

SYMBOLISM

See page 13

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# THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors



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(31)

July, 1994

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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 comments should be addressed to the *Editor* at the above address. Manuscripts should be double spaced, typewritten, if possible. Correspondence and inquires to **The Philatelic Exhibitor** should be directed as shown on page 4.

**Deadline for the next issue to be printed on or about Oct. 15, 1994, is August 20, 1994. The following issue will close November 20, 1994.**

**BACK ISSUES** of **The Philatelic Exhibitor** are available while supplies last from Bill McMurray, P.O. Box 342, Westerly, RI 02891, Vol. I, No. 2 and 3, - \$5.00 each, Vol. II, No. 1-4; Vol. III, No. 1-4; Vol. IV, No. 3-5; Vol. V, No. 1-4; Vol. VI, No. 1-4; Vol. VII, No. 1-4; and Vol. 8, No. 1-2 at \$3.00 each.

## FUTURE ISSUES

The deadline for the October, 1994 issue of **The Philatelic Exhibitor** is August 20, 1994. The suggested topic is "The International Federation of Philately (FIP): What's Right? What's Wrong?"

For the January, 1995 issue of **TPE**-Deadline November 20, 1994 - The suggested topic is "The single most important lesson I've learned as an Exhibitor."

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

**If you have an idea for a future suggested topic, drop me a note; address above. - JMH, Editor**

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Reprints from this journal are encouraged with appropriate credit.

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



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

May, 1994 - "The Old Sleuth" columnist in STAMPS, who in the May 21, 1994 issue gave over 25 column inches of very positive and welcome publicity to AAPE.

June, 1994 - Dr. Peter P. McCann who has been recruiting the guest columnist for Randy Neil's exhibiting column in **The American Philatelist** while Randy has been devoting his time to Presiding.

July, 1994 - Ray Iverson AAPE's best cheerleader in Canada, who signed up 12 (!) new members at the Nova Scotia Stamp Club's annual show.

# AAPE STATEMENT OF PURPOSE

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

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- Proposals for association activities—to the President.
- Membership forms, brochures, requests, and correspondence—to the Executive Secretary.
- Manuscripts, news, letters to the Editor and to "The Fly", exhibit listings (in the proper format) and member adlets—to the Editor.
- Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

**MEMBERSHIP APPLICATION TO:** **Dr. Russell V. Skavaril, Executive Secretary**  
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Enclosed are my dues of \*\$15.00 in application for my membership in the AAPE, which includes \$12.50 annual subscription to **The Philatelic Exhibitor**, or \$300 for life Membership. (Life Membership for those 70 or over: \$150; Life Membership for those with a foreign mailing address: \$500)

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

# My 2¢ Worth

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



## UNBALANCED?

A recent letter suggested that the balance of TPE has shifted from the **How To** of exhibit preparation to an over emphasis on judges and judging. Being in the midst of the forest, I don't always notice those trees, and I agree with the writer that the trend needs to be reversed.

Balance is the editor's job. If it doesn't happen through the natural flow of contributions, the editor

must saddle up, and go seek the material needed to achieve it.

I will, of course, use this space to request contributions from the membership: Please consider doing an article (illustrated by some of your exhibit pages) passing along how and what you have learned to improve your exhibits.

I will also be asking individuals, both by letter and in person, to do the same. Please say yes!

## Your 2¢ Worth

### Single Frame Exhibiting

To The Editor:

I would like to share some thoughts about single frame exhibiting. At first it sounds like a great idea (and it has been done for a long time at collector clubs and other specialized gatherings). But problems arise when we try to move it into the mass market. A big problem is that everyone has different opinions on what it should be. Judging is certainly variable - I've seen basically the same exhibit swing from vermeil to bronze and back again.

An even bigger problem is apples competing with oranges. Some exhibitors approach the single frame much the same as a usual multi-frame exhibit, trying to cram as much horsepower into it as possible. The other major camp is using the frame to experiment with different material or just do a fun or innovative exhibit. The horsepower exhibits usually, but not always, wind up overpowering the latter which tends to discourage the latter class of exhibitors from exhibiting in such an arena) may be a factor in this year's slow response to AmeriStamp.)

Being in Minnesota, we have a lot of time to think about worthy problems such as this during our long winters. I've come upon one possible solution to suggest to any show committee that wants to use it:

**Separate the classes,** just like they do in horse racing! Create a "claiming" class of exhibits where anyone can lay claim to an exhibit for \$100, or some other nominal sum, and then run the stakes races for the high power material. If an exhibitor doesn't mind losing, say \$50 worth of stuff for \$100, this could create a lot of fun and interest in exhibiting. It would certainly be an easy way to keep the high horsepower stuff out of the fun exhibits and the show committee would not

-John Grabowski - Clyde Jennings - Phil Stager - Janet Klug - Ted Bahry - Stan Luft - Martin Margulis - Charles J. G. Verge - Virginia Thuot - Dempsey Prapps

have to worry about cheating on philatelic variations or policing evaluation rules.

We'll try to do something with it for our next (1995) show here in MN.

John Grabowski  
White Bear Lake, MN

### Mailing List Service

To The Editor:

Regarding the experience of the Twin City Stamp Expo in using the AAPE mailing list service to solicit exhibits: We sent out 120 invitations to MN and surrounding states and, as near as I can determine, got 3 exhibitors for a total of 27 of our 140 frames. Quality was high, they were awarded 3 of our 7 golds. But most importantly they afforded an opportunity for collectors in our area to see what were some very interesting and non-traditional exhibits ("BIA Plate Markings", "The Corner Drug Store" and "Man Beneath The Sea"). Although a lot of work and expense, and despite only 3% response rate, I'd say the effort was very worthwhile.

John Grabowski  
White Bear Lake, MN

**(Editor's Note:** Other clubs/shows interested in using this service should write to AAPE Executive Secretary, Russ Skavari, for details on how to do so.)

### Response

To The Editor:

Responding to Mr. Wm.P. Barlow, Jr., (page 6, issue of April, 1994), I fear what we may have here is a bit of a problem with semantics. What I was referring to is classic machine cancels, per se, versus what that gentleman said he collects and expects exhibiting respect for. He is a "post mark collector", and post marks are nothing more than a CDS and whatever is used as a "killer": -- could be a slogan, a set of wavy lines, or what-have-you, all generally found in file 13. These collectors are sometimes referred to as

"Dumpster Divers", and it is true that some very good exhibits have been mounted from this material, but not just the post marks alone. It is also true that these are applied by a rapid action machine, hence are technically a "machine cancel". But the term "machine cancel", to a purist, is usually a term applied to a classic Boston "Eagle & Thunderbolt" by American Postal Machines Co., or a Frankfort, Ky, "Eagle" by Milam & Holmes Co., or a Pittsburgh "Shield" from a Goff & Hursely Co. machine, etc.

If I offended you, Mr. Barlow, I hasten to apologize, only wish I could have met you at SESCAL. I had tangled with that individual previously, and know him for what he is. He was trying to disrupt a meeting being conducted by my colleague, John Hotchner, a man much younger than that person. John was inclined, maybe, to be overly respectful due to the age difference, being the fine Virginia gentleman he is. My own gray hair and years matched the dissident's, so I stepped in to meet him on his own playing field, and take the pressure off of my good friend.

As Founding Member #3 of the AAPE, believe me, Mr. Barlow, that unfortunate episode was the first of its kind I have encountered ---and I attended sixteen shows in 1993, alone, all of which had AAPE meetings at which I was present.

Clyde Jennings  
Jacksonville, FL

### Judging Crisis?

To The Editor:

These comments are in response to the President's Message in the April '94 issue of TPE. First, 'Problem' is a far more accurate term than 'crisis'.

**Problem #1:** How thin are the judges spread? If we have 34 WSP shows

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and each requires 5 accredited judges, then  $(34 \times 5 = 170)$  we have 170 judging opportunities per year. If we have 200 accredited judges and each judging opportunity is filled by a different judge, then  $(200 - 170 = 30)$  30 judges will not get a chance to judge in a given year. This grossly simplified analysis does not indicate a major problem.

**Problem #2:** How many accredited judges are willing to travel a great distance? Yes, being a judge involves an out of pocket loss of approximately \$500 most of which is consumed in air fare if the show is not on a competitive air route, e.g. Tampa to Omaha. Now, can most judges afford \$500 per year to judge at FarAwayPEX? I think the answer is YES. I realize the big difference between 'afford' and 'want to' or 'willing to spend'.

**Problem #3:** Is the 'homework requirement' burdensome? I think Bill Bauer has addressed this problem in a recent letter to the accredited judges. You know better than I do that some exhibitors will never be happy regardless of what award is given to the exhibit. Sometimes I think too much print is given to the chronic bellyachers - be they thematic/topical types, airmail or astrophilatelists, and so on. Both Topical Time and The Airpost Journal have devoted too much space to the whiners and bellyachers, e.g. the competition is too tough, the judges are idiots and do not appreciate my....

OK, what is the problem our President was trying to address if each accredited judge spends \$500 to judge once per year? Me thinks there are a lot of judges that do not get asked to judge - and for a variety of reasons some of which may be as follows:

1. Many of the new ones do not have a reputation (Who is that mystery man?). Kind of hard to get exposure if you are never asked to judge - a bit of a Catch 22.

2. Some judges have rather limited expertise even if they are 'accredited'.

3. A few are 'turkeys' - I'm trying to be polite here.

To better address the problem, some quantitative information might be useful, i.e., can Bill Bauer produce the numbers for the past two years that will indicate who judged how many times at national level shows?

I disagree with the suggestion that judges stay in show committee members' homes. I know many committee members that stay in the show hotel instead of their own homes for several reasons - convenience, drinking and driving, the hotel is where most of the socializing occurs, and for those of us involved in federation shows, the drive home may be several hours.

One way to reduce the expense to the judges is to increase the frame fees. Apply the increase to the judges

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honoraria. This letter is getting to long already, but I can easily show from FLOREX numbers that exhibitors do not 'pay their own way.'

Phil Stager  
St. Petersburg, FL

P.S. Why attend an out-of-town show? Or why would a collector leave sunny Florida in March to go to a stamp show in Cleveland? Because the March Party is a PARTY! Lots of social activities, and all are FREE except for the banquet! It is an excellent opportunity to see old friends, meet new ones, and spend money with dealers I do not see in Florida.

#### Out Of Town Shows

To The Editor:

As regards your question for the July 1994 TPE, "What Draws Me to Attend An Out of Town Show?" I'd have to say "Fellowship." I go to see old friends, to make new ones (hopefully), to schmooze, to see what Clyde Jennings is wearing, to look (and maybe learn from) the exhibits, and to occasionally buy something for my own collection.

Janet Klug  
Pleasant Plain, OH

#### A Judge's Vote

On page 14 of the January issue, editor and friend John Hotchner proposes that an exhibitor at a critique be allowed to ask a specific judge how that judge voted.

I strongly disagree with this. First, any personality conflict and animosity in our hobby is too much, and this would add to whatever there is. Second, one of the strengths of our judging system and our critiques is that the award given is a reflection of majority rule. And the designated judge at a critique **must** speak for the consensus.

