

THE Philatelic Exhibitor

VOLUME 8

NUMBER FOUR

OCTOBER, 1994

Mid-19th Century Shipping Views

1.2



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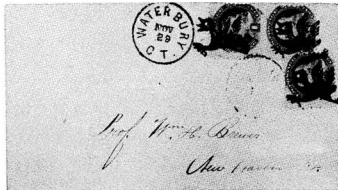
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THE PHILATELIC EXHIBITOR

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

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

Deadline for the next issue to be printed on or about Jan. 15, 1995, is Nov. 20, 1994. The following issue will close February 20, 1995.

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. 1-3 at \$3.00 each.

FUTURE ISSUES

The deadline for the January, 1995 issue of **The Philatelic Exhibitor** is November 20, 1994. The suggested topic is "**The single most important lesson I've learned as an Exhibitor.**"

For the April, 1995 issue of **TPE**—Deadline February 20, 1995 — The suggested topic is "**Why did you exhibit the second time?**" (Many folks try it once - and never come back for a second helping. Why did you?)

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:

August, 1994 - Alan Warren who has volunteered to serve as AAPE's proofreader, with the object of reducing to zero the number of typos in **TPE**. (but with no guarantee!)

September, 1994 - Joan R. Bleakley and F. Burton ("Bud") Sellers, two of the many people the editor can count upon to answer thorny questions received from readers needing specialized information, with thanks for their recent help in this regard.

October, 1994 - The Exhibition Committee of the Philadelphia National Stamp Show for the work they have done to host our successful 1994 national convention.

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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My 2¢ Worth

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



Articles Accepted; Solution Sought

My thanks to the members who have responded to the call for articles for future issues. Those on hand and those promised will take us into the January, 1995 issue, but more are welcome - especially from new authors. We can't expect the same folks to carry the load. And we will all benefit from new perspectives. Especially wanted are articles that have exhibit page illustrations. A clear dry process black and white photocopy is often adequate, though a color copy is better.

Exhibiting has a developing problem, and I'm throwing it to you to chew on. Despite the re-emergence of exhibits attempting to establish track records so as to qualify for CAPEX '96 and PACIFIC '97, many of our national shows are having a difficult time filling their frames, and must rely on last minute calling of friends.

The reasons for this phenomenon are complex, and I would like to have your thinking on the subject. Here are some questions:

1. What are the reasons this is happening?
2. What can shows do to reduce the problem?
3. What can AAPE do to reduce the problem?

For instance, is there something we can do to revitalize exhibiting? To get folks more enthusiastic about putting their efforts in the frames?

Send me your thoughts at P.O.Box 1125, Falls Church, VA 22041-0125

Your 2¢ Worth

John Blakemore - Robert Kinsley - G. R. Ungé - Jeffrey Switt - F. Burton Sellers - Phil Stager - Robert Thompson - Henry Fisher - Clyde Jennings

Storage Temperatures

To The Editor:

I read with interest and approval "Tuck" Taylor's article in the July, 1994, TPE on exhibit storage between exhibitions, and write principally because of a snafu between quotations in Celsius (aka Centigrade) and Fahrenheit temperature scales. The 1989 book by Collings and Schoolley-West on care and preservation of philatelic materials does indeed recommend a storage temperature in a range centered on 50°F; but this is not the same as 21°C, the latter being about 70°F.

The discussion by Collings and Schoolley-West of temperature, and the risks of too warm (rapid chemical changes) and too cool storage (condensation?) ended with a recommendation of 10°C plus or minus 2°C; for archival storage. This translates to 50°F plus or minus 4°F; that is, a recommended range from 46°F to 54°F.

Such a recommendation is all very well for very long term storage in a mostly uninhabited museum basement, though I'm glad it wasn't that chilly on the day Mr. Schoolley-West let me study Tapling's pages of Sydney Views in the British Library basement. However, few homes in North America have even a basement corner that can stay as cool as 54°F year-round, and as "Tuck" emphasizes, near-constancy of the storage temperature is very important. And so almost all of us must make a compromise with respect to that above-cited "ideal" temperature. If the year-average temperature is around 70°F, the potentiality for chemically induced change is approxi-

mately doubled, so one needs to be doubly careful about the materials a stamp or cover is in contact with.

John Blakemore
Bellingham, WA

FRESPEX Response

To The Editor:

As a participant in FRESPEX, permit me to offer but one possible explanation why "exhibitors" may hesitate to exhibit in FRESPEX and that is because the frames are not the typical 16 page frames. Exhibitors beyond the beginning phase generally prepare their exhibit in order to commit to X number of 16 page frames. It is not always feasible to simply exclude the final four sheets of each frame. Thus it becomes necessary to re-identify the sheets as required by the prospectus, and many don't want to go to the trouble. FRESPEX shares this feature of a typical frame size with OKPEX and Garfield-Perry. It may not be significant, but I submit it as a possibility. Question: Should standard size frames be required for WSP shows?

Robert T. Kinsley
W. Richland, WA

Dress Code?

To The Editor:

In TPE of July, 1994, John Hotchner opines on the "subject of appropriate clothing for judges and apprentices when we're working". Apparently John, who has never been seen-even by those sharing a room with him-in less than a dress shirt and dark, conservative slacks, feels other judges should emulate his sartorial elegance.

Who are we trying to kid? Putting someone in a three-piece suit doesn't make him or her a better judge, nor is the guy in flannel and Birkenstocks any less competent to evaluate philatelic material, just because you'd like to drag him under the nearest shower, John.

A 'working' judge does a lot of walking, hence comfortable shoes are in order. And a lot of bending and kneeling to see what's in the bottom row, so loose trousers. Show frames have sharp edges and splinters; any clothing for the show floor takes abuse. With shows heading toward bigger and bigger, and exhibits demanding closer study, it's simply ludicrous to expect judges to dress as executives.

How about a set of judges robes? Oh, even choir robes-black, of course. Now that would set the panel apart! And who would know what we're wearing underneath?

G.R. Ungé

Non Competition

To The Editor:

Item 1: At the August APS convention in Pittsburgh, at the judging seminar, the dreadful comment regarding judges having only six seconds to view each page was again proclaimed.

Item 2: I (and likely many reading this) have often heard collectors/exhibitors express the view that they will put in the frames whatever they darn well like regardless of established exhibiting rules.

As an enthusiastic exhibitor, and as a person beginning the judging apprenticeship, I would like to propose an idea which I have not yet heard expressed by others. It is intended to let those who like

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to show off what they collect without regard to the sacred opinions of the judging fraternity to do so freely, and to allow more time for judges to exercise their responsibilities for those exhibits truly in search of reward.

Why not create a separate "Non Competitive" exhibit category, one that is not judged (not to be confused with Court of Honor) for those who simply want to show their material for whatever reasons other than earning a medal?

Judges would not have to spend time judging them. Beginning exhibitors could enter the exhibition arena without fear of failure. Collectors who like to use exhibitions to advertise their interests could do so in practically any manner they wish. And, should such an exhibitor like an unofficial opinion about their efforts, after the awards are posted, an available judge could walk the exhibit to answer questions and offer constructive criticism and personal interaction with the exhibitor as to content, presentation, and the like.

In addition I propose a two-tiered frame fee schedule...a higher one for those who sincerely want a medal to reward their competitive appetite...and a lesser fee for those exhibits not requiring judging time.

Given my experience with human nature I'm well aware that there are many who will raise their voice in protest that this is unthinkable or that it can't be done. Certainly, competitive exhibit emphasis will have to be given to meeting C of C show requirements at such shows. My hope is that there is at least one responsible individual with vision who will find merit in the idea and put it to the test.

Jeffery Switt
Fort Worth, TX

MOPHILA/CANADA '92

To The Editor:

I am indebted to Charles Verge for calling attention in the July issue of TPE to the error in my article on MOPHILA in the April issue of TPE in which I reported there was no MOPHILA Salon at the Youth Exhibition CANADA '92. Indeed there was a Salon, as 15 exhibits in 41 frames are listed in the CANADA '92 exhibition catalog on pages 137-138 in the Class MOPHILA. I offer no excuses, only apologies, for failing to include this Salon in my study. Twelve of the fifteen exhibits were indicated to have come from German collectors, eight from individual collectors and four exhibits apparently the collective product of different German Youth Groups. The other three exhibits were from Canadian, Hungarian and Indian exhibitors.

However, there were apparently some slips betwixt the catalog listings and what exhibits were actually shown and judged by the jury. The Palmares reports only nine, not 15, exhibits were judged and one of these, from a Swiss Youth Group, was actually transferred into the

MOPHILA category from the traditional class. It would appear that the Hungarian exhibit never arrived and only three of the eight individual German exhibits were judged. Also only three of the four German Youth Group exhibits were reported in the Palmares, along with the Swiss Youth Group exhibit and those from the Canadian and Indian exhibitors. In all likelihood, the seven missing German and Hungarian exhibits, representing 20 of the 41 frames listed in the catalog, never arrived. Hence, only nine exhibits comprising 23 frames (21 from the catalog list plus two from the transferred Swiss exhibit) were actually judged. If this analysis is correct, CANADA '92's Salon did not rank second in number of exhibits among those in my list, as Mr. Verge observed, but tied for fifth/sixth with BANGKOK out of a total of seven MOPHILA Salons now discussed.

The jury divided the awards into four groups. A five-frame exhibit of one of the German Youth Groups ranked at the top was "Very Good". The two frame exhibit of the Swiss Youth Group and two-frame and three-frame exhibits of two of the German individuals were rated as "Good". The two-frame exhibit of the Canadian, the three-frame exhibit of the Indian and a four-frame exhibit of the other German individual were rated as "Average". Single frame exhibits from the other two German youth groups were rated as "Deficient".

I am pleased to acknowledge this participation by CANADA '92 in the MOPHILA Salon efforts. The MOPHILA concept, as I previously indicated, still has a long way to go before reaching the quality and participation originally sought. It is hoped that the studies by FIP Board member, Sr. Aranz del Rio, will point the way to needed improvements.

F. Burton Sellers
FIP Vice President
Sun City West, AZ

Bloviating?

To The Editor:

A Flybite to the Editor and a can of RAID for The Fly for wasting an entire page (page 16) of the latest TPE with mindless bloviating on medal levels. This 'wondering' could easily have been condensed to fit in the upper left corner of page 17 thus freeing an entire page for something a bit more factual and enlightening.

Phil Stager
St. Petersburg, FL

Qualifying Juniors

To The Editor:

As Exhibition Manager for the next International to be held in the United States, one of the major concerns that I have is the lack of qualified junior exhibitors for an International. In discussions with many of the junior

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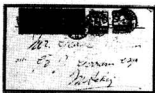
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supporters in the APS, ASDA, Arizona Philatelic Rangers, US Commissioners to other Internationals and members of the philatelic community, I have been besieged with recommendations concerning this great shortage.

I don't believe it is the function of any organized group in the United States to provide mentors to the younger philatelists, by providing tutors the refinements of exhibiting. The JPA, APS Youth Activities group, The Arizona Rangers and Postal History Foundation, and the ASDA provide much needed support for the young collectors and beginning exhibitors and are doing a great job, but more is needed in the intermediate and advanced areas.

For the intermediate and advanced juniors only a handful have someone to mentor them on. I believe it should be the primary function of the AAPE to provide these mentors at no cost to the young exhibitor expressing a desire to exhibit internationally. What can it cost? Probably only pennies to the advanced philatelists and supporters in the AAPE, and the benefits of seeing some youngster garner an award in PACIFIC '97 would be payment beyond belief.

So here is the challenge to those members of the AAPE wishing to provide this support; seek out prospective youth exhibitors, provide them with both financial and educational support in their endeavors, and educate them to the level

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AAPE would like this to be the first of many such monographs, and asks YOU who exhibit to take pen in hand (or, keyboard in lap) to create such a guide to your exhibiting area. Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematic and other exhibiting categories. Get creative!

