

The

PHILATELIC EXHIBITOR

Vol. VI, No. Four

OCTOBER, 1992

The WATERBURY CANCELLATIONS

The best known most innovative group of cancels was carved from cork by John W. Hill, postmaster at Waterbury, Conn. Popularly referred to as "Waterburys", many were used only a few days before they broke and were discarded.



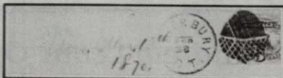
Buttonless shoe



Rosette,
8 segments



Chrysanthemum



Acorn



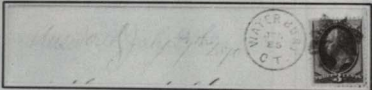
Woman in bonnet



Running chicken



Beer mug



Holly sprig



"A J", skull & crossbones
Andrew Johnson's tombstone



Pumpkin



Five hearts around a star
(earliest design by Hill)

What Takes Center Stage?; Page 11

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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.

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

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

Deadline for the next issue to be published on or about January 15, 1993, is November 20, 1992. The following issue will close on February 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, #1-3 — \$3.00 each.

FUTURE ISSUES

The deadline for the January, 1993 issue of **The Philatelic Exhibitor** is November 20, 1992. The theme will be "Are Mega Shows really the wave of the future?"

For the April, 1993 issue - deadline February 20, 1993 - the theme will be "Personal Experiences: is it easier to develop an exhibit from scratch, or from an existing collection?"

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

Also, if you have a theme idea for the future, drop me a post card; address above. - Yr. Ed.

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Reprints from this journal are encouraged with appropriate credit.

Editor's AAPE(s) of the Month



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

August, 1992 The candidates for AAPE office (see p.9 for results), whether successful or not, who have declared their willingness to work for the Association and our members.

September, 1992 Mary Ann Owens, our retiring Treasurer, for her work over the last two years in that position.

October, 1992 Charlie Peterson, the world's biggest booster of philatelic literature, who keeps us honest on the exhibiting aspect of that subject.

AAPE STATEMENT OF PURPOSE

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

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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 Koppernsmith, Box 81119, Mobile, AL 36689

MEMBERSHIP APPLICATION TO:

Steven Rod, Executive Secretary
American Assn. of Philatelic Exhibitors
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Enclosed are my dues of *\$12.50 in application for my membership in the AAPE, which includes \$10 annual subscription to **The Philatelic Exhibitor**, or \$300 for life Membership. (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 \$6.25 — *TPE* Not Included.

My 2¢ Worth

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

Write For TPE



PEX we're back to business as usual! A tip of the AAPE hat to those clubs/societies/organizations that altered their public face to say **Stamp Show** rather than the hallowed but incomprehensible PEX. This may not be the only thing that show committees need to do to bring in the non-insiders with an interest in stamps, but it's a great first step.

But, after a flurry of activity and debate, interest has died out. My purpose here is to produce the annoying reminder that this is an issue that should not die.

If you love the old name, do what **SEPAD** did; they kept that name in the press releases and advertising, but appeal to the masses with "Philadelphia National Stamp Exhibition" in bold print.

Give some thought to doing an article on your experiences for **TPE**. Mike Milam and I are looking forward to hearing from you. We're in the midst of a bright new exhibiting season. How about turning your satisfactions and dissatisfactions (with suggested remedies) into written form. Or talk with your AAPE colleagues about something that doesn't seem to get much ink - such as exhibiting literature, or advice on selecting a challenging exhibiting subject that doesn't cost a mint. We need especially articles that are illustrated with exhibit pages to take advantage of our new format.

Your 2¢ Worth

Pot Shot Wrongly Aimed

To the Editor:

I'm not quite sure what **THE FLY** was actually biting with his comments on the FIP (July 1992, p. 15). No question that the Granada '92 international had horrendous problems, a number of which I can attest to personally. Some of them could have been avoided or rectified by a prompt intervention of FIP officials; others were directly attributable to the exhibition organizers and no amount of FIP involvement could do much to remedy matters. But the purported reason for **THE FLY** venting his spleen (or whatever flies vent when provoked) was the fact that the FIP's withdrawal of patronage for Uruguay '92 appeared to be a decision by and for the benefit of "the few FIP bigshots."

His Buzziness seems to have forgotten one of the true benefits and *raison d'être* of the FIP: the coordination and accrediting of international philatelic exhibitions so that exhibitors have a reasonably clear expectation of schedules, requirements and conditions. It seemed obvious by late 1991 that there was no viable host-country commitment to Uruguay '92, even though the erstwhile organizing committee continued to promote the event and to assure commissioners in other countries that the show would be held. The FIP Board, with approval of the FIP Congress, therefore set a deadline for Uruguay '92 to "put up or shut up" in terms of some tangible demonstration that the exhibition proposal was realistic. That was certainly a reasonable action, considering that exhibitors had to be accepted, prepared and sent; judges had to be appointed; travel plans had to be made by visitors, exhibitors, commissioners, and jury

...Charles Peterson - Kathryn Yadon - Ken Lawrence - Jerold Massler - Ken Stewart - Charles J.G. Verge - Ottis Bobbitt

members; and a whole panoply of other actions were about to be set into motion. When the deadline passed without any meaningful Uruguayan response, FIP withdrew its patronage. Frankly, that action was wholly on behalf of the collecting and exhibiting public.

I'm afraid we sometimes lose our perspective on international matters, and throw the blame for everything (rather than for some things) on the coordinating body rather than on the host (national) federation. To put it in a different light: do we blame the APS if a WSP organizing committee messes things up? After all, in many respects the APS serves the same function in coordinating our "national" shows that the FIP does for the internationals. Give the blame where blame is due, and the credit where it's due. In Granada, there was enough of the former to go around at least twice; but for Uruguay '92, supposedly the impetus for the big fly bite, the wrong guy got bit.

Charles J. Peterson
Laurel, MD

AYSEC

To AAPE:

I wanted to write and thank you for awarding me with the prize for winning the AYSEC championship. It is a great honor for me and my exhibit to have received the title. I would also greatly appreciate it if you would pass on my thanks to the anonymous donors. I'd like to let you know that I can make my exhibit available if there is ever a need for an example of a developed youth exhibit. Thank you again!

Sincerely,
Kathryn Yadon
Edmond, OK

Oops....!

To the Editor:

May I respectfully suggest **THE FLY** take a big bite out of Steve Schumann's backside for his tawdry treatment of philatelic literature in the July 1992 President's Message?

To be specific: in the process of giving deserved recognition to the judging/exhibiting seminars presented at WCSE, he ignored literature altogether. Mary Ann Owens (may her elephants and umbrellas ever flourish!) certainly recognized that literature is an integral part of philately and a full exhibit class, and ensured that it would be represented in the WCSE seminars. There were in fact two presentations at WCSE on philatelic literature—one on judging and exhibiting at the national level, and the other dealing with international (FIP) considerations. Both were conducted by AAPE members.

To be sure, the features of displaying and judging literature are considerably different from those relating to other exhibit classes; enough so that discussions of the subject are usually treated in *The Philatelic Communicator* of Writers Unit 30 and rarely (never?) in *The Philatelic Exhibitor*. However, literature remains a viable and valuable exhibition class, and Prexy Schumann needs to remember the full scope of his constituency.

A fly bite of lesser magnitude or at least on a less tender spot—should also go to editor John Hotchner, who was sensitized to this kind of problem last January but who apparently failed to note the oversight prior to sending the article to print.

Charles J. Peterson
Laurel, MD

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Inviting Exhibits

To the Editor:

I like the suggestion from Dale Myers, that small clubs invite award-winning entrants to show their exhibits on an honorary basis, non-competitively. I would not limit it to gold medal winners, however. Some of the Court of Honor exhibits at World Columbian Stamp Expo never got more than a vermeil in WSP competition, but are wonderful, popular displays anyway. Also, there are plenty of good one-frame exhibits, and those don't qualify for WSP golds.

I assume that invitations to exhibit would include an offer to pay shipping and insurance costs.

Ken Lawrence
Jackson, MS

An Open Letter to Mary Ann Owens

Those of us involved with philately know well the benefits. Besides the joyful hours in pursuit of our hobby, the lessons learned and the friendships formed are wonderful. Thematic and Topical Philately opens the doors to thousands of new people with whom we can share our passion. Doubly so because they can combine two pursuits simultaneously. Without this 'new' area, and wonderful people to guide newcomers to it, philately might become an arcane activity of a few individuals. Price aside, there just is not enough classic nineteenth century material to go around. If that were the limit of philately, what a small group we would be. The dealer community as well would shrink and almost disappear as they cannot get enough stock to satisfy our 'classic only purists'. There will always be a small percentage of these new philatelists who will ultimately become traditional philatelists, but fortunately our ranks can be enhanced tenfold by welcoming and understanding the topicalists.

While judging thematic exhibits I learned two interesting facts. There are four-toed elephants from India and five-toed elephants from Africa. The black rhinoceros calf follows its mother while the white rhino calf precedes its mother. I foresee in the future that judging of topical exhibits will need to be separated into groups whereby the content of same can be judged as well as the philatelic prowess portrayed. Also, 'Topical Shows' like the international held in Genoa in September will in all likelihood expand and become more important.

As one traditional philatelist who loves the classics and lives in the nineteenth century, I wish to say thank you Mary Ann for helping to welcome many more to share in our pleasure. I wish that more of the great classic philatelists will appreciate the work you are doing.

Jerold Masler
Seville, Spain

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Sorry, John, No Sale...

To the Editor:

Other people have a right to their opinions without being accused of "bashing" you (collective you) when they state them. (Your "As I See It" on p. 12 of 4/92 TPE) Secondly, I would like to point out that if the first two paragraphs are correct but oversimplified, then by the same token your "facts" are really irrelevant to the argument.

I agree with your first point, but not with its implied meaning. These people do all this stuff voluntarily with no promise of special treatment. Your argument implies that because I put more effort into my club by being editor and president that I should have more rights than any of the other members. For instance, I should get their first crack at the stamps in the stamp hunt or that I should get a discount that others do not get for the club auctions. NO WAY! Exhibitors contribute to the hobby voluntarily; they are not entitled to any better treatment than any other customer at a show.

Your second and third points are the same and have nothing whatsoever to do with the argument. I have contributed to a little book. Does this entitle me to special favors at a Stamp show? Of course not.

Your fourth point has very little merit in any sense. Few visitors spend any time at the exhibits. In fact, only a small percentage of show attendees look at the exhibits. I checked this for three straight days at STaMpsHOW here in Cincinnati. The people spending time at the exhibits were the exhibitors, judges, and philatelic nabobs -- NOT the potential collectors. This statement on your part is baloney. It is as viable factually as are the Ben Franklin Clubs in this and many other areas.

Your point five is well taken, but there is another side to this coin. Exhibitors, in their quest for medals, drive up the prices of material in their areas and ruin these areas for other collectors. Many of them (not all) will spend almost anything to get what they want, and quite a few of them have the resources to do this. You know, John, if the leaders of the APS would just admit publicly that STaMpsHOW is for exhibitors and stop all this nonsense about it being a members' show, I wouldn't care what the exhibitors do or what special favors they get.