To get information on how a specific judge voted would be a violation of one of a judging panel's principles: the secrecy of votes in deliberations.

As for you individual judges and exhibitors who seem to think you have a personality conflict with someone, talk with them about it, in **private**. Let's keep personality conflicts out of public critiques.

Ted Bahry  
Carlsbad, CA

**Editor's Note:** The point of the suggestion is to find out whether the judge with enough to say to have first response, is on track with the rest of the jury (the actual award given) or not. The question does not presume personal animosity between the exhibitor and judge. Nor should any result. The secrecy of deliberations is designed to protect the judges' ability to speak freely in discussing the merits of exhibits during the process of deciding awards. I can't imagine that any individual judge would hide behind that to refuse to reveal his or her individual opinion.

The Philatelic Exhibitor

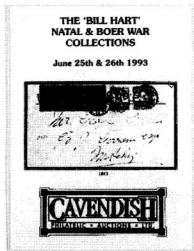
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### Various

To The Editor:

Splitting Golds? No way! G, S, B used to be good enough. Then we added V and SB. Enough already. Next step would obviously emulate Internationals. Gold is Gold; Grand and Reserve Grand are obviously Superior ("Large") Gold (except is a very weak show), and the rest are out-of-luck. It would be almost like a C-of-C wherein instead of one winner and 30+"losers", we'd have Miss America-style "5th runner up", etc. If someone complains about too many golds, then perhaps juries should toughen up a wee bit.

As for Schumann's Three Crises in Judging, all I can come up with is that unaccompanied judges should be encouraged to double-up (or more) in hotel rooms, thereby reducing their expenses. Show chairman of judges (or chief judge) should suggest this, and provide each judge with names, addresses, phone #s of the full panel, apprentices included.

Stan Luft  
Golden, CO

### Helping Beginners

To The Editor:

I feel the AAPE could have a role in helping town or county collectors improve their collections so that they could be worth exhibiting. It would require that some of our traditional exhibitors who also collect local material, write. It might also help if our 'recruiting' talks stressed that we were interested in all potential exhibitors

## The American Association of Philatelic Exhibitors and the American Philatelic Research Library



INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

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

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

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

APRU/AAPE EXHIBIT ARCHIVE PROJECT c/o Ms. Gini Horn  
THE AMERICAN PHILATELIC RESEARCH LIBRARY P.O. Box 8338 • State College, PA 16803

regardless of what they collect. Perhaps someone could write a column aimed at non-traditional collectors.

I further feel that TPE is less useful now than it was two or three years ago, to people like myself who are beginning non-traditional collectors.

I would like 'the powers that be' to consider an expanded role for AAPE. I think we should reach out more for non-traditional exhibitors or potential ones. I do not really know what else you can do except to strongly stress you're willingness to be as supportive as possible to everyone interested in exhibiting.

Perhaps you could give seminars aimed at 'beginners' if you don't now. I think most beginners need help in writing up their exhibit and delimiting it.

I feel that we could increase interest in the exhibit area by having more locally related exhibits. It would also be a natural for younger exhibitors as it could/would tie in with the school social studies curriculum.

Martin Margulis  
Austin, TX

### Mo' on MOPHILA

To The Editor:

As usual the April issue of TPE was great and provided lots of additional information for the mill. I would like to comment on Bud Sellers' article **Mophila --Whence?**

In his article (2nd column, page 13) he states that "There were no (MOPHILA) Salons at NEW ZEALAND '90 nor at the exclusively Youth exhibition CANADA '92". I beg to differ. If Bud had checked

his CANADA 92 (without the apostrophe before the 92) catalogue, he would have seen that indeed we had listed on pages 137 and 138, 15 exhibits comprised of 41 - 16 page frames. This is the highest level of entries of all exhibitions listed by Bud save GENOVA '92. CANADA 92's MOPHILA exhibits were jury judged. As well as the international Youth show, CANADA 92 was host to a provincial youth exhibition of over 100 frames. The MOPHILA Salon was housed in the same room. The attendance at the provincial youth exhibition was very high and the MOPHILA Salon benefited by this. Hopefully this will translate into greater Canadian participation in this type of exhibiting in the future.

I firmly believe there is a place for Modern Philately in our hobby. Most of our local stamp club members are that type of new issues or modern postal history collectors. Examples come to mind: Transportation coils in the US; recent denominations for Canada; and, for both countries, ink-jet spray cancellations.

I am delighted that Senor Aranz del Rio and the FIP are looking at the issues surrounding this experiment. I believe, that intense marketing, at the grass roots levels, defining the exhibiting as displaying and reducing the fear of the International rules -- and dare we say the FIP; would enhance the chance of this type of exhibiting to survive.

Charles J. G. Verge, President  
Société de promotions des  
expositions philatéliques  
Ottawa, Ontario

The Philatelic Exhibitor

## Dragons

To The Editor:

I am a collector of "dragons" on stamps and other philatelic material. I would be interested in corresponding with other "dragon" collectors.

Anyone interested may write me at the following address.

Mrs. Virginia Thuot  
148 Camelia Drive  
Mid Florida Lakes  
Leesburg, FL 34788

## Mailing Exhibits

To The Editor:

I concur with Dan Walker that the safest way to send an Exhibit to any show which you cannot attend is by way of Federal Express.

My experience with utilizing Federal Express has been outstanding. Although it costs more, it does insure that your Exhibit will be safely delivered and returned. In connection with utilizing Federal Express, I suggest the following:

1. Ascertain a definite street address where the Exhibit can be delivered.
2. Advise the person who is to receive your Exhibit of the Airway Bill Number the day your Exhibit is picked up by Federal Express. With the Airway Bill Number, the recipient will be able to trace your package in the event it is misplaced
3. Include a prepaid Federal Express Airway Bill, so your Exhibit can be returned to you.

4. Send succinct instructions to the recipient who is to receive your Exhibit and if you have any special instructions.

5. Request the recipient to call you collect and advise you when your Exhibit will be returned and provide you with an Airway Bill Number, so you can trace the Exhibit if it is misplaced.

Adhering to these suggestions will insure both delivery and return of your exhibit.

Dempsey J. Prappas  
Houston, TX

## Prices and Judging

To The Editor:

I concur with Steve Schumann's message that to serve as a judge or as an apprentice judge will require 10 to 15 hours of minimal preparation. I have served as an apprentice judge, and I appreciate receiving the title page and synopsis prior to a show, which affords me the opportunity to review each of the Exhibits and become familiar with the title page and the synopsis.

I undertake to obtain as much information as possible so that, during the judges' critique, I may hopefully be able to make, if necessary, some constructive comments.

Being a judge or apprentice judge is hard work and requires a commitment on the part of the person serving. One should

not undertake to serve as either a judge or apprentice judge unless he is prepared to devote the time and energy to properly fulfilling his responsibilities.

I like Steve's suggestion that Show Committee Members invite judges to stay at their homes during the show weekend. This is fine, if it does not lead to any questions of impropriety.

Another suggestion would be to have the Show Committee Members endeavor to secure additional allowance from the hotel for the judges attending the show so that their hotel charges are less.

With respect to airfare travel expenses, judges should be appointed as soon as possible so that they can make appropriate travel arrangements and obtain the best price possible.

In addition, since travel costs are a significant expense, some judges may be able to afford the travel expenses easier than others. Consideration should be given to ascertaining which shows judges would like to participate in, with full knowledge that they will have to bear the cost of air transportation, and then, prepare a roster of judges who have expressed a desire to attend some shows rather than others. This roster could be prepared once or twice a year and provided to the Exhibition Committee in advance.

Dempsey J. Prappas  
Houston, TX

## A GOOD Story by Mick Hadley

Every once in a while a progressive club will implement an idea that everyone can be proud of. While Linplex is generally 'out front' of the pack in small but significant improvements, sometimes we take giant steps that all can follow if they dare. One recent upgrade to our medal system was implemented at Linplex 94. It consisted of a golden ribbon with the show name and "GOOD" in vertical letters below the scroll. This new medal level made all exhibitors feel good about their entry and it added credence to all the comments collected by the exhibitors from the judges and interested parties on the floor of the exhibit hall. We heard emphatic comments like "GOOD JOB!", "AS GOOD AS IT GETS!", "REAL GOOD!" and my personal favorite, "YOU NEVER HAD IT THAT GOOD BEFORE!!!". Comments such as "good grief" and "not good enough" were never uttered by any of the show goers and as the last frame left the hall for the truck one of the movers actually remarked "It doesn't get any gooder than this!". Now I ask you, is this a good luck story or what?

For your reference at right is one of the ribbons for those who might want to improve exhibitor morale and thus increase their ability to obtain the "GOOD" exhibits for their future shows.

Note: This may be one of the great by-chance ideas; the ribbon provider had been instructed to use the word "GOLD"!



## AAPE NINTH ANNUAL CONVENTION September 30 - October 2, 1994

at  
**The Philadelphia National Stamp Exhibition  
King Of Prussia, Pennsylvania**

Certainly one of America's most exciting stamp shows.

Many of the country's top exhibiting experts will stage a wide array of instructive seminars - - - and AAPE will hold its famous "Friday Night Cocktail Party" - - - and SEPAD will provide more fun and glitter. PLUS: AAPE's 5th Annual "American Youth Stamp Exhibiting Championships" (AYSEC)

### Your Two Steps to Getting Ready:

Step #1 Write to SEPAD, Box 358, Broomall, PA 19008-0358 for an exhibiting prospectus and hotel information.

Step #2 Send \$12 per person for the always-a-must AAPE Friday Night Cocktail Party to:

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

We've never NOT had a sell-out - - so do this today!

# 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.

★Sept. 2-4, **Omaha Stamp Show**. Sponsored by Omaha Philatelic Society, Holiday Inn Central, I-80 & 72nd St., Omaha, NE. Friday 10 a.m. to 7 p.m. Saturday 10 a.m. to 6 p.m. Sunday 10 a.m. to 4 p.m. Free admission. 30 Dealer Bourse. 16-page frames at \$7 per frame. Exhibit information and prospectus send SASE to Richard Bourma, 5220 Jones St., Omaha, NE 68106.

Sept. 2-4, 1994, **MERPEX XVIII**. Sponsored by Merchantville Stamp Club, Box 2913, Cherry Hill, NJ 08034 and held at the Cherry Hill Masonic Center; open exhibits (including three one-frame awards), \$5 per standard 16-page frame (limit of six frames per exhibit); bourse, USPS, free admission and parking. Write to the Club for more information.

Sept. 9-11, **HOUPEX '94**. Houston Philatelic Society; At Trading Fair II, 5515 South Loop East, Houston, Texas. Show hours: 10 a.m. to 6 p.m. Fri. and Sat.; 10 a.m. to 4 p.m. Sun. Admission free. Traditional and one-frame exhibits accepted. \$6 per frame; Youth exhibits free. Write for a prospectus to Jonathan Topper P.O. Box 610002, Houston, TX 77208-0002.

