

The

# PHILATELIC EXHIBITOR

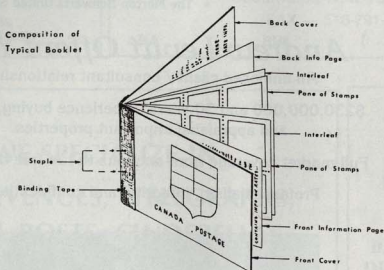
Vol. 7, No. Two

APRIL, 1993

## CANADA

### Booklets and Booklet Panes

1900 - 1929



A presentation of booklet panes, complete booklets, and usages for the following issues:  
Queen Victoria  
King Edward VII

King George V - Admiral & Scroll  
Featured are several earliest usages (\*), re-entries & retouches, watermarked information pages, marginal markings, and imperforate tete-beche panes of the Scroll issue.

The Title Page From One of Phil Stager's  
Pre-VD Exhibits - See P. 11

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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.



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We're two-thirds of the way there!

Our pledge fund is at \$2,135 on the way to the \$3,000 we will need to produce the TPE sized reprint of the best articles from TPE'S first five volumes. The object is to create a resource for helping beginning exhibitors; and to use it as a recruiting tool.

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

U.S. & Canadian Shows of 500 or more pages—Two Silver Pins  
U.S. & Canadian Shows of fewer than 500 pages—one Silver Pin

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

All 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. Two

(26)

April, 1993

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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 July 15, 1993, is May 20, 1993. The following issue will close on August 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, Vol. VII, -1—\$3.00 each.

## FUTURE ISSUES

The deadline for the July, 1993 issue of **The Philatelic Exhibitor** is 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?"

For the Oct., 1993 issue - Deadline August 20, 1993 - the theme will be "The Judging Apprenticeship Program - seeing exhibiting from the other side of the table".

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

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

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Reprints from this journal are encouraged with appropriate credit.

## Editor's AAPE(s) of the Month



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

**February, 1993** Richard E. Drews, who is underwriting a nice award for the new, annual, AAPE Convention Award announced in the President's Message (on p.9).

**March, 1993** Robert E. Miller, our TPE Staff Indexer, who has produced the Vol. VI Index found in this issue on page 23.

**April, 1993** TPE's regular advertisers, who make a substantial contribution to the production of TPE - and thus, help to keep your dues from increasing. Please use their services, and say "Thanks" when you see them.

# 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

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(AYSEC) Director: Michael Jolly  
(P.O. Box 759, Mahwah, NJ 07430)

#### 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

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### 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 \*\$15.00 in application for my membership in the AAPE, which includes \$12.50 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)

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

## My 2¢ Worth

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



"The show is over, the prizes have been awarded and one would assume that everything is over but the shouting. But that is wrong, it is the shouting which now starts. There are the ones who complain that they did NOT get a prize. There are prize winners who had hoped for a higher award. Being dissatisfied is human, but in some cases the dissatisfaction stems from wrong interpretation of the rules and regulations which governs every such show and is the basis of judging.

"After one of our recent local shows one of our members made a very fitting comparison. Many humans have hobbies and pets. If, for example you have a dog, that animal is your pride and joy whether or not he is a pedigreed dog. You treat your mongrel dog right, you feed him and care for him and love the way he looks at you when he begs and likes to show off to others with all the tricks he can perform. However, you would never even dream of sending him to a dog show. Why, because he does not belong, he is a mongrel.

"Exactly the same applies to stamp shows for competition. Just because your collection is your pride and joy and just because your non philatelic neighbors ah and oh over the beautiful pictures, it does not mean that such a collection can stand any competition under the existing established standards."

So begins an article by Wolfgang Fritzsche in the March, 1961 SPA Journal. In the 30+ years that have elapsed, Fritzsche's premises have changed by practice. There are still "existing established standards" but they have changed - for the better. Even a mongrel can be exhibited.

What's important is that the exhibitor grooms the dog and presents him in the best possible light; making him the best he can be. Then, the exhibitor should have a realistic outlook on what prize the mongrel at his best can obtain. All dogs don't have to get golds to be enjoyed and appreciated.

At the SARAPEX AAPE meeting, the suggestion was made and passed to me, that a complete listing of all upcoming shows for the next 12 months be included in each issue of TPE. It's one of those suggestions that sounds great - until we look at the costs. To do this would take, conservatively, three full pages of each issue; two-plus pages of what is now devoted to articles. I don't begrudge the space if members ask for it for their show, and submit the listing in the proper format with all the information required. I see no point in spending space on listings that the organizers don't wish to take the time to submit, or spending precious time going back and forth trying to extract information from unwilling show personnel. There is a full, or at least nearly so, listing of shows in each month's American Philatelist. It doesn't give all the information TPE's listing requires, but it does give readers the opportunity to send for a prospectus early.

Other suggestions for TPE are welcome. Also, articles for future issues, letters to the editor, shorts, and announcements of interest to the members. Send to me or to Assistant Editor Mike Milam; addresses on page 3. Also on page 3 is the address of Sandy Solarz, our Ad Manager. This is the place to get your message noticed by the entire exhibiting community!

## Your 2¢ Worth

....Clyde Jennings - Paul Jensen - Robert Lana - Ada Prill - Ingeborg Fisher

### All Welcome

To the Editor:

I recently received a shock; a mild one, yes, but still a shock. I was conducting one of our open-to-all AAPE Seminars and a founding member in attendance said she had invited someone to attend with her. That person replied that they understood they would not be welcome - - - not only because they were not a member, but particularly since they did not exhibit any of their collections!

Let me hasten right here and now to dispel that mistaken notion. I have no idea how or when such an impression could have been left with anyone. As far as I know, and I am FM#3, there is not, nor has there ever been any rule, regulation, or intent to exclude anyone from these open seminars (now conducted at all 34 WSP shows.) Everyone is invited, members, non-members, exhibitors, non-exhibitors, accumulators, philatelists, even investors! And, of course, just "plain ole collectors"!

One and all, please come - - - and pass the word all are welcome.

Clyde Jennings  
Jacksonville, FL

### 15 Commandments + 1

To the Editor:

I have just received and read the January edition of **The Philatelic Exhibitor**, and would like to compliment you on the very high standard of excellence of this issue.

What was particularly pleasing to read was your article on the 15 Commandments for Philatelic Judges. I cannot see any places where I differ with your opinions, although the U.S. rules of judging are in general a bit different from what I am used to.

I would just like to add one line of my own: "If a judge is in doubt, give the exhibitor the benefit of the doubt".

Paul H. Jensen  
Oslo, Norway

### Genoa Show

To The Editor:

"The Fly" has gotten my Italian up. From Duane Koenig to George Guzzio, to Joe Geraci, all reliable reporters, the Genoa show was assessed as excellent.

"The Fly" has problems because the major downpour and high humidity that occurred in Genoa are bad for stamps. I don't know what's wrong with those Italians for not arranging for better weather.

Fly, I've got my swatter out.

Robert E. Lana  
Narberth, PA

### Bite to "The Fly"

To the Editor:

I usually enjoy the comments of "The Fly," but his/her/its October column has me adding Black Flag to my shopping list.

"The Fly" suggests that it is somehow improper for show committee members to exhibit at their own shows,

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that judges might show favoritism to the local people.

First of all, "The Fly" should be aware that at national shows at most two out of the five judges are allowed to be from the local area, so any local chauvinists can be outvoted by the non-local members of the panel.

Committee members put in many hours of hard work making sure their show is the kind of show they want to exhibit in; if people are excluded from their own shows, which among other things are cheaper than out-of-town shows, will they want to continue to put in all those hours? I am not yet an exhibitor, but I think a lot of the motivation to build up the show would be blunted if I knew I could never take part.

Most important, judges have to learn to set aside many sorts of prejudices. Let us imagine that Judge X has to choose a Grand Award winner from the following group (and let's ignore the official fiction that the judges don't know who the exhibitors are):

Exhibitor A has been a close friend for almost 30 years; Judge X spent a week at A's house after FARPEX last year and had a great time.

Exhibitor B judged X's latest exhibit last month at LASTPEX; it only got a silver and everyone said it should have been a vermeil. (Or it got its first gold there.)

Exhibitor C is going to judge X's exhibit at NEXTPEX.

Exhibitor D is an outspoken critic of X's specialty.

Exhibitor E collects what X collects and doesn't do nearly as good a job.

Exhibitor F chooses the judges for PLUMPEX, where X would like to be invited for next year.

Exhibitor G chose the judges for his show.

Can "The Fly" really expect a judge to be objective in all these other cases, but to be biased in favor of G?

In all such not-entirely-hypothetical circumstances, if Judge X is as conscientious as most of the people judging nationally, (s)he will be able to overlook the personal factors and judge the exhibits, not the exhibitors. But if X is frail, there are at least four other judges to whom (s)he has to justify decisions.

Of course no one should judge the exhibit of a spouse, family member, or significant other. But if judges couldn't judge the exhibits of people

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Ada M. Prill  
Rochester, NY

#### Best-Worst Advice

To The Editor:

The worst advice received from a jury in a critique was that it was impossible to show thematically the history of a city. My exhibit "Nuremberg - Tale of a City" went on to an international large vermilion in the thematic class. The best advice was by Paul Larsen in a critique to highlight an easily overlooked by highly significant postal marking on a registration label by showing an enlarged color photocopy of the label below the exhibited cover.

Ingeburg L. Fisher  
Spokane, WA



Every writer is a narcissist. This does not mean that he is vain; it only means that he is hopelessly self-absorbed. No one understands a writer more than he understands himself. I did not say "better"; I said "more."

It is often claimed that a writer's deepest satisfaction lies in being read. I do not think this so. His deepest satisfaction lies in the silent alchemy of writing itself. Not to be read is a painful prospect; but it is punishment deferred. The unutterable joy lies in the intense and passionate involvement of writing itself, in the stubborn exploration of the self, in that excitement and ecstasy which attend our groping among the shadows and edifices of the sunless world.

Leo Rosten



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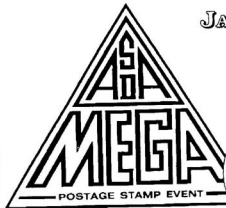
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# PRESIDENT'S MESSAGE

by Stephen D. Schumann

## AAPE Convention 1993



The AAPE convention will be held in conjunction with SESCAL '93, October 8-10. SESCAL is sponsored by the Federated Philatelic Clubs of Southern California and is held at the Hyatt Hotel close to the Los Angeles airport. The Hyatt has complimentary shuttle bus service from the airport and is convenient for day trips to the Central Coast Wine Country to the North, and San Diego/Mexico to the South. Special SESCAL '93 room rates have been negotiated and AAPE members are urged to write Wallace Craig, SESCAL General Chairman, P.O. Box 3391, Fullerton, CA 92634 for hotel reservation information.

