the recent international show in Genoa was. Here are some things to consider. The heat was so bad in the beginning days of the show, that the air conditioners couldn't keep up... and the humidity was astronomically high. Then, at the end of the show, torrential rains caused severe flooding in Genoa, and some water damage at the show venue itself. Has "The Fly" missed something? Isn't high heat, high humidity, and flooding supposed to be bad for philatelic material? Also, the poor way that exhibitors were (or were not) treated didn't make them a happy lot.

GOLD FLY SWATTER - To the Collectors Club of New York and the Philatelic Foundation for sponsoring PhilITex, the first international philatelic literature exhibition held in the United States. With over 600 entries, the sponsors were able to assemble one of the greatest bodies of philatelic literature assembled in modern times. This competition should form the basis of many others to come... and the sponsors performed a great service to philately. A tip of the wings to those involved. But, while I'm on the subject...

FLY BITE - To the organizers of PhilITex, or ASDA, or whoever decided that those people who came to New York at their own expense to be panel participants would not get the courtesy of a free show program (regular cost \$5; \$4 to CCNY members or PF subscribers).

Philatelic Research: How, What and Why

by Deborah Baur, 574 Hull St., East Meadow, NY 11554

In previous shows your exhibit garnered bronze or silver, but for this one you have added several expensive pieces and have expectations of a higher award. You're striving for the "gold" but when the awards are posted, it's another silver.

Puzzled? Perhaps demonstration of philatelic knowledge is missing. You can show knowledge by doing research (not just copying already established information), by the material you choose to show, and by properly describing that material.

At AMERIPEX '86, I discovered a cover that was intriguing. Seemingly the piece was one of four that survived a plane crash in Belgium in 1936. As a New Yorker, I believe that if a deal seems too good to be true, it probably is. \$100 for this type of cover certainly seems to fit this idiom. However, since I had extra funds and really questioned the validity of this cover, I purchased it; convinced that I shouldn't have too much difficulty proving it to be an imitation, and exhibiting it as a forgery.

With the knowledge I have now, the needed research would have been a much simpler matter. In 1986, I was about to discover I didn't know what to do once I was unable to locate information in the newspapers.

The first rule of research is utilize the largest library and best trained library assistance available. I needed a philatelic library. In this particular case the Philatelic Foundation (PF) was both nearby and helpful. Through the PF, and later the American Air Mail Society, I contacted an "expert" in my field who was able to furnish additional information concerning the crash. While this was not new information, it did lead to the discovery that more than 4 covers exist.

The second best advice I received was that a researcher should subscribe to, and read, philatelic periodicals. Among those publications is *Linn's Stamp News*. I have found it to be a valuable tool for research as *Linn's* has a large classified advertising section that is useful in discovering leads, plus the largest number of varied and general articles of any American philatelic publication.

Another essential I have found is *Global Stamp News*. The attractive feature here is the contribution of philatelic articles by novice writers who enjoy contributing their knowledge

and love of their hobby to other philatelists.

Periodicals published by specialized organizations are the next level of guidance, and their authors are usually willing to give pointers to a beginner. While curiosity may have killed the cat, curiosity and satisfying it is the way to a higher award.

In addition, there are at least five sources for personal contact that should be considered: first is the specialty group or study circle(s) most closely connected with the area you are investigating. Write their president or secretary for suggestions as to who might be able to assist your research. In some cases, more than one society may have to be contacted.

Next, contact the dealers who handle material from the area you are investigating. If you are not a regular customer they might not be willing to spend much time on your project but will go out of their way to suggest possible answers and/or other people whom you can contact. Concurrently, watch for advertisements by other dealers who advertise as having a special stock or interest in your area.

If you are searching an issue or cover, or other philatelic aspect of a non-English speaking country, it helps to know that language to facilitate direct contacts. However, if you do not know the language, you may be able to get translation services through the American Philatelic Society which has a translation committee.

You should develop an alphabetized and cross-referenced filing system to maintain the information obtained, in an easy-to-use manner. This can be done by using a large three-ring notebook and entering into it those articles and excerpts from documents which relate to your research.

When looking for stored information, all I have to do is go to the particular subject and I will find the entire article with its illustrations and often, a bibliography that the author has provided. If you are doing a thematic, you will want to retain articles on not only the theme, but on philatelic aspects of material showing your theme: cancellations, paper types, rates, errors, printing flaws, etc.

An example of this is catapult mail that is carried by both ship and plane. Knowledge of the ship is as important as knowing about the airmail aspect.

Make sure you watch the new publications columns to keep current on books or essays being published in your areas of interest. Not only will this keep you up to date on research others are doing, it will also help you to identify what is missing from your exhibit to make it more complete.

The international criteria and points available in each category are as follows:

| | |
|--------------------------|-------|
| Treatment and importance | 30-35 |
| Knowledge and research | 35 |
| Condition and rarity | 25-30 |
| Presentation | 5 |

The point system is not utilized in exhibiting in the U.S.A., but the categories are still a helpful guide. It is interesting, for instance, that knowledge and research carry more weight than condition and rarity.

Make sure, as you prepare your exhibit, that you are giving the display of knowledge and research at least as much weight as the condition and rarity.

Space limitations prohibit the inclusion of a society list, philatelic libraries, basic catalogue and book review list that have been compiled during the past 3 years as a source of information for this article. The above information may be located as follows:

Postal History Societies - USS/PH
National Societies -
APS Chapter Handbook
Library Listings - Linn's Almanac

Any member desiring additional information may forward to me a SASE stating exactly what research information they are looking for. I will be glad to quote copying cost if applicable. Otherwise I will just forward information requested.

Using new material and write-up from the various critiques, I am revamping my exhibit from 3 years ago. Now I enjoy doing research, writing and philately. Knowing that my exhibit will not win a Gold until I insert a C15 flight cover, (not a rarity, just expensive) has negated feelings of frustration and narrowed my search down to a crash wrapper (not expensive but difficult to locate). When you know what you are doing and what to expect, exhibiting becomes a real joy.

The Ten Commandments For Philatelic Judges

by Samuel Ray

Up-dated and Expanded to 15 Commandments by John M. Hotchner

In the 16 years since the late Sam Ray set down his landmark list of the behaviors of an effective judge (including apprentices), the field of exhibiting has grown and matured at a rapid rate, and the expectations of judges have grown with it. Further, as independence has been achieved by more and more countries, and the countries of the world continue to pour out new issues, it has become impossible for any one judge to meet the standard of earlier days: to be deeply knowledgeable in the philately of the entire world.

This makes the composition of the jury all the more important. Since the major areas of the world and types of collecting are split among the jury, there is additional and increasing pressure on each individual judge and apprentice to perform their tasks with excellence. This is given even more emphasis by the increasing degree to which the panel is reasonably expected to provide useful feedback to the exhibitors.

And so, while I hesitate to monkey with a legend, it is clear that Ray's 10 commandments has become a jumping-off point rather than the final word they were 16 years ago. It is in that spirit that the revision which follows is offered.

1. Knowledge Judges are presumed to be highly knowledgeable philatelists. Exhibitors consider them to have at least a nodding acquaintance with all aspects of philatelic specialization as well as a profound knowledge of their several areas of expertise. Every judge should endeavor to merit this high regard not only by his/her actions in judging but through self-education in philately.

In preparing to become a judge one should read and study widely in every aspect of philately, and particularly in the fundamentals. One should subscribe to - and read - a wide range of weekly papers and society publications; and at least some of these should be beyond the scope of one's own fields of interest.

One should collect in a number of disparate fields and categories in order to gain as much varied experience as possible. One should attend all possible exhibitions to study the collections on display, and should attend meetings and lectures regardless of the subject presented. Everything is grist for the mill. One's education should continue

after becoming a judge - this is actually the time to redouble one's efforts, for philatelic education is a never-ending process, and the scope of the hobby is ever increasing.