Sept. 23-24, **KEYSTONE FEDERATION STAMP SHOW**. Sponsored by the Keystone Federation. At the York Fairgrounds Horticulture Hall, 334 Carlisle Ave., York, PA. 150-16 page frames at \$5 per adult frame, \$2.50 per junior frame. Exhibit entry forms, dealer information and general show information from: KEYPEX, c/o P.O. Box 85, Glen Rock, PA 17327.

Sept. 23-25, **APPLE HARVEST '94; INLAND EMPIRE PHILATELIC SOCIETY**. At Bing-American Red Cross, N. 10 Sullivan Rd, Spokane, WA. First year qualifying for WSP.

16 page frames, \$6 per frame; Juniors \$1 per frame. One frame section. Prospectus and information from Warren Woodward, E. 12615 Apache Pass Rd., Spokane, WA 99206-9347

★Sept. 30-Oct. 2, **PHILADELPHIA NATIONAL STAMP EXHIBITION**. Sponsored by the Associated Stamp Clubs of South-eastern Pennsylvania, Southern New Jersey, and Delaware. Valley Forge Convention Center, 1200 First Ave., King of Prussia, PA. 300 16 page frames, adults \$9 per frame, juniors \$2. Hosting conventions of American Association of Philatelic Exhibitors, American Revenue Association, Pennsylvania Postal History Society. Information and prospectus from PNSE, Box 358, Broomall PA 19008-0388

★Sept. 30-Oct. 2, **SESCAL '94**. Federated Philatelic Clubs of Southern California, Held at LAX Hyatt Hotel, Los Angeles, CA. Hosting national meetings of USPS and SPI. \$7 per adult (16-page) frame; \$3 per junior frame. Philatelic prospectus from Howard P. Green 15125 Arlette Dr., Victorville, CA 92392. Literature prospectus from Robert de Violini, P.O. Box 5025, Oxnard, CA 93031. Other information: SESCOAL Chairman, Wallace Craig, P.O. Box 3391, Fullerton, CA 92634.

Oct. 1-2, **VICPEX 1994**. Sponsored by The Greater Victoria Philatelic Society, Vancouver Island Philatelic Society and the Victoria Junior Stamp Club. At the Holiday Inn, 3020 Blanshard Street, Victoria, B.C. 15 page frames at \$5 per adult frame & \$1 per Junior entry. Prospectus and information from Don Shorting, Box 5164 Station B, Victoria, B.C. V8R 6N4, Canada

Oct. 23, **THAMESPEX '94**. At the Clark Center Auditorium and R.C. Weller Conference Center, Mitchell College, New London, CT. 80 16-page frames, \$3 per frame, juniors exhibit free. Entry deadline Oct. 1, 1994. Prospectus from Bill McMurray, P.O. Box 432, Westely, RI 02891.

★Oct. 28-30 **CHICAGOPEX '94**. Chicago Philatelic Society's 108th Annual National Philatelic Exhibition, O'Hare Expo Center, 5555 North River Road, Rosemont, Illinois. Radisson Suite Hotel O'Hare Airport has reduced rate. Hours: Fri. 10 a.m. to 6 p.m.; Sat. 10 a.m.; Sun. 10 a.m. to 4 p.m. JUNIOR EXHIBITS WELCOME. Frames hold 16 (9x11 1/2) pages. \$7 per frame (Adults), \$1 per frame (juniors). Philatelic and/or literature prospectus and hotel reservation cards, write: Ms Simone Short, P.O. Box 291, Downers Grove, IL 60515.

★Nov. 18-20, **FLOREX '94**. Florida Federation of Stamp Clubs. At the Orlando Expo Center, 500 W. Livingston St., Orlando, FL. 250-16 page frames at \$7 per frame. Annual conventions of SAS/Oceania, Tonga/Tin Can Study Circle and Spanish Philatelic Society. Admission free. Prospectus from Patricia A. Siskin, 187020 Gulf Blvd. #2B, Indian Shores, FL 34635. Other info from General Chairman, Phil Stager, 4184 51st Ave. So., St. Petersburg, FL 33711-4734

Jan. 27-28, 1995, **YORK COUNTY STAMP SHOW**. Sponsored by the White Rose Philatelic Society of York, PA. Held at the York Fairgrounds, 334 Carlisle Ave., York, PA. In the Horticulture Hall. 150-16 page frames available at \$5 per adult frame and \$2.50 per junior frame. Exhibit entry forms, dealer contracts and general show information is available from York Co. Show, c/o P.O. Box 85, Glen Rock, PA 17327-0085.

**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.

## CLASSIFIED ADS WELCOME

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

- **NASSAU, BAHAMAS-PARADISE ISLAND:** Fully furnished deluxe oceanfront villa for rent at special rates for fellow members, up to 6 persons, 3 bedrooms, 3½ baths, pool, golf, tennis, FAX 718-797-0250. Wolf Spille, 76 Montague Street, Brooklyn, NY 11201-3305.
- **WIT AND PRACTICAL WISDOM** to use in your collecting pursuits. Order John Hothner's **Facts and Fantasy about Philately**, \$7.95 postpaid. Autographed copies from P.O. Box 1125, Falls Church, VA 22041
- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, 1934 Christmas Seals on cover, Pentothal Cards, U.S. oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125
- **NEW ZEALAND covers to USA 1870 - 1891** wanted. Researching Treaty period. Covers should have simple straight line marking: "PAID ALL". Same on USA to NZ covers. Write Ed Williams, P.O. Drawer 1, Carboro NC 27510.
- **US #807, 1938, 3c PREXIEE**, need the following for my exhibit: Die Proof; Horz. gutter block; Imperf pair; POW air letter sheet; "SS Gripsholm" cover and anything unusual that INCLUDES the 3c prexiee. W. Cole, PO Box 340, French Gulch, CA 96033

# PRESIDENT'S MESSAGE

by Stephen D. Schumann



## Better 'Managing' of Apprentices

Recently, while judging at PIPEX in Eugene, Oregon, two items regarding philatelic judging were brought to my attention. First-little guidance is given to new apprentices as to what is expected of them when they start the apprenticeship program. Second-there is no requirement that A.P.S. apprentices and judges be familiar with the contents of the current edition of the *Manual of Philatelic Judging* published by the American Philatelic Society; indeed there is no requirement that an A.P.S. philatelic judge even own a copy of the *Manual of Philatelic Judging*.

I have two proposals which may take care of these:

First, each new apprentice should be sent a "what is expected" list which would cover such areas as where to go for homework, procedure on the floor, oral responses expected, voting sequence in the jury room and other areas of concern. This list could cover most questions asked by new apprentices, and put many of them more at ease than they are at present.

Second-each apprentice and judge should be required to do an "open book" test and return it to the A.P.S. Judges Accreditation Committee. While this test would not assume that judges own or read the *Manual of Philatelic Judging*, it would require that they peruse the manual to find the answers to the test questions, and thus hopefully, become more familiar with its contents.

As a member of the A.P.S. Judges Accreditation Committee, I will write the Committee Chairman with these suggestions and, if adopted, will help to implement them in any way I am able.

## SHOW AWARDS CHAIRMEN, PLEASE NOTE: THE AAPE EXHIBIT AWARDS PROGRAM

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

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

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

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

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

## Reprint Fund - Over The Top With A Challenge!

An anonymous member has offered to match the next \$750 in pledges received for **The Best Of TPE (Vol. I-V)** reprint fund. Not only is your contribution tax deductible, but it will give twice. We take this opportunity to say "Thanks" to those who have already pledged:

Philip Angel	George Kramer
Ted Bahry	Bob Lana
John Blakemore	Dan Laursen
Joan Bleakley	Stan Luft
James Bowman	Millard Mack
Conrad Bush	Edward Mangold
Fred Dickson	Ken Martin
Bob Effinger	Randy Neil
Barbara Fraize	Mary Ann Owens
George Guzzio	Dempsey Prapps
Earl Herrick	Ella Sauer
Marvin Huneswell	James Stern
Clyde Jennings	Tuck Tyler
Bunny Kaplan*	Charles Vukotich, Jr.
Janet Klug	+ 2 Individuals who wish to remain anonymous

\*Deceased

Advertising from individuals and business 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 M. Hotchner, Editor**  
P.O. Box 1125  
Falls Church, VA 22041

## CONCERNS by Peter P. McCann, Ph.D., 201 Defense Hwy. - Suite 260 Annapolis, MD 21401-8961

After our joint AmeriStamp Expo show held in conjunction with the Indiana Stamp Club on June 17 - 19, I would venture to change the title of this column from "Concerns" to "No Concerns". One frame exhibiting is alive and well in the heartland of America! The Indiana Stamp Club ran a smooth, well planned and well executed show. When I arrived on Thursday afternoon there were dozens of local stamp club members putting up the more than 130 exhibits in an orderly fashion directed by Debbie Nicoll, the exhibits Chair and also one of the 13 judges. By 6 pm, all of the judges had arrived from all over the country, these were Stephen Schumann, John Hotchner, Bud Sellers, Roger Schnell, Jay Stotts, Randy Neil, Patricia Walker, Patrick Walters, Jeanette Adams, myself, and Charles Verge from Canada. (Our Executive Secretary Russell Skavaril was supposed to judge as well but had a medical problem and could not make it. He is fine now.) Promptly at 6 John Hotchner and I ran a judging seminar for two hours on the care and attention needed to judge one frame exhibits. We were told that this was quite helpful and it seemed to be reflected in the smooth manner we judged in our teams, organized by subject, i.e. postal history, traditional, etc., and the way in which the whole jury reviewed all of the original medal levels proposed by the primary teams. I won't review all of the results here as these will be covered in other articles in TPE and elsewhere. Suffice it to say it was an exciting event that pleased judges, organizers, and exhibitors. The next AmeriStamp Expo will be held in conjunction with NOJEX next year, traditionally held on Memorial Day weekend. This will be a new experiment for the one frame show as it will be held jointly with a traditional WSP show and promoted as AmeriStamp Expo/NOJEX. There will be two separate exhibitions and two separate sets of judges. Details will follow in future issues of TPE. The Board members of the AAPE present in Indianapolis had some discussions about the future of our one frame show and will make some proposals to the entire Board at the Philadelphia National Show in September/October at our regular convention. Some of these include an idea to make the AmeriStamp Expo show our official meeting every year and fold in the Youth AYSEC competition as well. I would be most interested in hearing your thoughts on these ideas.

## Why not exhibit at regional shows? by Ruth Seibert

As Exhibits Chairperson this last spring, I had the anxiety that occurs when frames were not filled. The entry deadline came and passed and frames still were empty. The scramble was on. Write, call, plead, and hope for positive results. Why was it so difficult? Why was there so little response?

We had a great philatelic theme - the Centennial celebration of the Fresno Bicycle Mail. There was more and better publicity in national publications than in the past. More requests for our prospectus came in, more than usual were mailed out. We had a few entries earlier than before, but then everything came to a complete halt. Why?

Fresno is a large regional show. It was a WSP show a few years back, but increased expenses, fewer people to do the work, and other limitations made it impossible to keep that status. There has been an attempt to keep competition at a high level. Accredited APS judges are used. We have 200 twelve-page frames.

There were 29 dealers in our bourse. We have been told that our hospitality and congeniality are factors that bring people back. More than one person has called us "The Friendliest Show".