Ralph and Bette Herdenberg, myself and others in the AAPE leadership will be at the AAPE booth. Please stop by to say "Hi" and pick up your convention badge. A 'sea' of blue and white badges at the show would be impressive.

On Friday evening from 6:30 until 9:00, SESCAL is sponsoring a 'thank you' reception to which all AAPE members are invited. There will be complimentary hot and cold foods as well as a no-host bar.

Saturday morning at 8 A.M. there will be an AAPE breakfast with a special guest speaker: James P. Gough will give a slide presentation entitled "How my exhibit developed into a Champion of Champions Winner." This should prove to be an outstanding event; tickets are limited and reservations should be sent to: Ralph Herdenberg, AAPE Secretary, P.O. Box 30258, Chicago, IL 60630.

The American Youth Stamp Exhibiting Championship will be the biggest ever at SESCAL '93. Each entrant will receive the Fran Jennings Memorial Award for Achievement in Exhibiting as well as other special awards. WSP show committee people who have not yet entered their youth Grand Award winner in the AYSEC, should write to: Michael Jolly, AYSEC Administrator, P.O. Box 759, Mahwah, NJ 07430

For the first time AAPE will be giving a special award for the best new exhibit at the national level by an AAPE member. This award will be given only at the annual convention and is made possible through the generosity of Stamp King/Richard Drews. Next time you're in the shop or see Rich at a show, be sure and express your appreciation. Of course the AAPE Awards of Honor and Creativity Award will be available also.

SESCAL frame space is usually oversubscribed and exhibitors are urged to write Wallace Craig at the address above for a prospectus now. Let's make the turnout of AAPE members at SESCAL '93 the best ever!

## 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 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 WANTED:** 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
- **WANTED COVERS, CATAPULT FLIGHTS** from the German Liners S.S. BREMEN, S.S. EUROPA, and Airmail Service Flight Covers from Cologne, Germany, to those Ships and the S.S. Columbus. Send copy and desired price. Werner Helms, 11925 Righwood Ave., Norwalk, CA 90650.
- **WANTED CAVES AND BATS RELATED** covers, cancels, meters, postal stationery, proofs, etc. The same type of material needed for chemical elements exhibit. Ronnie Nixon, 1835 Shellbrook Drive, Huntsville, AL 35806.

# CONCERNS

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

It was my privilege to be the banquet speaker at the Sarasota National Stamp Show (ahem, yet one more show that has changed its name to better reflect the fact that yes, indeed, it is a STAMP show!) in February. My subject was based on the good things happening in stamp collecting and how fortunate we are to have some very bright, new leaders on the horizon of organized philately.

Jack Harwood is chairman of the Sarasota, Florida, show, and he and his dedicated show treasurer Dick Danielson are cases in point. They are upbeat, energetic collectors who are using their imagination to sow the seeds of our hobby's future. The Sarasota show is a positive, delightful event that does much to attract the potential collector into their hall. And everything from the way one is greeted at the door, to the especially well-run show banquet, helps to create the kind of "front door" this hobby needs to ensure its future.

I make these remarks about leadership in our hobby because, if one were to take a survey of just who are the up and coming pacesetters in philately, one would quickly determine that the majority of them come from the exhibiting community. We are the most visible and, apparently, the most enthusiastic pursuers of our pastime. We are "involved" individuals who, if judging only by what is published in this magazine, question the tenets of the past and come up with its ideas for the future.

And it seems to me, it's always been this way. If one checks some of the old philatelic journals and reads about the leaders in our hobby's past, it is immediately apparent that 90% of the movers in philately have always been immersed in organizing stamp shows, exhibiting their collections, and of course, writing about them in periodicals and other literature.

In spite of the fine leaders we now have emerging within philately, there are still those people who are the doomsayers in our midst. They write letters to *Linn's* and other periodicals and say things like, "Philately is going to the dogs. The kids are missing.

## ACTIVITY BEAT

The AAPE has not one, but two big meetings this year. And there will be lots of solid activity connected with both of them.

Show committee people from the Collectors Club of Kansas City report that, as this issue of TPE goes to press, the 160 frames allotted for AmeriStamp Expo have been sold out. Not only that, but the 45-dealer bourse was sold out weeks ago and there is now a waiting list.

The Kansas City one-frame national show, set for the Hyatt Regency Hotel on April 23-25, will undoubtedly have a large turnout. Over 100 collectors have entered their one-frame exhibits—some with as many as three different exhibits from one

person—and over 70% of these people have indicated that they will attend the show. This is, by far, triple the number of exhibitors who normally attend a national stamp show.

AmeriStamp Expo will offer a series of special AAPE meetings and seminars, all conducted by members of the 13-member show jury. Plus an awards banquet of steaks at KC's famous Golden Ox.

In the fall, at SESCAL, we will hold our 8th annual National Convention. Included in the activities are our annual Friday night cocktail party, plus special meetings and seminars all during the show. This will be an excellent opportunity for West Coast members to attend our first-ever convention in that



*Our club's membership is dying off. On and on."*

But did you ever notice one critical factor about these "doomsayers"? Few, if any, of them are exhibitors and/or show organizers. For if there is one thing that practically all of us AAPERS have in common it's our optimism for the hobby...and the collective job we do to promote it. And you and I both know this: wherever philately's show people congregate, we see enthusiasm for our 153 year old pastime.

I had a fellow ask me several months ago, "If stamp collecting is on the wane like so many people say, then who will be around to buy my stamp collection 30 years from now when I need to sell it?"

I told him, "Don't worry!" And it's because of this: looming in our midst are some of the most talented, capable future leaders philately has ever seen. And as an active worker for our hobby, it's always been my desire to tap the abilities of these new leaders and encourage them to participate. I could name some of them here, but it would take up more space than I'm allotted. But the point I'm trying to make is that, within our wonderful community of exhibitors and show organizers, we have the givers, doers, and movers to keep stamp collecting on the leading edge among the world's leisure pastimes.

Statistically, would you believe, stamp collecting is much healthier, even, than it was during what some people call our "golden age": the period from the 1930s to the 1950s. Today, as opposed to the 1950s for instance, we have five times as many people actively involved in philately as we did then. And this happened while the doomsayers were continually at work.

How did these moves forward take place? Because of those among us—again, mostly the exhibiting community, most of whom are AAPE members—who chose to devote at least part of their hobby hours to giving back something to a pastime that has given them much enjoyment. I pay my respects to every exhibitor: you are among the doers!

region of the country. So if you've never attended an AAPE convention, now's your chance.

We're proud to announce that our AAPE Secretary and long-time director of conventions, Ralph Herdenberg, was recently elected to the prestigious post of president of the Chicago Philatelic Society. Congratulations, Ralph! CPS is in the hands of a very efficient administrator.

Randy Neil's *Philatelic Exhibitors Handbook* is in the process of being revised. The first edition, published in 1988, is now completely sold out. Many members have given Neil their suggestions and guidance on developing his new edition. With any luck, the revised book will be off the presses in early 1994.

It may be hard for us to

believe, but many, many changes have occurred in the philatelic exhibiting world since the book was first released. Most especially, the use of computers to generate exhibit pages has become extremely popular, and the world of "special studies" exhibits has begun to take hold.

Watch for news on the new PEH some time this fall.

Three of our members are running in the 1993 election for the presidency of the American Philatelic Society.

They are: Joseph Foley, Lois Evans-deViolini, and our AAPE immediate past president, Randy Neil.

Not only that, but all other candidates for all APS offices are also members of the AAPE. Can any other society say that?



# Personal Experiences; Developing Exhibits

by Phil Stager

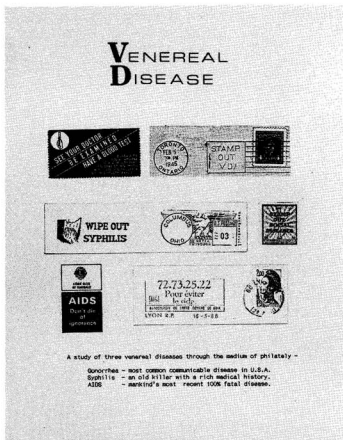
In 1963, a high school student took his modest collection of Zeppelin covers, annotated them using a manual portable typewriter, mounted them with black photo mounts on white paper, and entered the whole mess in a local show. This novice exhibitor was pleasantly surprised when his exhibit received a lovely bronze medal and a ribbon.

The collection of Zeppelin mails slowly increased. In 1976, I was stationed in Washington, DC and had joined a local club where I heard about a big show called NAPEX. Breaking out a fresh supply of Minkus quadrilled blank album pages and with the trusty portable typewriter, I prepared a seven frame exhibit of Zeppelin mails. The exhibit was awarded a Silver medal, and then I was hooked on philatelic exhibiting.

Encouraged by this good fortune, I took a poorly organized collection of Canada booklets and booklet panes and began preparing an exhibit. The preparation of this exhibit forced me to 'get organized' and to research the material for varieties beyond those listed in the standard catalogs. Competitive philatelic exhibiting was still rather mysterious since I was rather inexperienced. Little guidance or information was readily available in those pre-AAPE days. Fortunately, the local club arranged for an exhibiting seminar given by a successful out-of-town exhibitor. This seminar cost \$35 and lasted most of a Saturday and was worth every dollar and minute spent. Finally, I could stop making the same old mistakes and get creative and make new mistakes! This exhibit of booklets and booklet panes was remounted on a pH neutral card stock and was annotated using an IBM Model I Selectric and started winning gold medals and an occasional reserve grand. The collection grew but good items (read expensive) were acquired with the goal of improving the exhibit.

Encouraged by this success at exhibiting and by a tight budget on a retirement income, this exhibitor-collector decided to explore the world of thematics. I was under the grossly mistaken impression that thematics were cheap, easy, and simple since most thematic exhibits seemed to be on 'fluff' topics like butterflies, penguins, and other cute animals.

Thematic exhibiting has been challenging and interesting but has not been cheap, easy or simple. Choosing a theme that could sustain my interest and that contained enough philatelic material to form an exhibit was the first crucial step. The recent acquisition of a word processor and an exhibit quality printer has made the physical preparation much easier. Most material for the thematic collection has been acquired with the goal of forming an exhibit. However, I cannot resist an occasional advertising cover. Perhaps, one day I shall append a one frame non-competitive appendix to the exhibit. The appendix would contain advertising covers and cards and other collateral material that does not belong



in a 'proper' thematic exhibit but still is of interest to most philatelists.

