

THE Philatelic Exhibitor

VOLUME 9

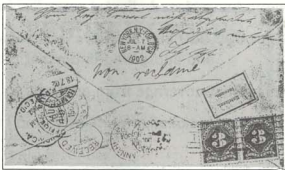
NUMBER ONE

JANUARY, 1995

From Exhibit titled: U. S. 2c DEFINITIVE 1890-1899

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Bernice Watson's Favorite Page
See Page 11

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

Founded 1986

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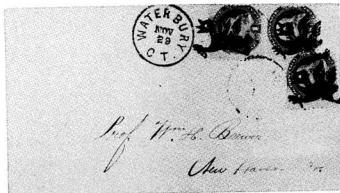
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INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future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

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

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

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

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THE PHILATELIC EXHIBITOR

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January, 1995

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

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

Deadline for the next issue to be printed on or about April 15, 1995, is Feb. 20, 1995. The following issue will close May 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, at \$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. 1-4; at \$3.00 each.

FUTURE ISSUES

The deadline for the April issue of **The Philatelic Exhibitor** is 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?)

For the July issue of **TPE** - Deadline May 20, 1995 - the suggested topic is "Shows could attract more visitors by" (Fill in the blank!)

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 credits.

Editor's AAPE(s) of the Month



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

November, 1994 - Retiring elected officers - Steve Schumann, Joan Bleakley, and Ralph Herdenberg, who have served AAPE long and well.

December, 1994 - My daughter Posey, who by the time you read this will be Mrs. Richard Long, and living with her husband in England. Her skills as a typist, proofreader, ballot counter, honest critic, and suport in other ways too numerous to mention have been much appreciated.

January, 1995 - All those who ran for AAPE office in the last election; in a very real way all are winners in their willingness to give of their time and themselves to help our area of the philatelic world continue to improve and prosper.

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 the these fields; whether they be novice, experienced or just beginning to think about getting involved. Through pursuit of our purposes, it is our goal to encourage your increasing participation and enjoyment of philatelic exhibiting.

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SEND:

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

MEMBERSHIP APPLICATION TO: Dr. Russell V. Skavariil, Executive Secretary
American Assn. of Philatelic Exhibitors
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Enclosed are my dues of *\$18.00 in application for my membership in the AAPE, which includes \$15.00 annual subscription to **The Philatelic Exhibitor**, or \$300 for a life Membership. (Life Membership for those 70 or over \$150; Life Membership for those with a foreign mailing address: \$500)

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My 2¢ Worth

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



No Need To Wait Until Deadline!; Judging 4x Per Year?

The lateness of the October issue (mea maxima culpa!) has meant that the deadline for this issue passed before most members thought to send in contributions. Please don't let that be an excuse for not contributing. As this issue is put to bed, there are two more on the drawing board, and I NEED YOUR EXPERIENCES in article form, as well as the usual show listings, classified ads, and other featurettes. Only new items are so time-sensitive that they must be sent just before deadline. Otherwise, early submission is welcome. That's why I provide themes for two issues ahead! (See page 3, "FUTURE ISSUES").

Our printer and I are doing all we can to get this issue out on time. Now that you have it in hand, while you're thinking about it, react to an article, respond to an ad, send for a prospectus, or start thinking about an article.

Here's a provocative thought: Proposal: Judges should be permitted to judge at WSP shows no more than three or four times per year. A good idea or a bad idea? With approximately 200 accredited judges, the rationale goes, everyone should get a chance to judge each year if some on the list didn't hog the lion's share of the available positions.

This ignores many considerations such as expertise required on the jury, willingness of some judges to travel, competence and reputation, etc. But there should be enough available and competent judges to fill all the slots if some of the more well-traveled judges were required to cut back.

What do you think?

Your 2¢ Worth

John Macco - George Wren - Dick Corwin - Paul Zatulove - Patrick Campbell - Harry Meier - Edward Mangold - Paul Schumacher - Henry Fisher

Progress

To The Editor:

As a founding member of AAPE, I want to thank all who helped the AAPE in its formative years and who brought it to the high level it's at today. In my opinion, since the founding of AAPE in 1986, the exhibits we see today as well as the running of exhibitions has improved greatly. I exhibit a few times a year and have seen much improvement on how mail-in exhibitors are handled.

The only thing I'd like to see is a written critique returned with a mail-in exhibit. Some exhibitions I show at do send score sheets but I feel a written critique by the judges who evaluated the exhibit would be of more help to an exhibitor. I truly feel that when a collector goes to their local stamp show they should take the time to view the exhibits and to learn from them especially if they have a desire to exhibit in the future. AAPE, keep up the great and necessary job you do for stamp show exhibitors.

John Macco
Crofton, MD

Problems

To The Editor:

In response to Your 2¢ Worth in the Oct. 1994 TPE. Here is My 2¢ Worth.

First, let me say that I am much encouraged to see you admit that stamp exhibiting has a problem. I have been saying that for the two years I have been exhibiting on a national level but my comments, letters-to-editors, etc. have

generally been poooh-pooohed by the "leaders" in stamp exhibiting and judging.

You write "A Developing Problem." I say that it is a well-developed problem already. I base my opinion on what I see and hear at shows; by the many letters I have received from exhibition chairs asking me to exhibit; and by such facts as the story "OKPEX Skips Exhibits For 1995 Show." In the latest *Linn's* (26 Nov. p. 22.)

You ask for thoughts on why this is happening. I suggest three factors:

1. Normal changes in our society, culture, life, etc. in the years since stamp collecting and exhibiting started - and especially since the end of World War Two. As a matter of fact, it is a miracle that stamp collecting (and coin collecting) still exist from the many collecting hobbies of the Victorians: Buttons, bird's eggs, butterflies, etc.

Things are not like they once were. Stamp Collecting has adapted in such ways as topicals, Disney-like stamps, etc. but exhibiting has changed little.

2. Our world is one of visual excitement: Graphics, color, motion, computer graphics, etc. But the way judges approach exhibits forces almost total dullness to all viewers but the super specialist. And surely the non-collector and young people are terribly put off and bored by stamp exhibits.

I have tried to make my exhibits of parcel post stamps and various one-frame exhibits interesting with color, blowups, etc. only to hear at judges' critiques such

comments as "your exhibit was marked down because of your use of color. We think it distracts from the stamps." or "your introductory stamp blowup hurt your exhibit. After all, a stamp exhibition is not like showing some of your stamps at your local library." (Which I do, by the way, to attract public interest in stamp collecting) and other similar judging remarks.

When I was a member of the McKinley Stamp Club in Canton, Ohio c. 1954, we had an old man who exhibited his collection in our annual show with the stamps mounted on blank pages with no writing at all. He said that is the way he learned to exhibit his stamps when he was a boy because the stamps are really the only thing of importance and the judges and other collectors are supposed to know the details or can look them up in a catalog. At least we have progressed beyond that.

Now what we need to do is to bring some life into the exhibits as well as the information.

3. My own experience as an exhibitor, and what I have been told by other exhibitors, former exhibitors, and collectors leads me to believe that part of the problem is with the judges - or at least, some of them.

Critique remarks that show clearly that the judge has not read the exhibit prospectus and title page (required in multiple copies in advance) - and is otherwise ignorant of the material shown.

And some of the judges are just plain pompous.

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So that is my opinion of what is wrong. Then on to your second query. - what can be done to reduce the problem.

I suggest that judges at least stop penalizing exhibits that show creativity in graphic presentation, color, etc. for the judges to reward such creativity is probably too much to expect.

If judges are not given instruction in how to show humility and avoid pomposity, such should be included in the training. And at the same time, articles and letters-to-the-editor need to be published in the stamp magazines laying it on the line to exhibitors of what and what not to expect; to quit griping and bellyaching; and that judges are only humans and volunteers at that.

What can the AAPE do? I suggest first the admission that we have a real problem and if it continues as is, stamp exhibiting will go down the drain and our stamp shows will be just bourses - as many of them are now and as sports card shows, telephone card shows, etc. are.

Then a committee to study how to make the exhibits more lively and more like the visual world is now in 1994. To seek advice from outside of stamp collecting - like from graphic artists, advertisers, etc.
George R. Wren
St. Louis, MO

To The Editor:

Why are many of our national shows having a difficult time filling frames? You then answer the question to some degree by stating that the reasons are complex. True! However, as an exhibitor and a judge I find the following things are important when making a decision to exhibit or judge.

1. Location: Is the show in a city that I would like to visit? This can be subject to many things; people, the place, group meetings, sites, weather, hotels, air transportation, etc. All of the information about the show plays a role in making the decision to exhibit.

What can the shows do to reduce the problem? Give the exhibitor advance knowledge of the reasons to exhibit at the show. Give us the hard sell. For example the recent show in St. Louis. All of the above things were very positive and I will return to exhibit next year.

What can AAPE do to reduce the problem? Expand the current networking system where calls are made to fill frames. Perhaps a committee chairperson in charge of filling frames of shows that need exhibits. In addition the chairperson would have a list of exhibitors through AAPE. A few calls and, bingo, the frames are filled. Sounds easy! Maybe!

2. Awards: Is the show a place where my exhibit needs to be? Most exhibitors try to climb the ladder of success. Starting with the lower awards and climbing to the Champ of Champs. At least we all hope to climb up. Some do and some don't. Will my exhibit fare well?

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Dick Corwin
LaJolla, CA

Odenweller/Jensen Book

To The Editor:

I have just finished a one frame exhibit after collecting material for 20 years but never exhibiting. What gave me the courage was "The F.I.P. Guide to Exhibiting and Judging Traditional and Postal History Exhibits", by Robert Odenweller and Paul H. Jensen. It is a "must have" for anyone even contemplating an exhibit! The two pamphlet format is ingenious - one of text and one of color illustrations. It describes a good and a bad preparation of the same material which actually won a gold medal.

The two pamphlet format allows inexpensive translations and printing of just text pages and a large single printing run of the magnificent color illustrations arranged in its own 48 page booklet.

This work should be translated and distributed to novice and experienced exhibitors alike. It can only upgrade the quality of exhibits and bring enjoyment and education to collectors and viewers as well as encourage new participation from people who should be showing material.

The booklets are easy to understand. The text is tactful, positive, and logical. The pamphlets led me through the exhibiting process in a most pleasurable manner. It costs U.S. \$24 and is available through the APS, P.O. Box 8000, State College, PA 16803.

Paul Zatulove
Phoenix, AZ

Thanks!

To The Editor:

Royal 94 Royale "Ogopex" is a part of the history of philately in Canada, and I'm home from my first stint as Chief Judge.

This is to thank you and Clyde for your help obtained from the series of articles "How to Chief Judge". I read and reread them, and applied the lessons. I even used your fine form, although slightly modified.

Patrick Campbell
Perrefonds, Quebec

Medal Splitting

To The Editor:

On the splitting of medals, have mixed feelings on this but tend to think it could be a help to both the exhibitors and the panels. There are many cases where an exhibit falls on the line between say a vermeil and a gold, or a silver and a vermeil to make another point. If the show tends to be weak the tendency is to go the higher level, and if stronger go the lower level. This then gives "the one level bobble," and the, "I won a gold last week

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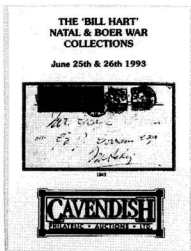
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at - and now I get a vermeil." The "half" level if I can call it that would tend to eliminate or at least reduce this kind of situation.

On the vermeil/silver split there is another situation, that, while it only affects a small number of exhibitors, is a problem. This is where an exhibitor gets a vermeil or a series of vermeils that are marginal (and maybe should have been silvers) and then goes international and gets killed. They lose their one time advantage and will have a hard time getting back in if they want to, or get very upset about the whole situation and sour on exhibiting. This notwithstanding the fact that many US exhibitors don't really know how to do an exhibit for an international. It just isn't a matter of taking out pages. The exhibit really should be done over completely for the international, selecting just the best items to tell the story in the limited number of frames available to a first time exhibitor.