Point six is just a plea of poverty. It has nothing to do with the question at hand. Exhibitors get special treatment, "but don't take it away because they couldn't exhibit without it." I doubt this very much. We are talking ego trips here; and even if exhibitors paid their way, which they don't, most of them would still exhibit -- maybe not so



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often, but they would surely exhibit just the same.

Lastly, you seem to have this idea that it is the exhibitors or the dealers. I don't care about either. I care that our hobby is shrinking and the exhibitors with their elitist ways are a part of the problem. I would like to see stamp shows as they used to be -- with dealers for the exhibitors AND for the average collector.

There are few stamp shows, at least around here, where the dealers are really interested in the common collector. I go to many of the major shows in this area; the dealers are there for the exhibitor. And it is because the exhibitor is not paying his fair share that table prices are out of sight. This means that the dealer who takes care of the common collector cannot afford to come to the bigger shows. The only dealers that can are the ones who sell to exhibitors. If you can't see where this is leading, come to AIRPEX this year. If it is like the last three years, you can get trampled with the silence. I guarantee you, though, that the attending exhibitors and judges don't care because they make sure that each others ego trip is a success and all else can be damned!

Sorry, John, you didn't make one good point for the special treatment that exhibitors demand; and the only reason that they get it is because they control the APS. Unless the exhibitors examine the issue without bias, the APS is going to suffer for it. Times have changed; the APS has not. Despite heavy efforts on the part of Janet Klug and myself, we have not been able to get many members of our club to join the APS. I suspect they find it exclusive. Less than 20% of our members belong to the APS and I find that sad. Since you very clearly show in your article who runs and controls the APS, we all know where the blame can be affixed.

Sorry, John, no sale!

Ken Stewart
Milford, Ohio

Best - Worst Advice

To the Editor:

I exhibit the marcophily of Dublin, Ireland. The worst advice/comment received from a jury in a critique was that I should not expect a high level medal as I was showing the postal markings of a provincial town of an English county. The best advice received was by another judge, not on the panel but attending the critique, who said that I should ignore that advice. I have and I have done well.

Charles J. G. Verge
Ottawa, Canada

To the Editor:

At OKPEX '91, a World Series of Philately show, I exhibited a U.S. Columbian Stamp collection that was given a Vermeil award.

This exhibit was intended to show various facets of the Development, Production, and Usages of the U.S. Columbian Stamp Issue and contained a wide selection of Essays, Proofs, Trial Colors, Production Examples, and Usages. In this assembly was a

complete set of U.S. Columbian Large Die Proofs. These Large Die Proofs were criticized by the Judges for taking too much room in the Exhibit. I asked what would be done to improve the part that these Large Die Proofs could have in the Exhibit. One judge suggested that the Large Die Proofs be trimmed down to a size suitable for Exhibiting. There was no comment from the other Judges and this silence apparently indicated that they agreed with the suggestion.

Apparently these Judges seemed unaware that trimming these Large Die Proofs would reduce their value from Scott \$10,350 to about \$1600.

I have received so very much excellent advice and suggestions from philatelic judge's critiques that it would be impossible and unfair to select a "Best Judge's Critique". Almost without exception judges critiques give excellent and helpful advice. However occasionally there is a "Lemon".

Ottis C. Bobbitt
San Angelo, TX

Reprint Fund

We're two-thirds of the way there!

New pledges from Barbara Fraize and Randy Neil bring our pledge fund to \$2040 on the way to the \$3000 we will need to produce a TPE sized reprint of the best articles from TPE's first five volumes; the object being to create a resource for helping beginning exhibitors.

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

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

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

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

PRESIDENT'S MESSAGE

by Stephen D. Schumann



Telling the Jury About Your Difficult to Acquire Items

Not too many years ago it was easy telling the jury about your difficult to acquire items; all they had to do was to bring a Scott, Gibbons or Michel catalog and check off the items they found.

However, at present most of us are not exhibiting traditional "stamp" exhibits: we are showing postal stationery, thematics, revenues, postal history, air mails, special studies or marcophily and in many of these areas no comprehensive catalogs or handbooks exist. How then to tell the judges of the difficult to acquire items in your exhibit?

First you must lay a firm foundation for your basis of knowledge. One which should not be questioned by even another specialist in your area. I anticipate that many of you will be thinking "But what if someone proves I'm wrong?" Yes, it's possible that will happen, but rarely that it ever does. Others may claim an error of fact but proving it is another matter.

The foundation for my basis of knowledge regarding Sarawak Postal Stationery is noted on my synopsis page:

"References to 'number recorded', 'known to exist', 'earliest recorded', etc. represent formal and informal surveys among the members of the Sarawak Specialists Society and the general body of Sarawak collectors over the past 20 to 25 years. These surveys included but were not limited to, inventory of personal collections, auction and private treaty sales, and the contents of official and printers archival collections."

As a judge, if faced with such a statement on any subject, I would not dispute it, unless faced with written conclusive proof to the contrary. So far, in the 10 years I have been judging, this has not happened. On a number of occasions other exhibitors or dealers have approached me and claimed there was a gross error of fact in an exhibit that I was judging. After a careful examination of the facts in each case, all the incidents have proved to be honest mistakes or claims based on incomplete evidence.

In conclusion the best way to tell a jury of your difficult to acquire items is to lay a firm foundation for your basis of knowledge regarding the subject you are exhibiting.

CONGRATULATIONS TO OUR NEW OFFICERS FOR '92 - '94 And Our New Directors For '92 - '96

Pres. - Stephen Schumann	683 Votes*	Director - Ann Triggles	324 Votes*
Vice Pres. - Peter McCann	675 Votes*	Director - Richard Drews	241 Votes*
Secretary - Ralph Herdenberg	676 Votes*	Director - Dann Mayo	240 Votes*
Treasurer - Earl Galitz	659 Votes*	Director - Dane Claussen	235 Votes*
		Director - Warren Pearse	212 Votes*

Thanks to all who voted! And best wishes and thanks to all who ran.

*Elected

Exhibiting Seminar at Aripex '93

An all day seminar on exhibiting will be sponsored by the Postal History Foundation on Thursday, January 21, 1993, in conjunction with the ARIPEX Stamp Show in Tucson, Arizona. Prominent speakers will feature informative topics related to their various experiences in exhibiting.

The program is being designed to assist all levels of exhibitors, from the beginning to the advanced, in the major techniques involved in successful exhibiting. This includes acquisition of difficult material, how to conduct original research, the arrangement and write-up, and general presentation and showmanship. Traditional Philately, Postal History, and topical exhibiting will all be covered.

Information on attending this seminar may be obtained by writing the Postal History Foundation, P.O. Box 40725, Tucson, AZ 85717.

CONCERNS

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

In the past four years a number of new and special developments have taken place in the world of philatelic exhibiting. I refer to this "four-year" time frame because it has been the distribution period for *The Philatelic Exhibitors Handbook*, a book which is now nearly sold out of its first edition of nearly 2,500 copies.

It won't be too long before there are no more copies left and I will be stuck with having to tell new exhibitors entering our field that they'll have to borrow a friend's copy. But by the end of 1993, this may not have to be necessary. With the changes that have occurred in exhibiting it is time to publish a Revised Edition of the *PEH* in order to not only serve the needs of new exhibitors, but bring present owners of the book up to date on these developments.

What are some of the changes that the revised book will have to cover? Foremost among them is the penetration of the computer into exhibit page preparation. For whereas the first edition dealt with computers as only "word processors," a revised *PEH* will have to cover the advent of "desktop publishing" and the virtually amazing array of hard and software that is now making page prep not only speedy, but exciting and great fun. Not only that, but I have to be thankful that this new technology, which was not applied in the publishing of the original edition, will be brought into play with the typesetting, layout and design of the coming revised edition. Talk about a time-saver!

Additionally, a new *APS Manual of Philatelic Judging* has made its appearance—with inherent changes and developments in judging and exhibit evaluation. Revenue issues are now accepted within F.I.P. world exhibitions. The area of "Special Studies" has taken on new and broader meaning. There are issues relating to title, outline and synopsis pages that need coverage. And of course, the vast new field of "One-Frame" exhibits involves everything from new forms of exhibit design to new standards of judging guidelines for this type of exhibit. No doubt, you may have further ideas about what needs to be included.



Someone asked me not long ago if I am "looking forward" to producing a revised edition. I have mixed feelings about that. If you've ever been involved in book production, you may have some kind of idea of the aches and pains in designing, writing and producing a full-scale textbook. It's not easy. But over and over again, I've been told that it's time for a revised edition, that it's needed, and that I'd better get at it!

Well, I will—but not before I consult with you. In fact, I don't intend to hit one key on this computer keyboard of mine until I've received your personal input. So please, if you will, give me a hand and drop me a line at the address below. Among other things, I'd like to have your feelings about:

1. **Your criticisms.** What didn't you like about the first edition? What are your suggestions for changing/correcting any problems you encountered?

2. **What would you like to see covered in the revised edition of *The Philatelic Exhibitors Handbook*?** What was missing, in your opinion, in the first edition? What needs to be added in the new edition?

3. **Are you interested in allowing me to photograph pages from your exhibit for illustrations in the new book?** If so, let me know now.

The first edition received the gracious help of dozens of exhibitors and judges. You now have the opportunity to bring your personal weight to bear in the new edition. If you have ideas and comments, don't delay in sending them to me. I will be going to work on the new book in early 1993...with the idea of releasing the book next Fall. So your input must reach me early!

Thanks to you, the reader, and the wonderful people who helped me, the *Handbook* has become a standard in the exhibiting community, here and in numerous other countries. It's our intention to maintain and enhance its effectiveness. So please...let me hear from you now. The address: Randy L. Neil, P.O. Box 7088, Shawnee-Mission, Kansas 66207-7088.

ACTIVITY BEAT

AmeriStamp Expo, the Kansas City-based national one-frame exhibition, will soon issue its entry blank and prospectus. Scheduled for KC's giant Hyatt Regency Hotel on April 23-25, 1993, the event will be co-sponsored by the AAPE, the Collectors Club of Kansas City, and U.S. Stamps & Postal History magazine. Full-scale plans will move into action the minute CCKC's Midaphil ends in late November of this year.

Behind the prep work for AmeriStamp Expo is a wonderful "San Diego Connection." A group of active exhibitors in that community developed, during their POWPEX exhibitions, a complete

set of exhibit guidelines, show prospectus, and other one-frame show facets that will, in a large measure, be employed by the CCKC committee. AmeriStamp Expo Co-Chairmen Randy Neil and Mike Wiggins extend a public, open vote of thanks to Fran Adams, Jim Busse, Alan Campbell, Winand Hess, and Les Lanphear, for giving their committee their input and assistance. They also extend warm appreciation to AAPE president Steve Schumann for his full support in the development of the show.

A key aspect of AmeriStamp Expo will be a larger, 12-member jury, divided into six teams of two judges. Each team will be

responsible for different exhibit categories; i.e., U.S., thematic, postal history, etc. John Hotchner will chair the jury and will be assembling fellow panelists. It should be noted that the show will use its own exhibit guidelines, aided by the San Diego Connection, and not the normal APS judging criteria. Data on criteria will be included in the prospectus.