2. Continue To Exhibit Judges should continue to exhibit; improving the exhibit(s) that met the exhibiting requirement for accreditation, and developing new exhibits in other exhibiting categories. The object is not the winning of medals. Rather it is to retain empathy for the person who sits on the other side of the critique table, to maintain a feel for the changes that are occurring in exhibiting standards, and to learn first hand the problems that must be overcome by exhibitors whose efforts the judge will be called upon to evaluate.

3. Preparation for Judging Judges should be prepared to judge both the material in the exhibit and the effectiveness and coverage of the subject (story line) as presented philatelically. One need not be a subject matter expert to do an effective job but a good faith effort should be made before arriving to judge at an exhibition to use the information provided by the exhibitors in title pages and/or synopsis pages. They, or the exhibit title if that is all that is available, should be used as a jumping off point to consult philatelic/historical references so as to learn as much as possible about the content of the exhibits—especially the unfamiliar areas—to be judged.

4. The Challenge Level Judges should look for and evaluate the challenge level that the exhibitor has set. Novice exhibitors and those on their way up the ladder often need to think about how they have titled their exhibit and/or what the exhibit actually attempts; and whether that is something that can earn a gold medal as it is presently defined. Judges should be extremely wary of saying "You can't get a gold with this exhibit," when what is meant is: "To get a gold, I believe you will need to add such and such type of material/limit the area shown in order to provide more depth/explicitly broaden the scope of the exhibit to include so and so."

5. Encouragement Judges should at all times keep in mind two cardinal principles: that philately is a friendly hobby, and that exhibitors are its public face. It then follows that

exhibitors are to be encouraged rather than discouraged. Judges should be friendly and helpful toward exhibitors and should refrain from a superior-than-thou attitude. In practice, judges should find and emphasize elements that would justify encouragement. This is not to say that higher awards should be freely given-gold medals still have to be earned - but when lesser exhibits show effort, merit and the possibility of development, the judge should seek to help the exhibitor on to the next step.

6. Dominant Considerations Judges should avoid a tendency to give too much weight to such things as the arrangement of material, the presence of a typographical error, or the length of write-up, instead of the material. Judges should always remember that the material is the dominant factor, and that judging the write-up and decoration is not a substitute for judging the material.

Questionable material should be given the benefit of the doubt unless it is established beyond doubt that there is a misrepresentation. The weight assigned to such a problem must be assigned according to how seriously it reflects upon the exhibitor's knowledge of the material.

7. Exhibit Preparation Methods Judges must not display a prejudice against any method of writing-up of a collection. Hand lettering, guide lettering, typewriting, computer printing, and even pencil lettering are equally acceptable, as long as the work is done in good taste and is appropriate. In this connection, exhibits should not be down-graded because of an occasional erasure, typographical error, grammatical lapse, or any other such capricious reason, as long as the general effect is one of neatness.

8. Logic of Presentation Judges should know there is no "right" way to collect or to present a collection. Some collectors prefer to collect and present the stamps and their problems separately from the postal history; other collectors remove aero-philately from the body of the collection and present it separately. Such individuality is to be respected; it is an absolute right of every collector to exhibit in the manner that seems most logical to him. It is the responsibility of the judges to determine if the exhibit is arranged logically within its own parameters.

9. Focus of Judging Judges are strictly cautioned that they are not judging the owners, the previous owners, the circumstances of acquisition, or any rumors concerning the exhibit, but that their judging is limited solely to the material in the frame: Awards are given to the collection, not the collector. It is the responsibility of the local exhibition committee to police its own rules concerning the ownership of the collection or any other legal or moral matters, and these definitely must be of no concern to the judges.

10. Foster individuality Judging should not be approached as an ego trip but as a responsibility; with the humility born of recognition of how much the judge does not know. Judges should therefore make an effort to seek out and empathize with the exhibitor's topic or subject, and should refrain from imposing their own standards. One of the charms of philately is the individual approach; it should be remembered that all exhibitors are free to follow their own ideas in exhibiting, and their efforts should be accorded full and serious credence. Comments on the effectiveness of the approach to the topic or subject are fine, when accompanied by specific suggestions for improvement. Denigrating the entire effort should be avoided at all costs.

11. Unbiased Judging Judges should avoid bringing their personal prejudices into their judging. All collections accepted by the exhibition committee, including those that are professionally prepared, are entitled to serious consideration and careful judging even though there may be a prevailing bias toward them. For example, there are no rules that state that nineteenth century collections are more "classical" or "important" than twentieth century, or rules that permit a bias toward certain countries of fields, or even material commonly regarded as "philatelic" when that is the accepted norm for the era and area. If the exhibitor is presenting a serious study, then the exhibit should certainly be taken seriously by the judges.

12. Cost A Nonissue Judges should avoid displaying any prejudice toward or against inexpensive material. Exhibits of inexpensive material may represent a significant challenge and should be given as much serious attention as any other exhibit. On the other hand, there should be no bias against rarities or rather costly material. The phrase "All you need is money" and similar comments hardly indicate a judicial climate. Such attitudes must be carefully avoided by temperate judges.

13. Judges Must Vote Judges should carefully avoid the temptation to

downgrade an exhibit because they know little or nothing about the collection. Admitting ignorance is no sin. However, judges may not refuse to judge an exhibit. If a judge feels that he/she is insufficiently familiar with what is being shown in an exhibit, advice should be sought from other members of the panel or an impartial expert or specialist; this is a permissible and well accepted practice. If the judge feels that he/she can not vote in good conscience because of a total lack of understanding of the material, the situation should be discussed with the jury chairman. A judge who has materially assisted in the preparation of an exhibit should note that fact when voting.

14. Preparing For the Critique After the end of formal judging, judges should spend additional time on their own reviewing exhibits they will be expected to speak to at the critique. This should be done whether the exhibitor is expected to attend or not, and regardless of the medal level. (One never knows when an exhibitor will write after the exhibit asking for a critique, and the judge should be prepared to respond.) Given the speed with which normal judging must take place, this additional attention to one's assigned exhibits is critical to an appreciation of their strong points and the areas in which improvements are possible; and allows the judge to make specific comments keyed to frame and page number.

15. In the Critique Judges should make substantive comments highlighting both the strong points noted in reviewing the exhibit, and the areas in which the exhibit can be improved. The latter can include points of presentation, but a critique focused on those alone is inadequate. The judge who has comments to make that may be embarrassing to the exhibitor should make those comments one to one, at the frames if possible, but not in the public forum of the critique. Attempts at humor at the exhibitor's expense "just to lighten the atmosphere" should be avoided.

Judges should be extremely careful about directing exhibitors to specific dealers or offering to sell useful material to exhibitors. Exhibitors should never be told that specific items are essential and then pressured to acquire them from a given source.

The judge should take pains to differentiate for the exhibitor his/her personal opinion and suggestions from objective requirements. The judge's thoughts about ways in which the exhibit might be restructured to be more effective, should never be

presented as requirements; in the same context as the need to remove or properly label an acknowledged fake.

NOTE: The author wishes to thank Bill Bauer, Jo Bleakley, Bud Hennig, A. Don Jones, Peter McCann, Randy Neil, Steve Schumann, Bud Sellers, and Ann Triggum who reviewed and made suggestions to improve a preliminary draft of this presentation. JMH

Royal ★ 1991 + Royal Video

A video tape of the highlights of the above - named show - 46 minutes of viewing time. The effort was the brainchild of Raymond W. Ireson who was the Exhibition Chairman, and copies are available for \$20 post paid at Lakeshore Stamp Club, Inc., P.O. Box 1 Ponte Claire, Dorval, Quebec H9R 4N5 Canada. It's an opportunity to see how our neighbors do conduct their shows - an opportunity to pick up on a few new ideas.

Back Issues of TPE Needed to make Sets

If you have unwanted back issues of TPE, especially Vol. I - IV, we would very much appreciate donations. Send them to our back issues chairman, Van Koppersmith, P.O. Box 81119, Mobile, AL 36689. Thanks.