By taking out full pages as many do there could be material on half the page that would help things along. Might add that from what I have seen and heard, the national shows in Europe seem to use the same medal levels as used at international shows.

The medal splitting might not make a lot of shows happy, but in the long run I am sure it will give the exhibitors a better handle as to where they stand and reduce some of the "one level bobble" problems. It should also help the panels by reducing

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the questions of which way to push an exhibit that is on the line. I am sure at first the panels might have some problems getting used to it, but feel that the panels will adjust better than the exhibitors. Exhibitors who have been getting golds and then go to a gold and not a large gold might be unhappy until they see what has happened and understand why.

This will take an education of the exhibitors to get them to understand the whys of it all.

Harry Meier
Palmyra, VA

Out Of The Closet. . .

To The Editor:

In September, I came out of the closet and exhibited for the first time ever, at the Keystone Stamp Show (My thanks to John Hufnagle for all his kindnesses to facilitate my stay in York, PA). I received a silver, the People's Choice, and a most coveted AAPE Award.

I have sent an application for space in the January White Rose Stamp Show (Again in York, PA), the Mt. Nittany Philatelic Society Show (An APS World Series Show) in March, 1995 in State College, PA, and Philatelic Show '95 in Boxborough, MA in April.

I owe my success so far to following the suggestions of the many authors of books and articles as well as the Manual of Philatelic Judging. I read everything I could find at least twice; once before creating the two frame exhibit, now expanded to three as a result of the judges critique, and second, after the creation, to "grind off the rough spots".

I further find that the judges' critique was great! Both judges offered a formal discussion plus went with me to the exhibit to discuss it in greater detail. I had the attention of two well known judges spending over a half hour truly concentrating on MY exhibit. I could not pay for such specific advice! Additionally, there was a dealer at that show who is a well known judge. He spent quite a while analysing and recommending improvements. To wit, my exhibit is now three frames and (to me) a vast improvement.

Yes, I am exhibiting not only a second time, but have signed up for three more exhibits. . . I am having fun meeting

new people and seeing other exhibitors. (And oh, yes, picking up four awards first time out. I also got the Apfelbaum Award as a first time exhibitor.)

I only wish I had done some exhibiting sooner!

Edward J. Mangold
Jacksonville, VT

Revitalizing

To The Editor:

You asked about revitalizing exhibiting (TPE, Oct. p.5). It might help a bit to publicize these shows which have trouble filling the frames. For example, I would be more inclined to show some place when I'm wanted more. It might also help to put more emphasis on what awards are available.

Paul Schumacher
Cherry Hill, NJ

Philatelic Covers?

To The Editor:

Last year I exhibited used U.S. international postal cards and the judges decided it had too much philatelic usage. The cards carried messages I could have sent by letter. Since I asked the recipients to return my cards it was controlled mail, which in this case was philatelic.

If all philatelic usage items were rejected by judges there would be a lot of desirable classic material not allowed in exhibits. Christie's just auctioned a cover of complete Columbians with pen cancels for over \$16,000. Covers bearing high value Columbians are certainly philatelic and yet they are shown in exhibits. What about Roessler's airmail covers? My friends are mailing the Legends Postal Cards to each other, and of course that is philatelic usage even though they convey messages. How many non-collectors would use them since they are sold only in sets and at a premium above face? All recent souvenir sheets on mail get philatelic usage; post office window clerks would prefer to use meters. Judges might as well accept this material if exhibited, and collectors 100 years hence will thank anyone who uses them today.

Henry Fisher
Columbus, OH

PRESIDENT'S MESSAGE by Peter P. McCann, Ph.D.



In recent conversations with our editor, he commented to me that someone had written him with some negative words about a judging situation at one of our national WSP shows where a judge had said something that the writer felt was totally out of place and he, the letter writer, was very concerned and upset with the situation and wished he knew what to do. I said to John that obviously the person should have written to Bill Bauer or perhaps contacted someone else on the Judges' Accreditation Committee and reported the incident or least given forth his views on what he felt the problem was.

In speaking to both John and later Bill about this, we realized that perhaps people who were exhibitors or simply interested parties at a show did not realize that, in fact, Bill and any other members of the Accreditation Committee were always ready to listen to problems, comments, ideas, or anything having to do with the process of judging exhibits and relay them on to either the full committee or the APS Board if necessary.

Thus I urge you if you think something "went really wrong" at an exhibition critique or some other function related to exhibiting and judging, then not only write the "the editor," but write the judges' boss, Bill Bauer. Also if you know one of the other members of the Committee and want to sound off, do so. That is why they are there, to act on things relating to the APS Judges' Corps. In case you don't know who they are, I can list their names: both our esteemed editor and our AAPE vice president, John Hotchner and Ann Triggle, are members, as well as our immediate past president, Stephen Schumann, followed by Peter Iber, Stephen Luster, Bud Sellers, Jay Stotts, Pat Walker, and myself.

Bill Bauer is also working on some major additions to the apprenticeship process for becoming an accredited judge. As most of you know, the training and certification of new judges have become more demanding and rigorous over the past few years in large part due to Bill's efforts. Now new procedures are being considered to make the training and certification of new judges even more exhaustive to insure that exhibits at all shows are always judged equitably and fairly. A formal guide is being prepared for participants in the apprenticeship program to digest before they ever set foot on an exhibition floor as an apprentice judge. Different from the judge's manual, it is much more explicit and detailed as to the judging process and what is expected of an apprentice in terms of preparation. When this guide is formally adopted, I plan that the AAPE will help make this available for anyone who wants a copy.

Along those lines I would like to state that, in fact, the judging corps is always looking for new recruits. If you have a vermeil medal at the national level and the thought of trying judging has some appeal, then by all means talk to any accredited judge about the process. It is stimulating and fulfilling, a lot of work, and will give you a totally different perspective on philately and your exhibiting activities.

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. Skavari, AAPE Awards Program, 222 E. Torrence Road, Columbus, OH 43214.

The Best of TPE Vol. I-V Coming – Ads Sought:

The **Best of TPE Vol. I-V**, will be produced in the Spring. We will 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.

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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.

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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:

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SYNOPSIS PAGE OF THE ISSUE by John Liles

SYNOPSIS

PORTUGAL: The Ceres Issues, 1912-31

An expansion of previous "traditional" efforts from 1990 to the present 8 frames. The text has been completely revised and considerable upgrading and additions were made for greater depth. Further exhibits of the various issues are under development.

Scope includes the issues of Portugal and the Azores overprints (*Portugal*: Scott 207-298, 398-421, and 453-495a; *Azores*: Scott 155-237, 300-306, and 307-313). The Azores were never a "colony" but an integral part of Portugal.

Stamps produced at the *Casa da Moeda* (Lisbon Mint) from 1912-26, 1928-29, and 1930-31 were printed by typography on unwatermarked paper and comb perforated 15x14 and 12x11-1/2. The 1912-26 issues were withdrawn in November 1926. A new Ceres design, prepared and printed by De La Rue, London, was issued from December 1926 as a replacement. Another design was prepared in 1927-28 to replace the Ceres, but lack of funds delayed issue until 1931. Economic initiatives taken in 1928-29 surcharged and overprinted the previously withdrawn 1912-26 issues. As an expedient the dies were retouched and the Ceres reissued in 1930-31. In late September 1931 all Ceres issues (except the Azores) were withdrawn from sale but not demonitized. A final reprise from January 1934 until October 1945 reissued several values of Portugal and the Azores.

Characteristics of the stamps are: the many values, many paper types, numerous plate flaws, printing errors, and infinite color varieties. General condition is about "fine," but superb material exists. Poor quality papers, the acidic nature of the gum and inks all combine to cause toning and foxing. A few combinations of paper and perforation are very uncommon; these are called the "abnormals." The die types are identified to indicate their existence; they have only academic interest.

The catalogue values (for single stamps) are very disarming. They have, in several instances, no relation to the scarcity of the same stamps on cover. Examples are: 1/2c. paying the colonial printed matter rate to Inhambane, Portuguese East Africa in 1914; a registered packet with 1/2c. rate for samples of no value; 1/2c. privately printed postal stationery with 1/2c. added to make the 1c. foreign printed matter rate; the 13-1/2c. of 1920, paying the foreign registered letter rate; and 2\$40E and 3\$36E foreign registered letter rates from the Azores. This material is very uncommon.

These stamps have a rich postal history, and the rates in effect during various periods are represented. Research in official post office publications has "uncovered" several rates that resolved some mysteries and updated the rate tables. Early usages with higher rates (second and higher weight steps) from 1912-17 are difficult. The lack of high values required several stamps to make up the rates, most notably during the "inflation" period of the 1920s. These covers are not necessarily "philatelic." Covers franked with values above 2\$E in the 1920s are very difficult. Inter-island mail and high values on cover from the Azores are rarely seen. In general, mail to the colonies and especially the smaller colonies have low survival rates.

Clearly struck cancellations and postal markings are not to be expected. The condition of covers is generally poor, but high quality material exists. Postal forgeries are not reported, except for the 40c. green of the 1926 "London" issue. The earliest recorded example on cover is shown. Unauthorized and illegal ("clandestine") material, prepared at the Lisbon Mint, includes proofs, essays, varieties of perforation and paper. Despite its questionable status, this material is keenly collected by specialists. Major catalogues formerly listed imperforate varieties for several years. The errors on the surcharged and overprinted issues (1928-29) are considered as clandestine by Portuguese specialists. No definitive study exists for these issues.

No assumptions should be made about the Ceres; they nor the Portuguese Post Office followed the normal rules. Several statements of "time-worn fact" have been proven wrong by recent research and discoveries. As an example, watermarked paper has recently been reported for a few issues.

Literature on the Ceres is largely confined to articles in journals, magazines, and some monographs classifying the stamps and plate flaws. No broad scope monograph has been produced. This task has been undertaken by two American and British specialists.

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Favorite Pages Contest

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

Our first winners include the page on the front cover of this issue by Bernice Watson and the two shown here, by Murry Heifetz and George Bowman. Herewith, their comments:

Bernice R. Watson: From exhibit titled *U.S. 2c Definitive 1890-1899*

This is my prized cover because of the multiple markings and the challenge it presents in following its travels.

Letter from Albert E. Wenz, Ship Chandler in Brunswick, Georgia, mailed 2:30 p.m. July 1, 1902 to Captain John Browne, Savannah, Georgia; was deposited at post office for mailing ("D" in killer bars) franked with current First Bureau Issue on Steamer "SANDY", notation lower left corner. Brunswick dial and five-bar are Doremus style.

Backstamp shows receipt at Savannah 1:30 a.m. July 2, 1902. American Postal Machines Company received stamp. Offset of Savannah dial also shows from another piece.

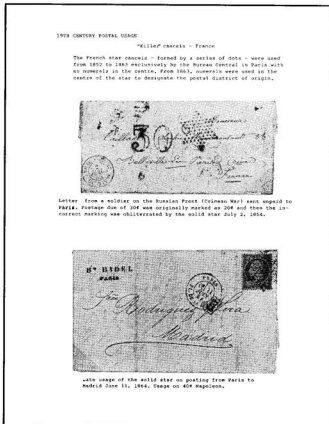
Letter was marked for forwarding to Hamburg, Germany, and left Savannah July 2, 1902, 7:00 p.m.; received at FOREIGN BRANCH, New York City July 7, 1902, 8:00 a.m.

Received at Hamburg July 18, 1902 underpaid by 3c for foreign rate of 5c per oz. Multiple markings indicate: Unbekannt, Inconnu, in blocked stamp; non réclamé handwritten; purple "retour" on front. On arrival in New York, circular stamps showing International Tax of 15 gold centimes postage due (about 5c, at rate of 3 centimes = 1c) was added and letter forwarded to Dead Letter Office, Washington DC. Arrived there August 9, 1902, 5:30 p.m. Here pointing finger was affixed for return to writer with 6c postage due, at customary doubling of original 3c postage due rate; acknowledgment of fee paid by writer by two 3c U.S. postage due stamps affixed on reverse.

If anyone knows the significance of "En!, Hmb.1." in purple circular stamp on front of cover, I would be most grateful to hear. Also a proper reading of manuscript at top of reverse, as well as the one underlined German word on left front of cover.