Send monographs to the address below, and I will make them available in future TPES:

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

of their own capabilities. This can be a rewarding experience beyond anyone's imagination. We have less than 2 years to qualify them for PACIFIC '97 and even that may not be enough time to outshine those young exhibitors from Europe and elsewhere, but our 'cando' attitude in the US will prevail. Do we want to have only a handful of young exhibits from the US at PACIFIC '97 or show the rest of the philatelic world we have a system of advancing our young exhibitors?

Robert W. Thompson
Oxnard, CA

Judging Compared

To The Editor:

I enjoy more than one hobby and exhibit competitively in two of them. In exhibiting minerals and fossils I cannot achieve a high level hero's medal and don't try. For this hobby I've developed a philosophy ("rationalization") that I exhibit for my own pleasure, the pleasure of the viewing public, and to heck with the judges. The same philosophy can be used by stamp exhibitors who cannot achieve or do not desire a nice hero's medal.

In any hobby competitive exhibit, no matter what criteria are used, the final medal level is based on the subjectivity of the judges. To show how it works, anyone can look at two similar items and argue that the first is better than the second, and then find reasons why the second is better than the first. The medal level of any exhibit is always based on a judge's background, how he (she) feels at that particular moment, and sometimes what else is present at the show. Even if a point system is used, subjectivity is the final determinant. Exhibitors must always realize that, accept it and be willing to accept any knocks when they come.

Henry H. Fisher
Columbus, OH

A Misnomer?

To The Editor:

As long as I can remember, and any of you please correct me if I'm wrong, the philatelic exhibiting explanation of the phrase "Postal History" has been, very simply put, a study of the rates to send a letter, and the routes and ways to get it to its destination.

O.K., do we agree on the above definition? Good - - and now the mail arrives and in it is a philatelic firm's auction catalog. The cover reads, "Postal History Sale", date, firm name, location of the sale, etc. Why do we call 'em that? What do I expect to find inside? A collection of well documented covers from country "A" showing the development of that country's postal system, detailing the rates and their progression, routes for carrying the mail to as many hamlets as possible, and changes in chronological order to both above facets? No way! All it is, is a bunch of covers arranged maybe by country, era, usage, some with accompanying photos. This is a "Postal History Sale"? As I said earlier, "No way!" True, many of the covers could be purchased, researched, written up, and added to an exhibit/collection of postal history to further enhance it. Individually they then become part of a postal history collection/exhibit.

But a "Postal History Auction"? Not today, Josephine!

Clyde Jennings
Jacksonville, FL

The entry fee for one framers will be reduced at NOJEX/AmeriStamp Expo '95. Why not get started on your entry. . . See page 9.

GUIDELINES For Judging Aerophilatelic Exhibits

A pamphlet is now available presenting the FIP aerophilatelic rules and guidelines which have been integrated for easier use. Thanks to Cheryl Ganz, who sent it with this message: "As the American national judging standards in the aero-philatelic class are based on the international regulations, this could be very helpful to airmail exhibitors and judges! This joint effort by the FIP and FISA (International Federation of Aero-Philatelic Societies) is available to addresses in the United States for 52¢ in mint US postage from:"

Roland Kohl
P.O. Box 1359
CH-8058 Zurich Airport
Zurich, Switzerland

Congratulations To Our New Officers For '94-'96 And Our New Directors

Pres.-Dr. Peter McCann	585 votes*	Director-Harry Meier	328 votes*
Vice Pres.-Ann Triggle	597 votes*	Director-Charles Verge	323 votes*
Secretary-Richard Drews	566 votes*	Director-Henry Hahn	250 votes
Treasurer-Earl Galitz	559 votes*	Director-Warren Pearse	159 votes
Director-Jeanette Adams	440 votes**	Director-Paul Tyler	271 votes
Director-James Gough	329 votes**	Director-Howard Wunderlich	187 votes

*Elected to 1994-1996 terms **Elected to 1994-1998 terms

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

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 '95 Normal Open Multi Frame Exhibition
- Exhibiting & Judging Seminars
- Surprises to be announced closer to the show

Put NOJEX '95 on your calendar today!

EDITOR'S NOTE:

The following was written by Jim Graue, Editor of The Airpost Journal in response to a recent letter to the editor in TPE. It is reprinted here from the Oct., 1994 APJ with the kind permission of Mr. Graue.

ON EDUCATING OUR JUDGES

The Philatelic Exhibitor, the quarterly journal of the American Association of Philatelic Exhibitors, recently (July 1994) published a letter to its editor by Phil Stager discussing exhibit judging. In a paragraph discussing the "homework" of a judge, Phil stated. . .

"Sometimes I think too much print is given to the chronic belly-achers - 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 . . ."

I have been editor of **The Airpost Journal** for almost five years already, and none of those comments ring a bell with me. Some specific references to where we have stated that "the competition is too tough" or "the judges are idiots" would have been appreciated. This would have

allowed us to put the comments back into their original context and weigh their true merit.

I find the three areas that Phil refers to most interesting. Topical/thematic, airmail and astrophilately. I have been an APS-accredited judge for 19 years, and I can tell you that I am still learning about all three of these areas of philately. I am not just learning about specific points within them, I am learning about their principles. Not one of these three areas is today where it was 19 or ten or even five years ago. They are dynamic, and have evolved and developed over the years. The FIP rules for international exhibiting of all areas, including traditional and postal history, have been completely rewritten fairly recently (the revisions for astrophilately are effective in January 1995). Are the judges keeping pace?

I have never heard a top flight exhibitor of any one of the three cited areas say that "the competition is too tough". I can tell you that they have a problem with judges that do not understand the principles

of the area and therefore become the victims of their ignorance.

Of the three areas that Phil mentions, astrophilately is by far the one with the least number of judges who understand it, and then some specific knowledge of what is important within it is even harder to find. A true astrophilately exhibit is rare. I spent a great deal of time with the chair of the FIP Astrophilately Section of Aerophilately, Beatrice Bachmann of Switzerland, learning from her what astrophilately is about. We are now preparing an extensive and comprehensive overview of astrophilately for **The Airpost Journal**, with contributions from leading astrophilatelists around the world, and I can tell you that it will be a revelation to most of us.

Perhaps the perception of Phil Stager is a clue to a deeper problem. If he sees us as chronic complainers and whiners, maybe there are reasons not so easily dismissed. Might it be true that our judges really do not understand the principles of what we are doing?

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

Nov. 12-13. NASHVILLE STAMP SHOW '94. Sponsored by the Nashville Philatelic Society. Quality Inn-Executive Plaza, 823 Murfreesboro Road, Nashville, Tennessee. Nine (8½x11) pages per frame. \$3 per frame (maximum of 14 frames). Prospectus and information from Bob Picirilli, 301 Greenway Ave., Nashville, TN 37205

***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/Ociana, Tonga/Tin Can Study Circle and Spanish Philatelic Society. Admission free. Prospectus from Patricia A. Siskin, 187020 Gulf Blvd. #2B, Indian Shores, FL 334635. 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.

***Feb. 3-5, '95 SARASOTA NATIONAL STAMP EXHIBITION** sponsored by Sarasota Philatelic Club. Held at the Sarasota Exhibition Hall, 801 N. Tamiami Trail, Sarasota, FL. 200 16 page frames. Adults \$7, \$2 per junior frame. Hosting Collectors of El Salvador, ISGC (Guatemala), MEPSI, and Nicaragua Study Group. Free Admission and parking. Prospectus and complete show information from: Jack Harwood, P.O. Box 32015, Midtown Station, Sarasota, FL 34239

Feb. 11-12. ALAPEX '95. Sponsored by Birmingham Philatelic Society. Held at Bessemer Civic Center, 1130 9th Ave. SW, Bessemer, AL (exit 108 on I-20/59). Eighty 6-page frames (9½x11½ max.) \$2 per frame. Prospectus and details: Birmingham Philatelic Society, P.O. Box 531330, Birmingham, AL 35253.

March 11-12. FRESPEX '95. Sponsored by the Fresno Philatelic Society. Held at the Fresno Fairgrounds, Industry-Commerce Building, Kings Canyon and Chance, 200 12 page frames, \$5 adult, \$1 junior. Free admission. Information and prospectus, contact Ruth Seibert, 6158 N. College, Fresno, CA 93704.

March 18, OXPEX '95 & OTEX '95. (Combined regular and topical stamp shows.) sponsored by Oxford Philatelic Society. Held at John

Knox Christian School, 800 Juliana Dr., Woodstock, Ont., Canada. 6 page frames. Limit 12 frames. No frame charge. Entry deadline: March 6. Information from Gib Stephens, P.O. Box 20113, Woodstock Centre, P.O. Woodstock, Ont. N4S 8X8 Canada.

***March 18-19, Filatelic Fiesta '95.** Sponsored by the San Jose Stamp Club. Held at the San Jose Scottish Rite Temple, 2455 Masonic Dr., San Jose, CA. Adults \$7 per frame, juniors \$2 per frame. Frames hold 15 8½x11 pages (5x3). Admission free. Prospectus and details from: M.R. Renfro, Box 2268, Santa Clara, CA 95055.

May 6-7, 1995. Canada's Third National Philatelic Literature Exhibition sponsored by the RA Stamp Club to be held at the RA Centre, 2451 Riverside Drive, Ottawa, Canada. Unlimited number of entries \$20. Cdn. per entry. Free admission. Prospectus and info.: Chairman, C3NPLE, Box 2788, Station 'D', Ottawa, Ontario, CANADA K1P 5W8.



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.

● **INEXPENSIVE CHRISTMAS GIFT:** Order John Hotchner'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, Carrboro NC 27510.

● **WANTED EARLY HUNGARIAN POSTAL CARDS 1869-1892** cancelled, unused and re-prints. Need them to complete my exhibit. Write Bob Jensen, 8 Heather Lane, Reading, PA 19601.

● **LUXURY NYC CO-OP APARTMENT** for sale by owner: 2500 sq.ft. in Brooklyn Heights. Sweeping harbor views, 9 rooms, thoroughly renovated. \$550,000. For more info write or FAX 718-797-0250. Wolf Spille, 76 Montague Street, Brooklyn, NY 11201-3305.

PRESIDENT'S MESSAGE by Stephen D. Schumann



I have just returned from a very successful AAPE convention and North American Youth Stamp Exhibiting Championship, which occurred at the Philadelphia National Stamp Exhibition. Ralph and Bette Herdenberg had done their usual excellent job in arranging the traditional Friday night reception. Four seminars had been arranged by Stephen S. Washburne, including "Exhibiting Large and Oversize Material" by Michael Mahler; "One Frame Exhibiting" by Dr. Peter P. McCann and Stephen D. Schumann; "Preparing Synopsis Pages" by Stephen S. Washburne; and "Youth Exhibiting" by Andrea Jolly.

Michael Jolly, the NAYSEC administrator, had arranged in conjunction with the PNSE committee, to have the NAYSEC awards given at a special time at the start of the banquet, thus focusing all the attention on the youth winners, rather than having them intermingled with the adult winners. This was an excellent idea and was further enhanced because a number of the NAYSEC entrants were present.

Special thanks should go to the PSNE committee headed by Daniel Siegel for all the kindnesses and courtesies extended to the AAPE and its members; this certainly was one of the best AAPE conventions to date.

It has been a challenge and a pleasure being your President these last four years. We now have a smoothly running office of the Executive Secretary, under the administration of Dr. Russell Skavaril; over 80% of exhibitors are now sending in title/synopsis pages prior to exhibiting; committees are forwarding these promptly to the judges. And the judges, in general, are more fully realizing the importance of "homework" in preparing to evaluate exhibits. Under the leadership of our new president, the very able Dr. Peter P. McCann, I can see only progress for the American Association of Philatelic Exhibitors.