Exhibit Prospectus Available For "AMERICOVER '93"

The exhibitor's prospectus and entry form for AMERICOVER '93, the 38th AFDCS Annual Convention and Exhibition, conjunction with Stamp & Cover Fest '93 is now available. This show will be held July 23, 24, & 25, 1993 at the Boxborough Host Hotel, Boxborough, MA, and is open to all collectors no matter what their society affiliation. The Exhibit Committee is expecting to receive entries from the established, the novice, and even the youth exhibitor, so please enter early. Frames will be limited to 100. Discount entry fees for our junior exhibitors.

For the prospectus and entry forms, please contact Ms. Betty B. Buchanan, AFDCS Exhibit Chairman, P.O. Box 1335, Maplewood, NJ 07040-1335.

An Approach to the Synopsis Page

Kenneth Trettin

Very little has appeared in print about the synopsis page. (See: Hotchner, J.M. *Synopsis Pages—The latest year. The Philatelic Exhibitor*, 1989 July; III (4):17-18. and Morgan, R. *Synopsis Page of the Issue. The Philatelic Exhibitor*, 1992 January; IV (1):12. There are several other index or table of contents references to synopsis pages but they either request examples of synopsis pages or refer to the title page or the plan of exhibit page.)

As anyone who has recently prepared a synopsis page realizes, an exhibit is on their own when preparing these pages. It will probably be realized in the future, if not already, this is preferable, and so it should remain. The "Synopsis & a discussion of the exhibit" illustrated here represent some of the author's concepts of what a synopsis page can or should contain. It is presented in the hope that it will assist some other exhibitor.

This page uses both sides of the paper, in effect giving the exhibitor

two pages. The exhibit has been prepared on a computer and the synopsis has been prepared in the same style using similar layouts and typefaces as is used in the exhibit. The page is even printed on a test weight (80 lb) version of the same stock used for the exhibit pages (Howard Permalife, old white, 65 lb cover). A sufficient quantity are sent to the exhibit committee so that they do not have to make additional copies.

While every page of the exhibit contains at least one philatelic item (including the title page) the synopsis page does not. The visual graphic element is represented beyond the choice of type faces and layout with the inclusion of scanned collateral photographs and drawings from period advertisements.

This synopsis includes a discussion of the concept used to form the exhibit. Since this is a special study, it may be more important than it would be with a traditional exhibit or a thematic exhibit. Also included are a discussion

of the hardware and software used to create the exhibit (this page was originally prepared for a show featuring computer prepared exhibits), a discussion of the contents beyond the outline given on the second page of the exhibit which will not be seen by the jury until they view the exhibit, and a story behind one of the more interesting items in the exhibit.

This synopsis is definitely a case of self promotion on behalf of the exhibit. This synopsis is not only intended to provide the jury with information not in the exhibit, but to create an interest in the exhibit and possibly even to entertain them a little. It is intended that when the jury comes to this exhibit it will already be off and running, giving it a head start over first impressions and the competition. We want the jury to have a favorable impression of the exhibit before they see it. (And now that this has been said, it probably will not work for me. The jury's reaction will be "I saw that in TPE. He's just trying too hard to promote this exhibit.")

THE CORNER DRUG STORIES & A DISCUSSION OF THE EXHIBIT

The corner is a retail store. An exhibit in *Manus of Theatrical Architecture* shows an investigation of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.

1. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.



This is a photograph of the corner drug store in the exhibit. It is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.

The corner is a retail store. An exhibit in *Manus of Theatrical Architecture* shows an investigation of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.

2. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.

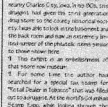


This is a photograph of the corner drug store in the exhibit. It is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.

THE CORNER DRUG STORIES & A DISCUSSION OF THE EXHIBIT

The corner is a retail store. An exhibit in *Manus of Theatrical Architecture* shows an investigation of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.

3. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.



This is a photograph of the corner drug store in the exhibit. It is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.

4. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.

5. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.



This is a photograph of the corner drug store in the exhibit. It is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable. The exhibit is a study of the public use of retail stores and an attempt to find a way to make them more useful and more enjoyable.

Our 4¢ Worth - How to Chief Judge

by Clyde Jennings and John Hotchner

Welcome to this new column which will convey over the next several years the secrets of being an effective chief judge. There is no magic formula, but a good place to start is to keep in mind that a judge who is a good judge has met only the first requirement. On top of that lump the ability to direct a jury to reach valid conclusions in a restricted period of time, the ability to run an emotionally charged meeting effectively, the speaking ability of John Kennedy, the patience of Job, the diplomatic skills of Henry Kissinger, the parenting skills of Dr. Spock, and sincerity of Winston Churchill.

The good news is that if you, like us, fall somewhat short in some of these areas, most of them can be simulated with effort and care. We can't tell you how to do this, but we can tell you how to handle some of the mechanics of the job in a way that is quick, fair and unassailable by the ever present critics.

Keep in mind that there is no manual. Good chief judges learn from their mistakes, work to polish their skills, and benefit from watching others at work. It is a process that requires rigorous self-evaluation, and some self-forgiveness, and the will to do it better next time out.

Let's begin with the matter of selecting the Grand and Reserve Grand; a perennial problem! Some Chief Judges have been known to practice Summary Execution; that is to say, they eliminate from consideration all Gold Medal exhibits that were not unanimous. WRONG! One or more of those votes for a level other than Gold may have been cast out of partial or unalloyed ignorance. Is it fair to knock that exhibit out of contention because someone couldn't or didn't find course information to study? Of course not.

We believe that the best way to

approach the task is to allow the jurors (including the apprentices) to nominate contenders (either openly or by secret ballot). Sometimes this reveals a heavy favorite. More often, several contenders are on the table and the Chief Judge can ask for volunteers to speak for each. Once that process is completed, vote is taken and the exhibit with a simple majority of the votes cast wins.

For the Reserve Grand, the process is repeated, minus the Grand winner. The runner-up for the Grand should not automatically become the Reserve Grand.

We would be delighted to hear from members with questions or observations on being a chief judge, and from those with questions on how to handle problems they have faced while acting as a chief judge.

The Mail-In Exhibitor

by Charles K. Luks

If you are looking for something different in the way of exhibiting then I strongly recommend trying the yearly (August) Illinois State Fair.

What is different about it? Plenty! Unlike most weekend stamp shows this show runs for 11 days, and unlike the potential hundreds of viewers of your frames, you have a potential audience of thousands who may see what you have to offer. You will be right there with the quilts, canned preserves, hog calling, horseshoe pitching and tractor pulls, but you will be indoors on the main floor of the Expo Building surrounded by a white picket fence with your exhibit in 9 page frames placed atop tables for comfortable viewing. But you will be asked for a 54 page exhibit limit.

What is different? There is no frame fee! Frames are free although there is a \$2.50 registration fee. And no plaques or medals are awarded. (You have no more room in your house for any more anyway, right?) There are cash awards ranging from \$8 to \$25 which will help pay your postage. You will get a ribbon, certificate, award list, show cover, a thick catalog of everything going on at the fair and perhaps another pleasant gift.

There are two general classifications, Illinois residents and non-residents which are further broken down into specialties. I have exhibited there six

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

of the last eight years and have received royal treatment each time. I'll leave 1993 up to you. Kudos to Arthur Faucon, past chairman and to Mrs. Mariane Smith who took over the reins a few years ago and has done a superb job. Watch in your stamp papers for prospectus news this spring.

We seemed to have kicked up quite a bit of dust in my last column with the comments on CINPEX. I received a letter from a very upset exhibit chairman who stated that it was an honest regrettable oversight and that if the complainant had written to the chairman, the error would have been corrected immediately. The chairman was very sorry for the oversight and asked me to mail the letter on to the exhibitor which I did.

Also, I received a letter from another exhibitor at CINPEX who strongly defended the chairman. He stated his

exhibit arrived the Wednesday after the show as instructed and would have rated the show 95 as no award list was included BUT a week or two later a photo of the first frame with its award ribbon on it was received and "that was worth many points. The show chairman did a super job and needs the PR". I wrote to the chairman and asked him to send me an application blank for the next show and I'll exhibit there (I have faith), and we'll raise the score to 100.