Murry Heifetz: The source of my pleasure is the cover at the top of the page. This derives from two features. The star itself is very well known as a cancelling device on the stamps of France in the 1850's and 1860's-1870's. It is particularly common on the Ballon monte covers. However it is rarely found on stampless covers used as an oblator for an incorrect marking. In this case its purpose was to obliterate the incorrect 25 centimes postage due mark which was replaced with the correct 30 centimes. (Ignore the correction in the copy below the cover. I had incorrectly typed this as 20c not 25c but this will be corrected).

Murry Heifetz



This second feature has nothing to do with the thematic itself. It is the actual letter. This is a fairly long letter from a French soldier writing home to tell the letter recipient about all his trials and tribulations on the Russian Front of the Crimean War. It is a fascinating glimpse of the wartime conditions from a contemporary observer.

George W. Bowman: For about three years now I have been developing an aerophilatic exhibit entitled: "The Rowe Aero-Achievements, From WIAE to Pan Am, 1927-1931". The exhibit describes the philatelic adventures of Basil L. Rowe, an ex-barnstorming pilot who founded the West Indian Aerial Express airline in the late 1920's, and subsequently became Pan American Airways' Chief Pilot. He shared the cockpit with Lindbergh for some early FAM-5 and FAM-6 first flights, and logged almost six million miles and 35,000 flying hours in 28 years with PAA.

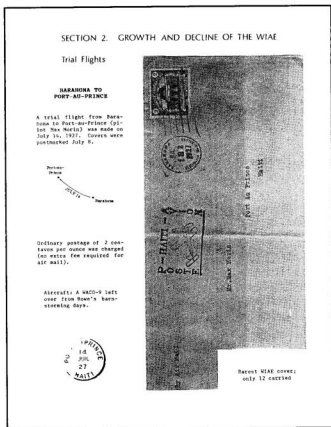
I had generally been satisfied with my baby's track record in National Shows. . . three Vermeils and a Gold. . . but I had always felt that the exhibit was fundamentally flawed because it was missing a key item. It lacked AAMC No. WI-1, the initial WIAE trial flight from Barahona to Port-au-Prince. I had searched for that cover for almost ten years, continually discouraged all that time by the knowledge that only twelve examples existed, and the realization that my chances of finding one were about the same as the chances of my growing wings. I had to have that cover, because I knew that without it my exhibit would be incomplete, and glaringly so to a sharp judge.

But you gotta keep at it, they say. . . you gotta keep looking. Fortunately, I knew a man who owned a WI-1, and for more than two years I was on his neck like an ingrown hair, pestering him to sell it to me. For awhile he resisted, but eventually I wore him down. One day, to my indescribable joy he said "It's yours! Take it! Quit bothering me!" Persistence. It pays off.

That cover, then, is the basis for my favorite exhibit page, for two reasons. First, it was so blasted difficult to come by, representing years of writing letters, sending out want lists, poring over auction catalogues, and all the while hoping for a lightning strike. Secondly, the write-up for the cover seemed to fall into place quite easily, resulting in what I consider an attractive and balanced effort. Everything that needed to be said or illustrated. . . the pilot's name, the little map, the rate, the aircraft, the rarity statement, and the backstamp (actual reproduction, by the way, not a touchup). . . came together with just the right effect. The two-tiered slit was necessary due to the cover's large size, but nothing on the item is blocked.

It's just my opinion, of course, but I think my favorite page is a perfect page.

George W. Bowman



Show Listings

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

★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 (9 3/4 x 11 1/2 max.) \$2 per frame. Prospectus and details: Birmingham Philatelic Society, P.O. Box 531330, Birmingham, AL 35253.

Feb. 18-19. VICTOPICAL '95 at the Holiday Inn, 3020 Blanshard Street, Victoria, B.C. Sponsored by the Greater Victoria Philatelic Society, The Vancouver Island Philatelic Society and the Victoria Junior Stamp Club. Admission by donation. 15 page frames at \$5 per frame. Juniors \$1 per exhibit. Further information and prospectus write Don Shorting, Box 5164, Station B, Victoria, B.C. V8R 6N4, Canada, Telephone (604) 721-1940

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 8 1/2 x 11 pages (5x3). Admission free. Prospectus and details from: M.R. Renfro, Box 2268, Santa Clara, CA 95055.

March 18-19. CENEPEX '95. Sponsored by the Central Nebraska Stamp Club. The Grand Island Mall, 2228 N. Webb Rd., Grand Island NE. \$2 per 12 page frame. Prospectus and information from Mike Ley, Box 984, Grand Island, NE 68802

April 1-2, 1995 DELPEX, Delaware Valley Federation of Stamp Clubs, Brandywine High School, 1600 Foulk Rd., Wilmington, Delaware. 60+ 16 page frames at \$5 each (Juniors free). Theme is "United Nations-50 Years". Special awards. Each exhibitor gets written critique! Prospectus available from J.R. Fahs, 109 Rockingham Drive, Wilmington, DE 19706

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.

★June 2-4 PIPEX 1995. At the Holiday Inn, 3020 Blanshard Street, Victoria, B.C. Sponsored by the Northwest Federation Of Stamp Clubs. Admission is by donation. 15 page (8 1/2 x 11) frames at \$7.50 per frame. Juniors 6 page frames at \$1 per exhibit. Exhibit information and prospectus from PIPEX 1995 Chairman, Box 5164 Station B, Victoria, B.C. V8R 6N4, Canada

From The Show Chairman by Steve Luster

The purpose of this new, irregular column will be to highlight the trials and tribulations of a philatelic show chairman. Today I'll address a specific issue that I find particularly perplexing. Perhaps you the reader, will have some ideas on how the issue can best be addressed. By creating a forum for that dialogue, it might be possible to improve the way philatelic shows are run. So if you have any thoughts on the subject of this or subsequent columns, please write to me in care of the editor.

As an aside, while I am associated with NAPEX, I've worked on other show committees and I'm sure that the issues which appear in this and subsequent columns, will apply to other shows as well.

This first column is titled **How Success Breeds Contempt**, and it deals with the process of how exhibit frames are divided up among the societies convening at a show and the exhibiting public.

As background, our exhibition is held in the grand ballroom in a local hotel. Other adjoining rooms are allocated for meetings, auctions, societies and the like. For many reasons, we like the show venue and while we are always on the lookout for a better location, we have no immediate inclination to move the show.

In order to comply fully with local fire regulations, we are able to put a maximum of 288 frames on the exhibition floor. That number of frames is dictated by the County Fire Marshal who insists (and regularly checks), that all exhibit frames, tables, chairs, aisles, doorways and spaces are set in a way that ensures complete compliance with the local fire safety codes. Last year, we came close to being cited by the Fire Marshal, because several dealers had allowed their tables and chairs to encroach on aisles. The situation was corrected on the spot, but I can assure you that we are under strict orders to comply with the fire codes, and we do.

In years past, our show accepted exhibits on a first-come-first-served basis. That method never posed a problem for us. In fact, there were many times that our exhibits chairman had to go the extra mile and beg, borrow, and call in favors, just to have enough exhibits to make a respectable showing. It seems that when the recession hit in the late 1980's, it became difficult to get 200 plus frames at our and other shows, and it took a lot of effort to reach that number. Then the tide turned, and we suffered the consequences.

In years past, we always asked the societies convening at our show if they would like us to reserve some frames for their members. Some societies took advantage of the offer, others did not. In

my experience, regardless of how many frames they requested, societies rarely subscribed to that number, often falling far short. In any event, we always explained to the societies that our show accepted exhibits on a first-come, first-served basis, and requested that they tell their members to get their official entry forms to us as soon as possible. Most did. Some did not, and their members suffered the consequences.

In those years when the number of frames were not filled, the first-come, first-served method of selecting exhibits posed no problem. In fact, for several years in the recent past, we accepted every exhibit for which an official entry form was received. Then it happened!

Last year we had an unprecedented demand for frames. In fact, we were oversubscribed for the first time in recent memory. Because we were still operating on a first-come, first-served basis, some exhibitors who delayed sending in their official entry forms were disappointed when informed that we could not accept any more exhibits. Some of those unhappy exhibitors were members of societies convening or meeting at the show.

One society that had indicated on two separate occasions that it did not wish to have any frames reserved for its members was so unhappy when some of its late-applying members could not be accommodated, that it pulled out of our show and held its annual meeting elsewhere.

As a result of the unprecedented demand for frames, and noting that the circumstance caused some exhibitors and at least one society to be unhappy with us, we talked to a lot of other people who either run or are affiliated with national level, American Philatelic Society, Champion-of-Champions qualifying shows, to find out how they accepted exhibits. The responses ran the gamut of possibilities. Undaunted, we did what we thought was best, and changed our policy for 1994, reinstating a two-fold acceptance procedure that had been used in the past.

First, convening societies were asked if they required an administrative reservation of frames for their exhibitors. Those societies replying in the affirmative or previously letting us know of their frame requirements, had frames reserved, with one caveat. The society had to fill the frames a month before the cut-off date to the general public. They were told that frames remaining unsubscribed at that time were to be reallocated by the show committee.

Following the second cut-off date, official entries were reviewed, allocation

commitment to the societies honored and the remaining frames assigned to exhibits of our choice. When it was all said and done, we had received an unprecedented number of exhibit requests. From those requests which numbered almost 550 frames, we had to honor our society commitments and still remain within the 288 frame physical limits of our show venue. Needless to say, there were a lot of unhappy potential exhibitors when they found out that their exhibits could not be accepted at our 1994 show. Most exhibitors took the news well; a few did not.

From the disgruntled exhibitors who were not able to exhibit with us this year, came a variety of suggestions.

Some exhibitors didn't like our making an administrative reservation of frames for societies. They pointed out that the official entry form says that the show is open to anyone. While that is true, the whole entry form has to be read in its entirety. Elsewhere on the entry form it clearly points out the method that will be used to accept exhibits, and the timing of the acceptance decisions. One unhappy exhibitor said that we should change our rules to state that exhibits are limited to society participation (as if we could predict such an outcome). Another exhibitor suggested we indicate in the rules that the probability of acceptance of non-society exhibits is slim to none.

Perhaps after 1995 we will change the rule to indicate that convening societies have asked for frames and the rest of the exhibiting public will only be accommodated after the society commitments have been honored. Such a change seems more in keeping with the reality of what is happening at some national level shows, ours included.

It was also suggested that only a certain number of frames be reserved for convening societies with the balance being allocated to the general public. That IS the way we operate. However, in some years, the convening societies request more frames than in other years. So how many frames should be allocated to the convening societies versus how many frames should be reserved for the general public? There is in my opinion, no simple answer to that question.

As an example, we are already in active communication with the many societies who will be convening with us in the next few years. Many of them want us to provide them with some degree of EXCLUSIVITY. That is to say, they want to be the only or at least the featured society meeting with us in a particular year. That we do not like to do. Many prominent

societies believe that their members can fill virtually all of the frames we make available for exhibits, and they want commitments from us that a substantial number of our frames must be held for their members as a condition of convening with us. We plan to accommodate those requests to the maximum extent practical.

If we set a limit on the number of frames we allocate to a society, how many is the right number? Societies vary in their needs and demands. If the number is too low, some societies might decide not to convene with us. If the number is too high and the frames are subscribed, the exhibiting public might not be accepted because few frames will remain to be allocated.

Another suggestion was to limit the number of societies accepted to convene at a show, to a point where they would only make requests for administrative reservations of frames that were low enough to ensure that other exhibitors would have a fair chance at getting into the show. Of course if we follow that suggestion, we will be put into the position of either figuring out which societies will comply with that rule, and turning away substantial numbers of other societies who write to us or otherwise inquire about the opportunity to convene with us.

Ask the Society of Israel Philatelists for whom we bent over backwards last year to accommodate them at the last possible moment. They were most appreciative for our going the extra mile for them. But of course the net effect was that fewer frames could be made available to non-affiliated exhibitors. Who gained and who lost in that situation? Is it proper for an exhibitor (including one who had recently exhibited with us) to believe that there are winners and losers when an exhibit is not selected over others?