The above paragraphs still do not answer the basic question posed - which is easier, exhibit preparation from scratch or from an existing collection - since I would be comparing three very different types of exhibits - aerophilatelic, traditional, and thematic - which were prepared over a period of 25 years. What has made exhibiting easier is experience in the acquisition of the material (in the absence of lots of money, knowledge is my best tool) and the actual preparation of the exhibit. There is no substitute for experience or knowledge.

The most valuable knowledge gained from my exhibiting experience is not to take myself too seriously. This is a hobby for me. The awards, medals, and assorted ribbons are nice but do not justify the time, labor, or money invested. The biggest reward has been the many friends I have made since I began exhibiting competitively.

## Computers and Philatelic Exhibiting Idea Book

Several months ago, the Pittsburgh Stamp Show had as its theme "Computers and Philatelic Exhibiting". The show was quite successful - we had 1,200 pages of exhibits generated with the aid of a computer, four well-attended seminars, and happy dealers (aren't they always???) As part of the show, we produced a booklet containing all speakers' notes (topics include "A Designer Looks at Exhibiting", "A Technician Looks at Exhibiting", and "A Futurist Looks at Exhibiting"), a list of all the exhibits indicating the hardware and software used in their preparation, and a copy of each exhibit's title page and best page. We call it a "Computers and Philatelic Exhibiting Idea Book".

Readers can see how other collectors use the computer for exhibit pages, and incorporate these ideas into their own pages. Copies of this 72 page booklet are now available for \$6.00 postpaid. Make checks payable to the Philatelic Society of Pittsburgh, and send to Regis Hoffman, 2008 Rockfield Road, Pittsburgh PA 15243.

# Our 4¢ Worth -

## How to Chief Judge - The Mechanics of Voting

by Clyde Jennings and John Hotchner

Usually, a quiet area such as the hospitality suite is provided by the show committee for the deliberations, though we have done the deed in hotel lobbies and on a second floor overhang, looking down at the show! The former is much preferred since the jury should be able to argue out the merits of alternative decisions without the public at large listening and/or watching.

It is preferable for the judges to sit around a table or roughly in a circle. It is usually best to have the Apprentices sit together and immediately to your right or left since they will be taking turns voting first.

Most shows do not provide tally sheets to Chief Judges. We use one that Clyde created. See Figure 1, which has been completed to show how it works. The only thing that may not be self-evident are the progression of little "x"s. These designate the order of who will vote first on each exhibit. That is not settled until everyone has taken a seat and you can enter the names of the judges across the top of the form.

Why take turns being the first vote after the Apprentices? Everyone should have their turn on the hot seat. It helps to assure that your colleagues will give careful attention to their work at the frames since they may be called upon to deliver the first opinion on any one of the exhibits. In addition, alternating keeps any one judge from dominating the session with his/her opinions.

People who serve as Chief Judge at local through national shows are invited to write to John (P.O. Box 1125, Falls Church, VA 22041) to obtain a copy of the blank form. Please enclose a stamped addressed envelope.

OK - what actually happens when you're ready to start voting? It is suggested by APS that each Apprentice, in turn, when there are two, give their medal level vote and reasons (succinctly) therefore. This gives the Chief Judge and the accredited jury a basis for evaluating the Apprentice(s).

Next come the votes of the accredited judges. In the interest of keeping the deliberations to 60 to 90 minutes for the normal national level show, we ask that only the medal level be given by the accredited judges. There is usually remarkable unanimity among these people. Why waste time on long winded defenses when everyone is pretty much on the same wave length?

If indeed there is a consensus, move on. If there is a wide divergence of opinion, or a 3 to 2 vote, then a discussion is in order and each judge may give his/her rationale and try to convince the others. After needed discussion, the Chief Judge reports the jury, and a decision is reached; hopefully by consensus.

This is one of those times when being Chief Judge can get downright uncomfortable. Discussion on any one exhibit can not be permitted to go on forever, nor can it be allowed to get to the point of generating more heat than light. The Chief Judge may have to make the final call, knowing that someone on the jury is going to be unhappy. Remember, you are there to keep the process orderly, efficient, fair, and productive.

A return trip to the frames may sometimes help to settle points at issue and to give the exhibitor the fairest shake possible. Don't hesitate to do this when it is needed, but don't be bulldozed into doing it when it is not needed.

Once the medal levels are decided upon, you're more than half way home. Next comes the selection of special awards, and the assignment of first response on each exhibit at the critique. The former was discussed in the last issue. The latter will be discussed in a future issue.

Next, you can dismiss the Apprentices; reminding them that not only are the medal levels and special awards secret until the exhibition committee posts/announces them, but the discussions in the jury room are also privileged. It is important that the judges are able to speak frankly during this process. They may reveal brilliance or the opposite, but the group must be free to hear all opinions. That will not be promoted by whispering later about what went on during deliberations.

Now, you are ready to evaluate the performance of the Apprentices. While that is your responsibility, it is recommended that the opinions of your colleagues be sought before you close out the session. We will also discuss this in more depth in a future column.

If there is some aspect of Chief Judging that you would especially like to see discussed, write to John (address above), or Clyde (319 W. 70th St., Jacksonville, FL 32208).

FRAME OR EXHIBIT #	APPRENTICE	ACCREDITED	2 <sup>nd</sup> ACCREDITED	3 <sup>rd</sup> ACCREDITED	4 <sup>th</sup> ACCREDITED	5 <sup>th</sup> ACCREDITED	6 <sup>th</sup> ACCREDITED	7 <sup>th</sup> ACCREDITED	8 <sup>th</sup> ACCREDITED	SPECIAL AWARDS	COMMENTS
1-7 THE 1994 CONVENTION	V	G	G	V	G	G	G	G	G	APR 20-22	G
5-10 MEXICO	S	S	S	S	S	S	V	S			S
18 U.S.	S	G	G	S	V	V	V	V		APR 1982-1980	V
19-26 APPRENTICE	V	V	S	V	S	V	V	V			V
27-29 LONDON	B	S	C	B	D	C	C	C		APR 20, APR 21/22/23	B
30-33 ARTIST	G	G	G	V	G	G	G	G		ORLANDO	G
34-44 ARTIST	S	S	B	S	S	D	D	D		ATL 20	B
45-53 MEXICO	V	G	V	V	V	G	V	V		APR 20/21/22	V
54-62 MEXICO	S	V	S	S	S	S	V	V		APR 20/21/22/23	V
63-66 MEXICO	S	S	S	S	S	S	S	S		ATL	S
67-70 MEXICO	G	V	V	V	G	V	G	G		ORLANDO 1982/83	V
71-76 MEXICO	V	S	S	S	S	V	S	S			S
77-82 MEXICO	S	S	S	S	S	S	S	S			S
83-76 MEXICO	V	S	S	S	S	S	S	S			S
88-97 MEXICO	S	S	S	S	S	S	S	S			S
98-104 MEXICO	G	G	G	G	G	V	G	G		APR 20/21/22	G
105-110 MEXICO	S	S	S	S	S	S	S	S			S
107-110 MEXICO	V	S	V	S	V	V	V	V		ATL 20	V

These forms prepared by Clyde Jennings

# The "Paper-less" Stamp Exhibit

by Regis Hoffman

**Introduction:** The recent Pittsburgh stamp show had as its theme "Computers and Philatelic Exhibiting", with all of the exhibits prepared with the aid of a computer, and four seminars on the use of computers in exhibiting. Three of the talks explained how current computer technology can be used to design and prepare stamp exhibits. The fourth talk was something a bit different; in this talk, I examined how computer technology that exists primarily in university and corporate research laboratories will affect stamp exhibits of the future. It was a conjunctural talk - no idea was considered too preposterous or outlandish. Computer buzzwords from "multimedia", to "voice recognition", to "virtual reality", were freely used. This article explores the premise of the talk, that the current method of preparing and displaying stamp exhibits on paper will give way to "paper-less" stamp exhibits that reside totally within the computer. Stamp exhibits will resemble video games, becoming *interactive* and conversing with the viewer. High-speed international computer networks will allow collaborative exhibits, culling the best material from collections around the world and across generations. No longer will physical possession of an item be needed for an exhibit; a picture stored in a computer will suffice.

I want to stimulate thought and discussion about the future of stamp exhibiting. Will collectors embrace the new technology? Should we? Is the scenario painted here realistic? This is not just an intellectual exercise, as all of the computer technology discussed in this article is under development in research laboratories, and some is beginning to enter the marketplace. I argue that the new technology will fundamentally change philatelic exhibiting.

**The Computer as a Tool:** Traditionally, exhibits are designed, the pages are hand lettered or typed, the stamps mounted, and the pages are finally placed into frames. The current role of the computer basically extends the past methods of exhibiting. Computer page layout programs, word processors, scanners, and laser printers certainly are useful tools, and allow more professional looking pages, but there is no inherent difference in the final output between the computer-aided exhibit and an exhibit prepared with a typewriter.

Regardless of how the exhibit is prepared, the primary purpose of an

exhibit is to present information. Exhibits present information in three ways. First, the medium of paper forces static stamps, text, drawings, and pictures to convey the message of the exhibit pages. Second, the exhibit progresses from the title page, through the middle, and to the final page in essentially a linear order. Information flows from a beginning to an end and it is difficult for the exhibitor or viewer to change this order. Finally, exhibits are passive - the viewer cannot examine the back of a cover mounted on the page, and must search for the exhibitor to ask questions.

The computer gives us new ways to think about philatelic exhibiting. The goal of the exhibit - to present information - will remain the same; the difference will be the manner in which this happens. The strength of the computer is that it can present information in different ways. New modes of presentation (audio and video), creative means of navigating through large amounts of information (knowledge bases), and new forms of interaction (voice recognition), will transform the way exhibits are designed, created, used, and judged. Rather than creating a static, linear array of exhibit pages, the new computer technology will enable dynamic, multimedia presentations. Most importantly, the viewer will be able to *interact* with the exhibit, to ask it questions, review key points, or even update it with new information. The remainder of this article highlights the new technology, and suggests ways it may appear in future stamp exhibits.

**Multimedia:** Multimedia involves the merging of text, audio, computer images and graphics into a single system. Computers can store pictures of stamps, video clips, and sound bites on large capacity CDROM disks. The most important implication of this is that *exhibits do not require paper!* A complete exhibit including pictures of stamps, text, and maps, can be stored on a disk, and displayed on a computer screen. Stamp exhibits need not be limited to static text and stamps. Video is now an option to the stamp exhibitor. Instead of a static map indicating postal routes, routes can be animated. Collateral material now expands to include motion pictures. For example, topical Collectors can incorporate footage of the Apollo moon landing into their space exhibit, while an exhibit of Zeppelin covers can show the Hindenburg disaster.

A paradigm in the exhibiting world is to minimize text. With the audio capabilities of new computers, we can minimize text by eliminating it! replace

text with a computer speaking to the viewer. For example, as a stamp is shown on the computer screen, the computer intones "This is the only known example of the 200 tetrad value on cover...".