Medals will be awarded, openly, as in normal APS-accredited competitions, but there will be separate special awards in each exhibit category. First place winners in each category will also compete for the overall AmeriStamp Expo Grand and Reserve Grand Awards.

Because of the inherent costs of judging and providing awards for as many as 200 separate entries, the entry fee will be \$25 per exhibit—which, one should note, is still much less than the normal cost of entering multiple frames in a regular exhibition. And of course, mailing costs will be lower, too.

If you would like to enter one or more one-frame exhibits in AmeriStamp Expo, then get on the list now to receive the prospectus. Write to:

AmeriStamp Expo Committee, P.O. Box 7088, Shawnee-Mission, KS 66207-7088. Don't delay. The frames are expected to fill up quickly.

Position in Life is Everything

by Clyde Jennings

Let's look at this old adage from a new angle.

The exhibit page on the cover shows the first of five pages of Waterbury cancellations in my "U.S. 19th Century Mail, Cancels, and Postal Markings" exhibit. There are many unusual and outstanding cancels in the Waterbury category, and yes, some of them exist in very limited quantities.

When one thinks of U.S. air mails the C3a invert immediately comes to

mind, and likewise when the Waterburys are mentioned it's the "Running Chicken" that "runs" center stage.

There are likely some cancels of which fewer may exist than the chicken, but it is the glamour piece in this group. Paul C. Rohloff in his book, "The Waterbury Cancellations, 1865-1890", published by The Collectors Club of Chicago in 1979, assigns the chicken a rarity factor of RRRR, or in other words, not more than five copies are known. Add to these the three copies discovered since the

book's release, and there are still estimated to be no more than eight copies known, so it's a pretty rare bird.

With its acquisition a rather hallowed spot in the exhibit was required. Couldn't spend an entire page on it, however, so what next best to do? Center stage! Right? O.K., so that's where it went, as you can see. And you can also be sure this page is strategically placed at eye level in the frame it occupies, too. Go thou and do likewise when you - - - Go for the Gold!

Balance... An Important Ingredient

by Clyde Jennings

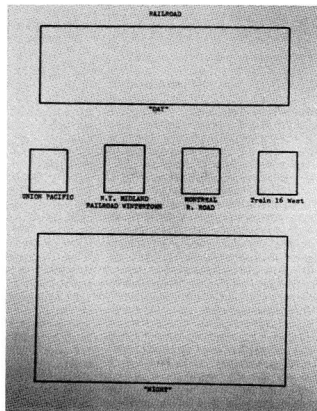
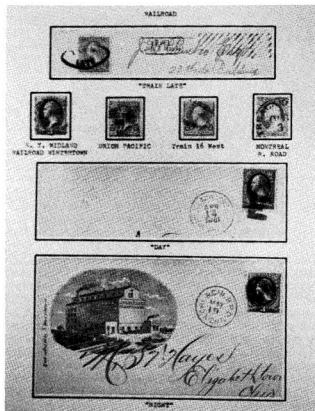
I happen to be one who, by nature, puts a whole lot of stock in aesthetics. I like things well balanced, matching, or so contrasted it is obviously a contrast and not merely a mis-match or a near-miss. The two photos here show a good example of what I am trying to get across.

The lower left photo is the second of three pages headed "RAILROAD", the first of which carries at the top, by way of explanation, "Mail travel by rail can be identified by the markings".

The way the page was mounted prior to acquisition of the "Train Late" item at top is shown in the lower right photo. When I got this last item I had to do some jacking around to get it on this existing page rather than have a fourth page with only this one item on it all by itself, looking naked.

Now to the real key of keeping this new page aesthetically balanced and attractive. Note the "UNION PACIFIC" and "Train 16 West" items have been switched to the inside of that row. Why? Well, simply

because the boxes housing them are 1&1/16" high, whereas the box for "N.Y. MIDLAND RAILROAD WINTERTOWN" is 1&3/16" high and would have crowded almost into "TRAIN LATE" if left in the middle. By reversing the inside and outside items the illusion of there being the same space between all four parallel items and the "TRAIN LATE" cover at top is maintained, and with no feeling of "crowding". (Photos courtesy Walter Henderson, Melrose, Fla.)



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.

January 29-30, 1993. York County Stamp Show. Sponsored by the White Rose Philatelic Society of York. Held at the York Fairgrounds 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 general show information is available from WRPS, P.O. Box 85, Glen Rock, PA 17327-0085.

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

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

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

***MARCH 19-21, 1993. STAMPOREE STAMP SHOW '93.** To be held at U.S. Armed Forces Training Center, 3181 Gun Club Road, West Palm Beach, Florida. Frames hold 16 (8.5 x 11) pages, \$6.00 per frame (adults), \$2.00 per frame (junior). Minimum of 2, maximum of 10 frames per exhibit. Special one frame exhibit category for 20th century (1900 to date) only. Deadline Feb. 1, 1993. Prospectus and information from: Harry R. Johnson Sr., P.O. Box 16843, West Palm Beach, FL., 33416-6843.

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

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

April 30 - May 2, 1993 Canada's Second National Philatelic Literature Exhibition sponsored by the R.A. Stamp Club to be held at the Radisson Hotel, 100 Kent Street, Ottawa, Canada. Unlimited number of entries \$15, per entry. Free admission. Prospectus and info.: Co-chairman, Box 2788, Station 'D', Ottawa, Ontario, CANADA K1P 5W8.

*** 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.

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.

The Economics of Exhibiting

by Clyde Jennings

Recently the General Chairman of a show sent me a letter he had received from an exhibitor. Said he thought I could respond to it better than he, since I was the show's Chief Judge. I read it and realized the ball was not really in my court after all, but respond I did.

Seems this exhibitor had received a Vermeil medal, plus a "Special". This particular show for several years had opted to give out tangible gifts for their specials, preferring them to certificates or the like. This exhibitor was the recipient of a small wooden piece of handicraft. True, it was **not** all that expensive, leaning more to the "cute" side, and was (to me, anyway) quite tacky!

The gentleman went on in his letter to point out he had spent \$60 for ten frames, and expected something more on that order for any "special" the show might present. So, very gently, I reminded him that the frames he had used had to be purchased at an initial cost of \$125 each; they had to be ship-

ped from the manufacturer at a substantial cost; next a healthy storage fee was a necessity; drayage to and from the show site was a "must"; the venue did not come for free; the judges who decided on his award received minimum honorariums of \$200 each (and there were five of them); insurance for the frames came due every six months; there was an ad budget for the show; work pads for the judges total up to nearly \$100; and, finally, there was the cost of upkeep on the frames which seem to suffer severely from usage (particularly at take-down time when everybody's tired and eager to get home Sunday evening!)

I told him, frankly, next time he had an urge to exhibit he take that \$60 frame fee and go buy himself something he wanted, or needed, and forego the pleasure(?) of exhibiting. Right or wrong, that was the way I sincerely felt about this complaint. The same show General Chairman invited me back the following year!

STAMPS FOR THE WOUNDED SEEKS DONATIONS

As Fall comes around and into stamp projects beckon, please remember Stamps For The Wounded when you sort and dispose of your excess philatelic material.

SFTW, founded by Ernie Kehr in 1942, exists to provide stamps and philatelic materials to collectors (both new and old) in Veterans Hospitals and Convalescent Centers. Stamps, covers, and collecting literature and supplies of any type, in any quantity are needed for use in long-term therapy.

Stamps split H-O-P-E for patients who use them to develop goals that keep up interest in the hobby, and in life itself.

SFTW is an authorized non-profit organization, now operated under the sponsorship of Lions International.

Donations for which a tax receipt is requested should be sent to SFTW/LI, P.O. Box 1125, Falls Church, VA 22041-0125, along with a listing with valuation of the material according to catalogue value, or on some other basis.

All other donations may be sent to SFTW/LI, P.O. Box 9176, Silver Spring, MD 20916.

The Philatelic Exhibitor

An Exhibitor's Check List

by A. Don Jones, 5113 Greenbrook Dr., Portsmouth, VA 23703

There you are, you've just added another prize piece to your collection of Upper Slobovian Statecoach Overprints. In your opinion, it is the finest and most complete collection ever assembled and you even have the discovery copy (on cover, no less) of the tete-beche imperforate one horse error.

It would be a shame to keep all of that splendid material hidden and not let the world have the benefit of seeing what you have accomplished with your philatelic knowledge over these many years.

EXHIBIT, that's the answer!!!

You've been to a few philatelic exhibitions and have seen a number of excellent exhibits, but your collection would most certainly take the grand Award, if it were shown.

So, after careful selection, and many hours of hard work, you have assembled the "creme de la creme" of your rarest material and have layed it out to form a philatelic exhibit.

You have used plain white, sulphur/acid-free exhibit pages, peelable hinges for your stamps (after all, you are a philatelist, not a "gum collector"), archival corner mounts for your covers and light weight archival quality protective sleeves (closed on three sides) to protect your irreplaceable material.

One hitch, how do you go about finding a philatelic exhibition to show your collection? How do you go about getting it in frames so that the masses can get a glimpse of those treasures? What would those exhibition people expect of me? How do I transport my exhibit to the exhibition site?

These and more questions are about to be answered.

1. How do you go about finding a philatelic exhibition?

Philatelic periodicals such as **Linn's Stamp News**, **Stamp Collector**, **Stamps**, **The American Philatelist** and **The Philatelic Exhibitor** provide listings of most of the philatelic exhibitions in the United States as well as international (another story in itself) exhibitions. Many other specialized journals also list shows where they or their affiliates will be holding their conventions, seminars and workshops. Additionally, local stamp clubs and dealers are possible sources of information.

2. When I find a possible venue for my exhibit, what should I ask for?

Once you have located a possible list of philatelic exhibitions that look like good candidates, write and request a copy of their show PROSPECTUS. The prospectus will provide you with most, if not all, of the information about that exhibition. Unless otherwise directed, extend the courtesy to the Exhibits Committee of enclosing a #10 self-addressed stamped envelope, as many of them work on very limited budgets. Plus, it insures that the information will be sent to the correct address. Remember that some of us did not major in penmanship.

3. I now have a prospectus in hand, what do I do with it?

First, read the prospectus very carefully. There are many details provided which can be easily overlooked or misunderstood, even by the most seasoned exhibitor. As an example, the number of exhibit pages that the show's frames will accommodate may vary from one show to the next. Therefore, should you have your exhibit set up for ten 9-page frames and the show uses 16-page frames, you will either have to eliminate 10 pages and request five frames or make 6 new pages and request six frames.

Please note that frames which are only partially filled can detract from even the best of exhibits.

With these thoughts in mind, you may want to request a prospectus from a number of philatelic exhibitions to get some idea for the various configurations which are being used and one that would be "compatible" with your exhibit's size and/or subject.

Second, once you have decided to enter an exhibition competitively, fill out the entry form which accompanies the prospectus **completely**, with all of the information requested. It is at this point that you have to decide whether or not you will be attending the show in person, mailing in your exhibit or having someone act as your agent to deliver, set up, take down and return your exhibit.