A regional show is not just a local "show & tell" grouping of exhibits. Many exhibits are of high quality that have won top awards in WSP shows. Of course, there are some exhibits by novices starting out and some are in between just like many WSP shows. It is a good place for beginners and novices to get their feet wet and get the feel of competitive exhibiting in a less high-powered atmosphere.

A regional/local show is a good place for a seasoned exhibitor to try out a new exhibit. This is also true of major changes to an old exhibit. The presence of established exhibits in a regional show also has the value of serving as a learning tool for new exhibitors. Thus, regional shows are ideal training and testing grounds

In addition, we must remember that not all shows want to be a national show. Not all shows can afford to be a national show. Not all shows need to be a national show. But all shows need exhibitors and exhibitors need shows. The symbiotic relationship is critical to our hobby.

Is there an elitist point of view among exhibitors? Is it an insult to be invited to a "mere regional or local" show? I don't know, but I suspect there is truth in these questions.

So the question is why not exhibit in regional shows? Input from readers would be appreciated. I am sincerely puzzled and wonder what else, if anything, can be done to attract more exhibitors. Should there be a system of qualifying for WSP shows such as that used in other countries? I'm not sure that is a desirable answer, but maybe some of you have some ideas. Write to me at 6158 N. College, Fresno, CA 93704, or respond by sending a letter to our editor.

### Luster's "Prospectus Analysis Project" Report Still Available

Steve Luster's 40 page analysis of the content of 30 exhibit prospectuses, and his resulting thoughts and recommendations, is available from the editor for \$6.00 postpaid. Send your order to P.O. Box 1125, Falls Church, VA 22041.

# SYMBOLISM

by Clyde Jennings

Let's take a look at indulging in a bit of skullduggery on an exhibit page --- you willing?

O.K., we are going to try to foster a bit of a subliminal effect on an unsuspecting viewer (or judge!). In other words, awaken his subconscious without his realizing it --- hopefully.

Sort of like on some of these TV game shows where one partner gives a word and the other one has to come up with either a synonym or, in some cases, an associated word. Example: "Bacon",

the other partner should immediately get the implication and say, "and eggs".

Get it? O.K., suppose I found at you the term, "K.K.K." It's a pretty good chance your first thought would be a burning cross, wouldn't you think?

Well, anyway, I had something like this in mind when I made up the page on the cover of this issue for my "US 19th Century Mail, Canceled, and Postal Markings" exhibit. To call attention to one of that organization's most recognizable symbols I mounted the five items in the form of a cross\*, in the hope of im-

mediately grabbing, and holding, the viewer's attention long enough for him to appreciate what I am showing.

Does it work? I don't know --- did it on you? Be that as it may, all I am saying is try a little (acceptable) deception if you think it will help as you --- Go for the Gold!

\*Besides, how better to fill up a whole page with only five items since they don't turn up that often as there are so few of "em?!

Photos courtesy of:  
Walter Henderson, Melrose, FL

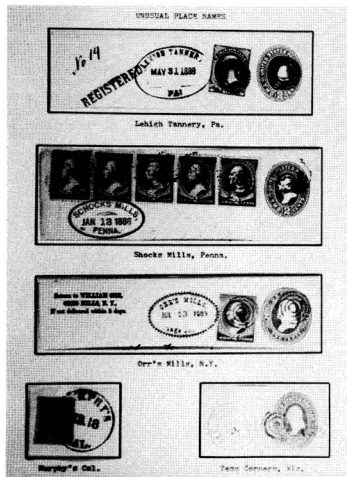


Photo I

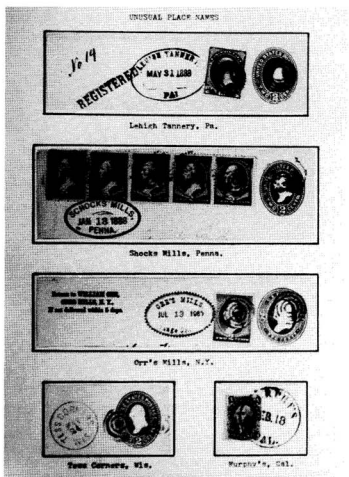


Photo II

## "It's the little things ---" by Clyde Jennings

that can drive you up the wall. Yes, true, but it is also the little thing which can sure help you a lot sometimes.

Here is a good graphic example. Photo I is a page from my cancels exhibit as currently presented. But now look at photo II which was the way I originally made up the page. It was not until later that

I realized the effect was cross-eyed! It appeared the stamps on the pieces at the bottom of the page resembled a pair of eyes which were crossed and looking down the middle of a nose straight at a belly button\*!

So I re-did the page, swapped the two pieces, and you can see how much

more esthetically attractive the page is. Heed, and sometimes take the time and trouble to re-do an entire page as you ---

Go for the Gold!

\* (or, if you prefer, a belt buckle!)

## JUDGING CRISIS? - A RESPONSE

by William H. Bauer Chairman, APS Accreditation of judges Committee

In the President's message in the April 1994 TPE, Stephen Schumann raises the specter of three crises in judging. As Chairman of the APS Accreditation of Judges Committee I feel it necessary to respond to his premises.

The first "crisis" is a fear that the cadre of accredited judges is shrinking. It is true that eight years ago there were about 250 accredited judges and today there are about 200 judges. The major reduction occurred as a result of an effort to remove from the list those judges who, for one reason or another, were inactive. Since then, the number of accredited judges has remained nearly constant.

Every two years each accredited judge is required to report his activity. At that time the judge may elect to retire, or if the judge fails to file a report or has not been active during the two-year period, the judge will be removed from the active list. This has consistently reduced the list by about 10% each time. However, that loss has subsequently been replaced by new accreditations.

The list of accredited judges is further enhanced by those judges who have been accredited by the Royal Philatelic Society of Canada. By agreement between the APS and the RPSC, judges accredited by one Society are eligible to judge national shows held under the auspices of the other Society. A similar program with Mexico is in the earliest stages of planning.

Another, infrequent, source of judges is individuals from other countries who are FIP (Federation Internationale de Philatelie) accredited and who are APS members.

New judges join the roll through the apprentice program. For the past eight

years the number of apprentices has fluctuated from 35-45. About 80% of the apprentices will complete the accreditation process. This has been sufficient to replace the bi-annual reductions. I see no indication this will change. In fact there has been a recent increase in apprentice activity.

Therefore, although we can always use more judges, I do not see a crisis now or in the foreseeable future.

The second "crisis" to which Mr. Schumann refers is one related to the cost of judging. There is no question that judging a stamp show is financially a losing proposition for the judges. Expenses exceed the honorarium received. The APS position has been that this is proper, and that judging is one way of giving to the hobby in return for the pleasures previously gained. However, we must be careful that the difference does not become too great.

While there are some judges who must restrict their activity because of financial reasons, there are others for whom it seems not to be a primary consideration. More often, time available, is the restricting factor to an individual's activity.

From the activity I observe as Chairman, there appear to be four groups of judges: those who, if available, will judge anywhere; those who personally limit their activity; those who restrict their activity to their local area; and those who would like to be more active but don't receive many invitations.

The third "crisis" relates to the growing amount of effort required in preparation for the judging of a stamp show. Only a few years ago advance preparation was nil. Today, with know-

ledge of the exhibits to be judged and the need to provide a substantive critique, the exhibitors seem to expect each judge to be an instant expert on all subjects. This is next to impossible.

Delays in receiving the list of exhibits, lack of access to references, and limited personal time can all affect the amount of preparation done by a judge, but the judge who does not do some preparation risks appearing incompetent. As exhibitor expectations rise, the advance preparation by the judge must increase. At some point this activity will cease to be pleasant and will become work. When that level is reached, the individual judge will either curtail activity, or drop out of judging.

This saturation point has not yet been reached, but I do see warning signs that it is being approached for some individuals.

In conclusion, I do not feel that we have reached the crisis level for any of the three subjects that Mr. Schumann discusses.

The judging corps is adequate, and is being maintained.

The expense of judging is increasing, but there is currently an adequate number of judges willing to shoulder the expense. The subject bears watching by the Accreditation Committee and by exhibition sponsors.

The time involved in preparation for a judging assignment is a growing concern. Exhibitors will have to adjust to a reasonable level their expectations of the critique and judges will have to reconcile their preparation effort to their capabilities, the time available, and the number of assignments they accept.

## NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 1994? Why not invite inquires here?

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

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

**ST. LOUIS STAMP EXPO SHOW DATES** SLSE has set show dates for the next five years. As a new show, SLSE is in their second year of qualifying for the APS World Series of Philately. This year's dates are October 7 - 9, 1994, at the Frontenac Hilton Hotel, an elegant first-class hotel in the suburbs of St. Louis.

The APS has scheduled their STAMPSHOW '95 in St. Louis SLSE will then switch the show to the spring in 1996, and thereafter. Future show dates are as follows: March 29-31, 1996; March 28-30, 1997; and, March 27-29, 1998.

SLSE's theme this year will be railroads and trains. The Expo will participate in celebrating the 100th anniversary of Union Station, a very popular and beautiful railroad station in St. Louis city. A postal card commemorating this event will be issued in the Fall.

Societies wishing to hold their meetings at this year's or any future St. Louis Stamp Expo are urged to contact the SLSE committee by writing to us at 10411 Clayton Road #106, St. Louis, MO 63131-2911; or call David Kols of Regency Stamps at (314) 997-2237.

**New AAMS Awards** - The American Air Mail Society (AAMS) has announced a new awards program for local and regional shows to promote air mail exhibits. Shows that have three or more air exhibits are eligible to award an AAMS medal. Shows with two air exhibits can still award the AAMS certificate. Previously, this was the only air award available at this level of exhibiting. The gold medal program for WSP shows remains unchanged. Winners need not be members of the society to be eligible. Applications and criteria for the AAMS awards are available from the AAMS Awards Coordinator, 1129 Aurora Circle, Birmingham, AL 35215.



# Philatelic Significance

by Roger G. Schnell, M.D.

What is meant by "philatelic significance", and how should it be weighed in judging philatelic exhibits? These are questions that are not clearly spelled out in the APS 3rd edition of the "Manual of Philatelic Judging". In the chapter on judging traditional exhibits, philatelic significance is referred to indirectly under the title "difficulty acquiring material (rarity)." It suggests judges consider how difficult the item was to acquire. The chapter on postal history states "Rarity represents the relative difficulty of acquiring the material displayed".

Under FIP rules there is a category "Treatment and Importance" which is weighed 30-35 points depending on the exhibit subject category. The grading scale used at AmeriStamp Expo 1993, for one frame exhibits, did not have a category for importance or philatelic significance. **Rogert's Thesaurus** used the terms "importance, consequence" as synonymous with significance. **Webster's Dictionary** added the terms "important, momentous, impressiveness".

Is significance synonymous with rarity? It may or may not be. There may be only one or two examples of an item reported, but that doesn't necessarily mean it is significant. For example, dog sled mail from Siberia may be a great rarity, but is it philatelicly significant? Furthermore, what is valuable to one collector may not be valuable to a second.