Reprint Fund — We're There!

New pledges received from Dr. Robert F. Taylor, David W. Koons, Lawrence B. Scott, James Wrobliske, and an anonymous donor have put us just over the \$3,000 we need to produce **The Best of TPE Vol. I-V**. A copy will be given to each donor, and to the next 1,000 new members. We will also have a limited number of copies available for AAPE members who want them at \$4.00 per copy postpaid. Use the order form below for a copy.

An added feature of this volume will be classifieds and other ads; space available to members only. This is an opportunity to reach 1,000 serious philatelists who have not seen your wants or offerings before. We must establish January 1, 1995 as the final date for accepting ads/classifieds.

Classifieds will be \$5.00 for up to 30 words plus address. Send ad and payment to the editor, P.O. Box 1125, Falls Church, VA 22041-0125.

Regular advertising will be at the normal single entry rate for TPE. If you don't have a rate card, write **today** to our Ad Manager, Sanford Solarz, 12 Fallenrock Rd., Levittown, PA 19056.

ORDER FORM

Please reserve _____ copy(ies) of **The Best of TPE Vol. I-V** for me at \$4.00 postpaid per copy.
My check is enclosed. My order should be mailed to:

Name: _____

Address: _____

Send this order to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125

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

CONCERNS

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

I spent this past weekend at the Philadelphia National Stamp Show (formerly SEPAD) participating in the national convention of the AAPE. As I have discussed before in this column, the "national convention" was not really much of a convention. Some of the Board of Directors were able to attend and we did have an official board meeting. Other than that our Friday night reception really only hosted the Board plus some of the show exhibitors and the local committee, almost all of whom were there because nothing else was really going on then. Steve Schumann, our outgoing President, suggested to me that at our next convention, which is planned to be combined with the AAPE AmeriStamp Expo in May in conjunction with NOJEX in New Jersey, should sponsor a dutch treat dinner which would allow a better value for the attendees in a more leisurely environment. Your Board now all feel that the AAPE convention in the future is best served by being combined with our one frame AmeriStamp Expo show. The AAPE will continue to sponsor the NAYSEC for the youth grand award winners in the fall at one of the WSP shows. We will also try to have a second Board meeting of the year then, if at all possible.

Mike Jolly came through with the best NAYSEC competition ever in Philadelphia with the top award being garnered by Charlotte Verge, the daughter of our newly elected Board member, Charles Verge, from Ottawa, Ontario. More details on the election results are elsewhere in this issue of TPE. A report of NAYSEC will be in the next issue.

A final note, after succeeding Randy Neil as the author of this column several months ago, I have just been elected as the new President of our Association, and thus will be taking on the President's column with the next issue. I will have more to say, but will be in a different place.

SWITCH

by Wallace A. Craig

This is an article that does not belong in our AAPE magazine. It is not complaining that I did not get the gold that every one knows I really DESERVE! This, that or the other thing was not done the way that I feel it should have been done. The judges were dumb and on and on and on forever. This will be a switch. I have no complaint only compliments. This will kill the complainers. I hope.

I was asked by Steve Schumann to join him and help judge at PIPEX in Eugene, Oregon. This gave me a good reason to be able to break in my new van. So I jumped at the idea and accepted the invitation.

I received the data about the exhibits and went to work to be ready to judge. There were one or two that I knew from earlier shows and a number (the majority) that I had not seen before.

I knew that this was one of the most unique shows under the American Philatelic Society's champion of champions group. The normal show, like SESCAL which I am affiliated with, is in the same place each year. The committee may change from year to year. However, it is usually only one or two people who change. In addition those who were on the committee are within a very easy telephone call or are working on some other part of the committee.

In PIPEX those nice people do not have that luxury. The show moves to a new city each year. There are about six cities that are used. This means if you have the show this year in your city, it may be six years before it is again in your area.

Knowing the problems one can have with the show in the same city and the same place it should not be hard to understand the PIPEX committees problem. I would not have been surprised if there were major problems and great difficulties. This is what I expected.

What was my experience? Outstanding!!! I found the Valley River Inn with no problem. It was a beautiful facility. I realize this may be out of any committee's hands due to availability of hotels.

I arrived on Thursday, the afternoon before the show. Everyone was working to set up the show. It also looked as if they really knew what to do. Later in the evening everything was up and everyone went to their beds for a much deserved rest.

The judges met in the dining room which afforded us a beautiful view of the Willamette River. Any show committee worth its salt would kill for this beautiful view for their out of town guests. The judging activity was the same as any show. However, I would like to compliment them for the very fine exhibits that they obtained.

Then our poor judges were forced to go back to the same area as breakfast and again were "forced" to enjoy the beautiful view. My what a tough time. Please force me again!

When the judging was over we were cut loose and allowed to wander around. Those who ran the show and the "locals"

were as friendly as anyone could ask. I have been to many shows and yes they were all great but this one was fun. They even did something for this Southern Californian. It rained the Saturday of the show. For many of you that means nothing. But, remember Southern Californians would not be able to see rain until maybe October, if we're lucky. It was great to walk in it. (Yes the Oregonians will think I'm nuts)

The banquet was well attended and they did something I have never seen done before. They had a professional slide show on the building of roads in Oregon. It was different but very interesting. All I can say is thank you for doing it. I learned something and all I talked to enjoyed it.

I sat in on the Northwest Federation of Stamp Clubs meeting and really got to understand the logistics problems that these people face and overcome. My hat is off to you. We think our Northern California and Southern California federations are large, but, we are small in area when compared to this federation. The difference is the Northern and Southern California Federations have a large population area as a base.

I would like to say this was fun. People were great and what mistakes that were made - SO WHAT!!!!!! I know that the complainers will not like saying something positive. If anyone has a complaint about PIPEX (I do not know if they do) sit on it! THE NORTHWEST FEDERATION DID AN OUTSTANDING JOB. THANK YOU FOR HAVING ME.

My Lesson From AmeriStamp Expo '94: WHEN A SYNOPSIS IS A MUST!

by Wolf Spille

Showing something from an off-beat angle, especially if it's from a very personal one, every exhibitor is well advised to heed Clyde Jennings' recommendation for submission of a synopsis page, so the judges will know beforehand what to expect. - To wit, here is my personal experience this summer.

After a 20 year absence from thematic exhibiting, I prepared a one-framer for this year's AmeriStamp Expo in Indianapolis and felt pretty smug about it. After all, in the 1970's my exhibits had won ATA's TOPEX Grand Award twice, plus silver-bronze and vermeil at international shows. For the last six years, I have been an avid reader of each and every book and/or article by such notable scholars as Randy Neil and Mary Ann Owens. I had absorbed the **Manual of Philatelic Judging** (3rd edition) . . . and, earlier this year, with one of my former TOPEX 'antiques', I even had the benefit of our unique AAPE Exhibitor's Critique Service!

The general idea for this exhibit developed some two years earlier, when Randy Neil wrote about upcoming one-frame exhibiting. Actual work on it started this spring, well after I had gotten word about its acceptance for the show.

As a former seaman, my chosen topic, of course, is SHIPS ON STAMPS, in one way or another. Enjoying unobstructed New York harbor views from my home in Brooklyn Heights for the last quarter century - from the Statue of Liberty to the downtown skyline and on to the Brooklyn Bridge - with constant movements of ships, boats, tugs, and ferries (7x50 binoculars and telescope always handy to identify vessels' names and homeports), selecting a theme for a one-framer was easy: 'The Views from My Windows!'

Next came the thought of including some earlier views from this historic location - and some older material! How to adjust the title to allow for this? The word 'abode' came to mind . . . Clicking with my dictionary, I was happy to find the definitions 'home, stay, place'. WOW! I got it: 'HARBOR VIEWS FROM MY ABODE'.

I arranged the exhibit into 3 chapters or segments: 3 pages for selected historical vistas from the site (1609-1901), 8 pages for everyday views from my home, and 4 pages for special events also witnessed from my windows.

The title page was meant to be self-explanatory, 'highlighting the theme and setting the tone for the exhibit' (APS MoPJ, 3rd ed., p.39) - or so I thought. It shows a drawing of the panoramic views from my windows (traced from photos), a windowed portion of a cover franked with a pair of 1987 British Christmas stamps conveniently depicting a child looking out a window at nighttime, the reverse of a 1985 US aerogramme with a Landsat view of New York City, embellished with an overlaid description and arrow pinpointing the location of Brooklyn Heights (and my home), and a vastly reduced rendering of the stationery's front. In addition, there is a brief exhibit outline listing the 3 chapters and number of pages in each one.

[Incidentally, the windowing technique now so often seen was pioneered and first time introduced by me, in 1969/70, exhibiting as a member of the NY ATA chapter and the ATOZ club.]

On May 6, the last day to send in title page and synopsis, all that existed was my 'self-explanatory' title page. (I had given priority to re-doing and amending my traditional exhibit for the same show). Off it went, together with a brief description . . . from Brooklyn Heights, some historic vistas from the site, and today's views from my windows'.

Of course, it never occurred to this conceited New Yorker that there might be some people out there who would not instantly identify my title page panorama and its location in Brooklyn Heights, a historic 6x8 block neighborhood perched on cliffs above the East River, exactly opposite Manhattan's Wall Street and The Battery.

The other 15 pages were done in time, though, and all made it into the AmeriStamp Expo frames by show opening.



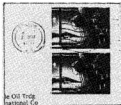
Harbor Views from My Abode

Exhibit Outline

- Title, Panorama & Location: 1 Page
 1. Selected Historic Views: 3 Pages
 2. Views in Our Times: 8 Pages
 3. Special Events: 4 Pages



Reduced front of aerogramme below



Old Time Stationery Co.



Landsat views the Earth.

... And BROOKLYN HEIGHTS - NEW YORK'S FIRST SUBURB

Early 20th Century Passenger Ships

1,3



1901 Brooklyns are used to daily sights of transatlantic liners such as the American "ST. PAUL", 1450 tons, 1200 passengers, or the German "KRONPRINZ WILHELM", 14900 tons, 1700 passengers.



Large die proof with U.S.E.P. identification # on reverse.

When the exhibit came back, with its Vermeil ribbon, my smugness vanished. The Judges Evaluation Form showed only five points for clarity (out of 10 possible), and several other criteria, it seemed to me, were also somewhat under-appreciated. Absolutely terrible! What had gone wrong?

These were some of the judges' comments: 'Be more specific in locating your abode - Is it NYC, Brooklyn, your living room window, or where? Flow is confusing - If your home is the "abode", you personally didn't see the historical sights you depict. . . Balance is a little heavy on ships.'

Well, there is nothing I possibly could have done then or could do in the future about the very last comment. Even without consulting a dictionary - What's a harbor without ships?

Answer: a) a philatelist without stamps, a sailor without a knife, a . . . without a . . . [Wolf, you can't put that old sailor's expression into this family journal!]; b) a plain body of water, a bay, an estuary, a river bank.

Thank heavens, even today, every day, there are plenty of ships and boats I see out there all over New York harbor - that's why it's called a 'h-a-r-b-o-r'!

But there is plenty I could have done about the other points so confusing to the judges. Plain reliance upon my title page took for granted that every judge - a) would have Webster's definition for 'abode' (= home, place, stay, site of residence) in his/her head; b) would automatically grasp my intended connection between the drawn panoramic view, the stamps of a kid looking out a window, and the aerogramme with my overlaid arrow; c) would accept the different time frames of all chapters. . .

. . . In brief, I have since realized, I must have assumed that thematic philatelic judges are capable of reading minds.

All misunderstandings would easily have been avoided had I prepared an appropriate SYNOPSIS PAGE. Not only a 'brag sheet', it would have provided a road map - or harbor chart - for the judging team to navigate around New York harbor, from the comfort of my living room and bedroom windows, from page to page.