Third, enclose the entry form with your check and mail it to the address provided. You might also note that most of these forms indicate the availability of banquet/breakfast tickets. Generally, it is at one of these functions where the exhibits are presented their awards. Note that the operative word is **exhibit** vice **exhibitor**, as it is the exhibit which is evaluated, not the exhibitor.

4. Since the entry form is only an application, how do I know when or if my exhibit will be accepted?

The answer to both parts of that question remains totally within the domain of the Exhibit Committee. Generally, you will receive acknowledgement of receipt of your entry and/or your exhibit's acceptance within one to three weeks after receipt of the entry form. Sometimes a response will take a little longer if the exhibition is almost full and the major convening society still has frames which they have contracted for yet to be filled. Until the final date of the contractual obligation passes, the Exhibits Committee cannot release those particular frames for general use, hence the possible delay.

5. My exhibit has been accepted by "ANYPEX", what do I do now?

There are a number of things which you can and should do.

First, read the notification from the Exhibits Committee very carefully and follow their instructions completely.

Second, make sure that you were allowed the exact number of frames which you requested (usually a minimum of two and a maximum of ten 16-page frames). If you didn't get the full amount, that will be cause for you to have to re-arrange your exhibit pages.

Third, depending on the exhibition, you may also be provided with information about:

- lodging
- transportation to the exhibition (some shows have a discount package worked out with an airline company)
- local transportation
- convening societies
- attractions in the area,

Fourth, they may also request that you provide them with as many as eight copies of your title page and plan page or synopsis. This is done in order to give the judges and apprentice judges a source of information to begin researching your exhibit subject and therefore a firmer foundation on which to provide you with constructive comments and the judges' critique.

Fifth, verify your exhibit layout by arranging it by page and frame and put each frame set of pages in a separate folder or envelope. By the way, you were instructed to place your name and address on the back of each page and

consecutively number them (also on the back, and use pencil for this as the page numbers may change as you add more material), weren't you? If not, please do that now.

Sixth, While you're verifying your page/frame layout, make a simple matrix using page/frame numbers for quick reference. This may be helpful later on when you, your agent or a show committee member is putting up the exhibit.

Seventh, if you have any other questions about the show, include them in a note to the Exhibits Committee at this time (what about directions from the hotel to the exhibit hall?)

Eighth, Make your travel and local hotel reservations. Remember to do a little comparison shopping to find a good price, and allow for a departure time that gives you time to pick up your exhibit after the show closes.

6. O.K., I've completed the forms; answered the questions; had my exhibit approved by the Exhibits Committee; verified my exhibit layout by page and frame number, identified each page with my name and address and consecutively numbered them. Am I finished yet?

Nope! When you filled out your entry form, you were probably asked how you would be getting your exhibit to the show site. Based on your answer(s) there are a few more tasks to be completed:

a. Personally delivered exhibits:

1. Make sure that your name and address is **on the back of each page.**
2. Make sure that you have consecutively numbered your pages in pencil on the back of each page.
3. Make sure that you have a copy of your layout matrix.
4. Wrap or package your exhibit in such a manner that it does not create unwanted attention. Using a briefcase may be a simple solution. Also, make sure that your name and address is on it in such a manner that it does not have to be completely opened in order to identify its owner. However, do not label it so that it exudes STAMP EXHIBIT - WORTH BIG BUCKS - TAKE ME!! Just use common sense.
5. Use packaging material that can be used for the return trip.
6. One other tip to keep in mind is to strongly consider keeping

your exhibit container/package small enough so that it can be carried on any mode of transportation vice being checked as baggage.

b. Agent delivering your exhibit:

1. Follow the steps given in paragraph 6.a. above for personal delivery.
2. Make sure that the Exhibits Committee is informed in writing that an agent will be delivering and picking up your exhibit, as identification will be required. Usually, there is some sort of statement to that fact on the entry form.
3. Make sure that you provide your agent with a copy of the prospectus, your entry form and a signed letter of introduction which can be presented to the Exhibits Committee which will identify him/her.

c. Shipping your exhibit:

1. Many of the same steps noted in paragraph 6.a. above remain appropriate for mailing your exhibit.
2. Use controlled mail-registered is the most secure, though Express Mail is the fastest and means that your treasures are in the hands of the Postal Service for the shortest period of time. If you have an insurance policy on your stamps/exhibit, check with your insurer to determine the method of shipping that they recommend.

IN ALL CASES, MAKE SURE THAT YOUR INSURANCE COVERS YOUR EXHIBIT WHILE OUT OF ITS SECURITY LOCATION, IN TRANSIT AND WHILE ON EXHIBITION!!!!

7. I've arrived at the show hotel at noon, but my information states that the Exhibits Committee will not be setting up exhibits until 6PM. What's a body to do?

Make sure that your exhibit is secure either by keeping it with you or having the hotel place it in their safe (get a receipt) then get settled into your accommodations and have a leisurely lunch. You may find that there are people you know who have arrived early also. At this early hour, you may assume that the exhibit hall may still be bare. Keep in mind that set-up for a philatelic exhibition takes time and that most of the people involved with the show are volunteers who have full

time jobs and are working their backsides off for that great reward of love for the hobby, or because they are the spouse of one of the committee members. So have patience! About two hours prior to the stated set-up time, it would do no harm to stroll over to the exhibit hall and inform the Exhibits Chairman that you are in the area and get a more accurate time for putting your exhibit up. This courtesy visit accomplishes two significant purposes. It lets the Exhibits Chairman know that you are in the area so that he/she doesn't have to worry about your frames being unfilled. You may want to have dinner before it gets too late; impart that to him/her also. As a matter of fact, you might even get a few tips about where the locals prefer to dine.

8. O.K., I've checked in with the Exhibits Chairman, had dinner and returned to the exhibit hall as suggested at 7:30 PM. What do I do in all of the frenzy that has begun since I was first here at 4 PM? There are dealers moving in their stock, some exhibits going into the frames, the Postal Service setting up their booth and a few frames are still being assembled - the Exhibits Committee had a delay in getting the frames, as the truck which they were on broke down about 10 miles from the exhibit hall. There may be a general appearance of total, hopefully controlled, chaos.

Easy, check in with the Exhibits Chairman and receive your specific instructions, such as:

- a. The frame numbers of your exhibit
- b. Usually an exhibit can be put up or taken down only with a committee member present/assisting
- c. Any special instructions about the frames, especially if you haven't set up an exhibit before
- d. Receive your exhibitor's badge/ribbon, show program, banquet/breakfast tickets, etc.
- e. Which committee member will assist you
- f. Above all, HAVE PATIENCE!!!

One word of caution, always place your exhibit (in its container) on a chair or table that can be moved along with you as you set it up in the frames. **DO NOT PUT YOUR EXHIBIT ON THE FLOOR!!!** You don't want to inadvertently kick your exhibit and damage some of the pages, nor do you want some one to stumble over it or spill something on it while setting up. **AVOID ACCIDENTS, LOSSES AND EMBARRASSMENT!!!**

9. My exhibit is in the frames; I have checked it one more time to make sure that all pages are in the right sequence

and that the frames have been secured by the committee member. What do I need to do now?

Check back with the Exhibit Committee and let them know that you have finished putting up your exhibit. At this time you might inquire about when and what specific procedures are to be followed during the take down process at the conclusion of the show. Also, if you are so inclined, you might offer to lend a hand in helping others to get their exhibit up. Many shows operate with a minimum of personnel and the offer of any help is welcomed, even if not needed. In any case, this presents you with a good ice-breaker and a way to make new friends.

10. I can't wait. I'm sure that when the show opens tomorrow there will be hoards of people falling all over themselves to get just a glimpse of my fantastic exhibit. What is the protocol for an exhibitor during a philatelic exhibition?

a. A few shows request that each exhibitor stand by their frames at a specific day and time for the benefit of the show attendees, or have a frame by frame typed description of their exhibit which can be read by a show tour guide. Generally, no other requests are made of the exhibitors.

b. Do not search out the judges for information before they have finished their deliberations and/or judges' critique. They are under a great deal of pressure to complete their task in a very limited amount of time.

c. Do not attempt to eavesdrop on the judges when they are at the frames - a tacky practice, at best. You will have a chance to learn of their findings at or after the judges' critique.

11. One term that I keep hearing is "Judges' Critique". What is it and how does it affect me?

Philatelic judges are invited by the show committee to evaluate the competitive exhibits. If the show which you choose to exhibit in is an American Philatelic Society World Series of Philately event, there will be a minimum of five APS accredited judges, along with one or two apprentice judges. These dedicated individuals pool their knowledge on every exhibit in the show and by a consensus vote of the five accredited judges (although all can and do discuss each exhibit) a show award level is determined.

Later in the show a "Judges' Critique" is held to allow the exhibitors or their agents to obtain information about what the judges saw in each exhibit, based on the statement of purpose provided by the exhibitor on the title page.

During the critique, one of the judges or apprentices is usually designated as the primary spokesperson for each exhibit and those exhibitors who earned awards from bronze to vermeil are usually given the first opportunity to query the jury about their exhibits. As time allows, those who earned gold awards are then asked if they have any questions. One on one discussions can and do occur on the exhibit hall floor at the exhibits.

The "Judges' Critique" may occur before or after the show level award ribbons have been posted on the exhibit frames. Note that Special, Reserve and Grand Awards are not usually posted until after the awards ceremony. However, if the show award levels are known prior to the critique, the critique may have more meaning.

12. How, when and where are the awards presented?

The awards are usually presented at one of the social events during the show, such as a banquet, breakfast or cocktail party. The presenter will usually begin with the bronze awards and work up to gold, followed by the special awards, saving the Reserve and Grand Awards until last.

13. I have my award; not as high as I thought it would be, but the judges pointed out a few areas for improvement that I was unaware of. After seeing all of the semi-controlled confusion when I set up my exhibit, how will I ever get my exhibit out of here in a reasonable amount of time?

After you set up your exhibit, it was recommended that you check back with the Exhibits Committee to see what the procedure was for take-down. Whether you had that opportunity to ask or receive the information or not, check back with them again (look in the same location as before) and confirm/re-confirm their take-down procedures.

Some Exhibits Committees have the exhibitors draw numbers, some go by frame rows in order to clear access aisles faster, some make a list of who puts their exhibit up first, second, third, etc. and take-down in the same order and some have the exhibitors wait until the dealers have moved out in order to maintain tighter security. In any case, someone will probably take your name so that they know that you are present and ready to go.

One other note; if you have a plane to catch that may cut you a little short on time, please let the committee know (even when you arrive if possible). By the same token, don't try to push the procedure just to get out early. First of all, it's being discourteous to those who may have a legitimate need to get

out early. After all, you knew that you were going to be exhibiting at a show and that if you were going to return home with your exhibit, you would have to wait and take it down, as show committees do not allow exhibits to be removed from their frames until after the show has closed.

Packaging your exhibit for the return home is also part of the take-down process. Remember, it was earlier suggested that you put each frame set of exhibit pages in folders/envelopes. That will help you to make an accurate count of your pages and frame sets. As long as the exhibit is in the frames, you can quickly see the number of frames/pages you have, but once you start opening the frames and removing the pages, one could fall, be dropped, etc. (beware of the static electricity when you open the frames, you may have noticed it during the set-up). Therefore, if you make a count with the pages in the frames and again as soon as you put the pages in their folders/envelopes, you may be more comfortable with the thought that you are leaving with everything that you came with.