Someday this will extend to 3-D *virtual reality*, where instead of just viewing pictures on a flat screen, the user *experiences* the event taking place. Imagine an exhibit that takes you to that fateful day when a lucky collector purchased a sheet of 24 cent inverted center airmails. Instead of reading about it, the computer generates the images and sounds that might have occurred that day as you wait in line at the post office behind someone that is taking an awfully long time to buy a simple sheet of airmail stamps.

**Knowledge Bases:** Once the exhibit pictures, text, and sounds are stored in the computer, how do we form relationships between them? In a standard exhibit, the list of pages imposes a linear order on the information flow. With computer data, the relationships of links between data can be arbitrary. Taking data and the links between it, the computer constructs *knowledge bases*. The knowledge base is the collection of information (e.g. rates, dates of issue, printing figures, designers), together with the links or relationships between the information (how rates affect printing figures, other stamps created by the same designer, historical aspects of the date of issue). With the computer, the collection of knowledge that forms the core of the exhibit can be accessed in many different fashions, not just in the exhibit page order.

The computer can organize the information depending on the desires of the viewer. Let's consider the exhibit on the world's first postage stamp, the Penny Black. The computer stores the knowledge base concerning this stamp, and the viewer can decide how to navigate through the exhibit. One viewer might want to know if the designer of the Penny Black was involved with subsequent stamp issues. Another viewer may explore the plate varieties on the stamp, while another might be concerned with the postal history of this stamp. Now the *viewer* controls the exhibit flow, not the exhibitor.

**Human Computer Interaction:** By their nature, paper exhibits are passive; you cannot manipulate them (zoom in on a plate flaw, examine the back of a cover, or easily look back from page 150 to page 1), nor can one interrogate them. Answers to question must wait until (or if) the exhibitor can be found. The new technology of *voice recogni-*

tion will allow the viewer to interact with an exhibit by speaking to the computer and asking it questions about the exhibit, or give it commands to present information in a different way. Let's give some examples of the potential for this technology. You begin to question the computer about several points of the exhibit:

"Why was the rate on that cover 200 tetrads?"

The computer then explains that 200 tetrads paid the overseas airmail rate.

"Why is the cancel in red instead of black?"

The story of how a remote post office ran out of black ink, and had to substitute a locally produced raspberry ink is recounted by the computer.

"Zoom in on the 200 tetrad stamp". You are interested in the rare double overprint variety on this stamp. The computer enlarges the picture of the stamp so you can clearly see it.

"Show me the back of that cover". No longer will covers with backstamps have to be photocopied. Instruct the computer to display the stored image of the cover reverse.

"Explain again why that cover was censored".

You did not understand the initial explanation of the need for censorship. The computer again recites the reasons for censorship, and you ask it further questions.

A viewer can now add information to an exhibit. Continuing the above scenario, you believe that the cover has an important backstamp that was initially overlooked by the exhibitor. You tell the computer this, and your

reasoning. This explanation is stored, and the new information is added to the knowledge base. Thus, the exhibit evolves as additional data is assembled.

Voice recognition systems will act in conjunction with the exhibit's knowledge base to answer questions. Perhaps one of the exhibit judging criteria will be how well the computer responds to questions and gives meaningful answers.

**Exhibit Evolution:** Perhaps the most exciting use of computers in philatelic exhibiting is the manner in which exhibits can evolve. Because the entire exhibit resides in the computer, there is no need to physically possess philatelic material for an exhibit (since everything is just a collection of bits in a computer!). Exhibits will span time by culling material from the best collections of previous generations. No longer will the death of a prominent philatelist disperse a life-long collection; the computerized information from it will be permanently preserved on CD-ROM. The size of your checkbook balance will not be the limiting factor in preparing an exhibit, only your creativity. If you need a 24 cent U.S. airmail invert for your exhibit, just get a copy of a computerized image.

Because computer data can be exchanged across high-speed networks, collectors across the globe can collaborate to construct group exhibits. Each member of a specialty group can add information, correct mistakes of others, or just enjoy browsing through other members' philatelic treasures. Exhibits can then be exchanged and freely shared to increase the dissemination of knowledge. Centralized stamp exhibits as we now know them will be replaced by home viewing at the family personal computer.

**Judging Criteria:** How will such exhibits be judged? On their entertainment value (after all, they will resemble video games more than today's series of pages), or the more traditional difficulty-of-acquisition criteria? I believe there will be a shift away from the material itself, to how effectively the material is organized and presented. The current heavy emphasis on material scarcity must diminish, as computerized pictures of the world's philatelic treasures will be available to all. Philatelic knowledge and how well it is organized will become paramount.

**Conclusions:** The computer will fundamentally alter the way stamp exhibits are designed and used. Although computers are marvelous tools, their full potential for the exhibitor has not been realized. Some of the technology described in this essay is available now (audio, video, and networks), some is just emerging from research laboratories (voice recognition, knowledge bases), and some is in the distant future (virtual reality). This technology presents many interesting questions and opportunities. How to judge this type of material? Will it be satisfying to only possess and view pictures of philatelic material? Will these types of exhibits gain acceptance? Whatever the questions, the opportunities are equally important. Will "Nintendo" stamp exhibits bring children back into the stamp collecting hobby? If we embrace the new technology, while other hobbies do not, we could become the hobby of the future, while pursuits such as sport card collecting fade into obscurity. Only time will tell the full impact of computers on philatelic exhibiting, and on the future of the hobby itself.

## Some Thoughts On The Continuing Evolution Of The Requirements For Exhibits Of Traditional Philately In The U.S.

by Bernard A. Hennig

At recent critiques at U.S. National Exhibitions, one hears more and more "You should explain the usages more, why not give us something that tells us whether the rate is correct for the destination".

We must remember that all our national shows, Champion of Champions eligible, are open shows. So this is not a problem for the exhibitor in a U.S. National. But when that exhibitor wishes to go on to exhibit internationally at an FIP supported show, what then?

All international FIP shows are categorized shows: that is, each exhibit enters in a specific class such as traditional, postal history, air mail, etc.

It may be that we are doing a disservice to our exhibitors in the traditional class in not warning them that adding information concerning rates and/or routes to the usage section of a traditional exhibit may blur the distinction maintained at international shows between a traditional and a postal history exhibit.

The exhibit may score quite low because the judges, rather than giving additional points for postal historical knowledge, will argue that the exhibitor does not know the difference between a traditional exhibit and an exhibit of postal history. They argue that the first part of the exhibit where the exhibitor shows in the traditional man-

ner the evolution of the stamp from original drawing, through essays, proofs, the stamp, its varieties, and printing methods, the second part of the exhibit which should show various usages, now proceeds to become a postal history exhibit explaining routes and rates.

Should we not warn our U.S. exhibitors about those pitfalls, noting that exhibiting in the U.S. and internationally is not the same?

(Editors Note: Forewarned is forearmed. TPE would like to have the thoughts of other internationally accredited Judges in the Traditional and Postal History classes to help assess the degree of risk.)

# The Mail-In Exhibitor

by Charles K. Luks 409 Halsey Rd., Parsippany, NJ 0754-5214

I will start this column as I usually do thanking all of those kind exhibitors who have sent me letters, comments and score sheets. I could not exist without you. Keep those letters and score sheets coming.

The exhibit chairman at Thamespex has confirmed that he mailed out score sheets when he returned exhibits to their owners. This resulted in four 100 scores and one 90 (name misspelled on certificate which I am sure was remedied). This is the second show after MERPEX to mail out score sheets. MERPEX scored three 100's on the basis of score sheets returned. So again I ask exhibit chairmen, if you think you are doing a superb job in handling mail-in exhibits, enclose score sheets with your exhibit returns, made out to me and we'll print the results in this column.

If you were going to exhibit would you rather send your exhibit to a 100 or 70 rated show? And to press my point I will quote from a short letter received. "I read your column and appreciate the info you provide. I use the info to decide where to exhibit my collection".

Now for the other side of the coin. I received a nice letter from Mr. Phil Stager of St. Petersburg, FL about what the mail-in exhibitor can do to make life easier for the exhibit chairman. Here are some points from his letter:

1. Read the prospectus and fill in all the blanks. Most prospectus have a section for a phone number. Fill in your phone number. Guess whose exhibit does not arrive! Be very specific on how the exhibit is to be returned, e.g. registered and insured for \$750.; Express Mail, next day service (be nice and include the Express Mail form); Priority Mail and Certified; etc. Print or type the information on the prospectus - your handwriting is worse than you think.

2. Use a strong robust shipping container. You would be amazed (maybe you wouldn't) at some of the ratty, flimsy, cheap boxes that mail-in exhibitors use. Use adequate packing material. PLASTIC PEANUTS ARE NOT GOOD FOR PACKING MATERIAL. They are very messy and are a major pain in the posterior for someone mailing back 10 to 20 high value packages. Shredded paper is not very nice either. Bubble pack or foam rubber cut to fit the box are very easy to work with and provide excellent cushioning. I know I have a problem when I pick up someone's package and it goes "clunk-clunk" - i.e., no packing. Guess who is going to bellyache when it got slightly damaged in transit to the show.

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
<b>Total</b>	<b>100 points</b>

3. Do not include any urgent messages in the shipping container. Shipping containers are normally opened at the exposition hall just before the exhibit gets mounted. However, please include any special mounting instructions right on top. DO NOT INCLUDE EXTRA PAGES! I am less than delighted when an exhibitor sends along a few extra pages "just in case". Just in case of what???

Thank you Mr. Stager. He is involved with stamp exhibitions in Florida and knows whereof he speaks.

I must admit that at times I have used the plastic peanuts. I pack my exhibits in an inner box placed in an outer box surrounded by those peanuts. After getting Mr. Stager's letter, I dumped the peanuts and bought a roll of plastic bubbles. At least he has corrected one exhibitor.

Mr. Stager mentions one more item. He returns stamps used on the mailed in package but if you use meter stamps to mail your package please do not expect exotic postage on the return mailing. I say, fair enough. I'd like to hear from other show chairmen on their complaints.

And now for the latest scores and comments from our readers. I notice several "would haves". I would have given the show a 100 but for...At the end are some terse comments on some shows. All shows in 1992.

APS STAmPsHOW, CA - 100  
PEACH STATE SHOW, GA - 100  
ROPEX, NY - 100+  
THAMESPEX, CT (yes, yet another score) - 100

VAPEX, VA - 100, 100, 91.33

WESTPEX - A would have; see below  
MIDAPHIL - Another would have; see below

KEYSTONE - 98 - Winners list sent later, but see below

INDYPEX - 90 Medal not sent  
MEGA EVENT, NYC - 90 - Meter used instead of stamps on return

OMAHA, NE - 90 - No program or palmars enclosed but mailed later  
SESCAL, CA - 63 - Slow acceptance, exhibit not returned safely or as directed

Now, for individual comments. OMAHA "disregard my complaints. Everything that was lacking arrived today" so a 100?