Well, I'M WORKING ON IT NOW, in my mind:

- Explaining how the exhibit came about, where I live, add some Brooklyn Heights history, and provide some chronology.
- Including, for safety's sake, quotes from Webster's New Collegiate Dictionary ('harbor', 'views', 'abode').
- Providing chapter-by-chapter and/or page-by-page geographic info regarding what's shown.
- Pointing out some gems in my exhibit, not just the obvious ones - proofs and errors - but especially the ones easily overlooked (stampless ship letter with terrific markings carried aboard steamer also depicted on stamp, proof, and specimen; elusive modern one-day handstamps once available exclusively at invitation-only affairs; etc.).

I also know I have another option: Should the synopsis get too cumbersome - making those judges upset - I can simply change the title to, say, 'Harbor Views from Brooklyn Heights' . . .

Either way, next time this exhibit goes on the road, it will have been preceded by a **title page** and a **synopsis**, with hopefully better results. Again, I will eagerly await the judges comments or critique and I promise to follow most recommendations - but, on balance, it will always remain 'a little heavy on ships'.

Our 4¢ Worth by Clyde Jennings and John Hotchner Help! A No Show!

You are Chief Judge, and one of your four accredited judges fails to appear; hopefully having advised you or the show committee what is going on (e.g., missed flight, illness, whatever). What do you do?

First, if the Judge can get there, but late, you need to make a decision whether he/she can get there early enough to be a useful part of the panel; and if so, whether you will wait. We do not recommend waiting. It throws off the entire process, which is already on a tight deadline. Better to go ahead and leave it to the latecomer to catch up.

However, if the Judge is going to be more than four hours late for the start of the judging process, he/she cannot be a useful member of the team in deliberations. Therefore, we recommend that you talk with the Jury Selection Chairman on the show committee about replacing the missing judge.

Whether it's a late judge or a missing judge, the call on what to do is really the responsibility of the Jury Selection Chairman. But chances are he/she will want your recommendation, and guidance; especially if this is the first time the show has had to deal with the problem.

First, suggest he check and see if there is a local resident who is accredited. Failing that, check who might be attending, possibly with a convening society. Still no luck. O.K., locate the Exhibits Chairman and see if the prospect revealed the name of a judge among the exhibitors who has brought his or her exhibit to the show.

Not likely you won't find a willing replacement from among those three groups. But if that is the case, you will have to go with only four judges, with the agreement of the General Chairman and Jury Selection Chairman.

If you find an accredited judge who is willing to substitute, he/she would be

entitled to the missing judge's honorarium. That, of course, should have been cleared with the show committee before the request to substitute is made.

Suppose the only other possible accredited judge also happens to be one of the show's exhibitors? The exhibit would have to be removed from competition and shown as "Court of Honor" with a courtesy gold being given. This also must be approved by the show committee, which also ought to consider waiving (and refunding) the frame fees, or offering free frames in next year's show.

An apprentice fails to show up. No problem - not yours or the show's, for he/she does not have to be replaced. However, for any unexplained or unjustified "no show", make absolutely sure that the Jury Selection Chairman will report the facts to the APS Accreditation of Judges Committee; or do so yourself.

Newly Accredited APS Judges

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

*Ted Bahry, P.O. Box 756, Carlsbad, CA 92018 - U.S., U.S. postal history, military postal history.

Philatelic Elements For Thematic Exhibits

By Joan R. Bleakley in collaboration with Darrell R. Ertzberger and John M. Hotchner

INTRODUCTION:

During the past decade, there has been constant controversy and confusion, on the part of both judges and exhibitors, as to just exactly what are "Philatelic Elements" and which ones can be used in Thematic exhibits.

For U.S. national shows, the "rules and regulations" and usable elements are the same for Thematics as they are for the other categories. I could not find one list for the elements so I compiled what follows with the help of my colleagues named above. The underlying assumption is that exhibits reaching the vermeil or gold award level have demonstrated the author's wide philatelic knowledge through use and proper identification (when needed) of a broad range of philatelic elements. This listing by no means complete, is intended as a handy reference for preparing or judging thematic exhibits. It is not a checklist. It is not possible to have every element listed here in any one exhibit.

PRE-PRODUCTION ELEMENTS:

Original Drawing: submitted by an artist and accepted for consideration by postal authorities for stamp designs.

Essay: proposed design, submitted to, and rejected by postal authorities, or adopted after changes have been made.

Photo Essay: photograph of design with measurements and notations.

Proofs: trial impressions from the die or printing plate before actual production.

Engraver's Progress Proofs: impressions taken by the engraver at intervals to check the progress of his work.

Die Proofs: impressions from the completed die, for submission to authorities for final approval.

Plate Proofs: impressions from the completed plate.

Color Trials: proofs made in selected colors to permit a final choice of color to be made.

Color Proofs: impressions of the approved colors taken prior to printing.

Rainbow Proofs: Trials, proceed to test various colored inks cancellations and paper.

STAMPS AS ISSUED (most are catalogue listed)

Booklet stamps (preferably full pane if all one motif or related setenants) booklet covers

booklet labels (shown with pane or booklet)

plate numbers (or other marginal markings).

Coil Stamps: (should be shown in pairs) line pairs

plate numbers (best shown in strips of three or five for U.S.)

Sheet Stamps: (perforated, rouletted, or imperforate when issued as such)

plate, zip, arrow, mail early & copyright blocks

other marginal markings (printed, handstamped)

setenant pairs & blocks, tabbed issues

triptych (three joined stamps of different but related designs)

tete-beche pairs

bisects, trisects, quadrisects

watermarks

Self-stick issues

Joint issues

Geometric shaped (triangles, diamonds, etc.)

Discount postage (stamps issued at reduced price, chiefly for publicity)

Encased postage and other monetary usages

Expedition stamps:

scientific (e.g. Shackleton Antarctic Expedition, 1908)

military (e.g. Liberian Field Force, IEF of India)

Express or Special Delivery

Military franks

Value inserted stamps

Miniature sheets

Souvenir sheets

Local issues (valid within a limited area or postal administration)

Newspaper stamps

Occupation issues (for use in territory occupied by a foreign power)

Official stamps

Parcel post stamps

Postage due stamps

Provisional issues

Marine insurance

Special fees

Late fees

Railway letter fees

Plebiscite issues

Revenue issues:

government

departmental

Telegraph stamps

Military telegraph

War tax stamp

MACHINE GENERATED POSTAGE:

Framas

Postal Buddy Cards

Meter Imprints

OFFICIAL VARIETIES (Official Government Issued)

perforations (different measurements, methods)

experimental perforations and

roulettes

perfins (e.g. O.H.M.S.)

precancelles (different types and styles)

tagged or otherwise treated for use in automated equipment

printed information on reverse, attached label, or selvage

specimens, black prints and other publicity items

surcharges (revalued issues)

overprints (geographic, commemorative, etc.)

mirror prints

gum varieties

watermark varieties

paper varieties

test stamps (for testing of dispensing machines)

post office training stamps

carrier stamps (charge for conveying mail to or from local post offices)

shipping company stamps (prepaying mail carried on mail-ships or packet boats)

obliterated stamps (e.g. portraits of deposed or deceased rulers)

UNOFFICIAL VARIETIES

perfins; business, charity, (preferably on cover with corner card)

UNPLANNED VARIETIES (EFO's):

ERRORS (as a result of the production process, but not favorably imperforate in one direction

fully imperforate

imperforate between

perforations of the wrong gauge on one or more sides

perforations inverted on souvenir sheets

perforations fully doubled or tripled

complete color missing

tagging missing

inverted tagging

inverted design

inverted embossing

multiple surcharge

inverted surcharge

multiple overprint

inverted overprint

overprint or surcharge on back of stamp

lettering errors (misspelled, wrong name, etc.)

gutter between two complete stamps

wrong color/ink (intended for a different stamp)

double print

wrong value stamp

colors reversed

missing overprint, surcharge, or cancel

printed on reverse

paper errors:

printed on wrong color paper

wrong, incomplete, or changed watermark

other constant errors (worthy of catalogue listing)

FREAKS: minor production varieties, usually not repeated and rarely catalogue listed:

gutter smears

ink smears, flaws and blots

set-offs (from flat plate printed sheet laid atop another)

misprints (one direction, two directions, diagonal)

partially perforated

color shifts (misregistration of color)

miscuts

over or under inked

color partially missing

foldovers, foldunders

gum varieties

creases (pre-perforating)

minor shade/color differences
partial stamp printed on reverse
partially doubled overprint or
surcharge
rejection markings (indicating
printer's waste to be destroyed)

ODDITIES:

plate varieties (double transfers,
layout lines, position dots)
design errors and ghosts
intentionally created varieties:
color changelings
altered stamps (attempts to create
higher value stamps)
rotary coil end strips
flatplate coil paste-ups
private perfs
local overprints
cancels that change the design
intentionally produced gutter pairs
provisional overprints
stolen printer's waste
unauthorized bisects

COVERS:

folded letters
stampless covers
air mail
balloon post
camp mail (concentration camp, POW
camp, Displaced persons, etc.)
catapult mail
censored mail
combination franking (stamps of
more than one country)
crash covers
cross-border mail
fieldpost
first Day Covers
first flight
free franks
glider mail
international organizations (U.N.,
Red Cross, etc.)
military (APO, FPO)
naval ships mail
official government mail
official cachets
packet Letters
pacquebot
parachute mail
pigeon Post
pneumatic Post
rocket Post
ship letters
special event covers
zeppelin mail

POSTAL STATIONERY:

imprinted envelopes
postal cards
letter cards
Reply paid cards
aerogrammes
airgraphs
air letter sheets
V Mail
wrappers for newspapers and
periodicals
printed-to-order envelopes; pro-
duced/authorized by postal
authorities
folded advertising letters (e.g.
France, Germany)
printed-to-order postal cards
formula cards (France, etc.)
echo cards (Japan)
postal telegrams (e.g. Germany,
Great Britain)

MAXIMUM CARD: picture postcard
tying together an illustration, a
stamp and a cancellation in a com-
mon theme usually related to the
stamp itself.

LABELS:

air mail etiquettes
registration
official seals
fiscals
postal Fiscals
telegraph
charity (Christmas seals)
special delivery

CANCELLATIONS: (should be tied to
a piece or on cover, if possible.)
postmarks
town circles
metered mail
19th & 20th century fancy cancels
pictorial
slogan
traveling post office (TPO)
highway post office (HPO)
mobile post office (MPO)
railway post office (RPO)
military (fieldpost, APO, etc.)

AUXILIARY MARKINGS:

air mail
registered
certified
backstamps
receiving marks
forwarding
return to sender: better address, proper
postage, service suspended, etc.
undeliverable
refused/unclaimed
postage not valid
unavailable
censored
postage due
C.O.D.
insured
transit
directory markings
special delivery
night delivery
carrier comments
weight markings

OTHER ELEMENTS: THESE MUST BE IDENTIFIED WHEN USED IN AN EXHIBIT!

BOGUS STAMP: a completely fictitious
"stamp" created solely for sale to
collectors; or an actual stamp with an
unauthorized surcharge or overprint.
(These are not forgeries as the stamp never
officially existed.)

CINDERELLAS:
christmas seals (when tied to the
cover)
propaganda stamps

COUNTERFEIT: any stamp, can-
cellation or overprint created for
deception or imitation, intended to be
passed as genuine. (Similar to
FORGERY)

FACSIMILE: reproduction of a
genuine stamp with no intent to
deceive collectors or postal officials
(e.g. illustrations).

FAKE: a genuine stamp that has been
altered to make it more attractive
to collectors (e.g. altered color,
added or changed postmark, repair-
ed, reperfed, regummed, etc. to
make a more valuable variety).