Now on to the scores and my thanks to John Hotchner for that wonderful score box at the top of the page. All shows were in 1992.

ILLINOIS STATE FAIR - 100
KEYSTONE FEDERATION (PA) 100,100
LOUIPEX (KY) 100
PIPEX (WA) 100
SARAPEX (FL) 100

THAMESPEX (CT) 100,100,100,90 name misspelled on certificate
WAUSAPEX (WI) 95 - no certificate
BALPEX (MD) 95 - no program (see note at end)
GULFPEX (MS) 85 no ribbon, certificate or award list
SESCAL (CA) 80 exhibit poorly packed, almost lost in rain. (see note)
TEXPEX (TX) 80 no award, notice, program or award list
StAMpsHOW 92 (PA) 80 No acknowledgement of acceptance, program or award list
WINPEX (NC) 72 late return, no program or award list and used a meter stamp on return package.
CHARPEX (NC) no score given but "treated me fairly well, handled things

adequately, nice prize"

And to sum up, another letter on BALPEX, as of Sept. 21, exhibitor had not received two awards won nor a show program. BALPEX was Sept. 5-7. Writer also complained of bent pages sent back.

As for SESCAL, the writer explained in detail how carefully the box was packed when sent, wrapped and overwrapped, etc., but on return, exhibit catalog, ribbon and medal just placed in box and sealed with gummed tape with no protection. Box arrived soaked by rain but luckily pages were intact. Writer wants to know who would pay insurance if ruined, SESCAL, Post Office, or APS. Any ideas???

Again I want to thank all who sent in comments. I depend on you for your score sheets. Just copy the score sheet at the top of the article or send me a SASE for a few. And if you have a show or chairman you'd like to nominate for special praise let me know. Write to me at 409 Halsey Road, Parsippany NJ 07054-5214. All letters will be answered.

Now as I sit back and review what I have written, a thought pops into my mind. To all those exhibitors who were disappointed with their handling, please make a photocopy of this listing and send it along to the offending show. Perhaps we can light a few fires.

Exhibiting and Youth - Exhibiting at the National Level

Part 2

by Patricia Stilwell Walker "Briarwood", Lisbon, MD 27165

In the previous issue, we started this series of articles by stating that successful youth exhibiting at a National level will depend on understanding the "rules of the game". Let's start looking at the rules in some detail.

Rule 1. A philatelic exhibit needs to tell a story. Stories have beginnings, middles, and ends. They proceed in some organized fashion that is easy to understand.

Here we need to treat thematic and general exhibits separately.

Thematic:

What are the judges looking for? Therefore, what should the exhibit attempt to achieve?

Judges expect a story that is in a natural sequence, **thematically**.. If the subject is "Birds", an alphabetical sequence by stamp issuing country is much less interesting than a sequence by type of bird (sea bird, song bird, etc.). Better yet is a sequence that covers types of birds and also their habitats, food, predators, etc.

The story has to be balanced—too much of one part of the story and too little of others is a problem. An exhibit of "Birds" that has 29 pages on types of birds and one page each on habitats, bird foods, and zoos, is grossly out of balance.

The story should not have large gaps or be vague. This one is a bit harder to explain crisply because judges will allow some latitude to youth exhibits, as the exhibits are short. A compromise between breadth of topic selected and pages available, needs to be reached; sub-setting a topic is

discussed below.

Judges will look for an outline or plan. This may be on the title page or on the second page of the exhibit. The outline should have all of the qualities noted above: natural sequence, balance and no large gaps.

SUBRULE 1A: The plan headings must be thematically related. Philatelic categories (meters, cancels, etc.) do not belong in a thematic plan.

When judging the story, we look for how well the story text that is written on the pages matches the outline (relevance) and we check to see that story text is on each page.

SUBRULE 1B: A thematic exhibit should have thematic text on each page.

Score Sheet Criteria:

Thematic score sheet - General Impressions section:

Title page and plan - points awarded range from 2 down to 1 as the age of the exhibitor increases. These points are awarded more for the existence and appearance of a title page and plan than for their content. At the youngest ages, youngsters will sometimes want to have only a title, and their own art work or favorite collateral piece. For them, that is fine. I do not recommend it for age groups B (14-15) and C (16-18). For them a succinct paragraph that states the purpose of the exhibit needs to be on the title page, and a plan is a must.

Clarity and pertinence of text - points awarded range from 6 down to 2 as the exhibitor gets older. Judges are looking to see that the exhibit text is pertinent to the chapter headings and to the items chosen as illustrations. In terms of

Rule 1, how well is the story being told?

Thematic score sheet - Thematic Treatment section:

Development of Plan - points awarded range from 8 to 13 as the age of the exhibitor increases. Looking over the plan is the first chance a judge gets to evaluate the sequence and balance of your story. As the exhibitor gets older, more detailed plans with sub-chapters are expected. For some judges, a good plan will score points for Rule 2 (story depth), PROVIDED the story on the pages follows through on the plan. In my opinion, points for Rule 2 should properly be allocated from the next category on the score sheet: "Development of the Theme".

Explanatory notes on Theme - points awarded range from 8 up to 10 as the age of the exhibitor increases. Subrule 1B counts here; points can be lost if there is no thematic text on some pages, or if it is highly repetitious. The content of the text will be scored for Rule 3 (demonstrate thematic knowledge). Personally, I would award no more than 4 points under Rule 1 with the remaining 4 to 6 going for Rule 3.

Degree of difficulty and originality

-8 points are available at all age groups. Many young exhibitors display high degrees of originality in approaching a topic; here is where points can be earned for good story telling. Choice of topic or, more likely, the subset of a larger topic can earn points in this category, as well, if the selection is uncommon.

WARNING: At the local level, the beginning young exhibitor is often given a higher level of award for unusual topics or exhibit presentations.

Note that at the National level, only 8 points can properly be awarded for this ALONE. The other aspects, especially the philatelic ones, cannot be neglected.

General degree of development - 5 points are available at all age groups. In my opinion, these points can be earned "simply" by showing in the exhibit that the spirit of Rule 1 is understood; a story is being told with a beginning, middle and end.

NOTE: although "Subdivision and arrangement of philatelic materials" might seem related to story sequence, it refers to mixture and balance in the selection of the philatelic items on the pages, and will score under Rule 5 (choice of philatelic material).

The specific categories called out are not indicative of the real value of a strong organized story line. A well told story makes the judges believe that the young exhibitor "knows what he/she is doing". In contrast, lack of organization or a poorly told story creates a negative impression. Both good and bad impressions "spill over" into other criteria, such as evaluating development and knowledge (Rules 2 and 3).

Common Pitfalls:

The title of the exhibit or the text on the title page does not match the story in the body of the exhibit. This often occurs because the title page was written before the story; or the text makes statements about the general subject, but is not pertinent to the specific story in the exhibit. For example: "I like birds because birds are pretty" would not be a good match for an exhibit about tropical birds. A sentence that starts "Most tropical birds are colorful..." might come closer.

The story is written to match the material that the young collector owns TODAY. The result is a story that is any of the following: disjointed or out of sequence, unbalanced, too broad, or just plain vague.

There is no exhibit plan or the one provided is not logical, or is too brief. It's hard to write a plan for a poorly told story, so these mistakes often go

together. However, it is possible that the exhibit tells an organized story, but the plan is merely missing. This is an easy mistake to correct.

The story in the exhibit does not match the outline. This most often occurs because the outline was carefully prepared, but then forgotten as the story was written and the exhibit prepared.

How to get started on an improvement program:

The first step you and your young exhibitor should take is to evaluate the story line in the existing exhibit.

Start by reading the exhibit plan (if one exists) and the story; ignore the philatelic items that illustrate it (We'll get to them with Rules 4 and 5). Look for the qualities judges appreciate - sequence and balance; look for the specific problem areas discussed above.