KEYSTONE - "Despite the fact that I mailed my express mail exhibit with a meter, it was returned with a complete set of Columbian souvenir sheets!"

BALPEX 92 (yes, again) "I have exhibited all over the U.S. in the last four years and have never had a complaint except one, BALPEX '92. As of 12/30/92 writer had not received his silver award even after inquiring three times. (Mr. —, did you ever get it?)"

VAPEX, that 91.33. Did not receive program or one award. (Again, have you received it by now?) Sometimes those special awards not being given can be blamed on the giver, not the show. It's happened to me.

Also exhibitor was waiting for return of excess funds. Were they ever returned?

MIDAPHIL - "I have to give it a 99, it would have been 100+ except that they did wait too long before advising me my application had been accepted".

WESTPEX - "I would say 100 points except for one thing. I sent them \$20 for postage and the package came back with \$20 postage which I think was more than necessary. But I guess I should have figured the exact amount and sent that?"

I know some shows like you to send excess monies for returns but I see that doesn't always work. I have rate and distance charts and from past experience I send a check for what I figure the postage to be. On the day I mail the package to the show if I see it costs more than I figured I enclose a check for the difference. Most awards today are medals or ribbons or small plaques which will fit in the postage that I have sent. If the award is larger, a large plaque or dish or mug I figure the show can treat me to the dollar or less difference. Any comments??

That's it for another session. The winter and spring seasons bring forth lots of shows so let's hear from all you mail-in exhibitors. Send those score sheets and comments along. Thanks.

## Show Listings

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

**May 28-30 COMPEX '93.** Combined Philatelic Exhibition of Chicagoland, 36th Annual Exhibition. New location: Holiday Inn Kennedy O'Hare, 5440 North River Road, Rosemont, Illinois (Chicago suburb near O'Hare Airport). Special reduced hotel rate. **FREE ADMISSION:** Hours of show: Friday - 10 A.M. to 6 P.M.; Saturday - 10 A.M. to 6 P.M.; Sunday - 10 A.M. to 4 P.M. For show information and hotel reservation cards, please write: COMPEX '93, P.O. Box 123, Chicago, IL 60690-0123.

**★ June 25-27, 1993. TOPEX '93.** Sponsored by the Waukesha County Philatelic Society. Held at The Grand Milwaukee Hotel, 4747 South Howell Ave., Milwaukee, WI. Adults \$6 per frame, youth free. For further information and prospectus, write to MaryAnn Bowman, P.O. Box 1451, Waukesha, WI 53187.

**September 3-5, 1993; MERPEX XVII,** sponsored by Merchantville Stamp Club. At the Budget Motor Lodge, Route 73 at Interchanges 4 of the N.J. Turnpike in Mt. Laurel, New Jersey, 15 dealers. 80 16-page frames \$5 per frame (maximum 6 frames); One-frame award. Write to: Merchantville Stamp club, Box 2913, Cherry Hill, N.J. 08034 for more information.

**Sept. 24-25, 1993. Keystone Federation Stamp Show.** Sponsored by the Keystone Federation of Stamp Clubs. Held at the York Fair grounds Horticulture Hall, 334 Carlisle Ave., York, PA. 150-16 page frames at \$5.00 per adult frame and \$2.50 per junior frame. Exhibit entry forms, dealer information and general show information is available from: Keystone Show, C/O P.O. Box 85, Glen Rock, PA 17327.

**Oct. 2-3, 1993. R.I. Stamp Show.** Sponsored by the R.I. Phil. Society. At KNIGHT CAMPUS of COMMUNITY COLLEGE of RHODE ISLAND, East Ave., Warwick, 16 pages (8.5 X 11) Frame fee \$5.00 per frame. Max. of 10 frames per exhibit. Juniors 16 and under free. Info. and prospectus from WILLIAM F. TURNER, P.O. Box 5082, Greene, R.I. 02827.

**Oct. 24, 1993. THAMESPEX 93** At the Clarke Center Auditorium and R.C. Weller Conference Center, Mitchell College, New London, CT. 80 16-page frames, \$3 per frame, Juniors exhibit free. Entry deadline October 1, 1993. Prospectus from Bill McMurray, P.O. Box 342, Westerly RI, 02891.

**★ Oct. 8-10, SESCOAL '93.** Sponsored by Federated Philatelic Clubs of Southern California. Held at LAX Hyatt Hotel, Los Angeles, CA. Hosting national conventions of AAPE and Confederate Stamp Alliance.

Frame fees \$7 per frame adult, \$3 per frame junior. Philatelic prospectus from Howard P. Green, 15125 Ariette Dr., Victorville, CA 92392. Literature prospectus from Robert DeViolini, P.O. Box 5025, Oxnard, CA 93031. Other show information from SESCOAL Chairman, Wallace Craig, P.O. Box 3391, Fullerton, CA 92634.

**★ Nov. 12, CHICAGOPEX '93.** Chicago Philatelic Society's 107th Annual National Philatelic Exhibition, O'Hare Expo Center, 5555 North River Road, Rosemont, Illinois (Chicago suburb near O'Hare Airport). Hotel accommodations available at reduced rate. **FREE ADMISSION.** Hours of show: Friday - 10 a.m. to 6 p.m.; Saturday - 10 a.m. to 6 p.m.; Sunday - 10 a.m. to 4 p.m. Hosting the Annual National Convention of the American Revenue Association. JUNIOR EXHIBITS WELCOME. Frames hold 16 (9 x 11-1/2) pages. \$7.00 per frame (adults), \$1.00 per frame (juniors). For show prospectus (philatelic and/or literature) and hotel reservation cards, please write: Ms. Sime Short, P.O. Box 291, Downers Grove, IL 60515.

**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.

## Good Grief! That's Gotta Be A Fake

by Mick Hadley

I exhibit U.S. Washington-Franklin coils: an area where there is much fakery; and consequently, the potential for questioning of much of what's in the frames.

I feel telling the judges in the very beginning that you have good certificates on key pieces goes a long way toward giving the exhibit the integrity to allow it to be judged properly. Most judges are not experts in your area and would be happy to have questions of genuineness laid to rest. That's in your interest too since anything that looks questionable is bound to make them wonder about the rest.

So how do you do it tactfully? There are several ways - some borderline - some better. Putting a small inconspicuous black dot or simply "PFC" or "APS" by the item on the page seems okay, but a bit distracting.

I chose to simply write a small line or two under the heading "Authenticity"

as the last thing on my title page. In addition, photocopies of the certificates are on the back of the page where an item appears.

Another reasonable way is to tell the judges in the synopsis. This, however, will not tell your fellow philatelists who are not judging. I'd bet my perf 12 line strips that the judges consider opening the frame and taking a look at the item and certificate fair game.

Incidentally, buy the questionable items from a reputable dealer contingent on the certificate and you will eliminate another obvious problem.

The language I use on my title page is:

"AUTHENTICITY: imperforate coils, booklet panes and straight edged sheet stamps are ready raw materials for counterfeit coils. The key coil stamps and covers contained in this exhibit have good Philatelic Foundation Certificates."

The relevant language on my synopsis page is:

"I have actively collected the W/F heads since the early 70's and the coils were the most elusive. I quickly found coils to be cheap (compared to catalog) and counterfeit most of the time. For example, I submitted 12 different pairs of Scott 396 to the P.F. before I received one good certificate. The exhibit finally has a pair, line strip of four with preprinting paper fold and three covers with good certificates. Counterfeiting has kept most collectors from attempting these.

"This exhibit has over 90 good certificates on the key coil stamps and covers. What you will be looking at is genuine. Photos of the certificates are on the back of the pages of the exhibit. With this synopsis is a photocopy of the P.F.'s leaflet on coil counterfeiting. Note the period from 1945-1979 has shown only 40% of the submissions were genuine."

# ASK ODENWELLER

by Robert P. Odenweller



**The F.I.P. Guide:** Those of you who responded to the pre-publication offer for the F.I.P. Guide to Exhibiting and Judging Traditional and Postal History Exhibits have been patient, but it is soon to appear. After finishing the work and having it approved by my colleagues, I thought the work was done and took the chance (I should have known better!) of expecting it to be produced rather quickly thereafter. Unfortunately, one source of input, who had remained silent up to that point, then got active and wanted a few changes. Although these changes ultimately involved one page of illustrations and one page in the text, the whole project has slipped to the end of March. As of this writing, everything has been approved except a few introductory remarks, and they should be no problem, so I assume that the book will be distributed shortly thereafter.

Another wrinkle, which should make everyone happy, is that the book of illustrations, originally intended to be in black-and-white, will now include 64 pages of full color. The black-and-white version will not be produced at all. The book set is being produced in Taiwan, and I am looking forward to seeing it as much as anyone.

**The F.I.P. Option:** A few years ago I proposed a new wrinkle for U.S. exhibitions, called "The F.I.P. Option." This was intended to give exhibitors the opportunity to request an additional judging by panel of internationally qualified judges to see how their exhibits would do at that level. The normal U.S. judging would take place as usual, and all results at the show would be based solely on that evaluation. The second panel of judges was likely to be completely separate from the regular judges in any case. Only those exhibitors who specifically requested the additional service would receive it.

It was tried at one show, with not a great deal of fanfare. A number of exhibitors took the opportunity to get the additional service, and judging from remarks I heard, they found it to be quite interesting and useful. As intended, I believe each exhibitor received a written critique sheet pointing out the strengths and weaknesses and the allocation of the evaluation points in each category.

Although it was not originally intended, the names of the judges were not announced. As I understand it,

there were a few last-minute changes since the originally intended judges could not participate. I had hoped to join in but was prevented from it by my flying schedule.

What is the future of the F.I.P. Option? That's up to the consumers. If any exhibition organizers want to use it, there's nothing to prevent them from doing so. It is nothing more than an extra add-on in addition to the normal show activity and judging. If they offer it and nobody chooses to take advantage of it, then nothing will happen. I personally think that it is very useful to any exhibitor who might want to move to the international level of competition. Many do not, but even some of them might find some of the ideas handy to improve their exhibits, since they will always get a written critique. Perhaps some of the exhibitors who cannot attend the critique at a show where their exhibit is on display may want to use this as a way to get one.