14. My exhibit is back in its container am I ready to leave?

Not yet. Check back with the Exhibits Committee and sign your exhibit out. This is the receipt that is needed by them to indicate who removed your exhibit and is a method of the Committee insuring that all exhibits have been accounted for. Also, at this time, you will probably be given a Certificate of Participation, a copy of the palmares (a list of the exhibits and the awards that each one was awarded) and maybe a set of the show covers as a memento of the show. The absence of your Certificate of Participation from their files is also another cross-check for them to verify that your exhibit has been properly removed.

If you had an agent represent you at the philatelic exhibition, he/she would have gone through the same process as given above. The same, essentially, holds true if you had mailed in your exhibit, in that once the exhibit was received, the Exhibits Committee would have taken care of the unpacking, set-up, take-down, packaging and shipping back to you.

You are now an EXHIBITOR, and all who collect are in your debt, as you have shown the attendees to the show items which they may have never otherwise seen and research on those items which they may not have been aware of. Philately has profited from your efforts.

AN EXHIBITOR'S CHECK LIST

1. Select show where you want to exhibit.
2. Request the show prospectus.
 - a. Send SASE with request.
3. Review prospectus.
 - a. Pay particular attention to exhibit frame size/how many you will need.
 - b. Check to see if they have functions which must be prepaid (e.g. banquet/breakfast/reception/side trips/etc.
 - c. Complete entry form.
 - d. Make sure that you have indicated whether or not you will be attending, using an agent or mailing in your exhibit.
 - e. Mail entry form, check for frames/banquet/breakfast/etc. to the address provided.
4. Upon receipt of your exhibit's acceptance.
 - a. Follow the instructions carefully.
 - b. Number of frames requested/granted.
 - c. Information on lodging.
 - d. Check on transportation to exhibit.
 - e. Information on local transportation.
 - f. Attractions in the local area.
 - g. Convening societies.
 - h. Copies of title page/plan page/synopsis to Exhibits Committee.
 - i. Double check exhibit layout.
 - j. Double check name, address on **back** of each exhibit page.
 - k. Make sure pages are numbered.
 - l. Make a simple matrix (page and frame numbers only) of exhibit.
5. Check your personal schedule and make sure that you are/not going to attend the show and package your exhibit accordingly, making sure that your insurance covers all aspects of transportation, exhibiting, etc.
6. After arriving at the show hotel, check in with the Exhibits Committee for set-up.
 - a. Get frame numbers.
 - b. Get exhibitor's badge/ribbon.
 - c. Get pre-paid tickets.
 - d. Get any special instructions required.

REMEMBER HAVE PATIENCE

7. Set up exhibit.
 - a. Double check that the frames are completely full.
8. Attend Judges' Critique and be prepared to ask questions that will gain you constructive information.
9. Attend Award Ceremony.
10. Check in with Exhibits Committee for exhibit take-down.
 - a. Take-down procedures.
 - b. Double check exhibit frame/pages.
 - c. Package exhibit for transit.
 - d. check out the Exhibit Committee.
 - 1) Receive Certificate of Participation.
 - 2) Receive show covers.
 - 3) Receive copy of show palmares.
11. Have a safe trip home.

REMEMBER - KEEP YOUR EXHIBIT OFF THE FLOOR!!!

- b. Check out with the Exhibits Committee.

ASK ODENWELLER

by Robert P. Odenweller

Last October I had the rare privilege of judging Cairo 91, the first national show held in Egypt since 1956. It was unusual in that it was restricted to exhibitors only of Egyptian stamps. The participation of a large number of overseas collectors of Egypt helped to bring the level of the exhibit to one equal to a number of mini-internationals. The functions that took place were a mirror of those one may expect to find at many FIP shows. Although it received "FIP Support," and adhered voluntarily to FIP rules for judging, the size and limits of scope made it similar to some of our best national.

There were two other "outside" judges besides me and the Egyptian "jack of all trades" Samir Fikry as the four judges at the show--D.N. Jattia,

FIP President, and Dr. Alan Huggins, President of both FEPA (the European Area Federation) and of the RPSL.

Of the 66 exhibits, two were literature and seven were youth. Virtually two thirds of the exhibitors were Egyptian, while the foreign representation came from the United States, Great Britain, Canada, Sweden, Switzerland, Austria, and United Arab Emirates.

The time for the judging was generous by national standards, but in an attempt to refine the results as carefully as possible according to the FIP rules, they were reexamined a number of times and ultimately received much more attention than is usually possible at either national or international shows.



This reexamination was needed for a number of reasons: Many of the exhibitors had not ever seen a competitive exhibit before, so it was particularly necessary to make careful notes for the USA style critique that we gave at the end of the show. Another reason was that there were some problems in certain categories, such as thematics, where the exhibitors were not really informed as to what is necessary in a thematic exhibition.

After a good deal of discussion, the six thematic exhibits were moved out of normal competition and assessed under different rules. The exhibitors were sought out, where available, and a special attempt was made to acquaint

them with the needs of thematic exhibits.

Early during the show I had been scheduled to give a seminar on traditional exhibiting, and was pleased to see a standing room only crowd in a moderately large sized room. The questions were very good and since the judging had advanced to a reasonable point it was possible to make a number of comments that the exhibitors could relate to outside of the critique environment. As a matter of fact, some of the exhibitors commented after the seminar that they saw a lot of problems in their own exhibits, and although their medal expectation was significantly lowered, they were very pleased to have received the boost in knowledge.

The Lessons. Where does this leave us regarding the normal direction of my comments in this column? Such a show as this gives an unusual insight into how exhibitors think of exhibits and exhibiting, given little or no opportunity to see examples of what the rules may require. The development of these exhibits in such a relative vacuum can be instructive in what areas exhibitors may find most confusing in the rules, as many of them had the rules available to study in advance.

So what were the problems that we found in the Cairo '91 exhibits?

First was the relatively common failure to make best use of the title page. This should not be much of a surprise, since it is a common failure in even some experienced exhibitors in US nationals. In this context, however, since FIP rules were being used, the exhibitor's failure to tell how he intended to develop the exhibit had a stronger effect on the final medal level, particularly in the "development intensive" disciplines such as postal history.

Second, the development line was not always easy to follow, if indeed it was present at all. Assumptions, especially in postal history exhibits, that the sequence of development of the exhibit will be self-evident, are usually headed for disappointment. There are many different ways to develop the material being shown, often dependent upon the material itself and its diversity. What may be logical to the exhibitor is not necessarily logical to anyone else.

When faced with the need for the development line to be laid out on the title page and then followed in the exhibit, some exhibitors complained that there was not enough space. Some even tried using more than one page for a title page.

There is an answer to this problem. One technique that could have been used is one I have recommended to many postal history exhibitors. The idea is to use the title page for the overall outline of the entire exhibit, but to cover only

the first part of that outline in detail. The subsequent parts may be shown in skeletal outline form only. When the new part of the exhibit is reached, a part of the page may be used for an in-depth outline of the part that is to follow, leaving space for some material on the page. In a postal history exhibit the material might be a cover that would introduce the section. In a traditional exhibit it might be a selection of proofs or some similar type of material which could be hard to place elsewhere. This approach allows the information to be located right at the beginning of the section to which it refers, avoids material-free pages, and gives a better idea of the total progress of the development of the exhibit.

A third problem with the exhibits was the lack of information that showed knowledge and personal study of the area. One exhibit had an original plating study of the one piastre stamp of the second issue; a study that had obviously taken the exhibitor many years of painstaking work. There was not a word to explain anything of the sort. He also had some exceptional cancellations from rare post offices, some being one-of-a-kind. Again, no write-up.

In an exhibit without any write-up it is very hard to credit the knowledge of the exhibitor. Yes, a certain amount of recognition must be given to how a person selects what is being shown, but that can only go so far. I have seen a number of exhibits over the years where the exhibitor has lots of write-up explaining the material on display, but elsewhere in the same exhibit some items are shown where the true nature of those items is completely missed by the exhibitor. That lack of knowledge is evident when items are normally explained at a given level of detail such that you would expect to find that treatment with other items of significance. When no write-up is given to show knowledge, it then becomes difficult to tell whether the exhibitor really knows his stuff.

That same exhibit lost a very small amount, not enough to make a medal level difference, to his choice of pages. They were so HUGE that only four could fit into a frame that normally holds sixteen pages with ease. These were easily justified for the plating studies, such as is the case with Bolivian Condor issues and other reconstruction attempts that beg for slightly larger or special size pages. But these were all the same large size, and most people will admit that it is unusual to find eight covers mounted on a single page. In itself, the strange choice of page size was not a real problem, but the lack of write-up to link the affinity that brought the items together on the page was more important. When the dust settled, we felt that

it would be far more appropriate as a non-competitive exhibit in the Court of Honor, but since it wasn't we had to judge it. It was one of many that would do much better without adding any more material. All it needs is a lot of observation of what makes a successful exhibit tick.

So the bottom line of this: Many exhibitors are told, get more material to get a higher award. Most of the exhibits at Cairo '91 were different. They had the material, and a higher award will be the result as soon as they take the time to apply the lessons they learned from the exhibition.

In all, Cairo '91 was the best national exhibition dedicated to the stamps of a single country that I have ever attended. It may be the beginning of something big.



Joe Nichols at Philatelic Show '92 with "Columbus"

Joe Nichols, well known to many of our members for his nautical related exhibits passed away Sept. 22, 1992, at the age of 82. From his father, the 3rd generation of Sea Farers, Joe developed his interest in the sea, ships and ship stamps; especially sailing vessels. His main exhibit for years was "Square Sails on Yards", though he had several others including a pleasing 500th Anniversary of Columbus exhibit.

Joe was a retired marine engineer, a fine gentleman, and an ardent collector and exhibitor who struggled to alter the judging criteria in his areas. He did exhibit his way, and still got vermeils. He was an early and active supporter of AAPE, and wrote with a running commentary on each issue of the TPE.

He leaves his wife of 57 years, Nan, and several children and grandchildren. Members wishing to remember Joe are asked to make a contribution to the Steeple Replacement Fund for their church, c/o Nan Nichols, P.O. Box 389, Bucksport, ME 04416.

JMH, Stan Luft, Charles Luks

Barbara J. Essig (1935 - 1992) For the past two years Barbara supervised the typesetting and keyline art preparation of the TPE copy. She was a stamp collector, and was very active in the local Benjamin Franklin Stamp Club. Barbara died after a seven year bout with cancer. She is survived by her mother in England, and her husband Roland.

The Mail-In Exhibitor

by Charles K. Luks

Some time ago I asked your opinions on whether your stamps used to mail in your exhibits should be returned to you. There was not much response which indicates that most of you don't care one way of the other but I did get one letter that left me laughing and is probably the final word.

In part it reads "All in all send the stamps back to the exhibitor. If nothing else it prevents the club members from fighting over them. Remember when the Express mail stamps first came out? I had used two or three on my shipping box and the personal friend who was mounting my exhibit said people were following him all over trying to get the stamps off the box". 'nuf said - final word.