Like the title of this article, it seems as if our success has bred some contempt. Is the little criticism we received justified? What are we to do? If we select exhibits on a first-come, first-served basis, and we undersubscribe the frames, everyone is happy. But if we oversubscribe the frames and have to turn away some convening

society members' exhibits, we are scorned by those societies. If we have to turn away exhibitors not associated with convening societies, they are unhappy. It's almost a no-win situation for us. So how do we create a win-win environment?

I hate the prospect of being associated with a show at which the Upper Bongoland Society is having its annual convention, accepting some exhibits from that area, and then rejecting other Bongoland exhibits while instead, accepting some exhibits totally unrelated to the Bongoland theme of the show, just to be fair (to whom), or to accommodate some local good-old-boy, or other equally lame reason.

The prospectus for our 1995 show is already on the street. We have assured the convening societies who have requested allocations of frames, that we will do everything in our power to accommodate them, and they have asked for a lot of frames. Those societies know that if they fail to fill their allocations in February, the frames will be reallocated either to other requesting societies or the exhibiting public and if we are oversubscribed, we will keep the exhibit entry process opened until necessary to close it to meet other administrative requirements and lead-times.

It was suggested that we should limit the number of convening societies to only one per year. I gave that idea a lot of thought and study. My research indicates that there are more societies convening and meeting than the number of national level shows in the United States. While it is true that they do not all meet every year, the simple fact is that if shows limited the number of societies to one, not all societies will be accommodated. It seems to me that those of us who can control the situation should do everything within our power to make society meetings easier rather than harder.

It was interesting to note that some of the grumbling came from exhibitors who had shown the same or similar material in their exhibits in the immediate past, either at our show or other national level shows. It was suggested that the United States with over 30 national level shows and little or

no qualification requirements, makes it far easier to exhibit at the national level than in any other country. Perhaps we should look at limiting the number of national level outings an exhibit may have over a period of time as a way of accommodating other people who wish to exhibit at the national level. Don't some shows reserve a certain number of frames for first-time exhibitors? What happens when those shows oversubscribe, if they ever do?

I wonder what would happen if we limited an exhibit to a single exposure at the national level per year? Now I'm neither advocating that we go to a system of one national level show in the United States, nor should we arbitrarily limit an exhibit to only one exposure per year. However, when frames are being regularly oversubscribed by convening societies something has to give.

Another person suggested that we look for another show location, one large enough to ensure that regardless of the number of frames requested, we would never be oversubscribed. That suggestion has merit in an ideal world. In fact we HAVE looked at other places to hold the show. All without success for the moment. Some of the problems we encountered include few locations with adequate space, or those with adequate space are unaffordable, or in undesirable locations. We have access to a number of frames, but the number is not unlimited. It seems that there are no easy answers.

To the nay-sayers, we extend a hand and an offer to join our show committee. We are all volunteers, trying our best to maintain philately as the great hobby it is. If something is wrong, let's pull together to fix it rather than sit on the sidelines and complain.

What should we do in 1996 and beyond? Perhaps you have some thoughts on the subject. Letters to me personally with constructive comments are actively sought. All will be answered. Please write to me in care of the editor and give me your thoughts on how exhibit selections should be made at the national level given years of over and under subscription without much ability to predict the circumstance with any degree of accuracy.

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.



Some Thoughts On The Judging Process

by Dr. John S. Blakemore

What is the best set of rules for judging a group of exhibits? No single answer serves for all time or all types of philatelic show. I do however have a 'modest proposal' concerning judging of stamp and postal history exhibits, at our national APS-recognized 'WSP' shows. My belief is that for most AAPE members the central focus of exhibiting lies with multi-frame exhibits of stamps and/or covers, and this is where my own thoughts are centered. Part of what I advocate is standard procedure at FIP-controlled international shows, and part is already in place at literature-only exhibitions.

The APS **Manual of Philatelic Judging** (3rd Edn., 1990) is the present specification for judging at a WSP event, and it behooves every exhibitor to understand how this **Manual** affects a jury's work and its awards. Bill Bauer and his coworkers put much effort into updating the **Manual** from its second (1983) edition, and we all benefit from those restatements, clarifications, and changes. As exhibitors experiment and exhibiting evolves, we can assume that a fourth edition will be needed. Before that happens, I'd like to express my advocacy for one change in how judging is carried out, and for a change in what information the exhibitor receives.

My first plea is simple: let's have philatelic show judging in the USA done with the aid of a numerical score sheet, as is already the case at FIP shows. The tricky point is that the APS **Manual** (3rd Edn., page 20) reminds us that the APS Board of Directors has voted to prohibit use of a numerical scale system at WSP shows: except for Thematic, Youth, and Maximaphily categories. I advocate that the 1993-95 APS Board reverse that vote, which they might be persuaded to do if enough AAPE/APS members share my view. And so if you have nurtured a desire for numerical evaluation - or I convince you - may I ask you to send TPE Editor John Hotchner a postcard expressing your viewpoint? (Ed. Note: Contrary views also welcome.)

To keep the record straight, I should state that I am not a philatelic judge. I'm an occasional exhibitor. However, I have spent more hours than I care to remember evaluating scientific manuscripts and research proposals. Assessing such documents one at a time, one can do quite well using paragraphs of explanation to justify an 'Accept' or 'Reject' recommendation. When any committee/panel/jury has to rate many simultaneous submissions, however: deciding which papers to accept for a conference, or which applications for grants should be funded, the help

provided by a numerical rating system becomes invaluable. This is surely also so for the work a WSP jury has to do in one day. I believe that even a seasoned judge who is understandably suspicious of 'more new damn fool changes', would like scoresheets after using them a time or two.

As with a FIP show, the division of number allotments at a US show for the various aspects of treatment and importance, knowledge and research, rarity, condition, presentation, etc., would have to be set separately for each type of exhibit (traditional, postal history, thematic, etc.) I believe that the appropriate sets of numbers could be worked out by panels of experienced APS accredited judges, and - as with FIP numbers, provide a plausible starting point. But since the USA has more national shows than any other country, we should feel free to promulgate a numerical system that makes optimum sense for 'domestic' US exhibitors. Whatever sets of possible numbers adding up to 100 might come to pass for WSP events, would certainly influence organizers or regional and local shows.

I was delighted to read that John Hotchner and Randy Neil developed an 11-category numerical scoring system for AmeriStamp Expo '93, the very successful one-frame exhibition held in Kansas City in April 1993. (130 exhibitors, with 160 entries.) I did not have an entry for Expo '93, nor did I have one ready for Expo II (Indianapolis, June 1994), but I welcome enthusiastically the concept of shows which foster exhibiting in the one-frame format. Only with a numerical system can judges hope to assess 160 exhibits in the brief time available.

Thoughts expressed in the preceding paragraphs have been circulating in my head for a considerable time. The urge to write it down was prompted by the October, 1993 issue of TPE. My thanks indeed to our valiant editor, and to that indefatigable exhibitor and judge Clyde Jennings, who pried me into expressing my thoughts.

Among those Jennings/Hotchner contributions was their debate "Point-Counterpoint: 'Plus' - 'Minus' in Judging" (TPE, Oct. 1993, p.12) Should a judge offer a 'Vermeil Plus' or 'Gold Minus' vote on an exhibit, to his/her fellow jury members? To my mind, why not? Any high school or college student can know where he or she is with respect to (say) a 'high B+' or a 'low A-' during the semester, by translation from numerical test and homework scores. This is useful guidance for the student's effort, whether

or not the school or college chooses to round off final grades to A, A-, B+, B, B-, C+ etc. on transcripts.

How does this apply to a philatelic jury using numerical scoresheets? When the determining number is the average of scores from all the accredited judges participating, an exhibit can easily be reported out on a scale of three medal levels (typical for a local show), five (as at present for APS-WSP shows), six (including the platinum award level introduced at AmeriStamp Expo '93), or ten levels a la FIP evaluation. A numerically-based judging system permits as many or as few medal level distinctions as deemed appropriate.

I have an additional 'modest proposal' which does not actually require the use of a numerical judging system, though I happen to think that it fits in very well with the numerical system. This additional proposal concerns what information an exhibitor should be provided; and I should like to see each award backed up with information - to the exhibitor only - comprising a set of numbers plus some brief written comments. Let me deal with the numbers first.

Suppose a hypothetical exhibit, which at (say) MUDPEX gets a jury-averaged score of 89, and that it qualifies - at least this time at MUDPEX - for a Gold. Suppose additionally that several points were lost because two or three of the jury members considered this exhibit to be weak on demonstrated philatelic knowledge. Isn't this something the exhibitor should know? He or she would have a chance to find out in the present system if present at MUDPEX, and given a verbal appraisal by a judge. The latter is of course accomplished far better at the frames than in the official Judging Critique, and of course a Gold awardee (even if it is a 'weak Gold') is supposed to wait patiently through the Critique while advice is given to those whose awards were vermeil or lower.

Should the numerical scoring method I advocate come to pass, I'd like each exhibitor, whether or not present at the show, to receive a jury-averaged set of score numbers for the various categories: knowledge, treatment, condition, etc. I must confess to being intrigued by the statement on the Prospectus for AmeriStamp Expo '93 that a copy of the special 'Jury Critique/Scoring Form' would be given or sent to every exhibitor, so that he/she would be able to see 'how the judges scored your exhibit'. Did this mean that scores of individual judges were provided? (Ed. Note: No) As a non-

participant at Expo '93, I don't know, and if they were, that is even further than I would think necessary: the jury-averaged numbers should suffice, regarding the respects in which an exhibit was held in high - or not so high - regard.

I do not propose that a jury's set of numbers, by category or in toto for an exhibit, be made public. I see no reason why, for example, a Reserve Grand Award recipient should have to fret that his/her exhibit with a 97.2 rating was outranked by a differently conceived Grand Award exhibit that scored 96.9. Once numerical methods have served their best, some qualities remain that a small group of experts should resolve through vigorous discussion.

And so, now on to written (and verbal) comments for exhibitors, and their value. Maybe it happens at most WSP shows that the likely Grand and Reserve Grand award winners are present, and can

hear how close they are to the final maximum potentials of their chosen subjects. This could still leave any mail-in 'weak Gold' awardee at MUDPEX blissfully unaware of the key deficiencies in his/her exhibit. If left unaltered, that could result in a vermeil (or silver!) award next time. A worded 'wake up call' from the recently adjourned jury would be more helpful for an exhibitor who, for one reason or another, sends a mail-in exhibit to a show that is impractical to attend.

Thus to my final urging in this epistle: one which does not depend on a conversion to numerical-based judging, but which could also profit by it. I'd like to see every mail-in exhibitor at a WSP show receive the above-mentioned set of score numbers, plus a concise evaluation in words. From 'American Philatelist' (Nov. 1993) I read that a written Judges Critique is already provided for any entry in philatelic literature competitions, such

as the literature part of an APS-recognized show, in PhilITex '92, etc. This would also be helpful for mail-in exhibitors of their creations displayed in frames.

Moreover, the necessary words would already exist. As each philatelic jury brings its business to a close, the Chief Judge assigns each exhibit to a member of the jury, to be its spokesperson at the Critique. It ought to be feasible for a secretary - preferably skillful in reading poor handwriting, and philately as well - to transcribe those jury comments onto a sheet of paper, in time for them to be mailed back to an exhibitor with the award certificate, medal, palmars, etc. Naturally, I would prefer those written comments to be accompanied by the jury-averaged set of score numbers.



As I See It...How About You?

Exhibit Length by John Hotchner

One of the givens we tend to accept as gospel is "The longer the exhibit, the better the chance for a gold." And the corollary, "The shorter the exhibit, the less likely the chance for a gold." Usually, this is quoted to me by people working toward exhibiting for the first time; especially those who have conceptualized a two or three frame exhibit, and can't see beyond it. They, quite rightly, want to know what their chances are for a "high" award with a short exhibit.

First, let's dispose of the element of "chance". Golds aren't awarded as a matter of chance; Golds are earned, usually with years of effort leading up to what the public sees in the frames; and often, years of effort in refining and adding to the exhibit.