**The F.I.P. Exhibitor List and Card:** In Granada I was given the responsibility of updating the F.I.P. list of exhibitors that was started by Jim DeVoss many years ago. This list showed exhibit results for anyone who received a vermeil medal or higher in F.I.P. competition. When I first saw this list in 1976, I had felt, and suggested, that this was only showing the tip of the iceberg; and in some cases was not completely useful, since an exhibit could receive a silver or silver bronze as a usual award, but once might bump up to the vermeil level. That would show on the list, while the other earlier (and later?) results might show a different picture. In any case, I was told that due to the cost of the computer service being used, it would be too expensive to consider adding everyone. That was in the days before the powerful personal computer.

Now, with the more modern technology available, the list can be more useful and flexible. However, it is being used in only three ways: it is used by the F.I.P. Board to determine the level of participation of the various countries that belong to F.I.P. so that a fair subscription level can be determined; it is used to determine eligibility for a larger allocation of frames for exhibitors that have achieved the necessary large vermeil medal or higher; and it is used by the Secretary of the Jury at exhibitions to determine when exhibits go

two or more steps off their previous awards, so the team leaders may re-examine the exhibits to make sure that they are happy with the result. The list is not made available to any jury member during the judging.

Over the past three years I have held discussions with one of the other F.I.P. commission presidents, Giancarlo Morolli, who is in charge of the thematic commission but also works for I.B.M. in Italy, about various aspects of how the list should be handled. It was converted from the service that Jim DeVoss had used and put into a more useful database that was being maintained in Zurich at F.I.P. headquarters. No new data had been entered since London 1990, because the organizers there had used a different approach to creating the same database, and the conversion and amalgamation of the results was proving very tricky.

I accepted the job of updating the F.I.P. database with the London one, and also of entering all of the results from the other shows up through Granada. One immediate improvement was to add all exhibits down to the "no award" level. All exhibits prior to 1980 had been dropped off the "back end" of the list, so the new set shows all exhibits vermeil or higher in the 1980's and all international results for exhibits from 1990 on.

One of the problems that came up right away in the process of combining the previous list with the London list was in identifying the exhibitor and individual exhibits. To do so, and every database user will appreciate the problem, a unique code had to be devised to identify the exhibitor/exhibit combination. Once this had been done, it was much easier to work with the database and to extract the individual and exhibit I was looking for.

**The Card:** In those earlier discussions, I proposed an idea to Mr. Morolli that exhibitors could make life easier for everyone if they had a simple code that would identify them when they applied to participate in an exhibition. Names that are misspelled or improperly allocated were a particular problem (such as Asian or Hispanic names—anybody want to tell me how to alphabetize Enrique Martin de Bustamante? Some would say "M", others "D", "d", or "B", and is Tay Peng Hian to be listed under "T", "P", or "H"?) Once a number had a

name linked with what was the "last name" needed for alphabetization, the problem would be solved. Catalogues would also be produced with the input from this list.

The allocation of a number to each exhibit would cure another problem: Too many exhibitors have the idea that changing the title of their exhibits each time is necessary or desirable. It's a nightmare when you're trying to figure out whether exhibit "x" in an exhibitor's records is now exhibit "y" when you're entering the latest results. I'm sure that there are a few in the list that defeated my best attempts to analyze them, so some exhibitors will have more exhibits than they intended. The down-side of this is that they might not get the allocation of frames they deserve if they do not indicate the correct one.

When I proposed the card in Granada, it was for other uses as well. Exhibitors have complained that they are not invited to receptions or are largely ignored at shows. I suggested that if exhibitors had this card to wear as an "ID" they could be (with the agreement of the organizers or those holding the receptions), included in invitations. It would be a good bit more attractive than a "HI, I'M xxxx" or whatever else may be available on a

local basis. In addition, it would be a badge that each exhibitor could wear to show his connection with the show and to identify himself to other exhibitors. all this would extend to the feeling of belonging to a "club" and to show that F.I.P. has the interests of the exhibitor in mind as well.

The code is simple to create for anyone. The first two letters stand for the country of the exhibitor, in our case "US," followed by the first two letters of the exhibitor's last name, to use myself as the illustration, "OD." Then comes a three number designator for the first exhibition in which the exhibitor has won an award (V or higher in the '80's, any award in the '90's). The number is the year of the show, followed by the sequence of that show within the year. In my case I had an award higher than the minimum vermeil (for the 80's) in India '80, the first show of the year, so the code would be "801". So far, we have USOD801. Just in case there was another US exhibitor who achieved that level in India 80 and also had a first name starting with "od", the next number is a tie-breaker, but will usually be "1". (In constructing the list, I find that the usual multiples in this category are for residents of the home country of the exhibition).

And that's it. The exhibitor's first exhibit is "1," the second "2" and so on. Only 5 exhibitors have over 10, and then we go into the alphabet. So the code for my first exhibit listed is USOD8011-1. If I were ever to apply for another show with that exhibit, I would be able to enter that number and then all of the information about it would appear so my name would not be misspelled, the proper allocation of space would be made, all regardless of what I may choose to title the exhibit this time around.

There has been some comment in the philatelic press, based on the *FIP Flash* report about the card, assuming that it would be used as something on the order of the philatelic passport used in Germany and Switzerland. That was an unjustified assumption, and there is no intention of this whatsoever at the F.I.P. level. The card will simply show that the exhibitors have shown at the F.I.P. level and will help to remind them of the code to use to make sure that they receive proper credit in frame allocations in the future.

F.I.P. has no jurisdiction at the national level at all. U.S. judging rules are different and will remain that way. There is no intention to impose F.I.P. rules or the German Passport System on U.S. National shows.

## As I See It...How About You?

by John M. Hotchner

"...But I got a Gold at RIPEX", said the unhappy exhibitor who had received a Silver at FLOREX.

A national show critique is not the place to give a presentation on the differences between judging and levels of accomplishment at regional versus national shows. As one of the judges responsible for his plunge in medal levels, I felt badly for the exhibitor, who had gotten to national level without that essential bit of information, but did not wish to risk further embarrassment to him. Instead, I resolved to write this piece.

First of all, I will repeat a bit of wisdom given at most public critiques: All exhibitors should own and read a copy of the Manual of Philatelic Judging, available from the American Philatelic Society, P.O. Box 8000, State College, PA 16803. Cost is \$6.80 for APS members; \$7.50 for non-members.

A case can be made that this small volume is mistitled since it is equally important for the exhibitors as for judges, for the information it contains on the World Series of Philately (WSP) system - national shows - and the judging criteria at U.S. shows and how application of them differs from local through regional to national levels.

In brief, there are two factors which lead to higher medal levels at lower level shows. First is the fact that the standard of competition is generally lower; in part because the high level award winners at national shows usually have the good

taste not to use solid national Gold exhibits to mughunt at lower level shows. The second reason for higher awards at non-WSP shows is that the judging criteria is weighted more toward the element of encouraging the exhibitor to continue to develop the exhibit toward participation in 'the big time'.

At the national level, encouragement is not a factor at all. The exhibitor is expected to attain its theoretical level of excellence in order to justify a Gold. A nice solid showing of material that would carry off a top prize at a local show, and may even a Gold at a regional, may well end up as a split-vote-Silver to Vermeil at national level.

The exhibitor with a regional Gold, who concludes that they have reached the top of the heap and need not do much more to conquer the next level, may be in for a rude awakening. I am reminded of one of my favorite bits of wisdom, from the pen of Henri Matisse:

"Art is like taking a train to Marseille. Each painting completed is like a station - just so much nearer the goal. The time comes when the painter is apt to feel he has at last arrived. Then if he is honest, he realizes one of two things - either he has not arrived after all, or Marseille is no where he wanted to go anyway, and he must push on."

Likewise, the philatelic exhibitor must push on. Learn from the defeats and savor the victories, but don't ever assume that one victory guarantees future victories; especially as the level of the competition rises.



# "The FLY"



## Wonders When The Jury's Decision Becomes Final?

"There will be five levels of awards in the open competition category...la, la, la, and the decision of the jury shall be final with regard to all awards..." Ever wonder what that or similar language in an entry form means?

Events at a critique held in conjunction with an APS World Series of Philately qualifying event, related to me by several correspondents, prompted me to write this column. While the instant case went down in a slightly different manner, the essential facts are portrayed in "THE FLY'S" inimitable style of writing, and are loosely based on the events that actually occurred...

"Well Fly" said the chairman of the jury in response to my question regarding how I might improve my award (certificate of participation with felicitations of the jury), "you need to add rare postal history items from the German cities of Hamburg and Frankfurt." "Why?" I replied, I showed a thematic exhibit on chopped meat and those cities, other than their names, have little or no relationship to my topic. If I add that kind of material, judges qualified in thematics will tear my exhibit apart... and I've worked darn hard to bring it up to its present medal level.

Trying to save face, the chairman then suggested that I should have included chopped herring philately in my exhibit in order to have properly developed my theme. I patiently explained that my exhibit used to contain the chopped herring material, but since it was completely redone, the new title was "chopped meat", and that new title specifically precluded fish products from inclusion in the exhibit.

Chagrined, the chairman apologized, stating that he had failed to recognize that the title page and exhibit had been redone. He went into a discourse explaining how he had judged my exhibit in the past, and that it was that exhibit he remembered... and further, that he had failed to recognize the changes I made to the exhibit.

Of course, it is perfectly understandable how the chairman of the jury could have missed the change in my exhibit. After all, he did get my synopsis page well ahead of the show, and he did judge my material in the frames, and since he assigned himself as the first juror to respond to questions about the exhibit, he had ample opportunity to go back on the floor after the

judging was complete, and do additional homework. So what's understandable? It's understandable that little or no homework was done on my exhibit. The chairman made an assumption (that he had seen it before) and judged it on that basis. In "FLYSE": he blew it.

Now it's one thing to blow a decision, and quite another to blow it in public. There it was for everyone in the critique to hear. The chairman of the jury made a mistake.

Someone in the audience asked the chairman of the jury if in the light of the obvious blunder, admitted in public, the jury would caucus and reconsider its decision. Now it is altogether possible that upon further reconsideration, the medal level would be the same. That's understandable. However, in light of the blunder, could the jury (and should the jury) reconsider?

For the record, the chairman indicated that the jury wouldn't reconsider. He claimed that the decision of the jury was final, and the results had already been announced and posted on the frames. (In fact, I was told later that the jury had conducted an informal caucus and decided that the medal level was still appropriate. Notwithstanding, the public record shows that the chairman was disinclined to review the decision, claiming that the results were final.

So when did the results become final? Were they final at the instant the jury concluded its deliberations on my exhibit? Did they become final when the jury completed all of its deliberations? When the jury turned the results over to the show committee? When the committee posted the ribbons on the frames? When the awards were handed out at the banquet? No one seemed to know... except this particular chairman, who knew that at least at the time of the critique, the results were in his view final.