Another subject was the security or strength of the mailer. Dempsey J. Prappas of Houston, a frequent mailer of exhibits has the following suggestions. "The mail-in exhibitor should see that his exhibit is carefully packed and sealed before mailing. In Houston there are several Mail-it shops - who are experienced and will see that your exhibit is properly and carefully packed and sealed. It costs \$2 to \$3 to pack and seal an exhibit of nine frames. If you use Federal Express give the exhibit chairman the Airway number so it can be traced if misplaced. If you send via Federal Express include a return pre-paid and pre-addressed Federal Express label with your exhibit so the exhibit can be readily repackaged and returned. Advise the exhibit chairman how to reach you if there is any question. Include a day and night phone number." Very good advice.

For a smaller exhibit the \$1.00 (now \$1.257) mailing box sold by the Post Office is ideal in size, weight and strength and will easily take "to and from" mailings in good shape as long as it is properly packed.

One of the chief complaints I hear from exhibit chairmen is exhibits that arrive in boxes that are falling apart. This is a headache and an added expense for the exhibit chairman - so please pack as if your exhibit is the most precious thing in the world to you. And it would be helpful if you would enclose a return mailing label and registry or insurance slip filled out. Your exhibit chairman will love you.

Here once again the score sheet we have been using. How were you and your exhibit treated when you sent in your exhibit and how was the return handled? I hope the following listing will save someone some grief.

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

Please write any comments on handling and be sure to give your name (which will not be used.)

All shows in the following listing were 1992 shows except SESCAL, TEXPEX, and FLOREX which were 1991 shows.

DELPEX (DE) 100
 LINPEX (NE) 100
 KALAMAZOO 100
 NASHVILLE 100,100,100
 OKPEX 100+
 PHILATELIC SHOW (MA) 100, 94
 -2nd exhibitor stated they were "not communicative" did not answer questions
 PLYMOUTH 100
 ROMPEX 100+, 100+, 100+
 ROPEX 100, 100
 SARAPEX 100, 100
 SESCAL(91) 100
 YORK (PA) 100
 FREPEX (CA) 96 Exhibit not listed in program, packing tape loose
 ARIPEX 90 Acknowledgement took 32 days, no show cover
 FLOREX('91)90 Came back dog eared
 TEXPEX ('91)70 - Exhibit returned late and not as directed
 WISCOPEX - 45 - See below
 TOLPEX - Never sent prospectus although SASE was enclosed

I received one letter from an annoyed exhibitor because I had overlooked his complaint about CINPEX which he rated a 70 because although he had paid for and asked for a return by registered mail it was sent insured parcel post and he never did receive the \$9.50 overpayment, and no award list was enclosed. This is a serious matter. As W. Danforth Walker advised me at one time, if the recipient does not return the exhibit as directed, the APS insurance plan would not be responsible for any loss or damage.

Now let's take WISCOPEX with its 45 as a test case and let's say the exhibitor is Tom Jones. Tom writes to say that he had to phone to see if he was accepted or rejected and then had to phone to see where his exhibit was. It was returned several days after the stated time and arrived with a ribbon

only, nothing else. A certificate arrived sometime later separately, no program, show cover, award list or award.

Tom wrote to the Wisconsin Federation of Stamp Clubs who sponsors WISCOPEX at various Wisconsin clubs each year. The reply that came back was not surprising. After investigation by the Federation it seems the cause was personal problems, illness, AND a shortage of willing hands by the club to conduct the exhibition. I think I have mentioned in an earlier column that a club should not run an exhibition unless they are sure to have enough help on hand to stage and carry out the exhibition without any problems.

My wife and I turned out to help with NOJEX and most of the volunteers were older people but that was solved by hiring some strong young backs to help out. Other clubs take note. The Wisconsin Federation states they will monitor forthcoming WISCOPEX exhibitions more closely to see that it won't happen again.

I received a letter from an exhibitor who could not understand why BALPEX 91 received a 75 rating when that person would have given it a 100. He states "handling of my exhibit was very prompt. They even included a plan of the exhibit hall showing where my exhibit was located".

It just shows slip-ups can occur and not everyone gets the same treatment. I rely 100% on the honesty of persons sending in their score sheets and I am sure the above two letters are honest as I cannot personally check every claim or report. It just shows the uncertainty in exhibiting.

In closing I'd like to point out once again that the score sheet is merely a guide for rating the shows to which you mail your exhibit. If you want to change figures around, do so, but please don't go over 100 total and explain why you are changing the ratings when you write to me. Some exhibitors get carried away giving many + or rating a show "1,000". Now if that show came to my door and picked up my exhibit and then hand returned it

with a free sample of the wares of each dealer, I'd be inclined to give it a 1,000! Please limit yourself to 100*.

As you will note the number of shows with good ratings seems to improve with each column. Perhaps we, (you and I), have had a beneficial effect.

Please continue to send me your comments on shows and how you fared, and don't forget to sign your name (which will not be used in print.) Send for some score sheets or just copy the one above. Send to Charles K. Luks, 407 Halsey Road, Parsippany N.J. 07054-5214.

F.I.P. Exhibition Calendar

May 7-16: **Polska '93** - Poznan

July 30-Aug. 8: **Brasiliana '93** - Rio de Janeiro

Oct. 1-10: **Bangkok '93** - Bangkok

Aug. 16-26: **Philakorea '94** - Seoul

May, 1995: **Finlandia '95** - Helsinki

Early August, 1995:

Singapore '95 - Singapore

Exhibiting and Youth - Exhibiting at the National Level

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

This is the first of several guest columns written at Cheryl Edgcomb's request primarily for adults who are **advising young collectors**.

When showing a young exhibitor move up to the National level of exhibiting? By National level we mean that the show is one whose winner is eligible to compete in the World Series of Philately, and that the judging will be done using the APS rules as presented in the **APS Manual of Philatelic Judging**, 3rd Edition.

The first indication that this might be the next step for a youth exhibitor is that he/she has expressed a desire to COMPETE for prizes and/or recognition; when wanting to exhibit stamps and covers goes beyond showing off part of a collection to fellow collectors in a youth group. Mere pride of ownership, the "Hey look what I've got" exhibit, is no longer enough reward for the effort involved in creating it.

Merely wanting to "move up" is not enough. By itself, this desire does not mean that the youthful exhibitor is ready for national competition or that the exhibit has been developed to the point where it can contend for a prize. When the exhibit is entered anyway, there is a risk of the young exhibitor being disappointed by lack of an award or unduly encouraged by judges wanting to be kind to the fledgling exhibitor.

In the latter case, the judges will often award "Show" ribbons denoting higher award levels than the medal levels earned according to the APS standards.¹ If this is not conveyed to the young exhibitor, with specific critique, the youngster will have false expectations the next time he/she competes.

¹ This practice leads to a distinct lack of uniformity in youth judging. What should be done about this situation is an entirely different topic, and one the APS Judges Accreditation Committee is seeking to solve. Constructive or creative input to either myself or Bill Bauer would be welcome.

So how does a youth get ready for National level competition? What should you (youth exhibitor and adult helper) do first? The most important beginning step is that the young exhibitor understands that competitive exhibiting is a "game" which has rules. They don't have to agree with all the rules or like all the rules, but they do need to know what they are!

Even young junior exhibitors are well equipped by experience to deal successfully in a competitive environment. They do this all the time in school, sports, and other leisure time activities. Your job, as mentor, is to assist the young exhibitor in understanding the rules of the "game" of philatelic exhibiting and how, given the topic and material chosen, to use them to best advantage according to the rules.

Once the rules are understood, the youngster does have the option of ignoring them, if the motivation for exhibiting is not high awards. It is your job to make sure that this is a conscious decision, with well understood consequences (lower awards), and **not an unfortunate occurrence brought about through ignorance**.

I am writing this series to help you learn what the rules are, so that you can avoid that mistake.

First, let's talk about the official rules. At the National level youth exhibits are judged using a scoring system where points are assigned based on certain criteria. (This is quite different from adult exhibits where the point system is not used, with the exception of thematics.)

The number of points allocated to each criterion will change **based on the age of the exhibitor**.

The age groups are: pre-11, 12-13, 14-15, and 16-18. The aim is to permit evaluation at like levels of ability so that there is a "level playing field" for all youth participants. There is one set of points for Thematic exhibits and a second set (General) that are used for all other exhibit types: traditional,

postal history, airmail, stationery, and special collections. The number of points needed to earn a particular level of medal is specified.

If you are acting as a mentor for a youth who is about to start, or is already involved in National level youth exhibiting, **you need a copy of the appropriate score sheet: Thematic or General**. All four age groups are included on each sheet. The current scoring criteria and points assigned to each criteria (by age) are published as part of Chapter 10 in the **Manual of Philatelic Judging** (3rd Edition), available from the APS.

The subsequent columns will assume that you have a score sheet! If you need one, write to me at the address above and include a #10 stamped addressed envelope.

Because the score sheets are not easy to interpret, even when you become familiar with them, I'd like to define a more readily understandable list of rules for successful (award winning) youth philatelic exhibits. As we proceed, I'll elaborate on each one, give some progressive examples and alternatives as well as techniques that the young exhibitor can use to help the judges appreciate his/her efforts.

Part of this will be what I'll term "sub-rules"; some sub-rules will seem trivial or silly to either you or the young exhibitor - but they matter to the judges! When appropriate I'll also point out some mistakes that are often made and how to avoid them.

With the discussion of each Rule, I'll note which of the APS judging score sheet points apply, and will be explaining the meaning and rationale behind them.

NOTE: These rules apply equally to thematic or traditional philatelic exhibits. They also apply to adult exhibits, as they should, because we are trying to build a foundation for future success.

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

Rule 2. The more depth there is to a story (degree of development), the more points the exhibit will earn under the youth scoring system. An exhibit will probably need at least two frames (30/32 pages) to do well.

Rule 3. The explanatory text of the exhibit should demonstrate the exhibitor's knowledge of the topic exhibited.

Rule 4. The story is illustrated with PHILATELIC objects (stamps, cancellations, covers, meters, etc.).

Rule 5. The choice of philatelic material used for illustration should demonstrate the exhibitor's philatelic knowledge.

Rule 6. The philatelic material displayed is the "star of the show".

Rule 7. The appearance of the exhibit is neat and eye appealing.

Please notice that I've said nothing about the choice of topic (either thematic or traditional) as one of the Rules. A youth exhibitor should

choose a topic or collecting area because of its interest. The scoring system is designed to reward good exhibiting practices and does not place strong emphasis on scarce or difficult to find material.

A very wide range of topic choices have the potential for scoring high points when this orientation is understood. There will be a few topics that lack potential for significant development; we will address this in the discussion of Rule 2.

(To Be Continued.)

One Frame Exhibiting in Cleveland

by Dale R. Pulver

This is in response to the Editor's plea in the last TPE.

One-frame exhibits have been a regular feature of Garfield-Perry's annual MARCH PARTY (MP) exhibition for the past eight years and have proven to be quite popular indeed. Instituted at our 1985 show, the number of entries has varied from 7 to 14, with an average of just over 9.5.