We all know of the rare exhibitors who win grand awards the first time out, but his is not the norm. So, whether in two frames or 10 frames, new exhibits tend to win lower awards than what they can win with rethinking of the concept, additional and better material, more effective organization, and improved presentation. First-time exhibitors ought to be required to attend the first couple of showings of their exhibits just so they can get the benefit of judges' AND public (friends, fellow specialists, passers-by) perceptions. These should be sought aggressively. Does it require a thick skin? You bet it does - no one enjoys having their efforts criticized, and it is hard to sort out the useful comments from the quick and sometimes

inaccurate observations, but that is one of the skills experienced and successful exhibitors learn.

So, what I'm saying is that an exhibit that starts small is not necessarily destined to stay small. And if it doesn't get a vermeil or gold while it's in three frames, that doesn't mean there is an institutional bias against small exhibits.

What it means is that there is an institutional bias against undeveloped exhibits, just as there is against exhibits with no challenge, material in poor condition, an unfathomable flow, etc.

That said, it is true that there are exhibit subjects that can not be logically expanded beyond a couple of frames. Can they win a gold?

I've seen it happen, but it doesn't happen more often than it does, and there are at least a couple of reasons why:

1. The limiting factor isn't material, it's money. The exhibitor has chosen a subject with incredible challenge, but the material costs an arm and two legs when it's available, which mostly isn't because it's tied up in other collections. A nice showing is presented, but nowhere near a showing that covers the range of what exists in the field.
2. The failure to turn the material into a story. In other words, the exhibitor has picked a very restricted subject, covered it with nice material, but failed to

provide much context for it. Each piece should be differentiated from other pieces presented so that each piece supports the story the exhibit tells.

Both these problems affect long exhibits as often as they do short exhibits, but it is fair to say that they are much harder to hide in a short exhibit! So, perhaps to that extent, shorter exhibits do have a disadvantage; but one that can be overcome by not having the problems.

There is another useful way to look at exhibit length: in the context of the story being told. The two poles are exhibits a mile wide and an inch deep, and an inch wide and a mile deep. By definition, short exhibits tend toward the latter. But exhibitors who choose to do that really have to put across how deeply they have gone in study, and acquisition of relevant material.

Speaking as one who has gotten a Vermeil with a three frame exhibit, I can say it is no easy task, but it is tremendously satisfying as a discipline; and something I would recommend as a challenge after an experienced exhibitor has conquered other, more conventional, fields.

Bottom line? People planning to do short exhibits should have reasonable expectations about their first few times in the frames. Don't look for medals; look for reaction that will help you make progress in developing the exhibit. Once on that track, the medals will come.

Computer Corner by Dr. Paul Tyler

Several comments have been received concerning what type of computer to buy and what is the best program for making exhibit pages. As with many aspects of life and philately, there is no single right answer that will apply to everyone. As to the type of computer to buy, look at many different makes, don't always listen to the salesman as to what is best. It used to be said that before you buy a computer, decide what you want to do, and tailor the computer to the tasks you want to accomplish. Sound advice, BUT, once you acquire a computer, you will always find more uses for it than you ever thought in the beginning. In addition, once you start to use any program you find things you wish you could do with the program, but can't. So do many other people. So the programs are always being updated to include new and better features. Each new release always takes up more disk space. My first computer programs were complete on a single 360 Kilobit floppy disk. Of course, by today's standards they were primitive and the word processors certainly were not capable of producing adequate exhibit pages.

It was only about ten years ago when the IBM XT computer was first released with a 20 Megabit hard disk. Experts wondered how anyone would ever fill up a 20 Megabit disk. Today some programs, when fully loaded into the computer use up to 50 Megabits for the program itself. A few programs today are being released on CD ROM's, which have the capacity to hold about 650 Megabits. Taking all of this into consideration, one should not obtain a computer that is tailored to fit your needs and programs today. Those needs will expand in the near future. Fortunately, many computers today are being built with the ability to be upgraded in the future with newer Central Processing Units (CPUs) and bigger and faster hard drives. If looking for a computer, determine what you can afford and want to spend, shop around and get the most that your allotted funds can buy. Regardless of the initial cost be sure that what you buy is capable of future

expansion and upgrading without buying a whole new system.

In considering what type to buy there are two major choices, the Macintosh (MAC), by Apple and the PC (Personal Computer) and its clones. The Macintosh is generally more expensive than the PC's for equivalent capabilities. But the MAC was the first with good graphic capabilities and has been the choice of professional graphic artists. But will the advent of the Windows environment the PC's are fast catching up to the Mac's in graphic capabilities. The PC's have become the mainstay in most businesses. It will be of little benefit to ask either a Mac or PC user which is best. As each is generally committed to his particular platform and thinks it is the best. Again cost and use do help you make a decision. What can you afford and what programs are available for your platform that will accomplish your desired goals.

In determining what program to buy for creating exhibit pages: again use and cost enter the picture. In general there are two types of programs that can be used to make exhibit pages Word Processing programs and Desk Top Publishing programs. Within these two groups there is a wide range of program prices. The early Word Processing programs were not very good at page layout and this created a demand for dedicated publishing programs. But the latest Word Processing programs that run under Windows can do an excellent job for simple to moderate publishing tasks. The three main contenders are Ami Pro, from Lotus, WordPerfect 6.0 for Windows by WordPerfect Corp. and Word for Windows by Microsoft. The newest and thus the one with the most bells and whistles is Microsoft's Word 6.0 for Windows. Ami Pro is the oldest and has not been updated for some time and thus has fallen somewhat behind the other two in current capabilities. For example, Ami Pro has some trouble in centering writing exactly where you want it on a page. These three programs can do an adequate job in preparing exhibit pages and will also be the mainstay in preparing

correspondence. Each of these programs cost in the \$200 range. If you go the word processing route, the cheaper programs, generally do not have the capabilities to produce satisfactory page layouts needed for exhibit pages.

Desk Top Publishing programs also have a wide range in cost from less than \$100 (PagePlus) to about \$800.00 for top of the line such as Quark Express. A good intermediate program is Microsoft's Publisher that sells retail for about \$129. All of these programs will provide you with good to excellent page layout capabilities. At the top end there are four major programs: PageMaker, FrameMaker, Quark Express, and Corel Draw with Ventura Publisher. PageMaker's latest version is about \$500, but they are still selling previous versions 4.0 and 3.0 far cheaper. These older versions have less bells and whistles, but still have more capabilities than most people need, especially for making exhibit pages. These versions may be excellent buys for our purposes and should be considered if you want a Desk Top Publishing program.

For the moderate priced programs, Microsoft Publisher is well liked by many. Although I haven't used the product I have heard good things about it. A new program on the market is PagePlus. I don't know about this program and would be interested if anyone is currently using it. If so, please let the editor know what you think of the program. One caution with some of the cheaper programs, they may be here today and gone tomorrow. Express Publisher was out for a few years from Tiger Software, but apparently is no longer being sold and I am not sure if there is still support for those who bought the program. One sure thing, Microsoft will be around for a while and support for its programs will be available in the foreseeable future. It is planned that in the future complete reviews of some of the available programs will be provided.

We welcome comments and topics that you would like to see discussed in this column in the future.

RENT-A-COMPUTER!

If you are computer-literate at work, but have not yet taken the plunge to get one for your home, there is a way to benefit from the technology without the expense of your very own equipment. It seems that the nationwide network of Kinko's Copies stores actually rent the use of a computer in the store in most locations. Cost is reported to be in the range of \$3 to \$4 per hour. Contact your local store for details. — JMH

Exhibiting And Judging Seminars At PACIFIC 97

by Mary Ann Owens, #LM 28

PACIFIC 97 will have the usual large number of seminars and programs for the participants and public to attend, be educated, be entertained, and to enjoy as they have become accustomed to. As I had scheduled them for AMERIPEX '86, WORLD STAMP EXPO '89, and WORLD COLUMBIAN STAMP EXPO '92, I will again be the coordinator for PACIFIC 97 in arranging days, times and rooms for the seminars and programs. This time, I will also be arranging days, times and rooms for business/membership meetings and board meetings.

There will be two broad types of seminars and programs:

1. Those devoted to areas of collecting and exhibiting interests which will be covered in another article once I know the sequence of the theme days and other information.

2. Those devoted to "How to Collect", "How to Exhibit", "Successful Exhibiting", and "How to Judge". These were some of the more popular seminars at WORLD COLUMBIAN STAMP EXPO '92. This group is the subject of this article.

PACIFIC 97 may seem like a long way off to many people, but for those who have to schedule and plan ahead, the time is now! We hope to have the schedule firmed up by late fall of 1996 in order that all groups will have time to tell their members about the many programs that will be awaiting them in San Francisco.

Most exhibitors like to partake in seminars and programs and I would like to invite all AAPE members who will be attending PACIFIC 97, to consider putting on a seminar alone or with other people of your choice. There is a wide range of topics to cover and there should be

something there for everyone. However, if you have something you would like to talk about and it is not included below, we can still find a place for you.

ROOM #1 - FROM COLLECTING TO EXHIBITING

Topics covered to include: How to collect; what to collect; how to buy material; what to look out for when buying material; how to arrange material from accumulation to collection; how to arrange material from collection to exhibit; how to mount; how to window; how to balance a page, a frame, an exhibit; preparing the exhibit by hand, typewriter, computer; etc.

ROOM #2 - EXHIBITING AND JUDGING

Topics covered to include: Sessions on each part of the judging criteria with or without a scoresheet - philately, story line, presentation, etc.; sessions for each part by exhibiting disciplines; synopsis pages; bibliographies; research; national judging by disciplines (by invitation); FIP judging by disciplines (by invitation); etc.

ROOM #3 - MEET THE EXHIBITING EXPERTS

The exhibiting experts who will speak about their exhibits on why they chose the subject, how they gathered material, the joys, the frustrations, the research, and/or whatever else they want to say will be: Court of Honor invitees; FIP Championship Class participants; past APS Champion of Champions winners; FIP Gold and Large Gold winners; PACIFIC 97 jury members; and others invited to help round out the program. If you already fit into this group, please let me know your willingness to participate.

ROOM #4 - ENCORE PERFORMANCES

As there will be a number of seminars, programs, and meetings all going on at the same time, we plan to schedule as many seminars and programs as we can a second time. Many of them will be given in the "ENCORE PERFORMANCES" rooms.

Seminars and programs are to last a minimum of one hour and can run up to two hours. Please indicate on the form how much time you will require. Rooms #1 & #2 will be set up workroom/schoolroom style. All other rooms will be theater seating. All rooms will have two exhibition flames in them. All speakers should provide their own audio-visual equipment or rent it for a fee from the PACIFIC 97 Exhibition Committee.

No seminars, programs or meetings will be scheduled for opening day, Thursday, May 29, as everybody will be busy doing a dozen other things. No seminars or programs will be scheduled for closing day, Sunday, June 8, unless someone specifically asks for that day.

All requests are to be in writing for my files so please write or phone for a copy of the request form and I will mail one to you to fill out and return to me. My address is: P.O. Box 021164, Brooklyn, NY 11202-0026, and my telephone number is 1-718-622-5296 (with answering machine).

I thank you in advance for wanting to participate in this phase of PACIFIC 97.

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 1995 or 1996? Why not invite inquiries here?

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

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

American Topical Association has announced the availability of a new ribbon exclusively for one-frame topical/thematic exhibits.

The ATA's Board of Directors felt that recognition should be given to topical/thematic exhibits in one-frame categories since many excellent one-frame exhibits might not be eligible for regular ATA awards. Many minor topics cannot support the usual three to ten frame exhibit and it is hoped the new ribbon will encourage exhibitors to use the one-frame method to exhibit.

The blue ribbon, imprinted "ATA One-Frame Merit Award" will be available free of charge to those stamp exhibitions having a one-frame section, and is to be given to the best topical entries.