FORGERY: a completely fraudulent re-
production of a genuine stamp
intended to defraud: they are gen-
erally classified into two types:
1) philatelic forgeries made to
defraud collectors.
2) postal forgeries made to de-
fraud the postal service.

POSTAL DOCUMENTS:

official receipts
bulletins
orders
stamp shipment wrappings and labels

NOTES:

All elements used in a thematic exhibit
should have postal connotations. The item
must have been:

1. initiated by the postal service;
2. introduced by the postal service
(e.g. overprints, cover or postal
stationery cachets, marginal
markings etc.);
3. or approved by the postal service.
4. If none of the above, their
inclusion should be explained.

ITEMS SHOULD BE SELECTED FOR:

1. the primary or secondary design.
 2. the purpose of issue or circum-
stance of issue.
 3. the relation of the design or issue
to the theme.
- Material should always be in the best
possible condition given its source,
age, and general availability.
 - Overprints can change the theme;
overprints unrelated to the design
should be used for the overprint.
 - Postal stationery cannot be windowed;
the entire cover or card IS the issued
item.
 - Underpaid or overpaid postage should
be explained.
 - First day and special event covers with
privately printed cachets should be
selected for the stamp and/or cancel,
not the cachet.

ITEMS THAT SHOULD BE AVOIDED:

- Mixed subjects on covers (confuses the
theme).
- Postmarks, etc. without indication of
postage paid.
- Private information such as addressee or
addressor, except for those granted
free franking privilege.

Comments and corrections are
invited. Write to Joan R. Bleakley,
15901 Crest Dr., Woodbridge, VA
22191

Sneaky Petes

by Clyde Jennings

For years when I am exhibiting I have made it a point never to get near the frames on Fridays while the judges are still working. I do not appreciate it, myself, when I am judging and someone comes up and wants to talk - - I'm an affable, gregarious sort, love my friends - - but, come on, I've got work to do and sure as heck don't need any distractions. (Probably next time I'm judging no one will speak to me the entire weekend!)

It's a known fact among judges that there are exhibitors who "just happen" to be around ostensibly looking at the exhibits while the judges are studying the frames - - hoping, of course, not to be recognized, and maybe catch a key word here or there concerning their own exhibit.

In the above regard there's a little jewel I feel is just too great not to share

with you. At one show I was judging the Chief Judge had all five of us working in a group together. And, of course, conversations and discussions were rampant. Suddenly I noticed a certain pair of feet under the frames that always seemed to be exactly opposite where we were working. I whispered to the Chief to keep going, and I slipped off down to the end of the row of frames and peeped around the end. Sure enough, I recognized the gentleman (?) who belonged to those feet and he was studiously following right along with us on the opposite side of the frames. In the next row we were going to come to his own exhibit. So I passed the word. When we got to his title page you should have heard the adverse criticisms flow! Page two became worse, likewise three, and on down the line. Those feet suddenly became so agitated, shuffling

first on one and then the other, almost like dancing, until they were just about rapid fire! He was frustrated out of his mind, dying to come around the frames and confront us, but knowing full well if he did he would compromise the very bejebbers out of himself! Of course, we went back later and gave him a fair judging, after he had cleared the area. Again at critique his frustration hit him because he could not understand the high medal level he received after such scathing comments by the judges. I am sure we managed to mess up his entire weekend, but as for me I almost came unglued every time I came face to face with him and had to bite my lip to keep from bursting into spontaneous laughter.

Was this YOU?

The Mail-In Exhibitor

By Charles K. Luks*

Let's start with the scores sent in by readers. All shows were in 1994 except PIPEX '93. Seems an exhibitor just got hold of a copy of **The Philatelic Exhibitor** and wanted to share his thoughts.

ARIPEX 100
LINPEX 100
OKPEX 5 X 100, 1 X 99 - Late
acknowledgement
PIPEX '93 - 70
TOPEX - 95
VALPEX - See below

Now let's listen to the exhibitors, see what was broken and what could be fixed for next time.

A nice two page single lined letter of praise for ARIPEX. It was a single frame exhibit so the exhibitor enclosed forms, fees, and a letter explaining he was enclosing a stamped return addressed envelope overpaid in postage. ARIPEX followed instructions, used the mailer, and exhibitor states "I now have some used stamps to sell at a future date".

As you could probably guess from the 5 100's given to OKPEX, they must be doing something (everything) right. Mine was one of the 100's, in fact I'll give them 100+ for personal attention, and yes, they are sending out exhibitor score sheets with their returns. That makes 4 shows off the top of my head, and I know I've forgotten someone. I also have a nice letter from the General Chairman of Florex who will mail out score sheets with their next exhibit returns.

*Word was received as we went to press that Charles Luks passed away on Oct. 7th. His contributions to TPE will be missed. JMH

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

TOPEX gets a 95 as one young competitor who should have been put in the 16-18 year age group was put in the 14-15 age group. The exhibitor wonders if that helped them, and has it happened to anyone else? Otherwise everything was fine.

Now, for our new reader on PIPEX. He had not received his exhibit some 8 days after the show and called the number on the form and got a doctor's office, which said they had received many other angry calls. He then called the hotel where the show was held and they gave him the number of the man who ran the show. When he contacted this individual he was told that they were mailing out a few a day. When the man in charge was told that the exhibit was needed for another show it was returned promptly. Along with the exhibit came a certificate with the award level on it, no other awards were mentioned. I don't know if this person ever did get anything further as there was no follow-up to his letter.

And last but not least, VALPEX. I haven't exhibited at VALPEX since 1991 and it was a 28 frame exhibition. Today's

exhibitor tells me it is now a 28 frame exhibition, but only one frame exhibits. Exhibitor thought \$25 a frame for a 28 frame exhibit was exceedingly high and I do agree with him. When I exhibited there VALPEX was run by the Spring-Ford Philatelic Society. So, can someone straighten me out on who is running VALPEX?

The exhibitor who had mailed in the exhibit but went down to pick it up talked to one of the judges who stated that the judges did not know anything about his exhibit and so gave him a low award. Now there's material for a whole new column, but not mine. So he was awarded a ribbon with the name of the club, Collector's Club of Philadelphia, on it but no award level or name of collector. And although, the set up and handling was fine, the rest was very poor. Any comments from anyone?

So thank you to all those who have written and praised or complained. Perhaps when these complaints hit the printed page corrective action will be taken to prevent a rehashing in the future. I hope so.

"The FLY" - LITES ON A JURY SECRETARY-



Several acquaintances passed along this story (slightly twisted to obscure the guilty). It seems that an exhibitor at a recent midwest show was quite distraught when he learned that his exhibit had been awarded a vermeil medal. Why was he distraught? Because his exhibit had been awarded several gold medals in its most recent previous outings, and had been greatly improved by the addition of several "world class" items.

There was no consoling this fellow. He groused and complained to anyone who would listen from the time the medals were posted, through the awards banquet, and up until the time set for the judges' critique. He plotted carefully. . .

At the critique, when he was recognized by the chairman of the jury, his question went something like this, ". . . You judges can't fool me, I served as the secretary to the jury at a major national level show, and I know what goes on in the jury room. . ." This unethical person then went on to explain the inner workings of the juries from his unique perspective of having served as their "confidential" secretary. Several people claim that in his diatribe, this person revealed the very thing that he was "sworn" to protect and keep in confidence. Several judges in the room were appalled by the behavior.

With that one outburst, this person put into question (and perhaps jeoparded) the whole concept of having a secretary made available to juries in the future. Let's examine the role of a jury secretary.

For purposes of this discussion, let's assume that the secretary's duties have nothing to do with the selection of the jury. Also, let's assume that the following list is notional in the sense that some of the listed duties might be ascribed to a jury secretary at one show, while others might be within the purview of another committee member at a different show. So what might a jury secretary be required to do?

- Ensure that a jury deliberation room is available at the show venue.
- Prepare worksheets of the exhibits for the judges and apprentices and make paper and writing instruments available to them, preferably on some sort of a clipboard, or in a notebook.
- Arrange, if necessary, for opening of the frames for inspection of specific items.
- Prepare an overall worksheet that can be used by the chairman of the jury to record the votes of the judges and apprentices. This worksheet can also be used to record the medal levels, special awards, and the reserve and grand award winning exhibits.

- Convert a copy of the aforementioned worksheet into the palmars.

- Get answers to questions about exhibits or awards that the jury asks.

- Double check the posting of the award ribbons.

- Ensure that the way is made smooth so the judges can do their work expeditiously and efficiently.

- Arrange for food function(s), soft drinks and other beverages during the day of judging or later.

- and above all, KEEP WHAT IS SAID IN THE JURY ROOM IN THE STRICTEST CONFIDENCE.

As you can see, the duties of a jury secretary can be very mundane on the one hand, but extremely important on the other. Judges work very hard, and anything that can be done to make their life easier is always much appreciated. However, with the duty of secretary to the jury goes a tremendous responsibility.

In the recent past, there has been some discussion in philatelic and judging circles, on the need for jury secretaries. The argument usually goes something like this on the positive side:

- I like to have one available to me when I chair a jury because it is easier to have them take care of the details involved in wrapping up the awards.

- They are helpful in answering questions like the age of a youth exhibitor, or what the criteria are for a special award.

Or, on the negative side,

- I don't like to have anyone in the room who is not an accredited judge and sworn to uphold the judges' oath, and/or anyone who is not responsible to me.

When the discussion about using secretaries was going hot and heavy, it seemed as if there were two camps, pretty much evenly divided. On the one hand were those who thought that the function was useful and indicated that they had no problem using a secretary whenever one was made available by the show committee. On the other hand were a group of judges who were, and are, adamant they would not use a secretary under any circumstances, even if one was instructed to sit in on deliberations by the show committee.

The result of the discussion was that there is now a general guideline that suggests jury chairmen, if offered the services of a secretary by the show committee, poll the members of the jury. If the jury wants to avail itself of the service, so be it. If the jury is uncomfortable using a secretary, the chairman so informs the show committee and the secretary's services are politely declined. The decision of the jury is final and no show can impose

a secretary for any reason whatsoever, on a jury that has declined to use one.

What is the lesson here for exhibitors? First, if you are ever privy to the inner working of a jury, keep the information to yourself. Second, don't believe everything you hear at a critique. How do you know what is said was in fact the truth? Finally, try to remember that it's a hobby and judging is an art, not a science. Be prepared to take the victories and the defeats with equal style and grace.

And Now For The Regular Feature

FLY BITE - To the jury secretary (former?) who "spilled the beans" at a recent critique. Shame on you for revealing the confidence.

GOLD FLYSWATTER - To Fred Dickson and others who called to my attention a simple way of removing all of those sticky labels that seem to pile up on the exhibit frames year after year. Fred said that his show uses the standard stick labels (Avery?), and folds under about a quarter of an inch of the label, sticking it to itself, and creating a pull tab. One person on the committee is designated to do the honors, and the same person is responsible for removing the labels when the frames are being taken down at the end of the show. What a simple and great idea. Ah, for a frame free of old labels. A tip of the wing for Fred.

GOLD FLYSWATTER - To TEXPEX for having its show program printed and copies distributed to stamp dealers a week before the show. The TEXPEX committee even arranged for some of its show programs to be available at OKPEX which took place the week before the Texas show.

FLY BITE (Tentative) - If the APS is going to approve juries for all national level, Champion-of-Champions qualifying exhibitions, then why is it that some judges are used over and over again, and others never, or virtually not at all? It seems to this insect that we have a dual standard. On the one hand, the APS suggests that apprentices and judges seek their own assignments, but on the other hand, the APS wants final approval authority over jury compositions. Look, the APS should either let the shows do it, and stay out of the selection process, in which case only the best (or favorite) judges will be used and the others will lose their accreditation, or assign judges from the accreditation roster on an equitable basis. Yes, I know that there will be problems with schedules and people who do not want to travel, but either the APS should run a tighter ship, or leave it to the show committees. Comments Bill - before I assign the "bite"?