Is philatelic significance synonymous with the price of the item. In this case, the answer may be "yes", since it is philatelic supply and demand that usually determines price. However, there are other factors involved. If a collecting area is very popular, there will be more collectors competing for the item thus making it more expensive. On the other hand, if only one collector is collecting a particular stamp then the price may be less. Non-philatelic features also influence price, as is seen with the US Zeppelin stamps, a romantic issue of a romantic era; not rare, but relatively expensive.

If we are to assume that significance is the same as importance, then how is philatelic importance determined? Unfortunately, there is not a time-line for all of philatelic history that allows one to compare any one period against another. There are examples at the end of the spectrum, where one can weight relative importance. A postal history exhibit of Madison, Wisconsin, will not have the same philatelic significance as postal history of the US Northwest Territories. An exhibit of a single FAM flight will not have the same significance as an exhibit of Pioneer Airmail. An exhibit of Germany Feldpost Unit 24, 1941-1945, may not have the same significance as a German exhibit of the shield issues.

One may use time to help weight importance. Obviously an exhibit that covers a 10 year period of a country will have less significance than one that covers a longer period, assuming the material is equal. However, as we get closer to similar subject and time frames, the differentiation and rating of significance becomes more difficult. How would you differentiate the philatelic significance of a complete classic exhibit of Denmark and a complete classic exhibit of Norway? In this case the borders are less clear, the differentiation less distinct, and the decision more subjective. The same problem may arise when confronted by a complete exhibit of France classics, vs. postal stationary, vs. postal history. Which is more philatelicly significant?

I have raised this issue because of a trend I have noted in US exhibiting over the years. Exhibitors are now slicing a smaller and smaller piece of the pie to exhibit. Rather than show Alaskan Postal History, the exhibitor shows Russian Immigrant Mail in Alaska. Rather then show a classic exhibit of Norway, the exhibitor shows the Oscar Issues of Norway.

There are some reasons for this trend. Perhaps the most obvious is "money". A complete classic country exhibit is financially out of reach for most

exhibitors. Second is availability. There are certain classic items that are not available at any price. Thirdly, more of the research and study has been done, and is readily available. Fourth, judges have been exposed to classic material, either at international shows, in auction catalogs and elsewhere, as well as having ready access to the philatelic literature. This is not true when faced with an esoteric subject such as British Mail to Murmansk during WWII. In this case, the judges most likely have not seen the material, nor do they have the literature available on the subject. Thus, they may be unduly influenced by the uniqueness of the material. Again unique does not necessarily equal philatelic significance.

In view of all the above difficulties, where does "philatelic significance" fit in the grand scheme of exhibit awards and judging? I would suggest that "philatelic significance" has a proportionally higher import at the gold level, and in choosing the Grand and Reserve Grand Award. At the lower levels, silver and vermeil, other factors such as the story line, knowledge, research etc., take precedence. However, at the high level of awards "philatelic significance" should be factored into the equation. It should not be forgotten nor neglected. I have seen cases where a classic country exhibit was downgraded because it lacked a combination cover, or a rare tete-beche, etc., but an exhibit that displayed only one known cover by Ox-cart in Mongolia carried away the prize. Although this is an obvious exaggeration, I have used it to make my point. We all look at exhibits through our own "rose colored glasses", have our own preferences, likes and dislikes which makes judging subjective and an art, not a science. Consequently I have been unable to come up with any black and white answers as to how to weight philatelic significance in judging philatelic exhibits. I have raised the issue as food for thought, lest we forget the importance of **Philatelic Significance**.

## "Jury selection complete"

"A complete roster of judges has been selected for 1994. The judges come from all over the U.S., including the southeast and northeast and west coast. Two apprentice judges have also been selected. In keeping with standard APS policy, their names will be withheld until the commencement of the show."

This notice appeared in a federation bulletin just as quoted, but without identifying the show. Briefly, there is no such "Standard APS Policy". In fact, there is an accelerated movement to not only release names when asked, but to ask judges early enough that their names can be released as part of pre-show publicity; sometimes in the show prospectus! APS actually press releases the names of the judges for STaMpsHOW each year. - JMH

# "The FLY" - WONDERS ABOUT MEDAL LEVELS



Recent discussions at the last APS meeting and an article by our editor John Hotchner in the October issue of **The Philatelic Exhibitor** prompted me to write this issue's column dealing with medal levels.

What's broken I want to know. Every time someone suggests that we ought to divide the current gold medal category into two levels, I want to know why? What are we trying to fix? Is anything broken? Oh sure, somebody knows what is being attempted...but I don't. Let me speculate.

Are some people trying to move APS judging into closer harmony with the international way of doing it? What are you trying to fix by breaking down medal levels even further than they already are?

As an exhibitor, there is nothing more frustrating than to get a whole string of certificates of participation; work my tail off (Yes, flies have tails...what part of my anatomy did you think I was referring to?), bring my exhibit up to a bronze medal; have a whole string of bronze medals awarded to the exhibit; then have a jury award the exhibit a certificate of participation.

During the critique, I asked the usual question about how I can improve the exhibit. The response was much as we exhibitors' have come to expect. You know, only one juror spoke (the one who had been pre-arranged by the jury chairman to speak first and only), indicating that the subject was esoteric, that he didn't like mounting, the write-up was too much for his taste, and that some items were missing. (Of course, according to APS judging rules, jurors are supposed to look at what is presented, not what is missing.)

One thing the juror said that got me riled up was that the exhibit was a strong certificate...and perhaps at another show, it might get a weak bronze. There followed a long discussion about the need to have additional medal levels so that we exhibitors will know, for sure, how our exhibits stand on the continuum toward the quest for gold. ARGGGGHHHH!!!

Look, according to the generally accepted standards of judging at the national level, judges are supposed to determine how well the exhibit accomplished its objective when compared to a theoretical standard of excellence for that objective. Then the juror has to weigh the task to determine its degree of difficulty, philatelic significance, and all of the other things a juror is supposed to do in determining the proper award for the exhibit. With limited exceptions (youth, thematic, and suggestions for weights in the postal history class), point systems are specifically discouraged as a matter of APS judging policy.

So what is all of the debate swirling around the need for two levels of gold medals? It seems to this insect that a gold medal is a gold medal. Once attained, I don't care if it is a strong gold or a weak gold, or an 18 carat or 24 carat gold medal. If the exhibit is a gold, then it is a gold.

Not so, say some establishment exhibitors. They want to have gold medals separated into two levels (i.e., a small gold and a large gold). That suggestion sounds like John Hotchner's idea of having a platinum level medal at the one-frame exhibition. As my readers know, I disliked that idea, and dislike the idea of breaking down the gold medal into two levels.

If the do-gooders want to help exhibitors, perhaps they ought to break down all awards into two levels.

Imagine this: A small "no award" when the exhibit was so bad that it had no redeeming social values whatsoever. A large "no award" for exhibits that were lousy but approaching the granting of a certificate of participation.

A small certificate of participation (awarded to those exhibits that were pretty far away from getting a bronze medal), and a large certificate (awarded to those exhibits that were closer to getting a bronze medal).

No, wait! I think there should be two levels of bronze medals also. A small bronze medal (for exhibits that just barely got a bronze medal instead of a large certificate), and a large bronze medal (for those exhibits that were close to, but not yet worthy of receiving a silver-bronze medal).

No, wait! I think that there should be two levels of silver-bronze medals. A small silver-bronze medal (for exhibits that just barely got a silver-bronze medal instead of a large bronze medal), and a large silver-bronze medal (for those exhibits that were close to, but not yet worthy of receiving a silver medal).

No wait! I think...Oh, what's the use. I'm sure by now that you get the idea. We used to have only three levels of awards, gold, silver, and bronze. Then some judges complained that with only three levels, there was insufficient opportunity to place a medal where it truly belonged (in their opinion). For example, an exhibit that was better than a silver, but not good enough for a gold, was left as a silver medal. An exhibit that was better than a bronze medal then was given a silver medal, but might have been rewarded far too handsomely. What to do? Create several additional medal levels, and that's how we ended up with silver-bronze and vermeil medal levels. Now we are being asked if we need yet more medal levels. I think not!

Look, if my exhibit got a small gold medal (no chance of that ever happening, but I can dream can't I?), I'd want to know how far away from a large gold it was. If my exhibit got a large gold medal, I'd still want to know how high up into the large gold category it was (lest it fall back to a small gold medal). So what is to be accomplished by adding more medal levels? It escapes me, except that the more finite we become in our judging and medal levels, the closer we come to having an absolute point system. Is that what the do-gooders really have in mind? An alignment with the international way of scoring? I've heard that rumor.

Here is a funny extension to the issue of splitting medal levels:

MEDAL LEVEL	DEFINITION
Largest Gold	The highest award attainable (unless we go to platinum, God Forbid!)
Small largest gold	A great exhibit but jury politics got in the way.
Next largest gold	Gotcha! The jury found one thing missing in the exhibit.
Pretty large gold	The jury found two things missing in the exhibit.
Fairly large gold medal	The jury found three things missing in the exhibit.
Pretty big gold medal	Awarded to those exhibits which have better material than exhibits awarded a big gold medal, but the exhibit lacks some material the presence of which would result in the future award of a fairly large gold medal.
Big gold medal	A real small sized gold medal.
Kinda smallish big gold medal	A "leadmeil" (pronounced LED-MAY) medal. (That's gilt over lead).
Largish small gold medal	A "garbmeil" (pronounced GARBAGE-MAY) medal. (That's gold over garbage).
Small gold medal	A large vermeil medal.

Well, that takes care of all the gold medals. Now let's work on breaking down the vermeil medal level. Since it should be obvious that only two levels of vermeil medal will be insufficient to the reformers, let's have two subdivisions in the vermeil medal level as well. In fact, why not break down all medals and certificates into grades of ten, or twenty, or thirty levels. Where will it stop?

I know, let's have 100 levels of awards. No wait! If we do that, it will be like a point count system won't it? In other words, for each additional point your exhibit gets, you move up one medal level. At least you will always know where your exhibit stands. No! You can't even be sure

of that. One jury might give it one award, and another jury give it a lower award.

I know, let's have an APS judging rule addition that says once an exhibit has earned a certain level of award, it can never be taken away. Subsequent juries can only give it the same or higher level award. No, that won't work either.

I know, let's have a thousand levels of award.....

I know, let's leave well enough alone.

#### And Now For Our Regular Feature

**GOLD FLYSWATTER** - To the committee of AmeriStamp Expo for putting up with the nonsense perpetrated by the Indiana Convention Center. That Center had the nerve to jerk AmeriStamp Expo around not once, but twice, changing the dates of the show to suit itself and book more and more events into the Center. It's a shame that a show cannot get firm dates from its venue, but I know how aggravating it can be to have the dates changed. It's also too bad that through no fault of AmeriStamp Expo, their final date fell on the same weekend as TOPEX. It's bound to happen. In any event, a tip of the wing to AmeriStamp Expo for staying the course.

**FLY BITE (SELF INFLICTED)** - On "The Fly" for not getting all my facts right. Don Smith from ATA wrote and advised me that indeed the ATA does provide written information to TOPEX show committees that CLEARLY indicates the need to coordinate jury selections with the judges committee. I did some further research and now believe that the jury positions were offered in some cases without knowledge of the written requirement. But in any event, just to show you that I am even-winged...this bite's for me.