Information on the one-frame ribbon, as well as the regular ATA First, Second and Third Awards and the ATA Youth Award is available from the Awards Director: Arlene Crosby, 1348 Union NE, Grand Rapids, MI 49505

Critique Service Update & Exhibit Lessons by Harry Meier

Since the Critique Service was started in May of 1987 we have had 247 exhibits reviewed as of July 1, 1994. With the exception of 1991 when 51 exhibits were submitted, the average is 25-30 per year. In addition to exhibits from the US we have had exhibits from Canada, Saudi Arabia, Israel, Korea, Japan and Germany. These exhibits entail a considerable cost to the senders as the return postage can run quite high. Due to mail problems I have tended to use registry with a return receipt to be sure that it was received. This was also promoted by problems with one exhibit that caused considerable correspondence with the owner as the exhibit was much delayed in getting back to him. It appears to have been worthwhile for many of the exhibitors as they have in a number of cases sent the changed exhibit back for a new look or sent another exhibit.

Close to 75% of the exhibits are sent onward to judges qualified to give a good review of the exhibit. The exhibits that are in need of a lot of help in general I do, and have offered to give added help as they go along. A number of the exhibitors have availed themselves of this added help and a number of the exhibits have progressed quite well in their award levels. There are a few that I have worked with over a period of at least two years with the results having been worth the effort.

Members are reminded that exhibits should be submitted with four copies of the Critique Service form which give the added information on the things required. Forms are available for a 55¢ stamped addressed envelope. When sending the exhibit PLEASE DO NOT USE PLASTIC ENVELOPES. I have found that they don't do well in the mails and in many cases the flaps become open and in general get pretty well messed up in the mails. If you use post office priority mail envelopes, I suggest that you use plastic sealing tape in all four corners.

The exhibits have run from first time exhibits (sometimes before they have been exhibited) to quite advanced ones including a few that need a review for international showing. The subjects cover a wide spectrum with a large portion being subjects that have never been shown.

In looking over the exhibits and reading the comments on the returned sheets from the judges, as well as what I have seen at recent shows, the major problem with a large number of the exhibits is organization of the material. The material itself is often not a problem. The major problem is that exhibits don't always have a logical flow that can easily be followed. Even when one has the time at home to look at the exhibit in leisure it can still take time to figure out what the exhibitor is trying to do. This has the markings of a disaster for the award level when one considers the little time judges have on the floor to try to understand the exhibit.

Title pages are another area needing work in many cases. Sometimes, one wonders if the title page and exhibit belong together.

Reference lists should be on the synopsis page sent along with the prospectus, and then sent to the judges so that they can find the needed information and give the exhibit a good evaluation. With the diverse subjects now being shown, everything that can be done to help the judges evaluate the exhibit can be a plus. With the many relatively unknown subjects the old "Don't insult the Judges with too much information" has gone by the boards.

When giving a reference list it should be of articles that can reasonably be obtained from one of the philatelic libraries. Remembering that most of the libraries don't send out whole periodicals or study group journals, you must give a very specific reference or they can't easily make photocopies of the article.

Lesser problems are in the area of the condition of the material being shown, the layout of the pages, the captions and the overall look of the page. Of this group the condition of the material is probably the most pronounced. So many of the stamps, and memento covers used, are really not of exhibit quality. Covers should be in good condition with clear cancels and stamps in good condition (including centering). This is not to say that in some subjects and countries good condition is not easily available. I know that poorer condition can be the norm. A good rule of thumb is that the best available material should be obtained; and to save problems, the fact that the material is normally poor should be noted in the synopsis. On covers the price and any marking that were not put on by the postal system should be erased. Photocopies of the reverse should be reduced and if a full sized color copy is used it should be noted that it is a copy.

In general the page layouts are pretty good. Captions should be placed near the material that it refers to, and only use a reference to the top, bottom, right, left or whatever, if it isn't easily seen. It is so much easier to look at an exhibit in the frame and readily identify what is being shown, rather than have to look around the page for something noted. Captions should not be in "railroad track" format and in many situations it makes a nicer looking page as well as easier to read and follow if the text is done in a few short lines next to the material.

For the most part the content of captions has been done quite well. A few are too short, and there are many that are still running long. The problem with many of the long ones is that they get off into subjects and information that while nice to know doesn't really have a direct relation to the subject of the exhibit. The judges typically have only a couple of minutes per frame to evaluate the exhibit and don't have

the time to read lengthy material. In most cases it is a matter of speed reading to get the highlights. Captions need only be phrases that convey the needed information, and can be split so that essential information is identified by its location (e.g., above the piece) or by special type.

Some picky points. First when using black mounts the borders should be kept even and to a minimum so as not to overpower the material. This also applies to the use of colored borders. The bolder the color the narrower it should be. As many exhibits are now being done by computer it would be nice to right hand justify captions, and hopefully the dot matrix printers are being phased out as they are not easily readable on the older models.

While not common there are a number of spelling errors that seem to show up. SPELLING errors really should not be seen in an exhibit as they are so very easy to avoid. Have to admit though in doing my exhibit and my wife's we have made a few when we were working late into the night to get an exhibit out to a show. Though neither spelling nor typos have a large effect on a medal level, they can be jarring if there are a lot and show up throughout the exhibit. It is the kind of thing that if a panel is split over an award or the exhibit is on the edge of a level, it can play a role subconsciously if not directly on the award level.

Many thanks to the many judges who have helped me through the years in reviewing exhibits.

As a side point to those who might be aspiring to show at PACIFIC '97, time is running short to get a track record for entering that show. While the exhibition will be in mid-1997 the exhibits for the most part will have to have won at least a vermeil before mid-1996 at the latest to be able to qualify when the application forms are due. With the number of applications that will no doubt be sent in, a vermeil will not guarantee that the exhibit will be accepted even as a first timer. To be sure of having a hope of acceptance, it is best to have at least one, and preferably several goods to the exhibit's credit.

In converting an exhibit from the US circuit to the international level one has to remember that the maximum for a first time exhibitor or those who have not achieved at least a large vermeil at the international level, is five frames. To change a larger exhibit from 6 or more frames to a 5 frame exhibit requires in most cases a complete revision of the exhibit so that only the best material is shown in the best condition possible. As noted above, simply removing pages to make the five frames doesn't usually work as it can cause a gap in the story line intended for international competition. I have available a number of qualified judges who can give reviews of exhibits.

The Cost Of Exhibiting— Not To The Exhibitor But To The Show

by Phil Stager

The following economic analysis will show that philatelic exhibiting is a real bargain for the exhibitor and a major economic burden for the show.

The numbers used in this analysis are based upon the author's experience as General Chairman for FLOREX, the annual APS C of C show sponsored by the Florida Federation of Stamp Clubs. Show costs and conditions vary considerably. If you do not like the FLOREX numbers, plug in your own. The math is quite simple.

FLOREX uses the Ameripex/Jenkins style aluminum frames. Two hundred fifty frames (or 125 frame assemblies including legs) are used. This analysis will show that frame rental by an exhibitor is a fraction of the TOTAL annual cost of a frame.

1. Average Annual Cost of Frames. The average annual cost (AAC) of the capital or money used to purchase the frames must be considered in any analysis. Theoretically we could rent frames, use different type frames, or just put the money in the bank. Average annual cost of capital is derived from the expression

AAC = (CR - i % - n) P where CR = capital recovery factor or

$$CR = \frac{i(1+i)^N}{(1+i)^N - 1}$$

i = interest rate (money is not free!)

N = economic life

Most math handbooks have CR tables. (The author prefers the tables in an old sophomore level textbook on ship design economics.)

FLOREX paid approximately \$150 per frame assembly including freight. An interest rate of 6% is used. An economic life of 50 years is assumed.

AAC = (CR - 6% - 50) .0634 x (\$125/assembly x 125 assemblies) = \$900

2. Storage boxes. FLOREX stores the frames in large wooden boxes. Each box holds 50 frames (25 assemblies plus legs). The boxes cost approximately \$1600 each and appear to have a useful life of 25 years.

AAC = (CR - i % - n) P where P = 5 x \$1600 = \$8000

AAC = (CR - 6% - 25) .0710 x \$8000 = \$568

3. Storage and transportation. The Florida Federation pays \$1750 per year to store the wooden boxes with frames and to transport them to and from the show.

AAC = \$1750

Storage

4. Maintenance. The frames and the boxes require a modest amount of maintenance per year. Maintenance records are poor. A low end figure of \$100 per year will be used here for boxes and frames.

AAC = \$100

Maintenance

5. Cost of Floor Space. FLOREX rents two connected but separate halls in the Orlando Expo Centre. Each is separately priced on the rental contract. Dealers are in one hall, and exhibitors are in the other. For those shows in one large hall, try allocating cost as a fraction of total floor space. However for FLOREX, the cost of the exhibits hall is:

AAC = \$1850

Hall

6. Security. Security costs are arbitrarily allocated 1/3 to the exhibits and 2/3 to the dealers. Total security costs average \$3600, so 1/3 of this is:

AAC = \$1200

Security

7. Labor. FLOREX uses rental workers to set up and tear down frames and any other jobs involving repetitive lifting. Rental workers average \$250 per show.

AAC = \$250

Labor

8. Judges. Included here are the honoraria at \$250 each, banquet tickets, lunch, and other minor assorted freebies and perks.

AAC = \$1800

Judges

9. Awards. Exhibitors like awards, and the awards cost money. The most expensive are the Grand Award (a 1 oz. gold Eagle coin) and the Reserve Grand (a 1/2 oz. gold Eagle). The total cost of awards is:

AAC = \$750

Awards

10. Overhead. Included in this catch-all are the exhibitors' share of the following:

AAC = \$1000

Advertising

AAC = \$ 300

Insurance

AAC = \$ 600

Program

AAC = \$ 50

Prospectus

AAC = \$1950

Overhead

11. TOTAL. Now let's add up all the above listed costs and divide by 250 to find the average annual cost per frame.

AAC Total = \$11,208 Yes, that is a bit over eleven thou!

Cost per frame = \$11,208/250

= \$44.83 Yes, that is forty five dollars per frame.

COMMENT: If this cost per frame of \$45 seems a bit high, too high, or completely ludicrous, plug in your own numbers and crank away. Costs vary considerably from show to show. If you do not like the methodology, try your own. Your library probably has several texts on basic economic analyses. But remember, someone is paying the costs listed above.

SUMMARY: Exhibitors — we (the author exhibits regularly) are getting a bargain at the \$7 to \$10 per frame that most national level shows charge. Your friendly dealers are subsidizing the difference with their bourse table fees.

SOME HERETICAL THOUGHTS: For all you recent letter writers in TPE and the American Philatelist who advocate a change in exhibits (less-competitive, non-competitive, funsies, or more competitive like the FLOREX Platinum class for 1995), are these different exhibit formats economically sustainable? How many exhibitors will pay \$7-10 per frame, and who will make up the difference?

"The FLY"



IT'S THE ADULTS...STUPID!

This column title draws on a favorite expression of the 1992 Clinton presidential campaign... "It's the economy...stupid!" I hate railing against the state of youth philately in the United States, but a recent item on the INTERNET rekindled my interest. Many thanks to a sharp-eyed friend for calling the item to my attention.

The item in question was written by a person who could only be called an "insider" in terms of youth philately in the United States. Here is the gist of what was written:

- Philatelic volunteers involved with youth philately and the Junior Philatelists of America have been known to play politics, and sometimes those politics get "down and dirty."

- Those people who play politics in youth philately take the fun and enthusiasm out of the hobby for other volunteers.

- The people who feel beset are the ones who always role up their sleeves when there is work to be done.

Now "The Fly" has no way of personally verifying the foregoing, but even if a small part of it is true, one can perhaps see why youth in the United States has not advanced further.

What has this to do with exhibiting?

A recent national level APS accredited show advertised in its prospectus that it would accept youth exhibits. Additionally, a number of youth exhibits were promised by the societies responsible for making them available.

There were a number of youth exhibits at the show. The jury was provided with a list of available awards, and saw fit to award all of the promised youth awards. So what happened? Well it seems that at least two of the awards were never sent to the show. This in turn meant that two children were without their awards at the show, at the awards banquet, and they are still without them.