FLY BITE - To "The Fly." It seems that in my interest to protect one of my sources, I used his initials in a previous column. Those initials in turn are shared by at least one other prominent philatelist. That philatelist was apparently, erroneously accused of being the source of the information reported by this insect. The informant was, depending on who you listen to, either executed on the spot, or able to talk himself out of the bum "rap." I hope this clears up the matter.

GOLD FLYSWATTER - To **SANDICAL**. It seems that there are some new people on the organizing committee with some new ideas, and a willingness to work. Their efforts are already showing in an improved show this year.

FLY BITE - To those show organizing committees who seem to have more leaders than workers. Good shows are always the product of hard work. Far too often in this insect's opinion, shows are run by "old timers" who once having worked hard, are now resting on their laurels. Ask yourself this question, "was I there from the time the show

started to set up until all of the exhibits were prepared for mailing?" If the answer is no, then I suggest that you are leaving work for others to do. Get with it.

FLY BITE - Here is another unsavory practice that I do not condone. Shows that allow the same person to select the jury and the exhibits, often using that person year after year. Yes, I've heard the argument that good people and volunteers are hard to find. But that's the trick isn't it?

GOLD FLYSWATTER - To those shows that have either an easel or an electric sign at the entrance to the show, indicating where the show is located, schedules of events, and other useful information. It's always nice to be able to enter a show, and find out right away what's going on.

GOLD FLYSWATTER - To those shows which provide a hospitality suite at the show hotel and then see to it that all people, especially out of town visitors, exhibitors, and judges are made aware of its existence. Far too often, shows deliberately hide the fact that there is a hospitality suite so as to keep down the numbers (and cost) of the opera-

tion. These shows have unfortunately, in my opinion, lost sight of the camaraderie and fellowship that are cornerstones of our great hobby. Here's an idea. If you are at a show and find out that it is keeping its hospitality suite a secret, fill-in the following card, and slip it under every door in the hotel.

<p>INVITATION TO A FREE PARTY You are cordially invited to a free party - including an open bar and munchies</p>
<p>WHEN: (Insert Time)</p>
<p>WHERE: (Insert Room Number)</p>

GOLD FLYSWATTERS - To all AAPE members who contribute to the AAPE journal. Editors depend on a variety of sources for the substance that makes up each issue. Why is it that with so many members, so few care to help out? Why not take the time to write a short article or a letter to the editor? And a big tip of the wing to those of you who do.

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 specialty for special awards? Use this space to pass them along to the judging corps.

The **British North America Philatelic Society** will provide a medal for the best BNA exhibit to any national-level exhibition in the United States and Canada. To receive the medal, exhibition chairpersons are invited to contact the BNAPS Information Officer at 4005 East Lancaster Avenue, Fort Worth, Texas 76103 USA 30 days prior to their exhibition. The BNAPS award may be presented at the discretion of the judges to the best BNA exhibit without any further qualifications.

The **Florida Federation of Stamp Clubs and FLOREX**, have announced that FLOREX '95 will feature a new Platinum Class of competitive exhibiting.

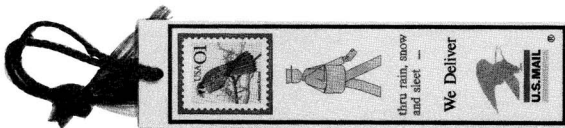
The Platinum Class will be limited to those exhibits that have won a FIP gold or large gold medal or the APS Champion of Champions. The Platinum Class is an 'open competition', i.e. it is open to traditional, thematic, air mail, postal history, etc. exhibits.

Judging of the Platinum Class shall be by the FLOREX jury and in accordance with the **APS Manual of Philatelic Judging**. The jury will select one Best in Class exhibit. The Platinum Class award will be a one-half ounce platinum bullion coin.

Eighty (80) frames will be reserved for the new Platinum Class. FLOREX uses the standard 16 page Ameripex/Jenkins frames. Frame fees are \$10 per frame. Exhibits will be a minimum of 5 and a maximum of 8 frames.

The new Platinum Class is a chance for collectors to view exhibits of international caliber without the expense of international travel.

CHARLIE JENKINS of frames fame, has come up with bright colorful inexpensive philatelic bookmarks that just may be the perfect give-away for your show's club table. If you'd like more information, give Charlie a call at 602 246-8193.



PHILATELIC SHOWS: The People Who Attend

by Patrick Campbell

PART II

(Editor's Note: This article is a continuation of Part I which was printed in the July, 1994 issue of TPE, pp. 20-22)

We now look at a large show, at "national" level, using the same procedure as we used for a local show, but expanding the scope of the investigation by more detailed study of the "catchment area" from which the visitors were drawn. Again, while this study is of a show in one particular area, the various parameters reported, and the conclusions drawn, may equally be applicable to shows in other regions of North America. It is to be hoped that similar studies elsewhere will prove or disprove this contention, or perhaps reveal other results of interest.

This major show took place in Montréal over four days, in an ideal central location, accessible to all, and it drew some 8,500 to 9,000 visitors. All visitors were asked to sign a visitor's

book, so we were able to keep a head-count and identify where at least 80% of them lived. The balance were people who did not care to sign in, or, in even greater numbers, school groups that came in together, so we were not able to get them all to register. There was no entry fee for the show.

Exhibits at the show comprised 400 frames, of which 80 were court of honour, 250 senior and 60 junior exhibits, and some 20 literature exhibits.

Other features of interest were five Postal Administrations, several Philatelic Agencies, tables for many philatelic societies, and a dozen booths for major dealers.

Now it is time to commence study of the data gathered from the show, and it is presented in a slightly different form this time. The four days of the show have been presented in a single tabulation (Table 6), from which the hourly and the cumulative daily inflow rates, and, in the last columns

the totals and averages for the four days are combined.

The collected data at the bottom of Table 6 show daily totals, and the daily average hourly inflows, with 112 and 120 on the weekdays (Thursday and Friday), and 175 and 405 average inflow per hour at the weekend. Of the total of 7,000 visitors, 18% visited Thursday, 20% Friday, and 30% and 32%, respectively, on Saturday and Sunday.

The right side of Table 6, showing average hour-by-hour inflow, shows again the early rush, a dip at noon, rising for the hours after lunch, and tapering in mid-afternoon, then rapidly dropping in the late afternoon. Maybe these are the quieter times to visit a show.

The high Sunday attendance should be noted by those staffing a show, by dealers, and perhaps also by caterers. Sunday is almost certainly the day when security must be most diligent.

TABLE 6: 'NATIONAL' LEVEL SHOW COLLECTED ATTENDANCE DATA

Hour after Opening	Time of Day	THUR 9:30a-9p		FRI 10a-9:30p		SAT 10a-10p		SUN 10a-3:45p		Four Days	
		hrly	cum	hrly	cum	hrly	cum	hrly	cum	Total	Aver
1	9:30-10	74	74	--	--	--	--	--	--	74	74
2	10-11	150	224	75	75	344	344	452	452	1021	253
3	11-12	90	314	120	195	209	553	342	794	761	190
4	12-1	118	432	150	345	193	746	463	1257	924	231
5	1-2	120	552	105	450	163	909	409	1666	797	199
6	2-3	90	642	110	560	228	1137	468	2134	896	224
7	3-4	90	732	110	670	224	1361	95	2229	519	130
8	4-5	100	832	110	780	169	1530	--	--	379	126
9	5-6	113	945	134	914	141	1671	--	--	388	129
10	6-7	145	1090	150	1064	108	1789	--	--	403	134
11	7-8	130	1220	186	1250	192	1971	--	--	508	169
12	8-9	65	1285	80	1330	120	2091	--	--	265	88
13	9-10	--	--	52	1382	13	2104	--	--	65	32
Daily Total Visitors		1285		1382		2104		2229		7000	
Hours Open		11-1/2		11-1/2		12		5-1/2		40-1/2	
Average Hourly Inflow		112		120		175		405		173	
Daily Attendance (%)		18%		20%		30%		32%		100%	

TABLE 7: 'NATIONAL' LEVEL SHOW

TOTAL ATTENDANCE BREAKDOWN
(percentages rounded)

	DAY 1 THUR		DAY 2 FRI		DAY 3 SAT		DAY 4 SUN		TOTALS	
	visits	%	visits	%	visits	%	visits	%	visits	%
•Greater Montréal	1030	80	1111	80	1156	74	2073	93	5570	82
•Other Québec	132	10	173	13	386	18	123	6	814	14
TOTAL Québec	1162	90	1284	93	1942	92	2196	99	6584	94
•Ontario	56	4	46	3	107	5	21	1	230	3
•Other Canadian Provinces	18	2	6	1	18	1	4	--	46	1
•USA	35	3	28	2	26	1	3	--	92	1
•Outside North America	14	1	18	1	11	1	5	--	48	1
TOTALS	1285	100	1382	100	2104	100	2229	100	7000	100
PERCENTAGES	18		20		30		32		100	

The Sunday column also represents only 5% of the 40½ hours the show was open, yet 32% of the total attendance was present on that day. Such an inflow should be borne in mind when planning the entrance to the show, as well as the need to have sufficient floor area between the frames, and among the booths, to cope with such numbers. If each visitor occupies a floor area of 18"x18", or some 2 square feet, then 2,000 visitors occupy 4,000 square feet. If some are seated, they occupy closer to 4 square feet.

We have referred before to the desirability of having a single entry and exit point, for security, but there is still a need to keep the fire exits clear so that the large number of visitors can still be cleared quickly in an emergency.

Our next major concern is exactly where these 7,000 visitors came from. Are they all local people? If not, where did they come from, and is there any pattern apparent in their arrivals? This was a well advertised show, but knowledge of where visitors are likely to come from can be valuable information to direct the advertising budget into areas where it is most likely to produce results.

Reference to Table 7 shows where the 7,000 visitors came from. It can be seen from the last column of this table that 82% were from Greater Montréal, and 12% more from Québec outside Montréal for a total of 94%. On the last day, the Sunday, the visitors from the Province of Québec totalled 99% of the inflow!

Visitors from Ontario comprised a cumulative 3%, with 1% from the rest of Canada for a total of 4%.

TABLE 8: 'NATIONAL' LEVEL SHOW
MONTREAL AND PROVINCE OF QUEBEC

DAY	Montréal		Québec except Montréal		Totals	
	Visitors	%	Visitors	%	Visitors	%
Day 1	1030	18	132	16	1162	18
Day 2	1111	19	173	21	1284	19
Day 3	1556	27	386	48	1942	30
Day 4	2073	36	123	15	2196	33
Totals	5570	100	814	100	6584	100
Percent	88%		12%		100%	

Visitors from the U.S.A. totalled just over 1% and those from outside North America a further 1%, so we have only 2% non-Canadian. The above percentages have been "rounded-off" for simplicity.

The table shows that visitors from outside Québec came in mainly in the first three days, and they had all apparently departed, or did not come to the show on Sunday.

The bottom lines of Table 7 show daily inflow totals and what percentage of the cumulative total visitors came in on each day, as has been mentioned above.

Study of this table shows clearly that, although it was nationally advertised, the preponderance of visitors were from the more-or-less local area, so it should be more correctly described, perhaps, as a

"large regional show". Of course, with a country the size of Canada, we are talking of a "region", or catchment area within a 500 kilometre radius of the show!

Finally, we can look at the exact areas from which the visitors came. The results are much too detailed for this article, but they have been compiled, and are available to anyone interested. What follows is a simplified summary of the highlights.

Starting with Québec, daily and cumulative attendance results are summarized in Table 8. Note how most of the Montréalers came at the weekend (days 3 and 4), while the visitors from Québec, but outside Montréal, came mainly on Saturday. Note also (bottom line) that Montréal provided 88% of the visitors from all Québec.