**GOLD FLYSWATTER** - To the exhibitor who finally had enough nonsense

from a non-responsive show committee and withdrew his exhibit from the show. It seems that this exhibitor applied for frames by filling out the required entry form, sent along a check for frame fees...and heard nothing. Subsequent telephonic inquiry revealed that the exhibit had been accepted, but that news was followed by a letter indicating that the entry form and check had been lost. Further telephone calls tried to clarify the matter and a new entry form and check were dispatched by the exhibitor. Four weeks after that, he still had no word from the show. Fearing that his to-be-mailed-in exhibit might not be treated well, he withdrew. Does the Northwest show care to respond?

**FLY BITE** - Without naming names, I am concerned that some of the people who have been in charge of youth awards, have not been paying attention to detail. I have it from a reliable source that correspondence goes unanswered, people change, and in the meantime, it is very difficult to make contact, let alone obtain the many awards that these groups offer to successful youth exhibitors. Please take stock folks, and if the shoe fits....

**GOLD FLYSWATTER** - To Stan Luft for pointing out that my columns are sometimes too long. I agree, "The Fly" is not a professional writer (as you can tell) and I simply don't have the time it takes to write SHORT, CONCISE, COLUMNS.

**GOLD FLYSWATTERS** - To the many people who submitted their resumes for the position of Executive Director of the APS. Word has it that there were very strong candidates. The Society is fortunate to have had an exceptional pool of talent from which to choose.

**GOLD FLYSWATTERS** - To the national level shows that have or have added a youth category to their exhibiting lists. Now all we have to do is get our national level youth exhibits up to the level of those exhibits elsewhere in the world.

**GOLD FLYSWATTERS** - To the national level show chairman (Why not name him/her or it) who made it a point to send along the next year's prospectus to a young exhibitor who applied too late for the current show. Not only did the gesture make the young person feel a whole lot better, but the inclusion of a bunch of stamps on the youth's subject area, made him more determined than ever to be come an exhibitor.

**GOLD FLYSWATTER** - To Tuck Taylor for designing a document protector that is safe for philatelic items, closed on three sides for added security, perfectly clear to highlight the enclosed material, thick enough to afford more than the average amount of protection, and always slightly larger than the page you are trying to protect. While not cheap in comparison to other products on the market, Tuck's document protectors are in my opinion, the best items you can invest in as an exhibitor.

**GOLD FLYSWATTER** - To the person who over many years has taken on the responsibility of supporting a grammar school stamp club. As is often the case, the stamp club is run by a teacher with little philatelic experience. The club has kept going because of the demands of the students, year after year. This benefactor regularly send back issues of **Linn's Stamp News** and other philatelic papers and journals, old copies of catalogues, stamps, and everything philatelic. The offerings sustain the school club from one year to the next. How about you? Can't you find some good use for the philatelic things that you no longer need? How about supporting a youth club or a school stamp club.

**GOLD FLYSWATTER** - To Bob Lamb the new Executive Director of the American Philatelic Society... "Bigwiggi non carborundum est!" (Don't let the bigshots grind you down).

## Thanks, Indianapolis!

Co-Chairman Robert Zeigler and their AmeriStamp Expo Committee:

Jim & Jeanette Adams	Chuck & Melody Jordan
Dan Anderson	Peter McCann
Roger Boncham	Don & Sharon Newby
Tony Brooks	Debbie Nicoll
Della Mae Connell	Margaret Shane
Dick Darlington	Phillis Vonnegut
Jim & Helen Hazlett	Howard & Ida Mae Youse

put on a FIRST CLASS event this year. Everything went like clockwork. These are the same folks who bring INDYPEX to life. Give yourself a treat and visit them this year, Sept. 16-18. Write for information to P.O. Box 40792, Indianapolis, IN 46240

# The Mail-In Exhibitor

by Charles K. Luks 409 Halsey Rd., Parsippany, NJ 07054-5203

As usual we will go to the scores to see how shows are handling mailed-in exhibits. Scoring is according to the box at right.

DELPEX - 100  
ROPEX - 100,100,100  
CENEPEX - 100  
SARASOTA - 100  
VALPEX - 100  
YORK COUNTY Show - 100

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

I have mixed emotions. I am happy to see all 100's and no complaints but am very disappointed that the number of score sheets mailed in to me has fallen off. A couple of years ago we were scoring 14 - 16 shows per column. Has the novelty worn off? Or is it that shows are handling exhibits so much better? Many shows have changed their handling of mailed in exhibits for the better and it is all due to you, the reader. But if input from readers drops off, so will the column.

Please take the time out to send in your score and comments on shows that you have mailed an exhibit to, and get your exhibiting friends to do so also. Now for a few comments received in the mail.

A reader who mails in exhibits detests the "window of opportunity" which simply states that your exhibit must arrive at the show within a designated seven day period.

Replying to Stephen Luster's invitation to comment on the NAPEX prospectus, he expresses "dismay and great concern - over the fact that exhibits "must" arrive no earlier and no later than an extremely short window of opportunity."

Perhaps some exhibit chairpersons would like to comment on what happens when the exhibit arrives too early or too late for the "window"? I like to mail my exhibits two weeks early to be sure the

exhibit arrives before the show opens. Am I wrong in that thinking? What happens if I am away when that "window" is open. Many of us don't know where we will be on a certain date.

On another topic which irks some exhibitors comes this comment, "Ameri-Stamp Expo '94 is scoring a big fat zero so far. Two requests for info on who the thematic judges are have resulted in no response even though a self-addressed postal card was provided where all one had to do was tick off the following:

- Don't know
- Cannot tell
- They are \_\_\_\_\_

What could be easier."

I know some judges keep score sheets on exhibits, the shows in which they have entered, and what awards they won. If judges can do that then it is only fair that exhibitors can keep lists of judges who have judged their exhibits, and I think that information should be provided by shows when they are asked. I know some shows go almost down to the deadline to get judges and just "don't know", but if that's the case, an answer to that effect should be forthcoming. The chairman of a recent WSP show told me he would send me the names of the judges when available but I never heard from him again. Why? Then

I read the names of the judges in Linn's. I don't think that is proper treatment. In the meantime I was committed to that show not knowing who was going to judge my exhibit. I know I am not the only exhibitor who tries to avoid certain judges.

On the more cheerful side, I received a full page letter from an exhibitor at CENEPEX-94 who was very pleased with the handling of his exhibit and listed 12 reasons why, including a very prompt and safe return, a letter from the show chairman with a synopsis of the judges comments, nice stamps to return package and overpayment of return postage enclosed. Now those are the type people you would like to deal with.

This year ROPEX sent out score sheets with their returns and you see the results above. It is a nice thing when the exhibit chairman has enough confidence in him or her self to do this. I would suggest other shows do this. Good publicity in this column certainly can't hurt and I would be happy to send a copy of the form used by ROPEX to any show chairman who would care to have one.

Also my offer to send out score sheets to anyone interested is still good. Just send me a SASE or just send a letter using the box score at the start of this column.

Thanks again to all who have written and good luck with your exhibiting.

## As I See It . . . How About You? A Dress Code Shouldn't Be Necessary!

by John M. Hotchner

Common sense is not all that common. We all have blind spots, so there is no pot calling the kettle black here; just a brief appeal to sweet reason.

The subject is appropriate clothing for judges and apprentices when we're "working". The message is that self-respect is a precursor to seeking respect from others. Since we individually and as a group seek respect for our opinions if not ourselves, we ought to dress as if we respect ourselves and the seriousness of our task. This doesn't mean we can't work at being comfortable - or that our duds can't be bright and cheery.

'Nuff said?

# Synopsis Page Of The Issue by Paul Schumacher

In response to the Editor's plea (page 5 in the January TPE) I'm submitting my synopsis page for the readers' perusal.

Clyde Jennings, who developed the idea of the synopsis page, likes to call it a brag sheet in which you can relate all the wonderful things about your exhibit that you're not supposed to say in the exhibit itself. It's the exhibitor's chance to educate the judges so they'll give him the medals and hardware he deserves.

My synopsis page, like my title page, is divided into two parts. The first deals with the thematic aspects of the exhibit, while the second focuses on the philatelic aspects.

The first section, "An Unusual Thematic," is an attempt to distinguish my exhibit from other topicals and explain how mine is better.

The first paragraph describes a unique topic and the lack of sources of material. The second emphasizes that the material itself is not what one sees in the typical thematic. The third paragraph continues the emphasis on the unusual by listing the philatelic "elements" appearing in the exhibit.

The intent of this section is to impress the judges. Thematic judges find in the first and third paragraphs an unusual and difficult topic requiring a lot of research with little conventional support. Philatelic judges should see in the second and third paragraphs that I have no check list, very few dealers who will be able to help, and certainly no postal administrations spewing out multicolored stamps featuring obscure deceased politicians.

The "Key Items in the Exhibit" section, though mainly philatelic in its thrust, begins with a bow to the free frank of John Hancock. It's the key thematic item of the exhibit, the most universally recognizable, and also the most valuable piece I have.

The next paragraph describes (and brags about) the most significant philatelic items in the exhibit, three used embossed envelopes from the Bank Note era. I refer to an article about them written by Lin's postal history columnist Richard Graham, and include the article on the reverse of the synopsis in most cases. (One show I entered recently specified "one page" to be submitted for judicial review, so I sent only the synopsis page.)

The balance of the page is filled by three paragraphs describing three more items selected in the hope that judges will be impressed. Perhaps another item or two could be added, but too much would begin to bore the reader.

There you have one exhibit's synopsis page, and a brief description of the thought processes which produced it. I'd be very interested in your comments, which may be sent to the Editor or to me at Box 2411, Cherry Hill, NJ 08034.

## SYNOPSIS

### NOT QUITE PRESIDENT OF THE UNITED STATES

#### AN UNUSUAL THEMATIC

This is an unusual thematic exhibit in several respects. First, the subject matter is unique; nobody else has addressed this subject yet. No dealer stocks material for my exhibit, not even the topical dealers who have "everything."

Second, this exhibit contains a much higher concentration of old and odd material definitely not directed at collectors, than any other topical I have seen. Over 60% of the items were issued prior to 1950. About a third date back a century, and eight are over 200 years old.

Third, this exhibit contains more than the usual array of philatelic "elements." In addition to the expected free franks and campaign covers, there is a solo usage of a local, a registered package receipt, a money order advice, and an "internal" free frank. Revenue types include snuff and liquor tax, rectified spirits and wholesale liquor dealer stamps, and beer stamps. Revenues are also shown on such documents as deeds, silver sales receipts, a cigar box and tobacco wrapper, and a warehouse receipt.

#### KEY ITEMS IN THE EXHIBIT

The key thematic item, appearing on the first page of the exhibit, is the free frank of John Hancock as President of the Continental Congress in 1777.