Now you'd think it a simple matter to make amends. No so. Despite any number of letters from the father of the children whose awards have never been given, letters from the show chairman to anyone in the societies whose address became known...not even the courtesy of a reply to the many inquires. It's a sad state of affairs, and only decorum keeps me from

printing the adult's names in this column...but shame on them. The show chairman obtained his board's approval to send small tokens to each of the two children in lieu of the youth awards they won but won't get because some adult "leaders" can't seem to get their act together.

Now all of this comes on the heels of an impassioned letter to the editor from Bob Thompson who is involved in the exhibits end of PACIFIC 97, which appeared in the October, 1994 issue of *TPE*. Bob had several suggestions for improving the quality of youth exhibits in the United States in order to qualify them for PACIFIC 97.

You see, Bob has recognized that unless something dramatic is done, there will be precious few youth exhibits from United States entrants at this country's next world exhibition...and those exhibits will be hard pressed to compete with their contemporaries from around the world.

Bob suggests that our "can do" attitude will save the day, but if the earlier comments are any indication of the state of the adult "volunteers" helping youth philately in the United States, this insect is afraid our showing at PACIFIC 97 might be "can didn't".

Can anyone set me straight on what is going on with youth philately, and the apparent "problem" with some of the adults involved...and what we can do to get it back on track in the United States?

And Now For...

I've thought about adding a special category to "the Fly's" list of awards. In addition to the GOLD FLYSWATTER and THE FLY BITE, I sense that another award is needed to cover situations that neither merit the recognition of the "Swatter" or the "sting" of the Bite. Let me give you two illustrations of what I mean and perhaps you can suggest what I should call the new "award". The new award would be given to people who create ironic situations, such as...

—to Phil Stager. Phil has written several items criticizing people who complain (or insects who bloviate) about various aspects of our hobby. Phil's items have appeared recently in the philatelic press including *TPE*. Isn't Phil complaining when he writes about those of us who complain?

—to Randy Neil who, thank God, recently thwarted an attempted burglary of his automobile, in which was being carried, part of his stamp collection. Randy wrote that in the aftermath of the attempted theft, he found out that his insurance would only have covered \$3,000 for the theft of things left in an unattended car. Isn't that the same Randy Neil who wrote about collecting, exhibiting and winning good awards on a shoe string? It seems to me that \$3,000 would buy a lot of shoe laces.

FLY BITE - To whoever in the American Philatelic Society decided it would be a good idea to create an elitist society within the Society. I read recently about the "Tiffany" Society, dreamed up for the stated noble goal of recognizing work, but a society that will admit members who also "purchase" their way in. I think it is yet another way to raise more money for the APS and create a "super class" of member. Wake up people, this is the United States...we are a Republic...not a monarchy. This idea seems to me to be of the same ilk as platinum medals.

GOLD FLYSWATTER - To me. I've been taking a fair number of hits lately about "negativism". Yet, when I look back over many columns and the things that I have criticized, I give myself fair marks for doing some good in turning around some bad things in our hobby. It seems to me that people should not be too sensitive to criticism but pay attention to the message. Unlike some situations in the case of "The Fly" the medium is not the message.

GOLD FLYSWATTER - To the organizers of PACIFIC 97 and the editor of *TPE* for including the brochure in the October, 1994 issue. Here is a real chance to participate at a variety of levels in a world exhibition. If committee work is up your alley, here is your chance. Let's support our next world exhibition and volunteer to help out.

GOLD FLYSWATTER - To the AAPE for starting a "Guide to the judging of..." service. Anyone can prepare a document that describes how a specific philatelic area should be judged. That information could then be passed along to judges. It's a great idea and can only serve to improve the quality of judging. Now c'mon!

Our 4¢ Worth - How To Chief Judge by Clyde Jennings and John Hotchner When To Critique

Most judges are quite generous in going to the frames with an exhibitor to give a more detailed critique than is possible in the formal Critique. The question for today is: When should this be done - before or after the Critique?

There is a school of thought that says such critiques should be done after the Critique if possible, and we subscribe to it. Before telling you why, we'll acknowledge that it isn't always possible; and sometimes it may even be better to do it ahead of time.

Why is it better to wait? First, the only time available for making notes on the exhibits a judge has been assigned is Saturday before the Critique (and it is the wise judge who goes back to the frames and studies those exhibits s/he has been assigned to speak to). There are also society breakfasts, meetings, seminars, etc. that the judges are hosting or participating in. There may even be a favorite dealer that has lured the judge with a well-planned offhanded remark about some little prize that is being held for the judge's possible purchase.

The judge ought to have the right to do the things there are to do without being pressured to jam in at-the-frame critiques before the Critique, and is perfectly within his or her rights to say, "Sorry, I don't have time to do it now, but I do have some observations I can give you at the Critique, and if you want to go to the frames afterwards, you're first on my list."

In addition to the judge's convenience, there are two good reasons to avoid pre-Critique critiques. The first is that it gives the exhibitor an excuse to miss the Critique. Bad idea! The reason for the Critique isn't just to aim cogent ideas for improvement at each requesting exhibitor. The object of the Critique is for the attendees to glean from ALL the comments made useful tidbits that may

apply to their own exhibiting pursuits. They won't if they're not there.

Reason II has its roots in the system we now use to assure that someone on the jury has something helpful to say to the exhibitor. Having already gotten the benefit of a personal critique, the exhibitor will raise his/her hand and say, "I've already spoken with Judge X at the frames, but I'd like to have comments from any other members of the jury."

This, Chief Judges, is a trap door through which you should not fall. To allow this deprives the rest of the attendees the benefit of the assigned judge's observations, and it sets up a situation in which the remaining judges will sit there looking like bumps on a log with nothing to say. Or worse, will have plenty to say (sometimes just rushing to fill what in radio is called "dead air") that directly contradicts what the assigned judge said at the frames.

Better to call on the assigned judge to give a precis of what s/he told the exhibitor at the frames. Other judges can then comment, amplify, support, and even disagree with their colleague, but they are better off knowing the thrust of the comments.

There are two instances in which we recommend pre-Critique critiques. One is when you know the exhibitor CAN NOT come to the critique because of show duties or the need to get home in time for his wedding!

The second is when you know that the exhibitor is going to be unhappy with the level of the award, to the point that they will disrupt the Critique with personal invective or worse. One of us had such an exhibitor demand an explanation (Note: not ask how the medal level or the exhibit could be improved, but actually demand that the jury justify the award).

The proper response was given: "Here are a few of the considerations...;

I can give you a list of the things you might consider adding that there are now gaps in your story line. Let's meet at your frames after the Critique". The exhibitor became belligerent and said he didn't want to meet anyone at the frames; he, by God, wasn't missing anything, and if we wouldn't tell him NOW, he would get up and leave.

Tempting as the latter was, it would have allowed the exhibitor to leave thinking he'd showed those idiots a thing or two. So the subject expert on the jury opted to respond with the laundry list of items that the exhibit was missing; leaving the exhibitor to slink out of the room, about three and a half feet shorter. Though the honor of the judge was supported, the scene was an ugly one, and could have been avoided by a pre-Critique critique.

Lengthy comments, comments that may embarrass the exhibitor, and detailed explanations of minutiae should not generally be offered in the Critique, nor should the critique be allowed to descend into acrimonious debate. If the Chief Judge sees things going in these directions, s/he should interrupt and suggest/direct that the discussion be continued at the frames. Of course, that's a hard line to push if the at-the-frames critique has already taken place!

So, Chief Judges, this is an appropriate area for you to discuss with the panel after deliberations as you are dividing the exhibits for first response. Don't miss the opportunity!

[Editor's Note: Mr. Jennings and I have been gratified by the kind comments and requests for copies of prior columns in this series. To make it easier to do the latter, the seven prior columns are available as a package for \$1.50 in mint stamps to cover photocopying and postage. Write to me at P.O. Box 1125, Falls Church, VA 22041-0125 to request.]

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 \$1.93 in mint postage to cover the cost of mailing. Please identify yourself and the show with which you are connected.

*Roger P. Quinby, 5 Oak Tree Lane, Schenectady, NY 12309 — Scandinavia, Western Europe, Postal History, New York Postal History and Russia

*M. Yavuz Corapcioglu, P.O. Box 4581, Bryan, TX 77805 — Postal Stationery, Turkey, Middle East Postal History and Paraguay.

*Louis T. Call, R.D. 2, Box 62, Little Falls, NY 13365-9384 — Postal Stationery, TPO Markings, Far East (Japan, Korea, China, Tibet), South and Central America and Mexico.

A GUIDE TO JUDGING THE PHILATELY OF A New Service - HELP WANTED!

A Guide to Judging the Philately of Aden, 1839 to 1967, a 14 page monograph by Jerone R. Hart is now available from the address below for \$2.50 in mint stamps or a check to cover copying and postage.

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

Future FIP Exhibitions

Year	Name	City	Dates
1995	Finlandia '95 (Postal History & Postal Stationery)	Helsinki	10-15 May
1996	Singapore '95 Indonesia (Youth) Capeex '96 Olympex '96 (Olympic & Sports)	Singapore Bandung Toronto Atlanta	1-10 September 21-30 March 8-16 June 19 July-3 August
1997	Expophilex '96 Istanbul '96 Greece '96 Norwex '97 PACFIC '97 Moscow '97	Budapest Istanbul Athens Oslo San Francisco Moscow	August/September 27 Sept.-6 Oct. Oct./Nov. 11-20 April 29 May-8 June 30 Aug.-8 Sept.
1998	Israel '98 Praga '98 JUVALUX '98 (Youth/FIP)	Tel-Aviv Prague Luxembourg	12-21 May NDA June
1999	Palermo '99 Philex France '99 China IBRA '99	Palermo Paris Beijing Nuremberg	Autumn 19-28 June October 27 April-4 May
2000	London '2000 WIPA '2000 Belgica '2000 España '2000	London Vienna Brussels Madrid	NDA 1-11 June Oct./Nov. NDA

NDA = No dates yet available

REMEMBER TO:

- Put NOJEX on your calendar (p.8)
- Pay Your Dues
- Tell Jack and Myrna what you need (p.1)
- Send the editor your favorite exhibit page (p.11)
- Send your request to Mary Ann Owens (p.18)
- Pick a show from our show listings (p.12)
- Do A Guide To Judging **Your** Specialty (p.23)

Help Your Show Get Exhibits

by John Hotchner

At the VAPEX AAPE meeting, moderated by Bob Effinger and myself, the subject turned to what can be done to encourage exhibitors early so there is no need for the Exhibits Chair to go ballistic three weeks before the show in order to get the frames filled.

Several good ideas were advanced, as follows:

1. Make sure societies meet at your show, and get them lined up at least a year ahead. Send prospectuses to their members as an inclusion in their journal about nine months before the show.

2. Make certain your jury includes at least one respected expert to cover the visiting society's exhibits.

3. Pick your jury early and include the names in the prospectus if you can. A good jury will attract exhibits.

4. Designate a special interest area that may cover the effort of several societies: air mail, USA, Asia, youth exhibits, exhibits by women, etc. Make sure the proper societies and other activists get the word in plenty of time to organize their efforts, including the possibility of arranging regional meetings.

5. Use local members with specialist societies to spearhead efforts to put together a regional meeting/seminar that will attract exhibitors (who might also be willing to give a talk).

6. Contact shows that are being held several months ahead of yours to ask if they would send out prospectuses to those they had to turn down for lack of space, and with exhibits being returned from that show.

7. Make sure your show gets listed in *The American Philatelist*, *TPE*, *Linn's*, *SC* and anywhere else that offers the service. PAY ATTENTION TO THE REQUIREMENTS FOR SUBMITTING LISTINGS: both as to format and timing.

8. Use AAPE's "Contact Exhibitors Service" which allows you to get in touch with all members in a designated geographic area. Get in touch with Executive Secretary Russell V. Skavariil, 222 E. Torrence Rd., Columbus, OH 43214-3834 for details.

There must be other good ideas. If YOU can add to this list, drop me a note at P.O. Box 1125, Falls Church, VA 22041-0125. See your name in print, and help others at the same time!