Part of our rationale behind the introduction of this category, was to induce collectors who might not be regular exhibitors, including those in our own Club, a chance to get their "feet wet" without going to the time and expense of a full blown multi-frame exhibit. We also saw it as an opportunity for experienced exhibitors to show something that was much narrower in scope than the usual in-depth study of a single issue or philatelic subject.

The show committee promotes this by allowing exhibitors to enter two collections — a one-frame exhibit in addition to a traditional multi-frame exhibit. Because of the Club's limited frame space (max. 240 frames) it has been a rule to allow only one multi-frame exhibit per person. (Nearly always we have to decline a number of late applications because of the popularity of MP as an exhibiting venue.) Further, the committee provides two top notch awards for the two best one-frame exhibits. This year, for example, wherein miniature china statues were given for the top awards (GA, RGA, and four G-P specials), two small bird statues were awarded to the best, and next best, one-framer.

The subject matter for the one-frame exhibits we have had over the years has been quite varied. We have enjoyed numerous postal history vignettes, one-stamp studies, special usages, and

back-of-the-book material having too few varieties for a larger exhibit. We tell exhibitors (as a line item in our prospectus) that their best chances will result from a display which tells a full story in the limited space (our frames hold only 12 pages!) available. And we ask the judges to adhere to this criterion and not be dazzled by a frame full of unrelated, but expensive philatelic gems. So far it seems to work fine.

This year our two winners exhibited material on what might be considered the extreme opposites of the philatelic spectrum. The first place recipient had a lovely postal history exhibit of cancellations from post offices in a small township west of Cleveland which now embraces two large and prosperous suburbs. There was very early material as well as 20th century covers, including many D.P.O.'s. The second place exhibit was a fascinating, and well researched, exhibit of Dayton, Ohio jet spray markings. So you see the judges did appreciate, and reward, a job well done with what many would consider "waste basket" covers.

Finally, I should mention that we deliberately place all of our one-frame exhibits at the front end of our initial row of exhibits. This is where people enter the exhibition area and if they elect not to persist viewing frame after frame of sometimes highly technical, and perhaps repitious material, at least they have had a chance to see several exhibits in a short space. My own observation is that these "one-framers" do receive a great deal of attention, particularly from spouses and children "in tow".

(Ed. note: See list on next page for March Party's address.)

"Blue Sky" Time

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

Write to:

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

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

Don't Quit

When things go wrong, as they sometimes will,
When the road you're trudging seems all up hill,
When the funds are low and debts are high,
And you want to smile, but you have to sigh,
When care is pressing you down a bit,
Rest, if you must — but don't you quit.

Inspiration

Life is queer with its twists and turns,
As everyone of us sometimes learns,
And many a failure turns about
When he might have won had he stuck it out;
Don't give up, though the pace seems slow —
You might succeed with another blow.

Often the goal is nearer than
It seems to a faint and faltering man,
Often the struggler has given up
When he might have captured the victor's cup,
And he learned too late, when the night
 slipped down,
How close he was to the golden crown.

Success is failure turned inside out —
The silver tint of the clouds of doubt —
And you never can tell how close you are,
It may be near when it seems afar;
So stick to the fight when you're hardest hit —
It's when things seem worst that you mustn't quit.

Unknown



Shows That Accept One-Frame Exhibits

by Ken Lawrence

The following shows invite exhibitors to enter one-frame exhibits in their competitions, or have done so in the past. I have not received confirmation from all of them, so some of the information may be obsolete. Also, there are probably other shows that take one-frame exhibits but haven't yet responded to my request for information. Perhaps these listings will stimulate them to write.

Except for the Garfield-Perry Stamp Club's March Party, which uses 12-page frames, they all use frames that accept the usual 16 letter-size pages.

Omaha Stamp Show (September).

Write to Richard Bouma, Exhibits Chairman, 5220 Jones Street, Omaha, NE 68106.

Airplex (September, Dayton, Ohio).

Write to Dayton Stamp Club, P.O. Box 1574, Dayton, OH 45401.

Merpex (September/October, Mount Laurel, New Jersey).

Write to Paul Schumacher, P.O. Box 2411, Cherry Hill, NJ 08034.

Thamespex (October, New London, Connecticut).

Write to Bill McMurray, P.O. Box 342, Westerly, RI 02891.

March Party (March, Cleveland, Ohio).

Write to Thomas F. Allen, 1800 Huntington Bldg., Cleveland, OH 44115.

Ropex (March, Rochester, New York).

Write to Ada M. Prill, Exhibits Chair, Rochester Philatelic Association, Inc., P.O. Box 10206, Rochester, NY 14610-0206.

Delpex (April, Wilmington, Delaware).

Write to Frederick S. Dickson, 640 Woodview Dr., Hockessin, DE 17077.

Springpex (April, Springfield, Virginia).

Write to Peter Martin, 7657 Southern Oak Dr., Springfield, VA 22153.

Idaho Stamp Fair (April, Boise).

Write to Idaho Stamp Fair, 5600 W. State St., Boise, ID 83703.

Conducting this survey has taught me that single-frame exhibiting is in crisis, with feelings strongly polarized but no resolution in sight. Organizers of shows that accept single-frame entries report a steady stream of criticism, including from traditionalists in their own clubs. On the other hand, a proposal by Randy Neil for national-level single-frame competition standards has a solid core group of vocal supporters. Meanwhile, with no coherent focus for the debate, each show that accepts single-frame entries has to continue its own rules, with no codified standards in sight.

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- **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.

The FLY



Looks At The Ethics Of Exhibiting In Certain Circumstances

Well, I finally broke into the medal ranks. I just got a bronze medal. It wasn't easy though. I had to do a lot of hard work in searching out the right venue to break the ice. It sure pays to shop around for a sympathetic jury. After a long string of certificates of participation, I finally exhibited at my own club show; judged by close, personal, hand-picked friends; all of whom belong to the same stamp club as this happy insect. And, what do you know? a well-deserved medal... or was it?

It makes me mad when I read a palmares (list of awards), and find out that a person associated closely with the show and/or the show's panel of

judges, has won a top open award and/or many of the special prizes. It just doesn't seem fair. Even if you think it is fair, it sure creates a lousy impression.

"The Fly" has received a number of letters, comments, and complaints which suggest a need to have some discussion on the ethics of exhibiting. Now, before some of you reach for the RAID... I am aware of opposing points of view such as... open competitions should be available to everyone without restrictions.

"The Fly" generally subscribes to the need to maintain openness. However, I have seen, and have had reported to me, a number of ques-

tionable practices which cry out to be questioned.

Here's a sample:

A show Exhibits Chairperson enters an exhibit in the show. What's wrong with that: ("The Fly" is guilty of this one.) Well, I suppose there will always be a perception that the practice is unsavory... especially if the exhibit garners a high award.

Now, how about the situation when the same Exhibits Chairperson is also responsible for selecting the jury? Do you see how some people might begin to get the idea that there could have been some favoritism on behalf of our hard-working friend?

Now, let's add to the foregoing the duties of Awards Chairperson. It's not as far-fetched as you might think. At small shows (and some larger ones) many of the duties are performed by a few influential, hard-working people. Yet when they exhibit (and do well) there may be a cry of "foul!", especially when someone believes the rewards were for the hard work and not for the quality of the exhibit.

Here is another illustration to make my point. I know of cases where a member of the show organizing committee has exhibited at the show... and because of other real or imagined duties, has been allowed inside the jury room during deliberations. Oh yes, these people have always quipped that they will excuse themselves, or not listen when their exhibit is being discussed. I have never known one of these clods to leave the room. To the contrary, their quip is often met with a comment from the chairperson of the jury along the lines of "no need to leave, your exhibit is well-known to us and always gets a gold. Stick around, we'll need your help with the special awards anyway."

My friends, I'm here to tell you that these people can be the greatest source of leaks from the jury room. It's enough to make me sick... and you too, I hope.

Oh, there are other examples. How about husbands judging wives and vice versa... or boyfriends judging girlfriends... or... whatever combinations you can conjure up... or these people disqualifying themselves from actually voting on the award, but still remaining during the deliberations of the jury? Any undue influence exerted here? Maybe so... maybe not - but the impression does not inspire confidence.

There are even more examples. How about judges who bring exhibits for friends and then mount those exhibits and judge them; then argue vociferously to have them given the Grand Award and/or special prizes? A simple act of courtesy? Or has the judge's behavior crossed the line? How about commis-

sioners, and their assistants, who bring our exhibits and their own to international shows. Should they be allowed to exhibit competitively as well, at shows where they serve in an "official" capacity? Perhaps I might suggest that serving in that capacity brings them too close to the show (jury)? Have these people crossed the line between duty and perception of unfair advantage?

Now, before you form an army and launch a campaign against me, let me say that the examples used in this column are not directed at specific individuals. Rather, the examples are intended to serve as the catalysts to get you thinking about what is right and what is wrong... the ethical issues, if you will.

And now, on to that part of the column, where for better or worse, this insect recognizes those people who made a difference.

GOLD FLYSWATTER to Charlie Luks for continuing his campaign to jog complacent show organizing committees into doing better.

FLY BITE: some unhappy and concerned folks out there point out that at a New England show in the not too distant past, the Exhibits Chairman was given the Grand Award. My sources tell me that the individual was also responsible for selecting the judges (Say it ain't so!).

Further, I was told that one of the judges also served on the show organizing committee. Are you getting the picture? Was the Grand Award deserved? Some folks out there think not!

GOLD FLYSWATTER to Dr. Frank L. Shively, Jr. for sending along a steady supply of "Fly" humor. Dr. Shively gets all the right newspapers and is most generously sharing his "finds" with me. I hope he will be pleased when he sees the results of his efforts incorporated into a two-frame exhibit.

FLY BITE - To the American Philatelic Society. It seems that the person responsible for sending Vernon

Moore's two collections to the "Fun in Philately" section to the World Columbian Stamp Expo, can't count. Exhibits of 5 and 3 frames (80 and 48 pages one would think) were reserved for the APS. When the exhibits arrived they contained 76 and 50 pages respectively. Only by reversing the two exhibits and starting the second exhibit on the second row of the fourth frame where both exhibits accommodated. And, while I'm on the subject, a tip of the wing to the bin room person, Fred Baumgartner, who figured out how to get the job done.

FLY BITE - To exhibiting committees of shows (my "spy" says World Columbian was a good example), who can't seem to get organized during the put-up and take-down phases of the show. My source says it often isn't the lack of volunteers to help, but rather that they are so loosely organized, they don't function properly.

GOLD FLYSWATTER - To Bill Bauer and Clyde Jennings who, even at their "ripe old ages," seemed to be mounting the lion's share of WCSE exhibits.

GOLD FLYSWATTER - To the organizers and volunteers of World Columbian Stamp Expo. All-in-all, they put on quite a show.

FLY BITE - To exhibitors who state emphatically that they exhibit for the fun of it... and aren't interested in the awards... and then complain to anyone who will listen when they don't get the award they expect.

GOLD FLYSWATTER - To OKPEX '92 for superior organization. A job well done. Especially in the handling of mailed-in exhibits. Letters to exhibitors were prompt and professional. The Exhibits Chairperson's name, address, and telephone number were provided. Receipts of exhibits were acknowledged by telephone. Exhibits were returned well-packed, franked and with high-value stamps. Returns included programs, lists of awards, the awards, etc. This is the way it should be done! Another tip of the wing to Don Hines and his crew.