The foremost philatelic items are probably three used high-value Bank Note entires. Properly rated solo usages of the 12c, 24c, and 30c envelopes are included. Postal historian Richard Graham was sufficiently impressed with their scarcity to ask to borrow them for a column in *Linn's* in November, 1992 (see reverse). So far he has had no response to his request for reports of other used entires in these denominations. Elwyn Doubleday has speculated that the used 24c entire is unique.

A unique large die proof of part of the 15c Clay stamp of 1902 occupies a full page.

The last section includes an 1863 attempted usage of a U.S. entire by a Confederate soldier in Macon, Mississippi. The improper usage was spotted and assessed postage due.

Finally, a "color missing" variety of the Everett Dirksen stamp is shown. The version in which the fifth stamp in a vertical strip is missing some ink is fairly common, but the version shown here is missing some ink from the fourth stamp and all of the ink from the fifth stamp. Only ten such strips have been reported.

## Future FIP Exhibitions

Year	Name	City	Dates
1995	Aviacion y Espacio (Aviation) '95	Madrid	1-9 April
	Finlandia '95 (Postal History & Postal Stationery)	Helsinki	10-15 May
	Singapore '95	Singapore	1-10 September
1996	Indonesia (Youth)	Bandung	21-30 March
	Capex '96	Tronto	8-16 June
	Olympix '96 (Olympic & Sports)	Atlanta	19 July-3 August
	Expophiles '96	Budapest	August/September
	Istanbul '96	Istanbul	27 Sept.- 6 Oct.
	Greece '96	Athens	Oct./Nov.
1997	Norweg '97	Oslo	11-20 April
	Pacific '97	San Francisco	29 May-8 June
	Moscow '97	Moscow	September
1998	Israel '98	Tel-Aviv	NDA
	Praga '98	Prague	NDA
	Luxembourg (Youth)	Luxembourg	NDA
1999	France '99	Paris	NDA
	Bulgaria '99	Sofia	May
	China	Beijing	NDA
2000	UK	London	NDA
	WIPA '2000	Vienna	1-11 June
	Belgica '2000	Brussels	Oct./Nov.
	Spana '2000	Madrid	NDA

NDA = No dates yet available.

# BETWEEN EXHIBITIONS - On Exhibit Storage

by Thomas O. "Tuck" Taylor

In 1989 The British Library with the American Philatelic Society published a small volume by Collings and Schoolley-West entitled "The Care and Preservation of Philatelic Materials". Soon after, Australia Post produced a pamphlet entitled "Caring for Your Stamp Collection". Both publications give excellent guidelines for storage and handling of stamp exhibits between exhibitions.

There are some general ground rules to follow. But the specifics have to be adjusted according to personal abilities and needs.

**Macro Storage.** This word refers to the overall area in which a collector keeps his collection. Temperature and relative humidity should be as constant as possible - no sudden changes. Temperatures should be close to 21 C. (about 50 F.), and a relative humidity of between 50 and 60. The storage area is best if it is dark.

**Micro Storage.** This refers to protective enclosures such as albums, envelopes, folders, and boxes. Only "archival" quality materials are suggested for paper and plastic.

This is what I do. I have 6 different exhibits (with a bit of overlapping on occasion) varying from 1 frame to a couple that could fill 10 frames.

Between shows, I don't want to leave the material in my basement (despite dehumidifiers and pest control contractors, though that is where my "work area" is located).

I have a 2'x7', floor-to-ceiling closet in a den that serves as a dark storage area. Portable shelving inside holds 23 archival cartons measuring either 4"x10"x12" or 2"x10"x12" plus assorted other albums, stock books, cartons of covers, etc. The boxes are lignan-free\* and made with sturdy board and metal corners or edges. They work like large flip-top cigarette boxes. I label the ends according to contents and store on an ease-of-use basis. Boxes are stored vertically.

Inside the boxes, my 8 1/2"x11 pages are acid-free paper (actually a paper used for the fly-leaf of books) that is heavy enough to support folded letters but light enough to go thru a typewriter. Each page is in a protector (easy for me to say and do) and each item on a page is in a "Mylar" D pouch or small L-seal. I attach the L-seals to a page with a small patch of MMM #415 two-sided coated tape. The adhesive on the tape is **not** archival but I'm betting that the ingredients will not penetrate the polyester.

The pouches containing covers, blocks, pieces, etc. have no adhesive. I cut the pages with small slits to insert the "Tuck's T" support bar tabs.

I am guilty of overloading some of the cartons with too many pages. I'm planning to do something about that soon! They should be loose enough to slip a page into place without pushing it in. With stampless covers, I believe you can store four to five frames of pages per 4" deep box, while one box could hold about six or seven frames.

A couple of years ago I took part in an all-day meeting in Washington, DC, involving Library of Congress, National Archives, Getty Foundation people, etc., on the subject of micro-encapsulation. One question was whether it is good to leave items (paper particularly) in individual "Mylar" pouches. The results of some tests indicate that if a paper item is acidic (most paper produced since before the Civil War is) encapsulation in "Mylar" D, despite having open edges, tends to let the paper "cook in its own juice". But since there really is little in the way of alternatives to the problem, we came to no concluding recommendation. What may eventually be best is a "Mylar" facing with a gas permeable back on each pouch. For now, the advantages of all-"Mylar" D housing far outweigh other possibilities.

So I do **not** remove my pages from the protectors while they are in storage. They keep pages clean, supply a good

moisture barrier, and make the whole process of exhibiting quicker and cleaner.

I don't have a good philatelic horror story to tell about storage - particularly about "Mylar" page protectors. But I recently took several prints to a framer. And because each was in its own "Mylar" pouch, I did not lose them when they slipped from my hand into the mud of the framer's driveway.

I would appreciate hearing from any reader with comments on exhibit storage. My address is P.O. Box 406, Lima, PA 19037.

## Sources:

Conservation Resources  
8000 H Forbes Pl.  
Springfield, VA 22151

Gaylord Bros.  
P.O. Box 4901  
Syracuse, NY 13221-4901

Leonard Hartman  
Box 36006  
Louisville, KY 40233

Light Impressions  
439 Monroe Ave.  
Rochester, NY 14603-0940

G.M. Wylie Company  
P.O. Box AA  
Washington, PA 15301

## Bibliography:

"The Care and Preservation of Philatelic Materials"  
T.J. Collins and R.F. Schoolley-West

"Caring for Your Stamp Collection"  
Australia Post  
P.O. Box 302  
Carlton South, Victoria 3053

\*LIGNAN: An organic substance forming the essential part of woody fiber.

# PHILATELIC SHOWS: The People Who Attend

by Patrick Campbell

## PART I

There have been hundreds of articles written about philatelic shows, about the exhibits, about the trophies, the dealers, the location, the court of honour, and about the winners of the various awards. But none of the articles seem to mention the most important element of all, the people who attend the show; for without attendees, there would be no one to look at the exhibits, and no one to buy from the dealers.

This subject must always be in the mind of the organizers of shows, and many questions arise:

1. How many people can we expect?
2. How should we staff our booths to meet the peak attendance periods?
3. Are the public most likely to arrive on the Friday, the Saturday, or Sunday?
4. Where shall we place our advertising, or, in other words, where do all the visitors come from?

5. On what days should we run the show, and, what opening and closing hours should we choose?

While there are no exact answers to these questions, there does not even seem to be any data on which to base some sort of reasonable guesses. This article is therefore intended to open the subject to scrutiny by an analysis of two shows from the past. One was a local or "club" show, and the other a major event. Perhaps a close look at these two shows, both of which were held in the same region, may

encourage others to compile similar data for other shows, in other areas.

When information of this sort has been collected from several regions, for several sorts of shows, and collated, interpreted, and published, we might all have a clearer picture which might result in better organization, better allocation of funds and effort, and better shows in the future.

#### A Local or Club Show

This was a typical annual club show, held in a fine, well-lit, convenient location, and well advertised. There were 14 senior exhibits, and 15 junior exhibits, including many interesting entries up to what one could call "National" level. The exhibits comprised, in all, some 40 frames, or a total of about 650 pages. Admission to the show was free, and philatelic material could be purchased from a number of bourses, and from club dealers, as well as from "penny" books and package material.

At that time our club had some 280 members, so it can well represent a medium-size club show, probably typical of annual local shows in the larger cities of North America.

In order to study the attendance, a count was kept of incoming visitors, with due allowance made for those who left and returned. The show was open for a total of 23 hours on three successive days, so the information is presented here in Tables 1, 2 and 3, to show the hourly rate of entry of "visitors," and I use this term to cover everyone who walked in the entrance; exhibitors, dealers, club members, visitors or whoever came in the door, counting each person only once each day, as far as the observer was able to do so. One big help was that our layout always has only one entry/exit door, for security reasons. We might have counted a few people twice if they changed their suits, but we also possibly missed a few when a group entered, so the figures can be taken as reasonably accurate.

A first glance at Tables 1 to 3 shows that our show attracted some 500 people on Friday, 800 on Saturday, and almost 900 on Sunday, for a total of 2,200 for the show. Even if every club member attended each day, there were still a large number of non-members attending. This is perhaps because we have been running our show annually since 1964, and it is one of the philatelic highlights of the year for us, and for many "unclubbable" philatelists, as well as for those others sufficiently interested to walk into a stamp show.

Looking at Table 1, we see that there was a rush at the beginning of the day, falling off during the afternoon, but filling up in the evening as people left work. Saturday (Table 2) was better attended, with a fairly regular inflow, peaking soon after lunch and falling off fairly rapidly as the afternoon wore on. It seems that staying open after 5:00 p.m.

TABLES 1 TO 3: LOCAL SHOW: DAILY ATTENDANCE

	TIME	HOUR	VISITORS ENTERING	DAILY CUMULATIVE	CUMULATIVE FOR SHOW
TABLE 1	12 to 1	1	75	75	75
FRIDAY	1 to 2	2	59	134	134
	2 to 3	3	41	175	175
	3 to 4	4	40	215	215
	4 to 5	5	37	252	252
	5 to 6	6	16	268	268
	6 to 7	7	70	338	338
	7 to 8	8	92	430	430
	8 to 9	9	61	491	491
TABLE 2	9 <sup>30</sup> to 10	10	84	84	575
SATURDAY	10 to 11	11	101	185	676
	11 to 12	12	110	295	786
	12 to 1	13	95	390	881
	1 to 2	14	132	522	1013
	2 to 3	15	123	645	1136
	3 to 4	16	108	753	1244
	4 to 5	17	85	838	1329
TABLE 3	11 to 12	18	175	175	1504
SUNDAY	12 to 1	19	120	295	1624
	1 to 2	20	223	518	1847
	2 to 3	21	186	704	2033
	3 to 4	22	108	812	2141
	4 to 5	23	64	876	2215

would not have been worthwhile. Reference to Table 3 for Sunday shows an even better attendance, starting with the usual rush, falling off at lunchtime, and dropping rapidly as the day wore on.

As a final exercise, the inflow information was compiled in two different tables, Tables 4 and 5; results follow:

#### Table 4: Inflow at various hours of the day:

Table 4 shows the inflow of people at various hours on the three days of the show. These hourly inflow numbers are then added and averaged. The result shows the rising inflow rate in the morning, the lunchtime drop at noon, and then a post-prandial rush, followed by a steady decline during the afternoon, and a final rise in the early evening. The average inflow rates were 55 per hour on

Friday, 105 per hour Saturday, and 146 per hour on Sunday. Overall average inflow rate was 96 visitors per hour.