Observations From Several Stamp Show Weekends

by Clyde Jennings

These pithy comments, observations, and tributes are not just from one weekend at a show, but from numerous ones, and over a period of time. Thought you might enjoy them - hope you do, anyway.

Have you ever noticed how, at the banquet, so few of the Certificate, Bronze, Silver/Bronze, even Silver exhibitors are in attendance to accept their awards? Maybe most of them mail in. On the other hand, it's interesting how many of the Vermeil, Gold, and Special Awards winners seem always to be sitting in the rear of the room and have to take such a long walk to the front. Extra "exposure"?

TV on up in the hotel room; the local station news/weather reports: "Tomorrow, Saturday, we have a 50% chance of showers, again on Sunday a 50% chance, so for this weekend folks, we have a one hundred percent chance of showers." Say WHAT? But then, a 50% chance usually means it's a pretty good bet!

I had a collector friend, since gone to his philatelic reward (an honest "mail sale" auction), who invariably when referring to a vignette pronounced it as "viga-nette". John Hotchner's comment, "Sounds to me like a cross between the center of a stamp and a salad dressing."

A judge once, at critique and openly, informed a questioner that he had voted for a Gold for him, but the rest of the panel out-voted him. Man, oh man, did that Chief Judge, right then and there, and rightfully so, lower the boom on that particular judge. Of course, many of us are aware that such may take place during the private critiques "at the frames", but at critique? No way.

Many of us recall (with controlled glee, I might add) the literature judge who earned a well-deserved censure by replying, at critique, to an author asking how this book could be improved, told him, "Bind the other three sides!"

And how about the apprentice (and, by the way, now an accredited judge), who informed an exhibitor of the U.S. 1869 issue at critique that he could strengthen his exhibit by adding some 90c covers. For the uninitiated, only one 90c cover was known to exist as late as about 1950 or so; and it was stolen in a robbery and supposedly the stamp removed to be sold as a used single.

And let's not forget another apprentice who showed up for his first judging job, and was absolutely amazed he was supposed to have done some prior

preparation. Gone, thankfully, are the days when jury members (including apprentices) could plead ignorance when judging exhibits.

Then there was the exhibitor who entered a show. But when he packed to come to the show he goofed and brought the wrong exhibit - and it required two additional frames! Solution: the show wasn't about to have six empty frames, so he was allowed to pull out 32 pages and go with the rest (and suffer the resultant lower than usual medal). Must add, he admitted it was his error, and was a good sport about it.

Air travel can fool you. Here's your friendly neighborhood dealer; goes to a show in Los Angeles; walks outside his hotel to get some fresh air (now that's a mistake to begin with; doesn't he know where he is?) Obviously not - sees an automobile license plate and says, "Oh, look, there's a car all the way from California!"

At one show, during critique, an exhibitor quoted from "The APS Manual of Philatelic Judging". Afterwards, the Chief Judge asked another of the jurors what book the exhibitor was referring to? And then went right down to the APS table and bought one! It happened, take my word for it.

And you don't deserve a Grand (maybe not even a gold) until you've shared a room, and your roomie goes to bed early one evening, and forgetting he was sharing, locks you out!

At INTERPHIL '76 the American Philatelic Congress held a sort of "Jere Hess Barr Award" Champion of Champions. Each year at the APC convention authors in that year's book are invited to make an in-person presentation of their article, and the presentation judged best is presented the Barr Award.

In 1976 winners from the past ten years were invited to come and make their presentation again, and a Barr Grand Award was to be given. One of the invitees arrived with slides in his own tray, all (he was certain) in proper order and wiped free of finger prints.

God bless our unions! No way would he be allowed merely to slip his tray into the projector: a union member must place the slides in another tray (at who knows-how-much per hour). The owner objected strenuously, but lost of course - twice. First, the union man did the switching, and boy, oh boy did he switch! A number of the slides were transposed, and as soon as the first one hit the screen

the speaker knew he was in deep trouble. However, fortunately, he knew his subject well, having lived with and prepared it, so he winged it off the top of his head as each slide hit the screen. One of the judges had heard the same presentation the year before in Memphis, realized what had happened, clued the other judges in, and that speaker took home the Jere Barr Grand Award - it was an electronic clock and is still keeping perfect time nine batteries later.

I went to Puerto Rico one time to a PURIPEX, and my good friend Raul Gandara wanted me to make a short speech at a large opening day luncheon. He thought it would be very impressive if I delivered it in Spanish (which, by the way, I do not speak). So he wrote it all out for me in phonetics. I was introduced, and the place was filled with uproarious laughter. I thought, "Move over, Bob Hope, I've got 'em going!"

The more I read, the greater the laughter, and I sat down as pleased as punch with myself (for WHATEVER I had said). After lunch I learned what had happened. I was on the first flight to San Juan after a severe hurricane, mud was foot deep in Ponce and other Southern coast locations. Casualties were high. And there I stood talking about the island's tranquil seas, peaceful beaches, overall delightful weather! Raul had written my speech ten days or so ahead of time - and neglected to update it.

Reminds me of another time at a FLOREX banquet when good friend Bob Rosende was to speak and I was to introduce him. Those of you who know Bob know what a great sense of humor he has, also what pronounced accent he still has. The Cuban Philatelic Society was convening with us, and they always bring a good attendance. I presented Bob by saying, "Now, Bob, I suggest you do this talk in Spanish. That way half the people in the room will understand you - but if you do it in English, NOBODY will understand you! Who laughed the hardest? Bob, bless his heart."

And who can forget that First Day Ceremony at a recent STAMPSHOW when a USPS representative, in his remarks said "we are here to "commemorate" an important occasion". After which the APS President (name omitted to protect the guilty) resurrected the SPA by referring to it instead of the ASDA. Yep, was quite a weekend.

Commemorate! I loved that, because malpropisms have fascinated me

for years, so much so in fact, I have collected them along the way. How about a few right here - and thank you, Mrs. Malaprop. There was the fellow who said, "hopingly such-and-such will happen"; and the lady I heard remark, "That's such a delightful fragrance she's wearing". Overheard was, "I was never so

flustered in my life as when -"; "She's so vulnerable"; "What he had was an erupted appendix"; "Let me have a demitasse - but put it in a large cup"; and, of course the greatest one of all, to me anyway, "Clyde, you are absolutely imPECKERable!"

And last, there was the dealer who was a fixture at the FLOREX show, and was said to buy proofs and sell stamps. Think about it...

"See Thou and Do Likewise Dept."

from FIP FLASH, September 1994

NORDIA '95

by Gunnar Dahlvig

President of the Swedish Philatelic Society

The NORDIA exhibitions, open to members of the federations of the Nordic countries, have so far organized exhibitions of the traditional type with all the FIP classes and judged according to the FIP rules. The organization rotates between the five countries (i.e. 1992 Norway, 1993 Finland, 1994 Denmark, 1995 Sweden, 1996 Iceland) and the 1995 event will take place in Malmö, Sweden from 27th - 29th October 1995.

With a decrease of membership as a background, the Swedish Federation sponsored by the Swedish Post, has decided to introduce a new concept for this exhibition with the purpose to attract new categories of visitors.

Nordia Open: The "old" classes will be present as usual, but they will be supplemented by a new class, Nordia Open. "Open" means open to everybody living in the Nordic countries - no membership in federations or clubs is required - and no qualification is demanded.

But "Open" also means a more open-minded view on the exhibited items - up to 50% of the material might be non-philatelic!

The new class will also be "modern". In two ways! To encourage the collecting of modern stamps, at least 50% of the philatelic material must be from the

last 20 years (the 10 year rule of Mophila Salon is regarded as too narrow, limiting the collector too much). The class will also encourage modern ways of thinking within collecting. The exhibits will be judged by a special jury, which will use the following point scale:

Idea and Originality	40
Knowledge of the Theme	40
Presentation	20
Total	100

Note: not one single point is given for rarity. Quality will be taken into consideration within Presentation. Bad quality gives a bad appearance.

The exhibits might be Traditional, Postal History, Thematic etc... or a mixture, or something quite new. A traditional exhibit built-up the conventional way will get few points for Idea and Originality whereas on the other hand even the most modern material, treated in an original way, can make a good score.

The Knowledge can be philatelic or/ and thematic, depending on the type of exhibit.

Presentation will get higher points as we want the exhibits to be attractive to the public. Furthermore, one of the jurors will be an artist.

The exhibits in this class will be awarded the same medals as the exhibits in the "traditional" classes and there will also be a special Grand Prix.

This might be surprising as the minimum number of frames is only two, but it shows that "modern" collecting is

taken seriously and treated in the same way as the more traditional ones.

Nordic Postal: Also the Official class for Postal Administrations etc. will be different. Normally all participants get the same medal (large vermeil), but at NORDIA '95 the Official Class - Nordia Postal - will be judged by the rules of "Nordia Open" and will be awarded medals according to the judgements of the jury. Also for this class there will be a special Grand Prix.

Organization: However, the organizers do not believe that the general public will attend just because of the new classes and therefore the number of side-shows will be higher than usual. Fashion shows, introduction of new car models, a children's theatre, golf driving range and lots of other events will attract families and other non-philatelists.

Those who have already "seen the light" will of course not be left without their fair share of attractions. Dealers will be there and auctions and seminars will be arranged.

NORDIA '95 will be a great experiment and the Swedish Philatelic Federation hopes that new exhibits as well as new categories of visitors will find their way to Malmö in October 1995. You are welcome to judge for yourself the success of this experiment.

Submitted by Barbara R. Mueller
Jefferson, WI

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(Classifieds continued on next page)

● **MOVIE STAR MAIL WANTED:** Mail to the stars for exhibit. Also 1937, 1942 Christmas seals on cover, proofs, errors, etc. Trieste, Zone A or B AMG issues on cover. Tom Richards, P.O. Box 4607, Centreville, VA 22020

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● **COMPILING CATALOG OF WORLDWIDE POSTAL ORDERS AND POSTAL NOTES.** Clear photocopy of any such item in your collection desired, any country. Postage reimbursed. Jack Harwood, P.O. Box 32015, Midtown Station, Sarasota, FL 34239

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● **WANTED: INFORMATION CONCERNING** unusual or interesting uses on cover of the U.S. 1861-67 stamp, for a book that is now in preparation. Don Evans, P.O. Box 286, Bonsall, CA 92003, Phone: 619 726-6963

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● **NEED POSTAL STATIONERY PIECES APPLIED TO DANISH POSTAL ITEMS** within Denmark or to other countries. Will reply to all offers. P.O. Box 134, Allenton, WI 53002-0134

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● **NORWEGIAN PRE 1855 FOLDED LETTERS AND WRAPPERS,** Early registered covers and money letters wanted. Send photocopies with price to Eigil Trondsen, P.O. Box 58746, Nassau Bay, TX 77258

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From The Executive Secretary

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

This report was prepared on November 28, 1994 and is based upon new members, resignations, etc. received through that date. It is a pleasure to welcome the following 20 individuals as new AAPE members:

2137 H. L. Arnould	2142 John E. Buake	2147 Roy E. Mooney	2152 Bruce Roberts
2138 Dr. Daryl W. Pelletier	2143 Edward J. Mangold	2148 Steven Zwilling	2153 Dennis Jackson
2139 Richard A. Corwin	2144 Robert J. Cooley	2149 Thomas Lee	2154 M. W. Kirkpatrick, Jr.
2140 Kiyoshi Kashiwagi	2145 Rod McGlothlin	2150 Barbara A. Levine	2155 Matthew W. Kewriga
2141 William R. McBride	2146 Nathaniel Litt	2151 Mike Swartz	2156 Jerry Santangelo

I am sorry to report that Ottis C. Bobbitt, Naomi Boyer, and Charles K. Luks are deceased.

MEMBERSHIP RECONCILIATION as of November 28, 1994:

Total membership as of August 28 1994	1194
New Members	20
Reinstatements	4
Resignations	2
Deceased	3
Dropped for non-payment of dues	0
Total membership as of August 28, 1994	1213

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. Skavari, 222 East Torrance 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.