When do the results become final? A review of the Manual of Philatelic Judging is silent on the point. That silence apparently prompted someone to write to Bill Bauer, the Chairman of the APS' Committee for the Accreditation of Judges. I have a copy of the correspondence and in his reply, Bill pointed out several instances of juries reconsidering decisions when it became apparent that a mistake had been made. The gist of what Bill related was

that it was a far greater "sin" to let a mistake go uncorrected, than to swallow a little pride, and do what is correct and appropriate to set the matter right.

Bill is a pretty progressive guy, and in his letter he so much as said that the decision of the jury is final only when it really became final (e.g., when the show is over, and that any wrong could be corrected short of the jury going home and the show closing).

Bill went on to indicate that he intended to work the foregoing discussion into his seminars on judging... and that he would put a note into his file of things to add to the next edition of the judging manual. For that, a tip of the wing to Bill, and many thanks to the people who sharing their thoughts and correspondence with "THE FLY."

So, in summary, it ain't over 'till it's over... or, it ain't over 'till the fat fly sings!

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

**FLY BITE** - To the jury at VAPEX 1992 for awarding my exhibit a bronze medal, and in so doing, broke a long line of certificates. Didn't anyone on that jury recognize the exhibit for what it was...good philately? (Only kidding!)

**FLY COMMENT** - to the lady who wants to give me the "Black Flag" for suggesting that it is somehow improper for persons on the show committee to exhibit at their own shows because the judges might show favoritism. No! that's not why I'm against CERTAIN show committee members exhibiting at their own shows... I think that other exhibitors have a legitimate "beef" when the person who accepts/rejects exhibits enters the show. Even if not so, there is certainly a perception created that that person could have put his exhibit in a favorable position by excluding the "competition."

Even if untrue, it's better in my view to steer clear of the issue. I also do not want to see exhibits from the person who had a hand in selecting the judges. Again, its more of a perception issue... but I don't want to leave the impression that the jury might have been predisposed toward an exhibit because of the makeup of the jury. (In other words, take a panel of European experts and they might be predisposed to give the nod to a European exhibit). I also don't like to see the President of

the show in competition. After all, the show is put on for the benefit of the public... not as the private domain of the committee.

O.K. you made the point, if other committee members want to exhibit, and they were not a part of the foregoing functions... then do it if you must. Ada... this one's for you! Also, can you prove to me that it was my column that caused the exhibitor to pull his exhibit from your show... or was it the perception that something might be amiss that did the trick?

**GOLD FLY SWATTER** - Again, to Jack Harwood, the Chairman of SARAPEX was not only running a first-class show, but also for putting on a great banquet, and taking such good care of the judges and other out of town visitors. To Jack and Lynne, a big tip of the wing for a job well done.

**GOLD FLY SWATTER** - and while we are on the subject, one of my correspondents wrote about how good

ARIPEX was this year. So another tip of the wing to that committee. Also a "tip" to the ARIPEX jury for awarding the grand award to a novice exhibitor. It just goes to show you that in the hands of a good jury, anything is possible... all of this in the face of some rather stiff competition.

**FLY BITE** - To the late arriving exhibitors who kept a lot of people waiting when they arrived shortly before ARIPEX was due to open. O.K. if you had special dispensation from the committee. But if you didn't, why didn't you make other arrangements and get your exhibits there at the time the rest of the exhibitors were mounting theirs?

**FLY BITE** - This is a repeat... to the special societies that convene at national shows and demand to have 100, 200 etc., frames reserved for members of their society, and thus compel the committee to bend over backward to

accommodate them... and then fill 25, 50 etc., frames. Shame on you. If committees write me and let me know which societies fail to meet their obligations in this way, I'll be happy to "bite" them in a future column. Maybe we should make all societies PREPAY the frames they want to reserve. In that way the monkey is off the committee's back and the society has to fulfill its "quota."

**GOLD FLY SWATTER** - To everyone who sent me material for my exhibit, philatelic or otherwise. As you know, according to Randy's book, I can put in all of the non philatelic stuff, the cartoons, etc., and get away with it. All I have to do is enter my exhibit in the "special studies" category. Of course "**THE FLY**" doesn't have a clue what made the exhibit special... I certainly did not study anything... and I certainly opted for collateral material over good philately when I had the choice.

## Stamp Forgeries - The Non Periodical Literature

by Varro E. Tyler

### Part I

*Editor's Note: Varro Tyler, in a Sept. 21, 1992 letter to Linn's editor, suggested that "...some of the numerous, already qualified judges make an effort to sharpen their skills in counterfeit detection."*

*He noted the existence of a one week course in fakes and forgeries, taught annually during the month of June at the APS Summer Seminar on Philately.*

*In subsequent correspondence, I invited Varro to prepare a list of essential references on fakes and forgeries to print in TPE for the benefit and use of both judges and exhibitors.*

*He has very kindly done so. The list is imposing, and will likely run in three pieces, starting with this installment.*

Collecting postage stamp forgeries and the extensive use of philatelic literature are practically synonymous. I do not know a single advanced forger collector who does not have, or at least have easy access to, an excellent philatelic library. You simply cannot do one without the other. Information so vital to the detection of counterfeits is scattered throughout thousands of periodicals published over a period of some 125 years. Much of importance has been collected in book form, although comprehensive volumes covering the entire world systematically are no longer feasible because of the sheer volume of information. For that reason, there will never be new books of the type once written by Earee or Serrane.

The nonperiodical literature on forgeries currently takes two principal forms. Works devoted to the imitations of a single country or small groups of related nations as well as those describing the productions of a specific forger constitute the first type. Examples of these are Pope's book on New South Wales and the British Philatelic Association's books on Sperati. The second type includes specialized handbooks or detailed catalogs devoted, usually, to stamps of a single country which, in addition, describe and illustrate the known forgeries. In the list that follows, Feenstra and

colleagues' **Crete** is an excellent example of this. These can be very useful, and I count it a real tragedy when such publications appear, as they sometimes do, covering the genuine stamps in detail, but making little mention of the forgeries. Occasionally, such a volume can prove useful if, as is the case with Westerberg's book on Hawaii, it permits plating of the originals. If a copy fails to plate, it must be a forgery.

In the past, some authorities have expressed the mistaken belief that a study of forgeries was superfluous because it was only necessary to know the characteristics of the genuine to allow detection of any imitation. This, of course, is not true, or at least not true for those who cannot remember and visualize upon demand every single detail, and variation in that detail, of every stamp in existence. Certain constant flaws in many common forgeries permit their detection more readily than any other method. This is particularly true of the many excellent photolithographic imitations of lithographed originals that are currently in circulation. Knowledgeable philatelists must be able to recognize both genuine stamps and their imitations. To do this, one must study both.

The following list of the nonperiodical (books, pamphlets, etc.) literature on stamp forgeries will help the interested collector achieve this goal. It is not complete, nor can such a list ever be, because additions occur almost every day, published in various languages throughout the world. It is my hope that the listing will assist in familiarizing interested collectors with most of the principal works in the field. Some omissions are by inadvertence; others, such as the difficult French Colonies overprint counterfeits, by necessity because no truly useful books on the subject have ever appeared. In order to keep the list of manageable length, the citations are as brief as possible but are believed to contain sufficient information to allow ready identification of the particular volumes. If the problem occurs, consult a philatelic reference librarian, such as those available at the American Philatelic Research Library.

## FORGERY REFERENCES (NONPERIODICAL)

### Armenia

Barefoot and Hall, *Armenia 1923 Pictorials*, 2 vols. (1983) - good illustrated references.

### Airmails

Newall, *Airmail Stamps of the World* (1990) - useful in determining what forgeries exist.

### Africa and Asia

Bynof-Smith, *Independent Countries of Africa and Asia* (1992) - illustrated coverage of selected issues.

### Austria

Barefoot, *Danube Steam Navigation Co.* (1983) - useful information but illustrations are often poor.  
Hurt and Kelly, *Danube Steam Navigation Co.* (1950) - very useful information on forgeries.

### Azerbaijan

Barefoot, *Azerbaijan Issues of 1919-22* (1983) - good illustrated references.

### Belgian Congo

Groupe d' Etude des Falsifications, 5c. Issue of 1886 (no date) - excellent study, good illustrations (French).  
Idem., 10, 25, and 50c. Issue of 1886 (1990) - the definitive study, excellent illustrations (French).

### Belgium

Dober, *Red Cross Small Albert Heads of 1914* (1989) - best English language coverage of these difficult stamps.  
Groupe d' Etude des Falsifications, *Red Cross Issues of 1914* (1990) - the definitive study of these treacherous stamps (French).  
Phila Club Flemalle, 5 and 10f. Houyoux Stamps of 1927 (no date) - superior coverage, excellent illustrations (French).  
Slagmeulder, *Belgium* (no date) - very good coverage of all issues (French).  
Tolli, *Belgium* (1943) - useful coverage of country (French).  
Van Rompaj and Vervisch, 5f. Stamp of 1912 (no date) - excellent illustrated study (French).

### British Empire

Bynof-Smith, *British Empire* (1990) - illustrated coverage of selected issues.

### British North America

Mitchell, *New Brunswick and Prince Edward Island* (1979) - good coverage of these forgeries.  
Mitchell, *Nova Scotia* (1976) - good coverage.  
Pugh, *BNA (1977-78)* - excellent but spotty coverage in loose-leaf format. 3 volumes  
Smythies, *BNA* (no date) - very good coverage of forgeries; useful illustrations.

### Cilicia

Mayo, *French Military Occupation* (1984) - extremely useful reference.

### Columbia

Myer, *Colombia* (1940) - very useful information on forgeries.

### Confederate States

Dietz, *Confederate Catalog* (1986) - excellent section on forgeries and fakes.

## Corrientes

Stich, *Issues of 1856-60* (1957) - useful for forgery detection.

## Crete

Feenstra, Leimenstoll, and Mostert, *Crete* (1986) - best available coverage of all issues; excellent illustrations.  
Thompson, *First Six Issues* (1943) - very good references.

## Czechoslovakia

Dehn, *Posta Ceskoslovenska Overprints* (1985) - the definitive study of these deceptive stamps; well illustrated.  
Karasek, Kvasnicka, and Paulicek, all issues, *English Edition* (1988) - very useful guide to forgeries of this country. Original edition (1963) has better illustrations (Czech).

## Ethiopia

Payne, *Cockrill Booklets 13-20* (no-dates) - excellent coverage of forgeries; well-illustrated.

## Finland

Ossa, *Finland* (1977) - useful, comprehensive coverage of forgeries (Finnish and English).

## France

Barefoot, *German Occupation of Alsace & Lorraine* (1983) - good illustrated reference.  
Grasset, *Postal Forgeries* (1976) - very useful reference (French).