#### Table 5: Inflow hourly after opening time:

As another way to look at the same information as above, Table 5 was prepared by ignoring the time of day, and compiling the average inflow rate for the first hour after opening, the second hour, and so on. An early rush appears as the staff and the early visitors arrive, then a lull, then the peak inflow rate in the third hour, and a gradual dropoff throughout the balance of the day. This shows quite clearly that there is no point in keeping the show open.

Finally, a table was compiled, similar to Table 5 but working backwards from closing time, but it did not

TABLE 4: LOCAL SHOW: HOURLY RATE OF INFLOW AT VARIOUS TIMES OF DAY

		NOON 12 pm														
		9	10	11	1	2	3	4	5	6	7	8	9	tot	hr	avg
FRI					75	59	41	40	37	16	70	92	61	491	9	55
SAT	84	101	110	95	132	123	108	85						838	8	105
SUN			175	120	223	186	108	64						876	6	146
CUM	84	101	285	290	414	350	256	86	16	70	92	61	2205	23	96	
AVG	84	101	142	97	138	117	85	62	16	70	92	61				

show any meaningful results, and did not seem to merit further effort.

In summary, then, we have now some actual data, probably valid for medium-sized shows with an attendance of some 2,000 people over three days. The graphs show how the inflow of people varies over the day, and this information can be used as a basis for choosing the opening and closing hours, and as a guide to staffing levels. The data may also serve to show when shows are most likely to be crowded, for those who want to move about in more comfortable conditions. For instance, the second hour of a show may be the time to look at the dealers or the bourses, or perhaps the lunchtime lull or the last hour of the show might be a good choice.

It is to be hoped that similar data could be compiled elsewhere for comparison. With such information we may in time be able to "fine-tune" our shows to the mutual advantage of all concerned.

Still staying with this "medium-size" show, the next question is where did the people come from. A study of our membership at that time shows that 68% of the members live within a 10-kilometre radius from the place where the show was held, and 95% live in a 20-kilometre

TABLE 5: LOCAL SHOW:

HOURLY INFLOW RATES AT VARIOUS HOURS FOLLOWING SHOW OPENING

	1	2	3	4	5	6	7	8	9
FRIDAY	75	59	41	40	37	16	70	92	61
SATURDAY	84	101	110	95	132	123	108	85	
SUNDAY	175	120	223	186	108	64	-	-	-
CUM	334	280	374	321	277	203	178	177	61
AVG	111	93	125	107	92	88	89	88	61

radius. A 30-kilometre circle embraced all but one of our club membership.

From the above, we can safely infer that local shows attract local people, and that advertising beyond a local area is unlikely to increase attendance significantly.

We generally advertised in the local papers, an increasingly expensive method, but announcements at club meetings and on local radio are useful too. As well, any shows planned well in advance can be listed in the journals of the

philatelic societies, and in other such spaces in the philatelic press, usually at no charge. Advertising on a wider scale is really only appropriate to a larger show, as shall be discussed in detail in Part 2 of this article.

Financial planning for both medium-size and large-size shows could be tackled in a further article if there is sufficient interest. Write to me at 17091 Maher Blvd., Pierrefonds, Que., H9J 1H7, Canada.

## NOJEX '95 – An Exhibitor's Festival!

### Memorial Day weekend at NOJEX '95 (Meadowlands, Secaucus, NJ)

#### WILL FEATURE:

- AAPE's Annual Convention & Friday Night Cocktail Party
- AmeriStamp Expo '95 (National One Frame Competition)
- American Youth Stamp Exhibiting Competition
- NOJEX' Normal Open Multi Frame Exhibition
- Exhibiting & Judging Seminars
- Surprises to be announced closer to the show

**Put NOJEX '95 on your calendar today!**



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The joy of exhibiting is the journey: The striving, the refining, the learning, the baby steps of accomplishment, the triumphing over past adversity, the taking of conflicting advice—synthesizing it and coming up with a way that resonates for you.

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## 1994 AAPE ELECTION

Watch for election materials appearing in your mailbox shortly - featuring a hotly contested race for two Director positions on the 1994-96 Board.

**YOUR  
VOTE  
COUNTS!**

## Our 4¢ Worth by Clyde Jennings and John Hotchner

### "What to do when . . ."

You're Chief Judge and the show committee does not furnish you a form to fill out and turn in to them with the medal levels and special awards indicated. And it will happen to you, count on it!

Simple. You can use the show program to indicate the medal level awards, but that won't do for the special awards. There just isn't enough space on the page. So, we recommend that you have your own sheet; something like the one shown. It has two benefits: First, it can serve as the basis for your discussion with the show's awards chairman before the judging process begins, to make sure you know all the awards the show wants the jury to give. Second, it will save you some time when you fill it out at the end of the judging.

So you think everything is under control, when the Awards Chairman says (probably at the last minute), "...And, by the way, we always have the Jury Chairman announce the awards." Fighting back the urge to say, "So, this year, you can do it differently!", you agree graciously and wonder what you'll do to carry it off.

The secret is preparation. First, you MUST find out who is in charge of the ceremony and get your ground rules straight:

1. Do you announce all the names of winners, or

Do you announce just those who are in attendance?

2. Do you ask all winners to come up to get their award, or

Just those who win Vermeils and above?

3. Do they have runners to carry awards to winners standing at their tables, or

Do you gather each award level's group for a photo?

4. Do they want the medal levels presented first and the specials presented later, or

Does everything get announced at the same time (except the Grand and Reserve Grand, of course?)

These are not the only questions you will need answered, but they are a sample to get you started. The point is that you lay yourself open for the harshest of criticism - however undeserved - if you try to wing it. Don't accept a commission that starts

with: "Oh, do it anyway you like. . ." unless you are extremely experienced.

Next, go over the awards list and make certain you know how to pronounce every name you will have to announce. A name is a person's most prized possession. Make the effort not to mispronounce it.

Your next obligation is to try to announce the special awards in such a way that you don't telegraph the Grand ahead of time. If you are lucky, the Grand will not have an endless string of awards. If the awards are spread out, you can announce the golds and specials together, leaving the Grand and Reserve Grand until the end. If the Grand does have a string of awards, announce only a couple with the rest of the

gold announcements. Tack on the rest when you announce the Grand.

If you can get the show committee to make some sort of announcement, or present a service award, between the mass of awards and the Grand and Reserve Grand, it will add a bit of delicious suspense and agony to the proceedings.

One final hint: use a pen or pencil to help yourself keep track of where you are on the list. Check mark what you've done, or cross it out. This avoids repetition and searching for where you were in between announcements.

Remember, the show committee may put you on the griddle, but with a little bit of preparation, you don't have to fry!

SHOW NAME \_\_\_\_\_  
Exhibit Name \_\_\_\_\_ Frames

Award-Always  
Grand  
Reserve Grand  
APS/Excellence  
Pre 1900  
1900-1940  
Post 1940  
APS Research Medal  
AAPE Presentation A  
AAPE Presentation B  
AAPE Creativity  
ATA First  
ATA Second  
ATA Third  
Appelbaum 1st Time  
BIA Best US  
HE Harris Best Youth  
Postal History Soc.  
UPSS Marcus White  
US Cancel Club  
US Phil Classics

Awards-Often  
Air Mail Society  
First Day Cover Soc.  
Am. Helvetia Soc.  
Brit.-North Am. Soc.  
India Study Circle  
Mobile P.O. Soc.  
Mod. P. H. Soc.  
Rossica  
Scand. Col. Club  
Sports Phil. Int.

Awards-Seldom/Convening Specialist Societ(ies)

Awards-Local

# From The Executive Secretary

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This report was prepared on May 24, 1994 and is based upon new members, resignations, etc. received through that date.

It is a pleasure to welcome the following 40 individuals as new AAPE members:

2075 University of Texas at Dallas	2089 Alan Lipkin	2103 Graham McCleave
2076 Bill McCarren	2090 Claude Dunbar	2104 Nova Scotia Stamp Club
2077 Edwin J. Andrews	2091 Dr. Nicholas J. Johnson	2105 Barth Healey
2078 Phillip D. Zook	2092 M.F. Roett	2106 David Handelman
2079 Marge Schleiming	2093 Edmund A. Harris	2107 Salomon Borten
2080 Irwin D. Smith	2094 Joseph G. Bock	2108 Merrill L. Bartlett
2081 Se Hyuk Bank	2095 James M. Reid	2109 Seymour B. Stiss
2082 Michael C. O'Reilly	2096 Fred J. Kolcz	2110 Charles W. Thrower
2083 Arthur Martin	2097 Brian Saxe	2111 Fumiaki Wada
2084 Dwight D. Gray	2098 R.S. Frank	2112 Richard P. Thompson
2085 John E. Paul	J2099 Justin B. Newman	2113 Dr. J.J. MacDonald
2086 John Sorensen	2100 Peter Bergstedt	2114 Alan Campbell
J2087 Teresa L. Campbell	2101 Alex Gundel	
2088 Gerry Lama	2102 Michael J. Leyden, II	

**MEMBERSHIP RECONCILIATION as of May 24, 1994:** Please note that a line item of 17 resignations in the reconciliation published in the April edition of The Philatelic Exhibitor was not printed in the published report. The total membership listed as of February 17, 1994 (1114 members) did, however, include those 17 resignations and was, accordingly, correct.

Total membership as of February 17, 1994	1114
New Members	40
Reinstatements	10
Resignations	0
Deceased	0
Dropped for non-payment of dues	0
	<hr/>
Total membership as of May 24, 1994	1164

**PLEASE please.** Those of you who write columns and articles for the philatelic media and who advise your readers to write to me for copies of our free AAPE brochures on exhibiting, please instruct your readers to send an addressed number 10 envelope with 52¢ postage with their requests for the brochures. AAPE welcomes the publicity, of course. However, if only stamps for the postage are sent, it can be unreasonably time consuming to have to address envelopes when I respond to such requests. My sincere thanks.

**CHANGE OF ADDRESS:** You won't have to miss **The Philatelic Exhibitor** if you send your change of address to me at least 30 days prior to the first of the month in which our journal is issued. Please send your change of address to **AAPE**

## REMEMBER TO:

- Order needed back issues (p.1)
- Write for your Critique Service Forms (p.4)
- Do an article on a lesson you've learned in exhibiting, illustrated by your exhibit pages (p.5)
- Write for your FREE Cavendish Catalog (p.7)
- Write to SEPAD for AAPE Convention information and to Ralph Herdenberg for AAPE Cocktail Party reservations (p.9)
- Check your New Zealand covers for Ed Williams (p.10)
- Meet The Challenge (p.11)
- Answer Ruth Seibert (p.12)
- Sign up your society for a future convention at St. Louis Stamp Expo (p.14)
- Send your reportage to "The Fly" (p.16) c/o The Editor
- Rate your "Mail-In" experiences (p.18)
- Contribute a synopsis page (p.19)
- VOTE** when you receive your AAPE ballot