Start by making an outline (plan) of the complete story for the chosen subject; this should be similar to the chapters in a book. Try to have the youngster forget what material he/she owns when making the outline. Attempt a reasonably complete coverage of the chosen subject. don't forget SUBRULE 1A: no philatelic plan headings. Having done that, I can guarantee that the resulting plan is too large to complete successfully in 2 to 5 frames. Next, discuss whether a particular section or set of sections of the subject is of more interest to the young exhibitor, or if perhaps more of his/her collection fits a subset of the topic best. Choose a subset.

It is possible that a chosen topic is very narrow, and subsetting is not required; such a subject will need to be looked at carefully when we discuss "development" under Rule 2.

Using our example: "Birds" is an immense topic. It can easily be subsetted by geography (Birds of North America), by type (Birds of Prey), or by habitat (Wading birds), to name a few possibilities.

Have the young exhibitor write a new outline of just the subset, adding more detailed levels to the outline if

needed. does the NEW story have a beginning, middle, and end? Is it reasonably balanced? If yes, the junior is ready to write the first draft of the story. If not, together you need to re-evaluate the subset chosen.

Save this outline - it will become the first draft of the exhibit plan.

The draft of the story should be a few sentences or paragraphs about each outline/chapter heading. It does not have to be too much writing; remember that this text will be spread across many pages. However, do not forget SUBRULE 1B: each page should have thematic text. Also, don't spend a lot of time fussing over the exact words; the youngster will be rewriting the story several times as he/she progresses.

Note: we will cover matching the philatelic items with the text under Rules 4 and 5. SUBRULE 1B will become more obvious when material is selected for illustration.

Techniques:

Outline: number the chapters (major sections) I, II, III, etc. and any sub-chapters A,B,C, etc. Just looking at the outline will give an estimate of balance. Not all chapters have to be the same size, but avoid very large or very small chapters. Split or combine as needed.

Exhibit page text: transfer the numbers and chapter headings used in the outline on to the top of the exhibit pages that will have the matching story text. That reminds the youth to make the story match the outline when writing text, and it helps judges when reading the exhibit to follow the sequence.

Title page: choose the title thoughtfully. Avoid something "clever" or "catchy" unless you also include a brief paragraph that clearly states what your exhibit is about. It's a good idea to include such a statement anyway' always write it last, after the story is told.

NEXT TIME - Rule 1 for "General" exhibits.



The Rossica Society of Russian Philately will hold its 1993 annual meeting at NAPEX, to be held 4-6 June, 1993, in Arlington, VA. The meeting will feature philatelic presentations by Dr. Gordon Torrey and Adolph Ackerman. All Rossica members and other interested persons are invited to attend.

A block of frames has been reserved, and the Society solicits exhibits of Russian-area material from members and non-members alike. The new Rossica Society Award for the Best Russian Exhibit will be awarded for the first time at NAPEX. Further information and a prospectus may be obtained from NAPEX exhibits chairman, Michael Dixon, P.O. Box 7474, McLean, VA 22106 - 7474.

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

February 20-21, 1993 ALAPEX '93 Birmingham Philatelic Society, At the Hill University Center, 1400 University Boulevard, University of Alabama at Birmingham, Birmingham, AL. Frames hold six (9" X 11" maximum) pages at \$1.50 per frame. Information from Birmingham Philatelic Society, Box 531330, Birmingham, AL 35253.

February 20-21, 1993 Austin Stamp Show (Auspep '93). The Austin Texas Stamp Club will sponsor its annual exhibition at Palmer Auditorium, 400 South 1st St. Austin, Texas. Sat. 10 A.M. to 5 P.M., Sun. 10 A.M. to 4 P.M. For more information contact, Howard Eads, P.O. Box 812, Austin TX 78767.

Feb. 27-28, 1993 LINPEX '93. Sponsored by the Lincoln Stamp Club. Held at the University of Nebraska East Campus Union, 35th and Holdrege Streets, Lincoln, Nebraska. Frames hold 16 (8.5 x 11) pages, \$5 per frame (adults), \$2.50 (juniors). Minimum 2, maximum 10 (adults), 5 (juniors), one frame exhibits (\$10). Deadline: Feb. 5, 1993. Prospectus from: Lawrence Kinyon, P.O. Box 22412, Lincoln, NE 68542.

February 26-27, 1993. Victorial 1993. At Garth Homer Achievement Center, 813 Darwin Avenue, Victoria. Sponsored by the Greater Victoria and Vancouver Island Philatelic Societies. 100 - 6 page frames at \$2.00 per frame (adults) and \$1.00 per entry for juniors. Bourse, Cashet and Special Cancel. For further information or prospectus write Don Shorting, Box 5164 Station B, Victoria, B.C. V8N 6N4.

March 13-14, 1993. CENEPEX '93, CENTRAL NEBRASKA STAMP SHOW, sponsored by the Central Nebraska Stamp Club. Held at the Grand Island Mall, 2228 N. Webb Rd., Grand Island, NE. Frames hold 12 pages (4 rows of 3 each). Frame fees are \$2 per frame (juniors 16 and under the fee is \$1 per frame with the first junior frame being free). Information and prospectus from Mike Ley, Box 984, Grand Island, NE 68802.

***MARCH 19-21, 1993. STAMPOREE STAMP SHOW '93.** To be held at: U.S. Armed Forces Training Center, 3181 Gun Club Road, West Palm Beach, Florida. Frames hold 16 (8.5 x 11) pages, \$6.00 per frame (adults), \$2.00 per frame (junior). Minimum of 2, maximum of 10 frames per exhibit. Special one frame exhibit category for 20th

century (1900 to date) only. Deadline Feb. 1, 1993. Prospectus and information from: Harry R. Johnson Sr., P.O. Box 16843, West Palm Beach, FL, 33416-8843.

March 20, 1992. OXPEX '93 and OTEX '93. Oxford Phil. Society of Woodstock, Ont. At College Ave. Secondary School, Woodstock, Ont. 6 page frames. 12 frame limit. No charge for frames. Entry Deadline: March 8, 1993. Information from Gib Stephens, P.O. Box 1131, Woodstock, Ont. N4S 9P6, Canada.

***March 27-28, 1993. Filatelic Fiesta.** San Jose Stamp Club. At the San Jose Scottish Rite Temple, 2455 Masonic Dr., San Jose, CA. Adults \$6.00 per frame, juniors \$2.00. Frames hold 15 8 1/2 x 11 sheets (5x3). Show admission free. Prospectus and details from: M.R. Renfro, Box 2268, Santa Clara, CA 95055.

April 3-4, 1993 DELPEX. Delaware Valley Federation of Stamp Clubs, Bradywine High School, 1600 Foulk Rd., Wilmington, DE. 60 - 16 page frames at \$5.00 each (juniors free). Special "Best Scandinavian Exhibit" award. Each exhibitor gets a written critique. Prospectus from John Graper, P.O. Box 4200, Delaware City, DE 19706.

***April 23-25, 1993 WESTPEX '93.** Sponsored by the Northern California Council of Philatelic Societies. Held at the Cathedral Hill Hotel, Van Ness at Geary, in San Francisco, Calif. 300 16 page frames total. Adults \$7.50 (3 min. 10 max.), juniors \$1.00 (1 min. 5 Max). Annual meetings of SAS/Oceanic, Nepal and Tibet Study Circle, and U.S. Philatelic Classics Society plus 25 other Societies. Auction, seminars and lectures. Prospectus: Exhibit Chairman, Steve Schumann, 2417 Cabrillo Drive, Hayward, CA. 94545.

***April 24-25, 1993. The Plymouth Show.** 24th annual show sponsored by West Suburban Stamp Club. Held at Central Middle School, Church & Main St., Plymouth, MI. Frames hold 16 pages. Entry fee: \$5.00 per exhibit, plus \$6.00 per frame; Juniors, \$1.50 per 8 page frame only. Information and prospectus from: Exhibit Chairman, P.O. Box 700049, Plymouth, MI 48170.

April 30 - May 2, 1993 Canada's Second National Philatelic Literature Exhibition sponsored by the R.A. Stamp Club to be held at the Radisson Hotel, 100 Kent Street, Ottawa, Canada. Unlimited number of entries \$15. per entry. Free admission. Prospectus

and info.: Co-chairman, Box 2788, Station 'D', Ottawa, Ontario, CANADA K1P 5W8.