Further study of the 814 visitors from Québec, but outside Montréal, is summarized in Table 9. Note that 23 towns or cities provided 10 or more visitors, 21 towns or cities provided from 5 to 9 visitors, while there were 65 villages or towns that sent us from 1 to 5 visitors. Remember also that, if a person came to visit on all four days, he or she would be counted four times! This distribution reminds us forcibly that philately is a solitary hobby. Except for the times that collectors meet at a club or a show, they are widely scattered, and this must be borne in mind when advertising a show. The main mass can be informed by advertising in the big daily papers, but the best way to spread the word of a show is to advertise in the philatelic papers, and to try to get notices in the philatelic society journals, as well as getting free local radio announcements.

Remember that many of these "far-flung philatelists" may not belong to clubs. I can supply detailed lists of the 109 villages, towns, and cities, if anyone is interested.

Taking our 230 visitors from Ontario next, they comprised only 3% of the total, but they showed a similar pattern:

Ottawa & suburbs	125
Toronto & suburbs	40
Kingston	11
Cornwall	7
Hamilton	4
Visitors from 33 other towns	43
	<hr/> 230

Visitors from the other Canadian provinces were only 46, with 24 from the Maritimes, 11 from British Columbia, 8 from the Prairie provinces, and 3 from the Northwest Territories.

Our 92 visitors from the U.S.A. were, not surprisingly, mainly from New York (27), Vermont (15) and the rest from 15 other states, including Florida, Washington, and California.

From outside North America we got 14 from France, 6 from Italy, 14 from other European countries, 7 from South America and the Caribbean, and 7 signing in from the Far East, Africa or Australia. Again, breakdowns available on request.

In summary, then, we have presented here some actual numbers of visitors to two philatelic shows. Certain patterns are apparent, and certain conclusions can be drawn. Further such

information could result in more refined numbers, and perhaps clearer patterns.

The information presented in this article may be interpreted at several levels: organizers of shows may see certain items of interest to help plan and organize shows, dealers may find it a guide to which day to bring which material, and both the above may use it as a way to pick the least crowded times. Perhaps catering or security personnel will make their own particular assessments. Collared data lies, like beauty, in the eye of the beholder.

Let us finish with two quotations from the famous consulting detective, Mr. Sherlock Holmes:

"It is of the highest importance. . . to be able to recognize, out of a number of facts, which are incidental and which vital."

and the other. . .

"Data! data! data! I can't make bricks without clay."

With better data, perhaps we can reveal the vital facts which can guide us towards more successful philatelic shows in the future.

TABLE 9: 'NATIONAL' LEVEL SHOW
MONTREAL AND PROVINCE OF QUEBEC

Cities & Towns	Description	Visitors to Show
1	Montréal alone	5770
23	Cities & towns that supplied 10 or more visitors	442
21	Cities & towns that supplied from 5 to 9 visitors	121
65	Towns & villages that supplied from 1 to 4 visitors	251
110	Cumulative Québec totals	6584

Diary of a Novice Exhibitor, Continued

Editor's Note: The January, 1994 TPE contained on p.24 *The Diary Of A Novice Exhibitor* covering the first three years of tip-toeing into exhibiting, reprinted from a 1993 issue of *"The Anchorage (Alaska) Philatelist"*. We are pleased to be able to update the story, from the August, 1994 *"Alaska Philatelist"*:

Later in Third Year. Decide on exhibit topic and begin preparing exhibit, using own computer. Decide that own printer does adequate job, but printer at work gives really classy results. Use own for "rough draft" and to check spacing. Spend entire holiday at work fine-tuning exhibit pages. Consider taking second job to earn money for top of line printer. Notice boss wandering around. Act nonchalant when he is impressed by ability to draw boxes with computer. Discover that little rulers on screen are actual size. Spend lots of time holding stamps against boxes drawn on screen to check fit. Feel trifle dizzy from frequently changing size of page on screen to check balance and alignment of boxes. Work at home to finalize exhibit. Enjoy company of cat curled up on worktable. Reach over to keep cat from chewing completed pages, freeze in astonishment when cat has seizure. Haul cat off to vet for check. Wonder if "My cat had a seizure and ruined my stamps" is believable excuse for not exhibiting. Emit huge sigh of relief when cat receives clean bill of health and stamps are determined to have escaped harm. Complete exhibit, closing door before cat gets in. Set up exhibit at appointed time, checking each page carefully for cat fur. Wait somewhat nervously for results of judging.

Phyllis A. T. Lee

ASK ODENWELLER

by Robert P. Odenweller



F.I.P. and Its Future

It seems that a few commentators look on F.I.P. as a ripe object for criticism. Some have even raised F.I.P. bashing to the level of a personal sport. Perhaps an understanding of some of the reasons that may motivate these attacks will show what is happening, both right and wrong, in F.I.P.

Why Attack F.I.P.? As is true with any organization that must function in a very diverse, truly multicultural environment, there will always be those who cannot be fully satisfied. We will have exhibitors who do not receive the award they "know" they are entitled to. There will be policies that are intended for the good of the hobby and endorsed by hundreds of thousands of collectors world-wide, which will "violate" a "basic principle" of the one who chooses to criticize them. There will be those whose pet ideas or personal status in the philatelic world are not given the exalted recognition that they know they should receive.

All of these may be personal "slights," but they are often enough to cause the critics to see red.

What is F.I.P.? Before looking at these "problems," let's consider what F.I.P. is and is not. F.I.P. is a federation of (currently) 75 different countries, constituted to give a forum for international philately (the F.I.P. Congress) and to standardize the rules and procedures for major international exhibitions. F.I.P. also sponsors projects that are for international education philatelic trade groups (I.F.S.D.A., A.S.C.A.T.) to promote the responsible development and growth of philately worldwide.

As such, it is similar to the I.O.C. in that the prime visible function of F.I.P. is the world exhibition, the "Olympics of philately." Incidentally, the "world" exhibition is the terminology that replaced what we still like to call "international," showing that even that term has different meanings to other countries. Like the Olympics, this highest level of competition is not for everyone. For example, if you can run 100 meters in 10.2 seconds, you may clean up at high school and do pretty well in college, but you wouldn't be anywhere near an Olympic Bronze medal. Also, the rules of Olympic competition are often different from those found at the

national level. Just ask anyone who shoots skeet or plays basketball. And then there's boxing. Participants who go from one level to the next have to make changes in how they compete, because the rules are just different enough to require serious attention.

What Is the Difference Between Judging and Exhibiting in F.I.P. and U.S. Shows? For one thing, some exhibitors at national competition figure that their national grand award will translate to a minimum of a F.I.P. Gold medal. Not necessarily. Standard American judging has been developed over many years and it is sensitive to the input of many exhibitors who have no interest in anything beyond the national level. This is perfectly fine, and as long as they want it that way, it should stay that way. The distinction between the two has been made quite clear, and the philatelic leadership in the United States has made it equally clear that there is currently no interest in any changes in U.S. judging. In order to provide for those who might like some guidance at the national level before moving to the international (or "world") level, I introduced the idea of the "F.I.P. Option" a few years ago. Strictly a voluntary project, where those who wish to have a F.I.P. evaluation *in addition* to the normal "American" judging, done by F.I.P. qualified judges who are not on the normal jury, the exhibitor can get an idea of what result he might receive at the international level. An additional benefit (and one that is used by some who do not have international aspirations) is a written critique with suggestions as to how to improve the exhibit, a service to all who choose the F.I.P. Option. In either case, the exhibitor has to pay an extra fee to be a player in this evaluation and critique service. Regardless of the reason for choosing the F.I.P. Option, the exhibitor has a chance to get some idea of whether his exhibit is on track for international competition or whether changes might be necessary. So we can see an answer emerging to the first question of exhibit results. Some exhibitors choose not to change their exhibits to conform to F.I.P. rules, a choice they are perfectly at liberty to make. But if such a choice results in lower than desired results, they may have to look inwardly for some of the blame. In this F.I.P. is neither "right" nor "wrong"

but rather an innocent player. My advice, so often given, is to get the rules, read them, and then use them to your best advantage.

F.I.P. Policies: Policies of any body that represents a large cross-section of the world will have to be all-encompassing if they are to have any measure of acceptance. The United States is only one of 75 F.I.P. member nations and has only one vote. Often the stand that is most acceptable to the United States on any policy may very well be at one end of the spectrum, based on myriad factors. It is equally true that the stand of a very large number of national federations is likely to be at the other end of that spectrum. Fortunately, almost everybody is flexible. If each of the federations at the extremes is willing to go as far as the middle, and the middle ground can be determined, then the final policy will be acceptable to almost everyone, even while not completely satisfying the ideal of any one of them. F.I.P. manages to reach this middle ground fairly regularly. The result may not be completely in line with what the typical man-in-the-street may wish, but it's not out of the range of acceptability. We make similar compromises in the United Nations and other forums of an international nature.

Understanding F.I.P. The entire answer to the question of what's right and what's wrong with F.I.P. seems to be in understanding what is going on. There are a lot of people who are involved with F.I.P. activities on a regular basis. They have to sift through the papers and proposals, talk about them with other interested individuals and to come up with a coherent position. Currently, Dr. Peter McCann is charged with coordinating F.I.P. activities and policies for the A.P.S. The many of us with various functions regarding F.I.P. have been working with him to develop a policy that will both satisfy United States collecting interests and will be acceptable to both us and the large body of F.I.P. members. So what's right and what's wrong with F.I.P.? It's not perfect. No organization as complex as that can be. But it is trying to meet the needs of all of its members in a responsible way. We are doing our part to make sure that it is in a way that we can accept, along with the rest of the world. I think that's about all we could ask for.

Tell Me About AAPE and What Its Executive Secretary Does

by Russell V. Skavaril, Ph.D.

(Editor's Note: The following article was prepared for **The American Philatelist**. It appeared in the May, '94 issue shortened to fit in Randy Neil's normal "On Exhibits and Exhibiting" space, a process that Dr. Skavaril feels left it "Dry As Dirt; devoid of all its flavor, as though it had been boiled for stock!" It certainly wasn't that way when the text left his printer as the following unabridged version shows.)

I was recently asked by a good friend "What on earth is it that you do as Executive Secretary for The American Association of Philatelic Exhibitors, and what is that organization all about?" Those of you who are reading this and who know the answer to that question can skip the rest of this article. For those of you who have stayed with me thus far, I'm happy to use this opportunity as a guest columnist for Randy Neil to attempt to answer that question. Now, after having said that, I can't help but recall that time in one of my lectures at the university before I retired, as I was in the midst of expounding on a particular point, when I prefaced an account with "To make a long story short. . ." One of my students immediately shouted out loud so that the entire class could hear "Too Late!" It is possible that I had a budding screen writer in that class because, years later, I found that same exchange in an otherwise unmemorable movie. Nevertheless, I'll try not to make this too long. As I hope you'll see, however, what follows is certainly relevant in a column dealing with exhibits and exhibitions.

The American Association of Philatelic Exhibitors was founded in 1986 by a group of philatelists led by Randy L. Neil and John M. Hotchner. Almost from the outset, the group became known as the AAPEs. Today, AAPE is an affiliate of the APS and has a total membership of approximately twelve hundred members most of whom reside in the United States. There are, however, members from literally all over the world. The AAPE official family is headed by our President, Steven D. Schumann, Dr. Peter P. McCann serves as our Vice President. Ralph S. Herdenberg is our Secretary. Ralph keeps the minutes and manages our seminar program, meetings, and conventions.