Newly Accredited APS Judges

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

- Dan Halpern, P.O. Box 846, New Providence, NJ 07974 Denmark, Sweden, Pre-stamp Scandinavian P.H., Dutch West Indies P.H.
- Mike Milam, P.O. Box 100644, Denver, CO 80250 U.S., U.S. Revenues, Youth
- Phillip J. Stager, 4184 51st Ave., S., St. Petersburg, FL 33711-4734 British North America, Air Mails, Thematics

Synopsis Page of the Issue

SYNOPSIS

20th CENTURY UNITED STATES AUXILIARY MARKINGS

DOCUMENTING DELAY OF, OR INABILITY TO DELIVER, THE MAIL

In 1900, the Post Office Department was closer to its customers with 76,688 post offices handling 7.1 billion pieces of mail annually. As mail volume increased and personal contact with fewer post offices decreased, there was wider usage of auxiliary markings. By 1926, mail volume topped 25 billion pieces handled at 50,601 post offices.

But the golden era for diversity of auxiliary markings began in 1942 when a meteoric rise in mail volume began; from its 30 billion base (through 43,358 post offices) to nearly 90 billion pieces of mail processed at 30,754 post offices in 1975. This period was marked by heavy mail volume increases, wars, automation for greater productivity, inexpensive air postage rates, expansion of types of service and movement of population out of the cities. The resulting increase in the variety of markings is documented in this exhibit.

After 1975, the earlier philosophy that reasons for delay should be stated explicitly gave way to the increasing prominence of the generically-worded plastic "body bag" to cover a wide range of delays and damage. This is a tragedy for the postal historian. Still, diligent searching and careful researching has yielded important finds.

U.S. postal authorities have used hand-stamps, hand written notes, printed and computer generated stick-ons, letters, and plastic wrapper messages to document problems with mail transmission or the delivery process. Examples of all these types are included. The markings indicate that the mail received special handling outside the normal flow.

The exhibit shows early usage of auxiliary marking types where possible and examples of how they developed in later years. Later types are shown in the time period they begin to appear, also with modern versions.

Out-of-the-ordinary markings are featured throughout; most often on unusual covers including outgoing international destinations, and foreign originated examples.

Covers to and from all areas of the U.S.A, including insular possessions and territories prior to statehood, are present.

There is no single reference that catalogs the different types and forms of auxiliary markings. This exhibit is the first to do so. The exhibitor has relied on over 200 books and articles, and correspondence with experts in U.S. postal rates and regulations, war usages, and specific issues to assemble it. The material itself comes from over 300 sources.

Synopsis pages for publication in future issues should be sent to the editor, P.O. Box 1125, Falls Church, VA 22041

Synopsis Page (CONTINUED)

Let's take this one step further and compare the text of the synopsis page to the text of the title page:

20TH CENTURY UNITED STATES AUXILIARY MARKINGS DOCUMENTING DELAY OF, OR INABILITY TO DELIVER, THE MAIL

This exhibit is a comprehensive review of 20th century United States auxiliary markings, documenting every type of delay, or inability to deliver the mail. This seldom studied aspect of U.S. postal history is highly significant as it shows the reality of day-to-day postal operations in the largest postal system, by volume, in the world.

The turn of the 20th century began a period when types and forms of auxiliary markings expanded because of improvements in the rapidity and methods of transportation, increases in mail volume, expansion of the types of service available, and the increasing sophistication of the postal system itself. The 30+ years from 1942 to 1975 marked the period of greatest variety.

The exhibit is presented in five sections:

- I. Mail returned to sender before leaving point of origin or U.S. control if destined abroad.
- II. Mail delayed in transit due to events beyond Postal Service control.
- III. Mail delayed in transit due to Postal Service enforcement of rules or error.
- IV. Mail charged postage due on its way to the addressee.
- V. Mail undeliverable as addressed when received by the delivery post office.

Every major type, form and carrier marking is represented. The exhibit is balanced to reflect the material that exists for each era.

The first several versions of the title page were as jammed as the synopsis page is now. I knew that the judges would be required to read every golden word. There were two problems. It was too overwhelming for the public, and there's a better than even chance that some judges were negatively impressed - even if below the conscious level - by the "heavy" title page.

So, I took an ax to the title page; leaving only the most essential information.

Details to support it, and the background needed for context have been switched to the synopsis page.

I provide eight copies of both pages to the show committee with my prospectus. Seven are distributed to the Judges and apprentices. The eighth copy is for the Committee's master file.

Incidentally this exhibit is an example of what study and searching can do with a relatively cheap (oops, I mean "inexpensive") subject. This exhibit began as a four framer, seven years ago when my oldest son began college (with three more children to start in the next four years.)

I needed something with a little challenge requiring very little outlay, to keep me occupied for the next nine lean years.

It's still relatively inexpensive. The great majority of the covers cost 0 to \$10. A few came in at the \$100+ mark, and some finds that cost very little are worth far more. The search and the study have been lots of fun, rewarding in knowledge, and have yielded a collection of over 20 frames of which I'm very proud. It's gotten a vermillion, and the material added since makes it a contender for a gold.

Not bad for what began and remains substantially a wastebasket philately exhibit!

IT COULDN'T BE DONE

Somebody said that it couldn't be done

But he with a chuckle replied
That "maybe it couldn't" but he would be one
Who wouldn't say so till he'd tried.
So he buckled right in with the trace of a grin
On his face. If he worried he hid it.
He started to sing as he tackled the thing
That couldn't be done, and he did it.

Somebody scoffed: "Oh, you'll never do that;
At least no one ever has done it";
But he took off his coat and he took off his hat,
And the first thing we knew he'd begun it.
With a lift of his chin and a bit of a grin,
Without any doubting or quiddit,
He started to sing as he tackled the thing
That couldn't be done and he did it.

There are thousands to tell you it cannot be done
There are thousands to prophesy failure;
There are thousands to point out to you one by one
The dangers that wait to assail you.
But just buckle in with a bit of a grin,
Just take off your coat and go to it;
Just start to sing as you tackle the thing
That "cannot be done," and you'll do it.

- Edgar A. Guest

From Linn's Stamp News 6/29/92

Philatelic medals

I collect medals given for philatelic exhibiting. While I have the ones I have won, and a few that have been given to me, my search for others has met with little success.

With all of the medals, medallions, plates and miscellaneous trophies given out, I am surprised that I can't find any for sale at coin and medal shows.

Does anyone else collect philatelic exhibiting medals? Is there an organization, formal or otherwise, for collectors of this specialty?

Brad Wilde
Box 6518
Englewood, CO 80155-6518

USE AAPE'S CRITIQUE SERVICE
to help improve your exhibit, and
raise its medal level. Write for in-
structions:

Harry Meier
P.O. Box 369
Palmyra, VA 22963

From The Executive Secretary

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

The following list reflects all members joining the AAPE from June 1, 1992 through September 1, 1992. Members joining after the latter date will be listed in the January, 1993 issue of **TPE**. We welcome our new members to the AAPE!

1832 Steven W. Gibson	1837J Melissa Brown	1843 Randy Chase
1833 Regina C. Day	1838 Robert Perigoe	1844 Patricia D. Bates
1833sp Ephraim W. Day	1839 Monroe B. Harden	1845 Ray Skrepnek
1834 Thomas W. Smith	1840 Lyman R. Caswell	1846 Ernest E. Fricks
1835 Joseph K. Irby	1841 Walter R. Plomish	1847 Dan Stromquist
1836 Daniel L. Rhoades	1842 Robert G. Bernreu	1848 Patrick Durbanio

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

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

MEMBERSHIP RECONCILIATION as of September 1, 1992:

1. Total Membership as of May 31, 1992:	1263
2. Dropped due to death/unable to locate:	3
3. Resignations received:	0
4. Dropped non payment of dues	5
5. New Members Admitted:	18
TOTAL MEMBERSHIP as of September 1, 1992:	1273

Can you help us locate the following members, please?

- #582 Ryan Trainer (last of Washington DC)
- #839 Boyd A. Morgan (last of APO-NY)
- #1063 Howard Polasky (last of Washington DC)

"The More Things Change..." Department

Courtesy of Barbara Mueller we have the following piece titled "MOPHILA. This Year's Great Show at Hamburg". While there are some differences between the MOPHILA discussed here and the current FIP effort to recognize modern subjects in the exhibiting field, it is of more than passing interest that there was recognition over 60 years ago that there was a problem worth addressing. So, here are excerpts from the titled article in *The Stamp Lover of July, 1931*:

"CONGRESS being over, 'Mophila' next claims the attention and active interest of British philatelists. 'Mophila' is the short name for the International Exhibition of Modern Philately which is to be held in Hamburg from 22nd to 30th August. It is the only international philatelic exhibition in Europe this year, and has the sanction and support of the International Federation of Philately and of the Union of German Philatelic Societies.

The original promoters of the exhibition are of the journalistic profession,

the directing body being registered as the "Association of Philatelic Journalists in Hamburg." For the purposes of the forthcoming exhibition they have the influential support of one of the greatest newspapers in Germany.

The President of the German Reich, Von Hindenburg, has autographed his portrait, framed, with the Exhibition medal inset, as the Grand Prix.

What is Modern Philately?

Some British collectors have been under a misapprehension as to what the expression "Modern Philately" implies as used by the promoters of this exhibition. The latter have wisely made this quite clear by stating that the term comprises up-to-date studies of old and classic issues, as well as studies of modern issues, and such modern branches as air mail collections. It further embraces the old pre-stamp period postmarks, and the latest kind of stamping and mailing devices, also documents relating to postal history; indeed, everything appertaining to the study of philately in all its branches as

cultivated by philatelists of the present time.

On this broad basis there is a magnificent opportunity for British philatelists to enter the Hamburg arena, and again demonstrate the high position Great Britain holds in the realm of philatelic study.

Consult the Commissioner.

The Exhibition is close upon us, and intending exhibitors should lose no time now in making their entries. The fact that Mr. Frank Godden is the Commissioner-General for the Hamburg Exhibition in England simplifies the procedure for British collectors. A letter to him at 359, Strand, W.C.2, or better still, a call there, will put you in possession of all the details, and you will find that the experienced Commissioner will be able to relieve you of any trouble for formalities. Exhibits entrusted to the care of the Commissioner will be taken to and brought back from Hamburg under his personal care."

SUDAN

formed by
Ing. Giovanni Freschi of Italy

This fine collection, which was awarded a Large Gold Medal at the recent International Exhibition in Granada, is replete with many fine stamps and items of postal history relating to this interesting country.

Material from Sudan of the quality now offered is seldom available, and to preserve the scholarship which the formation of this collection has demanded, we are offering the collection exactly as formed.

The collection can be inspected at our Gallery by appointment.

Please write, telephone or fax
Eric Etkin



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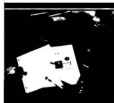
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MICHAEL LAURENCE, in Linn's Stamp News

THE
PHILATELIC EXHIBITORS
HANDBOOK
By Randy C. Noel



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