April 30 - May 2, 1993 Royal * 1993 * Royale at ORAPEX. The 65th Convention of the Royal Philatelic Society of Canada in conjunction with Ottawa's Annual National Stamp Exhibition to be held at the Radisson Hotel, 100 Kent Street, Ottawa, Canada. 500 Frames (16 pages) Adults \$10 per frame. Juniors \$5 per exhibit. Stamp Launch, 10 Stamp Society & Study Groups meetings, Auction, Free Admission. Sponsored by the R.A. Stamp Club. Prospectus and info.: Co-chairman, Box 2788, Station 'D', Ottawa, Ontario, CANADA K1P 5W8.

***April 30 - May 2, 1993 OKPEX '93.** To be held at the Central Plaza Hotel, I-40 and Eastern Ave., Oklahoma City, OK. Frames will hold 9 (9"X 12") pages, \$4 per frame \$2 for juniors. Minimum 3 frames up to 16 frame maximum. Deadline March 20, 1993. Sponsored by Oklahoma City Stamp Club. Prospectus from OKPEX Exhibits, P.O. Box 26542, Oklahoma City, OK 73126.

***May 14-16, ROMPEX '93.** 43rd Rocky Mountain Philatelic Exhibition to be held at the Holiday Inn Convention Center, at Chambers and 170 in Denver. 16 page frames at \$6.00 each. Junior exhibits are encouraged - no frame fee. Entry deadline -April 1, 1993. Prospectus and entry form from Exhibits Chairman, ROMPEX, P.O. Box 2352, Denver, CO 80201.

***May 29-31, 1993. NOJEX '93.** North Jersey Federated Stamp Clubs, Inc. Held at the Meadowland Hilton, 2 Harmon Plaza, Secaucus, New Jersey. National conventions of Military Postal History Society, Vatican Philatelic Society, Italy and Colonies Study Group and Postal History Society. Frames hold 16 pages, \$7 per frame (adults), \$3.50 per frame (juniors). Maximum 10 frames. Entry deadline: April 1, 1993. Prospectus from: Julius F. Reeves, 7 Mendham Avenue, Morristown, NJ 07960.

***June 25-27, 1993. TOPEX '93.** Sponsored by the Waukesha County Philatelic Society. Held at The Grand Millwaukee Hotel, 4747 South Howell Ave., Milwaukee, WI. Adults \$5 per frame, youth free. For further information and prospectus, write to MaryAnn Bowman, P.O. Box 1451, Waukesha, WI 53187.

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.

Newly Accredited APS Judges

- Gregory Frantz 18314 E. Geddes Pl. Aurora, CO 80016 Classic locals and private issues of the world; Scandinavian locals; U.S. Classics.
- William F. Harris P.O. Box 33202 Cleveland, OH 44133 U.S.; U.S. Postal history; Canada; Western Europe; Colombia; Egypt; polar; railway and steamship stamps.
- Paul E. Tyler 1023 Rocky Point Ct., N.E. Albuquerque, NM 87123 Great Britain, British Commonwealth, Australia, Falkland Island, French Oceania, Antarctica, U.S.
- Paul E. Witreich 72C Franklin St. Tenafly, NJ 07670 U.S., Ireland, Austria, Trinidad, censored mail, air mail.

Including Advertising Covers and Corner Cards in an Exhibit

by David Savadge

How's that again? Using advertising covers and corner cards as part of an exhibit? Neither are philatelic, and use of non-philatelic material on other than the title page detracts from the exhibit's theme or story line. Or so 'prevalent thinking' seems to dictate.

Or does it? Based on a conversation I had with Pat Walters at the Oakland stamp show in August, there are ways to work these items effectively and properly into an exhibit without incurring a penalty or receiving a lower level award. In my exhibit, I apparently did this quite subconsciously and did not realize it.

Lets get back to 'prevalent thinking' once more. The emphasis must be on a cover's philatelic content - the stamp, the postage rate, the cancellation, the route markings, and so on. Any printed advertising is extraneous and cannot be mentioned in the writeup even if the ad subject directly ties to the exhibit's subject. No argument there; an ad is definitely not philatelic. But then, how can an advertising cover be effectively used? And what did I do right?

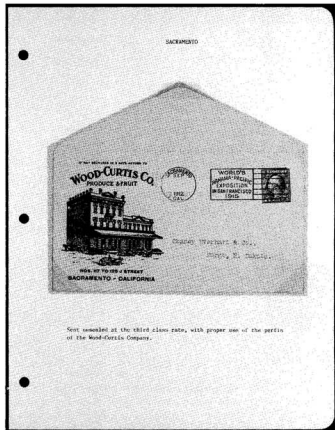
I believe Pat used the term Visual Impact. When standing back from the frames and looking overall at an exhibit, frame after frame of plain covers can be summed up in one word - BORING, no matter how detailed the writeup or how exotic or rare the usage. But every so often, a colorful advertising cover interrupts the monotony and focuses the viewer's eye. The ad cover must signal the viewer with the message "I am different. I am interesting. Look at me."

On several instances when preparing my cover exhibit, I had the choice between two almost identical pieces as far as stamp and postmark were concerned; one a plain cover, the other with an ad depicting, say a whiskey bottle, or a typewriter, or a factory building, or the sending organization's emblem. In each instance, the ad cover tended to break up the whiteness of the pages. I made no references to the advertising in the writeups, concentrating on only the essential philatelic aspects. The advertising covers had to speak for themselves, and serve the same purpose on an exhibit page as when delivered by the mailman some 80 or 90 years ago - to grab and hold the recipient's (or viewer's) attention. In essence, I had achieved Pat's Visual Impact concept without knowing it.

The single stamp exhibitor has another means of including advertising covers, one I saw displayed effectively in two exhibits at Oakland. These exhibitors devoted one page in the Commercial Mail section of their exhibit to show the chosen stamp used on advertising covers.

How often to use an advertising cover in a cover exhibit is totally subjective. There is no magic formula (Every 6 pages? 2 per frame? Nobody knows.) Whatever looks pleasing to the exhibitor, and whatever the exhibitor thinks will look pleasing to the judges.

Corner cards, or pre-printed return addresses, present a similar type of situation, but with one major difference in my opinion. That difference occurs when the stamp on the cover is perfinned. In order for a perfin use to be legitimate, the perforated initials on the stamp must match the sender's return address. In displaying a legitimate perfin usage, my



writeup starts with the statement "Legitimate use of the ABC Company perfin", but makes no direct reference to the corner card itself. To verify this, the judge must look at both the perfin and the corner card.

The opposite also holds true. For example, a perfinned letter-rate stamp on a picture postcard is described as "illegitimate use of the XYZ Company perfin." There are some gray areas here - when a perfinned stamp pays the correct rate on the cover without a corner card. If the postmark is proper for the city where the company has an office, the use possibly may be legitimate, but you can not be certain. One of the firm's mail room employees could have taken the stamp to send a personal letter.

If the envelope is portmarked in a 'wrong' city, but addressed to the company that perfinned the stamp, it might be a branch office use or perhaps a travelling salesman sending his merchandise orders back to the home plant. But that same salesman may also have used a company provided perfin to mail a letter to his sister.

In addition, companies merge together, are bought out, or completely change their names, but continue to use up stamps already perfinned with the old set of initials or use envelopes with their predecessor's corner card. To play it safe, I avoid exhibiting covers in any of these gray areas unless absolutely certain of the reason for the mismatch.

Include advertising covers and corner cards in an exhibit? Most definitely, yes. But in moderation, so as the visual impact does not overpower the philatelic elements.

ASK ODENWELLER

by Robert P. Odenweller



Not too long ago I heard a number of non-judges giving their rating and other reactions to various participants in a competition. Shortly after their evaluation came a commentary by an experienced expert, followed by the actual results of the judges. In almost every case the non-judges had been impressed by the effort of the competitor and were unusually generous with their evaluation. When the experienced expert gave his comments, the non-judge group was immediately ready to rethink downwards the evaluations given so freely only moments earlier, and in virtually every case the experienced expert's remarks forecast the results of the judges precisely.