The principle focus of the group is exhibiting at all levels of philatelic exhibiting from the local to the international level. AAPE publishes an award-winning quarterly journal, *The Philatelic Exhibitor*, excellently edited by John M. Hotchner. *The Philatelic Exhibitor* contains regular features, thought-provoking articles, news, and commentary on virtually every aspect of philatelic exhibiting from how to prepare exhibits to how to manage exhibitions. One of the several regular features of *The Philatelic Exhibitor* is a column written by "The

Fly," an AAPE member who remains anonymous while commenting on not only the good but also the bad aspects of the exhibiting community. Who is "The Fly?" I have no idea whatsoever. His or her identity is a close-guarded secret. Sanford Solarz is our ad manager, and Bill McMurphy oversees orders for back issues of the journal.

There are a number of special AAPE committees which serve to add texture to the fabric of the organization. Clyde Jennings and Stephen D. Schumann jointly chair the committee on national level exhibiting. William H. Bauer heads a committee on international exhibiting. Youth exhibiting comes under the leadership of Cheryl Edgcomb, while Mary Ann Owens and George T. Guzzio are joint chairs of the topical/thematic committee. Steven Rod chairs a committee on show management, while Michael Jolly is the AAPE director for American youth stamp exhibiting. Dr. Paul Tyler heads the newest AAPE committee for computers in exhibiting.

AAPE operates a free exhibit critique service; the service is skillfully managed by Harry Meier. The critique service, which operates through the mails, allows photo copies of exhibits to be evaluated by qualified judges and other experts. AAPE has an awards program for local and national shows, a national convention, a publication program, and other services. AAPE gives informative seminars at virtually every national exhibition and many local shows as well, and AAPE extends a special welcome to the young collector who is interested in learning about exhibiting.

One of the most recent AAPE developments has been the establishment of the annual Ameristamp Expo, a special exhibition for one-frame exhibits of no more than 16 pages. The first all one-frame exhibition consisted of 150 exhibits and was staged in April 1993 in Kansas City. The second all one-frame exhibition, Ameristamp Expo '94, will be 180 one-frame exhibits and will be held in Indianapolis, sponsored by the Indiana Stamp Club, June 17-19, 1994. If you would like a prospectus for Ameristamp Expo '94, send me a SASE franked with 29 cents.

The AAPE official family also includes Randy Neil (Immediate Past President) and our four directors: Joan R.

Bleakley, Richard Drews, Harry Meier, and Ann M. Triggler.

So, with the preceding as a statement of the general scope of AAPE and enumeration of the dedicated individuals involved (and I sincerely hope I haven't overlooked anyone), what is it that I do as Executive Secretary? Actually, you might be surprised to learn of the behind-the-scenes managerial work which a large organization such as AAPE requires to be done. Perhaps most importantly, I maintain the computer databases used by the organization for essentially all of its administrative requirements. I must say that I rather enjoyed the work of designing those databases and writing the necessary computer programs for use with those databases. Basically, the computing tasks involved keeping track of the correct addresses of the membership, generating the mailing labels for the journal, sending out dues notices, and receiving dues payments and contributions (the funds collected are turned over to the hard working AAPE Treasurer, Mr. Earl H. Galitz, who is also AAPE Attorney).

We have an up-and-running and modern computerized operation, but the development work isn't yet completed. We are working on adding to our membership databases attributes on individual members which will allow us to keep data on the kinds of exhibits a member has, the areas of philatelic expertise of that member, whether or not the member is a judge, a speaker, etc. These data, which we will eventually obtain on a voluntary basis directly from our members, will allow us to identify and reach out to those of our members who have a given type of exhibit when, for example, a particular show wishes to concentrate on exhibits of a specific variety. By knowing which of our members have expertise on particular subjects and areas, we hope to be able to make our exhibits critique service even more effective. One of the personal benefits which my work for AAPE has brought is that it helped drive me over the edge well into modern computing (and beyond?) via a decision to obtain the most modern computing platform available. The heart of my new system is a personal computer with a Pentium microprocessor, CD-ROM, built in fax/modem, 15 inch color monitor, optical scanner, external memory backup tape drive, and a laser printer. What a joy it is to use that equipment!

Much of my work for AAPE is quite ordinary, but there have been occasions when attacks came from unexpected quarters. One member threatened to resign if I didn't manage to get his five line address on his mailing label. We compromised on a four-line address label; that member seems somewhat happy now. There have been some inquiries which I haven't been able to answer. For example, one member wrote, "I remember talking to a lady at one of the shows in an east coast area a year or so ago, a lady who was thinking about doing an exhibit centering on printing methods of the world's Disney stamps." "Can you provide me," the inquiry continued, "with that lady's name and address and APS number?" I'm exaggerating, of course, but some of the letters I receive have been of that order of magnitude. I love to get cards and letters, so I work hard on answering all the inquiries. The dues checks are particularly enjoyable. We get checks made out to AAPE, APS, APC, ATA, . . . , and even AA! A lot of the checks have to be sent back or to their correct destination. It is an adventure.

There are seemingly endless, yet usually enjoyable, letters of one kind or another to write. These include welcoming-letters to new members and answering all of the various routine inquiries that turn up in the daily mail. From time to time, there are bursts of requests for one or more of the AAPE publications due to a note regarding the availability of those publications being a part of a column here or there in the vast philatelic media. At the moment, there are three primary free brochures available: "Getting Started In Philatelic Exhibiting," "Gold Medal Philatelic Exhibiting On A Budget," and "Philatelic Exhibiting Tips From The Champions." Those free brochures, which were written by Randy L. Neil, are available for a number 10 addressed envelope with 52 cents postage for U.S. mailings. AAPE is, of course, delighted to have the free publicity in these columns; but my work can mount up when an otherwise well-meaning columnist forgets to make mention of the SASE.

You'd have to laugh at some of the mail I receive regarding those brochures. One individual inquired "Are those the brochures I read last year?" I sent the brochures and urged the recipient to pass them on to a friend if they were, in fact, the ones read previously. Another person wanted to know "Do you have versions of the brochures in Esperanto?" Not yet, but Randy Neil's working on it. Still another collector asked "If I feel that I didn't get anything out of the brochures, can I have a refund on my 52 cents?" Absolutely, however, I haven't had to send a refund yet. One request was, "May I please have another copy of that middle brochure?" Another request was "Please send me a copy of that brochure on the care and feeding of judges." That inquiry was forwarded to Jack Harwood in Sarasota, Florida. Sometimes, a person will send in just the 52 cents in stamps. No problem, but I've also received mint foreign stamps. The latter were donated to the youth table at our national show in Columbus, COLOPEX. What's really a challenge is when an envelope with an illegible postmark arrives containing 52 cents in mint U.S. stamps and a brief note signed by, say, Sam. No last name, no address. If you're out there and reading this, Sam, send me at least your address, please?

One of the things which our computer database allows is to do what I like to call "targeted mailings" of show prospectuses to exhibitors residing in particular states. In this activity, I first work with a representative from a particular show to learn the states in which the show would like to reach out to possible exhibitors. The show prepares the stamped and stuffed envelopes and sends them to me. I generate the mailing labels required, affix the labels, and put the envelopes in the mail. AAPE charges a modest 25 cents per item mailed. The service helps AAPE with a little income, AAPE maintains control of its mailing list, the show reaches individuals known to be interested in exhibiting, and the recipients are saved the trouble of having to write off for the prospectuses and entry forms. And, yes, we do have the facility to prevent such

mailings going to any member who objects to receiving them.

I manage the awards program for U.S. shows. I rely on local shows writing to me to request our Silver Awards of Honor. For our national shows, I go by the Show Time listing in *The American Philatelist* and mail our Gold Awards of Honor and Creativity Awards to the contact person given those listings. Ray Ireson manages the AAPE awards program in Canada, but I supply Ray with the awards he needs. That, in itself, is a challenge. Have you ever tried to mail something by UPS to Canada? I tried it once. The package was (quite correctly) refused when it arrived in Canada with almost \$50 in "brokerage fees," whatever those might be. The package, which probably contained no more than \$20 worth of awards, eventually got tossed (I mean it) on my front porch without comment from anyone. We now use other means to get the awards to Ray in Canada.

What else does an Executive Secretary do? Well, I don't make coffee. However, I do prepare a membership report each quarter for *The Philatelic Exhibitor*. I attempt to deal with remaining journals which have been returned for various reasons. I serve as APS Representative. To some extent, I'm in the printing business because I see that those brochures, membership applications, dues notices, life membership certificates, and our stationery all get printed and distributed. It is somewhat like a combination between a printing business and a Lillian Vernon mail order operation. You have to retain a sense of humor and keep in mind that ours is a hobby, an activity that is supposed to be fun.

If you'd like further information about AAPE and/or a copy of the Ameristamp Expo '95 prospectus and entry form, send me a number 10 size stamped envelope addressed to yourself. If you'd like the brochures, frank the envelope with 52 cents! Send your inquiries to: Dr. Russell V. Skavari, AAPE Executive Secretary, 222 East Torrence Road, Columbus OH 43214. Keep those cards and letters coming!

Guided Tours Offered

It happened that at a dealer's table (after asking the dealer if he has Hungary inflation covers) another customer asked me if the inflation exhibit was mine, then asked if I would mind walking him through my exhibit. We made an appointment. When we met at the exhibit, within a few minutes two more people joined us. That made me think **How would it be if any exhibitor who is attending the show would place a note (like a yellow Post-it-note) above the first page (title page) as from what to what time he would be available at the exhibit pages for questions?**

I know, I would have loved to talk to some exhibitors' owners if I would know when I could meet them. Maybe the show organizers could supply a small pre-printed note for this purpose: **The exhibitor will be available between. . . hrs. in a three day show most attending exhibitors could find a half an hour or so for this purpose. From personal experience I know it would be very beneficial to the viewers, and maybe it would create more interest in the show.** **Robert B. Morgan, Los Angeles, CA**

Editor's Note: This is a great idea! Try it and report how it went. — JMH

From The Executive Secretary

Dr. Russell V. Skavaril, 222 East Torrence Road, Columbus, Ohio 43214-3834
Telephone: (614) 262-3046 (with answering machine) FAX: (614) 261-6628

This report was prepared on August 28, 1994 and is based upon new members, resignations, etc. received through that date.

It is a pleasure to welcome the following 22 individuals as new AAPE members:

2115 Robert L. Markovits	2123 Thomas W. Broadhead	2131 Richard A. Pounder
2116 Dr. Cheryl A. Chesick	2124 Ronald A. Burns	2132 Dr. James Francis
2117 Vernon Pickering	2125 Dr. Ranes C. Chakravorty	2133 Paul Wijnants
2118 Sherry Straley	2126 Dalene Thomas	2134 Robert C. Taggart
2119 William H. Martin	2127 Nicole D. Shelton	2135 Rev. James R. Julian, Sr.
2120 Jack L. Myers	2128 Theodore Lockyear	2136 Leonard D. Holmes
2121 Gal Shifron	2129 Jean-Pierre Fossard	
2122 David W. Koons	2130 Paul M. Zatulove	

I am sorry to report that Dr. Ernst T. Theimer and Thomas Yazman are deceased.
Please advise me if you know the correct address for Oliver R. Sanford, Jr.

MEMBERSHIP RECONCILIATION as of August 28, 1994:

Total membership as of August 28 1994	1164
New Members	22
Reinstatements	10
Resignations	0
Deceased	2
Dropped for non-payment of dues	0
Total membership as of August 28, 1994	1194

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

NEW CONTEST

What is the most prized page in your favorite exhibit? Send a clear photocopy and tell us about this page. The best examples will be printed in future issues of TPE, and you'll get a free classified ad. Send your entry by Dec. 31, 1994 to John Hotchner, TPE Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

REMEMBER TO:

- Write to Andrew Levitt about your wants or that collection you'd like to sell (inside front cover)
- Ask Tom Homa about his acid free exhibit pages (p.1)
- Respond to the Future Issues Themes (p.2)
- Send in your show listing in the proper format eight months before the show (p.10)
- Call Charlie Jenkins (p.10)
- Send your classified for **The Best Of TPE** (p.11)
- Pay your dues when the notice arrives