## General Works

### Comprehensive

Aretz, *General* (1940, 1941) - very good but selected coverage.  
Dalston, *General* (1865) - historical interest.  
De Haene, *General* (1926) - useful work for Europe (French)  
Dorn, *General*, three editions (1938) - abbreviated English version of Serrane.  
Earee, *General* (1882, 1892, 1906-07) - wordy but very useful.  
Gordon, *General* (1944) - very good but selected coverage (Europe).  
Haide, *General* (1948) - part of Schroeder's work in English translation.  
Jewett, *General* (1890) - historical interest.  
Johnson, *General* (1940, 1945) - continuation of Aretz.  
Kayssner, *General* (1935-36) - very good on selected European post-1914 War issues in 4 parts (German).  
Lietzow, *General* (1879) - historical interest (German).  
Moens, *General* (1862) - historical interest (French); Doble English translation of Moens (1862).  
Pemberton and Lewis, *General* (1863) - historical interest.  
Ragatz, ed., *General* (1952) - book edition of the "Spud Papers."  
Schloss, *General* (1951) - good coverage of classic Europe (characteristics of genuine).  
Schroeder, *General* (1938, 1939) - two-part continuation of Kayssner (German).  
Serrane, *General* (1927 and 1929) - still the best available for general use (French). Vol. 1 has appeared serially in English in the *American Philatelist*.  
Spying Eye (Reeves), *General* (1948) - very good but selected coverage.  
Staebler, *General* (1895) - historical interest.  
Stiedl and Billig, *General* (1935-37) - excellent coverage of Old German States, Old Italian States, and Balkans in 40 well-illustrated parts (German).

## Philosophy

- Eastwood, General Comments (1929) - philosophical comments on forgery.  
Milbury, General Comments (1946) - philosophical comments on forgery.  
Milbury, General Comments (1946) - more of above.

## Special Topics

- Fletcher, Postal Forgeries (1977) - very good coverage of worldwide postal forgeries.  
Kunstler and Martner, Forged or Genuine? (1981) - interesting, illustrated work on forgery detection (German).  
Philatelic Foundation, Expertizing, 6 vols. to date (1983-1992) - interesting insights on expertizing.  
Schmid, Detection (1979) - useful comments on detecting fakes and forgeries.  
Sefi, Fakes and Forgeries (1929) - useful general information on forgeries.  
Toaspenn, Fakes and Forgeries (1936) - interesting general comments on philatelic fakery.

## Forgers

- British Philatelic Association, Sperati (1955) - the definitive study of these forgeries (2 vols., text and plates).  
Chemi, Beal, and DeVoss, eds., De Thuin (1974) - detailed portrayal of this forger's work.  
Friebe, E.R. Krippner and His Forgeries (1989) - biography and productions of this well-known German forger (German).  
Lowe, Gee Ma Overprint Forgeries of China, Japanese Occupation, Great Britain, and Tibet (1980) - useful, well-illustrated coverage of this forger's work.  
Ragatz, Fournier Album (1970) - photographic reproduction of this classic work.  
Ragatz, ed., Fournier (1949) - reproduction of Fournier's 1914 price list of worldwide forgeries.  
Sperati, Experts (1946) - the philosophy of a forger (French).  
Tyler, Forgers (1991) - biographies of 150 of the best known forgers; many forgeries illustrated.

## Legal

- Herst, ed., English Philately (1986) - transcripts of famous English stamp fraud trials of the nineteenth century.

## Germany

- Bohne, Germany (1975-date) - excellent but spotty coverage of entire German area. Loose-leaf format. Currently 10 vols.

- Hacker, Zeppelin Post (1961) - useful study of mail dropped from zeppelins (German).  
Patton, Hamburg (1963) - excellent coverage of forgeries and genuine (English).  
Schloss, Germany (1948) - good coverage of genuine features of Old German States.  
Thompson, Colonies Cancellations (1943) - Rudolph Thomas' fake postmarks.  
Various, Germany and Colonies (1966) - collection of articles from the **German Postal Specialist**.  
Williams, Postal and Propaganda Forgeries (1954) - the definitive booklet on these items.  
Wolf, Cancellations (no date) - 600 fake cancels illustrated (German).

## Great Britain

- Barefoot, Great Britain issue of 1840-1911, National Delivery Co. Issues, and German Occupation of Guernsey (1983) - brief and spotty illustrated coverage of some of these issues.  
Melville, Stock Exchange Forgery (no date) - interesting history of this famous forgery.

## Guatemala

- Goodman, ed., Comprehensive, 2 vols. (1969, 1974) - provides excellent coverage of forgeries.

## Hawaii

- Meyer, et al., Hawaii (1948) - provides very useful information on forgeries.  
Westerberg, Hawaii Numerals (1968) - permits plating of the genuine, thereby eliminating the forgeries.

## Heligoland

- Barefoot, Heligoland (1984) - helpful, illustrated study of the stamps.  
Wulbern, Heligoland (1911) - still useful, especially on stationery (French).

## Italy

- Dehn, Italy (1973) - the best English language coverage of both genuine and forged stamps; well illustrated.  
Patton, Romagna (1953) - excellent coverage of forgeries.

## Jammu and Kashmir

- Staal, Comprehensive (1983) - excellent coverage of these difficult issues.

## Computers In Exhibiting Committee

Interest has been shown in forming an AAPE Committee on use of Computers in Exhibiting. The object would be to share experiences with hardware and software among the members, and to come up with an article twice a year from among the membership to try to encourage use of computers.

A volunteer is needed to chair the Committee. If you can do that, or would like to serve on such a Committee if a chairman is found please write to AAPE President Steve Schumann, 2417 Cabrillo Dr., Hayward, CA 94545.

## "Yes, I Did Have The Time, But . . ."

It was bound to happen sooner or later, I just knew it would. And it did, finally, so let me tell you about it.

The hobby of philately is renowned for the generosity of its participants in sharing knowledge. At a show a new-found friend may pick your brain for an hour in front of his (or your) frames. Dealers are prime targets for those seeking information, probably by virtue of their assuming the mantle of supreme knowledge by becoming a "professionist". Total strangers write with a question(s) - - - sometimes they may even send a SASE for the reply!

It was late afternoon of the show (name intentionally not mentioned) when I repaired to one of the little booths in the men's room. Hardly was I comfortably ensconced when the Men's room door opened, someone entered, and a voice said, "Clyde, I know it's you in there - - - I recognize the bright red pants! I have this question about a lot I am considering bidding on in tonight's auction, and I am unable to determine whether it is an error, or just a freak. Can you look at it, please, while you're not doing anything(!), and let me know" - - - and a sheet from an auction book was handed under the door!

- Clyde Jennings

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by Robert Miller

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Schumann, Stephen D. 1/92:9; 4/92:11; 7/92:11;  
10/92:10  
Spitzer, Carl H. 4/92:14  
Tinsley, W. Eugene 1/92:13  
Verge, Charles, J.G. 1/92:16; 7/92:22  
Walker, Patricia Stilwell 10/92:19  
Walker, W. Danforth 4/92:18  
Washburne, Stephen S. 7/92:9

# From The Executive Secretary

Dr. Russell V. Skavaril, 222 East Torrence Road, Columbus, Ohio 43214-3834

This report was prepared on February 15, 1993 and is based upon new memberships, resignations, etc. received through that date.

It is a pleasure to welcome the following 12 individuals as AAPE members:

1864	Mr. Wade E. Saadi	1868	Mr. Robert E. Seiler	1872	Mr. Gerard B. Menge
1865	Mr. Hideo R. Yokota	1869	Mr. G. Bill Kaufmann	1873	Mr. William F. Murphy
1866	Col. Richard W. Morain	1870	Dr. William Biddle	1874	Mr. B.J. Campbell
1867	Dr. Andrew M. Munster	1871	Mr. Clem A. Reiss	1875	Ms. Iris Hinden

These 18 members have resigned:

774	Mr. Charles D. Blair	1211	Mr. Alfred A. Gruber	1735	Mr. Harry L. McDowell
1347	Mr. A. Wayne Brooke	209	Mrs. T.R. Hughes	54	Mr. Kenneth Mears
259	Mr. James M. Cole	313	Mr. Howard Lee	993	Mr. George Pojer
1822	Mr. Serge Y. Delage	1257	Mr. Dennis J. Lesko	196	Mr. Raymond Ruthrauff Sr.
177	Mr. Kenneth R. DeLisle	1155	Mr. Roger L. Listwan	372	Mr. Eunice L. Skupski
544	Mr. George H. Eastman	965	Mr. Richard J. McBride	1749	Mr. L.C. Tripp

MEMBERSHIP RECONCILIATION as of February 15, 1993:

1.	Total membership as of December 30, 1992	1283
2.	Resignations	18
3.	New Members	12
	Total membership as of February 15, 1993	1277

Mail has been returned marked "Not Known" for Mr. Boyd A. Morgan, PSC 1005, APO NY 09023. Please send me Mr. Morgan's current address if you know it.

**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 the first of the month in which the journal is issued. Please send your change of address to the Executive Secretary, Dr. Russell V. Skavaril, 222 East Torrence Road, Columbus, Ohio 43214-3834. There is now a \$3.00 fee charged to cover our expenses of remailing the journal when you fail to send advice of your change of address in a timely manner.

## NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 1993? Why not invite inquiries here?

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

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

**The Aerophilatelic Federation of the Americas (AFA)** has announced its "President's Prize" for presentation at shows having aerophilatelic subjects among the entries in their exhibitions. The prize, open for all exhibitors, supersedes the AFA Gold Award for the best airmail exhibit by an AFA member.

To encourage and to recognize exhibiting of aerophilatelic material, the AFA President's Prize is to be awarded for a bronze, silver-bronze, or silver award exhibit of a relevant subject whose content merits recognition beyond the medal award. The show's jury may select the prize winner from any exhibiting category.

The AFA President's Prize, a personalized desk accessory and certificate, is available for show directors or awards chairpersons who would like to include it in their programs. Please write to: AFA Home Office, P.O. Box 1239, Elgin, IL 60121-1239, ATTN: Fred Dietz.

### SEPAD

**Sets Future Dates** The Philadelphia National Stamp Exhibition will be held consistently on the first weekend in October to avoid conflicts with other major shows.

The specific dates for the next three years are:

October 1-3, 1993

September 30 - October 2, 1994

September 29 - October 1, 1995

Organizations and philatelic periodicals preparing show calendars are asked to note the new dates in their listings. The 1993 Exhibition features the annual conventions of the Society of Israel Philatelists and the Pennsylvania Postal History Society. Societies and dealers desiring to take part in future Philadelphia National shows should write to SEPAD, Box 358, Broomall, PA 19008-0358.

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

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

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

APRL/AAPE EXHIBIT ARCHIVE PROJECT c/o Ms. Gini Horn  
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