I have to admit that I was among the group of non-judges on this one—the competition we were remarking on was not stamps, but instead was the women's 10 meter diving finals in the Barcelona Olympics. Since I was in Brussels on an all month assignment to fly to Moscow and Vienna, we had some time off, and gathered in a hotel lounge to watch the telecast of the various sporting events. In Europe, such sporting events on TV get continuous coverage of all competitors with no commercial breaks. There is no need to subscribe or to sign up in advance or pay-per-view for the coverage. That's a distinct plus compared with the "high calorie sound bites" approach of non-pay TV coverage in the US. In Europe you get to see the good, the bad, and the indifferent. But there's a lot of good in seeing it all, especially with the commentary. You get to see why the good are good and why what may appear to have been good, wasn't.

Initially, our comments became obvious to us as somewhat banal, as we realized we didn't really know what we were talking about. As the afternoon moved on, our evaluation became a bit better educated, but was still more erratic than on target. Perhaps your ap-

preciation of the sheer difficulty of jumping off a three story building into a pool, and doing it gracefully, got in the way.

Here were some examples. One dive was quite difficult and executed very well—we all agreed on 7's to 8's. The British commentator (Hamilton Bland) said "Technically very good, but not all that graceful. The dive looked heavy. She's going to get 5's, I'm afraid." She did.

Another looked great to us. Definitely 8's, we thought. His comments: "Just not quite there. Seemed to control it early on. I'd only score it 5's." Judges' results; mostly 5's, with a few 6's.

Still another super dive, we overreacted until he commented "Only done competently—it certainly wasn't outstanding. 6's, at the most 7." Results 6 to 7."

You get the idea. On the slow motion replay from a number of different angles the commentary pointed out the minor flaws that we had missed. We were even more impressed at how the judges had spotted these flaws in the few seconds that the dive took and to reach conclusions that were very close together. The only aberrations seemed to be the national pride (or antipathy) that showed a possible prejudice among a few of the judges. But the top and bottom were thrown out anyway, so they usually didn't affect the proceedings very much.

How does this relate to philatelic exhibits? There are a lot of parallels. Non-judge collectors and exhibitors are often impressed with the material in exhibits, particularly in areas they collect themselves. The sheer bulk of the material and the presence of a few items they have looked for (and covet) would have them awarding the Grand Prize on the spot.

But do they really know the rules under which the competition is being

held? I confess to being ignorant of the rules about Olympic diving—I've never read them. How many exhibitors, let alone those viewing the exhibits, have ever read (or, better yet, studied) the rules by which the exhibit is to be judged? The answer might surprise you. I would guess that it is very near zero, particularly when you are talking about the international level.

How many copies of the APS Judges Manual have been sold? When I was U.S. Commissioner for New Zealand 1990 I urged every exhibitor to contact the APS and to request the General and Special Regulations for the Evaluation of Competitive Exhibits at F.I.P. Exhibitions, as well as the guidelines for their exhibiting area, and then to study those rules. Not many requests were made.

Where do exhibitors (and viewers) get their ideas of what constitutes a good exhibit? My guess is that first comes a personal opinion, followed by the statements of others (whether guided by personal opinions or the rules), and finally from the rules themselves. But parallel to all this comes the judges' critiques where the rules are often referred to in passing, but seem to be rejected by the unsuccessful exhibitors who say that the rules are wrong and their own way is superior.

So, to sum it all up, can you imagine entering any other type of competition without knowing the rules as to how they are to be judged? And can you think of many competitions (other than Olympic boxing) in which some competitors say that the rules are wrong and that they should be rejected by the judges? Only in philately.

Get the rules. Study them. If you don't understand what they mean, ask. Use the rules to your best advantage, depending on what you are exhibiting. If you do all of this, you should be well on your way to an improved exhibit and the results that come from it.

The FIP Guide to Exhibiting..., announced for pre-publication offer in the 7/92 issue, has had a few last minute changes prior to being sent to the printer. As of December 1st these changes have been resolved, and the illustration portion of the book is expected to go to the printer shortly. The text portion in the final stages of being approved and it is expected that the publication should be ready to send quite soon.

GRANADA '92 COMMENT The following piece was written by Bob Odenweller in response to an article on Granada '92 in the June 1 Linn's. Michael Laurence, Editor of Linn's, in rejecting the response, said:

"I've read the attached submission carefully, and so have several Linn's staffers. I regret to say that we are unanimous in our conclusion that no useful purpose will be served by our

publishing this piece. The few points of clarification seem to us to be both trivial and arguable. And the entire thrust of the piece is way over the heads of 95% of our audience, who

know little and care less about international exhibiting."

"We do appreciate your preparing this piece, and regret that we can't publish it. We have an equally arcane

piece, taking precisely the opposite point of view, from a disappointed Granada exhibitor*, and we're returning that one to him with basically the same comment."

Herewith, Odenweller's Thoughts:

The article about Granada '92 written by Ricky Richardson in the June 1 Linn's contains a few allegations that are incorrect. First is his statement, regarding the judging results, that "there were glaring contradictions in the judgement displayed overall." In spite of his implication that many exhibits were downgraded, of the 42 U.S. exhibits with previous F.I.P. experience, only *one* received an award lower than previously, and that was only one step below its previous level. There were five others that went down one step, but they were either different exhibits from previous or in new classes. All the rest achieved either the same or a higher award than previously, a perfectly normal and "crowd pleasing" result.

Each step is five points "deep" and the exhibit in question was only two points short of those needed for the next step up. I can understand Mr. Richardson's concern, as the exhibitor in question is very likely a former client of his, judging from the biographical information at the end of the article. However, Mr. Richardson's statement that "Certain exhibits that had received major prizes, including grand prix awards in shows staged at London, Tokyo, India and New Zealand, were downgraded, this despite the owners having improved them." is certainly incorrect.

Knowing the history of the one ex-

"Several of our staffers suggested that your piece, and the other, might make a very interesting feature in the AAPE Journal. This, we think, is where this entire discussion belongs."

hibit that moved a step lower, it is obvious that this is the one which he refers, in spite of the use of plurals in his statement. The exhibit did not receive a "grand prix" in any of these shows, but rather a special prize, which is recognition of the exceptional material in the exhibit. And in Granada, it also received a special prize. The medal level was a high gold medal level, but the jury team that judged it felt that it could not quite justify the extra evaluation needed to reach the large gold medal level, in spite of interaction by the U.S. judges on its behalf. As one judge explained to me, "The third (qualifying) large gold is always the hardest, since that will put it into the Championship Class, and it just didn't quite get there."

As far as posting of awards on the frames is concerned, and as the one who initiated the procedure at F.I.P. exhibitions, I was disappointed that it was not done in Granada. However, the organizers were not prepared to provide this optional service. It had nothing to do with the Spanish judges who, I believe, were largely unaware of whether or not it might have been under consideration. It was certainly not to provide room for "political maneuvering," since the jury's decision is final long before any posting would take place.

The disqualification for failure to follow procedures for first time exhibits

*Ed. Note:

If the "disappointed Granada exhibitor" will contact me, I will be pleased to provide equal space.

was known only for two exhibits at the time the jury adjourned. The jury had agreed at the time it adjourned that there might be others found in the same category, and a search was requested. The final number that had been accepted at the higher allocation by the organizers, even though they were first-time exhibits, was not revealed, but it involved a number of exhibits. The jury reconvened to determine whether this mistake by the organizers should penalize exhibitors who had entered in good faith, and the jury decided to give the benefit of the doubt to the exhibitors.

There was considerable examination of exhibits by a special team to determine if there were forgeries in any exhibit. The team's random selection and inspection of exhibits prior to the exhibition, a relatively new F.I.P. procedure, found a number to have forgeries, and ongoing jury procedures provide that if any are found during the judging, that they be brought to the attention of the jury. Some of these surfaced as well, including one in my section. Such discovery automatically downgrades an exhibit by a medal level, and it was done in each case of which I was aware. If there were any forgeries in the exhibit that won the Grand Prix d'Honneur, they were not announced at any time, and I am quite certain that had they been known, the exhibit would have been withdrawn from consideration for that top award.

Welcome, Dr. Russell V. Skavaril; New AAPE Executive Secretary

Russ is well known in national philately in the U.S., but here are a few details about him by way of introduction for individuals who may not have met him.

Russ is Professor Emeritus in the Department of Molecular Genetics at The Ohio State University. He and his wife, Mary, have made their home in Columbus, Ohio, since 1960; they have raised four children. Russ has collected stamps for nearly 45 years.

Russ has exhibited locally, nationally, and internationally. He is an APS-accredited judge for both philatelic exhibits and philatelic literature. In 1987, one of his exhibits was awarded the AAPE Award of Excellence; only the second time that the then new national award had been presented. Russ says that of all the awards his exhibits, both

philatelic and literature, have received, the 1987 AAPE Award of Excellence represents a particularly significant achievement.

He is General Chairman for COL-OPEX, the annual national exhibition and bourse staged in Columbus, by the Columbus Philatelic Club, Treasurer (and past President and past Editor) of the St. Helena, Ascension, and Tristan da Cunha Philatelic Society, Treasurer (and past President) of the Columbus Philatelic Club, Council Member of APS Writers Unit No. 30, and Secretary-Treasurer of the American Philatelic Congress.

Russ is an active member of a number of philatelic organizations including APS, AAPE, American Philatelic Congress, Postal History Society, Columbus Philatelic Club,

Worthington Stamp Club, St. Helena, Ascension, and Tristan da Cunha Philatelic Society, British Caribbean Philatelic Study Group, United Postal Stationery Society, American Topical Society, Stamps on Stamps -Centenary Unit of the ATA, APS Writers Unit No. 30, Modern Postal History Society, Germany Philatelic Society, and American Air Mail Society.

Russ wrote the APS brochure "What is Postal History?" He has also published extensive original philatelic research on the philately and postal history of St. Helena in *South Atlantic Cronicle, American Philatelic Congress Book*, and elsewhere.

We welcome Russ as our new Executive Secretary and wish him all the best in his new position.

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 2, 1992 through December 30, 1992. Members joining after the latter date will be listed in the April, 1993 issue of **TPE**. We welcome our new members to the AAPE!

| | | | | | |
|------|-------------------|------|------------------|-------|-----------------|
| 1849 | David G. Nickson | 1854 | Jerry H. Miller | 1859 | Gary Denis |
| 1850 | Grace E. Marchese | 1855 | John F. Bigger | 1860J | Andrew Kelly |
| 1851 | Richard O'Neill | 1856 | Richard J. Lucia | 1861 | Glenn Spies |
| 1852 | John H. Barwis | 1857 | Michael Woods | 1862 | David Zigon |
| 1853 | Jerry Laconis | 1858 | William Kriebel | 1863 | Heather Hartman |

CHANGE OF ADDRESS: You won't have to miss **THE PHILATELIC EXHIBITOR** if you send your change of address at least 30 days prior to your move. Please be sure to send your address change to the executive secretary at 222 East Torrance Road, Columbus, OH 43214 and include your old address as well. There is a \$2.00 fee charged to cover our costs for remailing **TPE** when you neglect to file your change of address with us in a timely manner.

PLEASE NOTE: When writing to inquire about your membership status, please include your membership number and complete address including zip code.

MEMBERSHIP RECONCILIATION as of December 30, 1992:

| | | |
|----|--|------|
| 1. | Total Membership as of September 1, 1992: | 1273 |
| 2. | Dropped due to death/unable to locate: | 5 |
| 3. | Resignations received: | 0 |
| 4. | Dropped non payment of dues: | 0 |
| 5. | Reinstatements | 0 |
| 6. | New Members Admitted: | 15 |
| | TOTAL MEMBERSHIP as of December 30, 1992: | 1283 |

Notes to this report:

2. Deceased: Edward F. Addis, Bunny Kaplan, John R. Mason, Joseph Nichols.
Missing: Ken Zeidell, last of PO Box 356, Redmond WA 90843.
3. Resignations received in December will be included in the April **TPE**.
4. Membership non-renewals for 1992 are reported in the april **TPE**.

Dear Member,

I want to take this opportunity to thank each of you for your wonderful cooperation and support you have given me for the past seven years as your AAPE executive secretary.

Effective January 1, I have "retired" from this position, and will work throughout the winter with our new executive secretary smoothly and efficiently under his able management.

Many, many thanks for your friendship, and I look forward to seeing many of you, (and still meeting others of you for the first time,) at a stamp show in the near future!

Please mail all AAPE correspondence to:
RUSSELL SKAVARIL
EXECUTIVE SECRETARY - AAPE
222 East Torrance Road
Columbus, OH 43214-3834

Happy collecting and exhibiting!

Steve Rod

AAPE's 1993 Convention will be at SESCAL '93, Oct. 8-10. Write now for your prospectus to Wally Craig, P.O. Box 3391, Fullerton, CA 92634. Plan to come and enjoy a weekend of exhibiting seminars and fellowship.

IMPERIAL RUSSIA

1913

The Tercentenary of the

ROMANOV DYNASTY

The "Norman Epstein"
collection

Argyll Etkin are breaking up what is probably the finest collection of Essays, Proofs, Colour Trials, Presentation Sheets and Imperforate Stamps of this issue ever put together.

It has now been priced and is available for inspection at our Gallery. Photocopies of selected pages can be sent on request. Please contact Eric Etkin or Michael Goldsmith by post, phone or fax.

 **Argyll Etkin Limited**
LEADING BUYERS - RECOGNIZED VALUERS
THE PHILATELIC EXHIBITORS GALLERY
48 CONDUIT STREET, NEW BOND STREET, LONDON W1R 3FB ENGLAND
Telephone: 071 437 7800 (6 lines) Fax: 071 434 1000

ACID FREE 100% RAG CONTENT

.008 THICK - BLANK DISPLAY STOCK
BUFFERED FOR LASTING Ph NEUTRALITY
IDEAL FOR USE WITH P.C. COMPUTER PRINTERS

**CUSTOM CUT IN ANY SIZE FROM
8½ X 11 TO 24 X 32 INCHES**

SEND SIZE REQ. AND No. 10 S.A.S.E. FOR
PRICE AND MATERIAL SAMPLE

TOM HOMA

P.O. BOX 771161

LAKESWOOD, OHIO 44107

MEMBER A.P.S., R.P.S.C., A.A.P.E., E.S.C., P.S.E.

NEW!

Clear Corner Mounts For Covers

- * Self-adhesive--makes your exhibit covers secure on the page.
- * Archivaly safe. Developed for the art conservation industry.
- * 35mm size (1 3/8 in.)
- * \$11.95 per 100 postpaid in U.S. PA buyers ad 6% sales tax.

**R. COLBERG ENTERPRISES
P.O. BOX 10082
LANCASTER, PA 17605-0082**

AAPE Founding Member
And Exhibitor

A HOBBY-WIDE BEST SELLER!

"Randy's book is worth the wait and worthy of the tout."
BARBARA R. MUELLER

"So infectious is his enthusiasm that even before I finished his book, I was overcome with an almost irresistible urge to prepare a new collection for exhibition. The hobby needs more books like this one."

MICHAEL LAURENCE, in Linn's Stamp News



At no time in the history of philatelic exhibiting has there been such a complete, well-illustrated text on the total "How-To-Do-Its" of competitive exhibiting. *"THE PHILATELIC EXHIBITORS HANDBOOK"* has 17 chapters, over 200 illustrations and 220 pages of data that can't be ignored by every exhibitor and judge. Order your copy of this philatelic classic today!

SOFT COVER SOLD OUT! HARD COVER \$43 post paid each.
Mail your check to: **The Traditions Press, 10660 Barkley, Overland Park, Kansas 66212.**