

THE Philatelic Exhibitor

VOLUME 10

NUMBER TWO

APRIL, 1996

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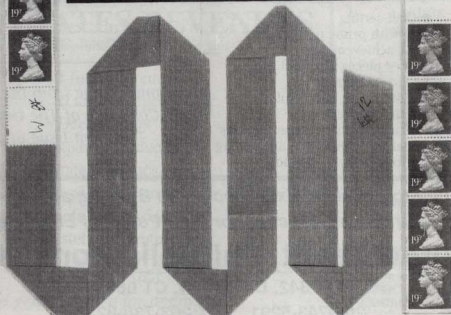
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Leonard Holmsten's Favorite Page — See Page 17

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 10, No. Two

(38)

April, 1996

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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 **AAPE's Officers** should be directed as shown on page 4.

Deadline for the next issue to be printed on or about July 15, 1996, is May 20, 1996. The following issue will close August 20, 1996.

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; and all four issues of Volumes 5-9 at \$3.00 each; Vol. 10, No. 1 at \$3.00.

FUTURE ISSUES

The deadline for the July, 1996 issue of **The Philatelic Exhibitor** is May 20, 1996. The suggested topic is "**What is Overexposure? How many times should an exhibit be shown?**" For the October, 1996 issue of **TPE** — Deadline August 20, 1996 — the suggested topic is "**CAPEX — Exhibitor's Experiences and Lessons Learned About Internationals**"

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:

February, 1996 — **Roland Essig**, our printer for the last several years, who has been a delight to work with, full of good ideas, and a person who understood both printing and philately.

March, 1996 — **Paul Tyler**, who has been appointed by President McCann to the new position of Assistant Treasurer, and is now doing some long range financial planning for the Association.

April, 1996 — **Nicole Pendleton**, who has taken on the task of doing indexes for the last couple of years of TPE.

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, letter to the Editor and to "The Fly," exhibit listings (in the proper format) and member adlets — to the Editor.
- Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

MEMBERSHIP APPLICATION TO: Dr. Russell V. Skavaril, Executive Secretary

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Enclosed are my dues of *\$18.00 in application for my membership in the AAPE, which includes 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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Editor's 2¢ Worth

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



Positive Experiences Wanted!! Please read the letter from Jim Davenport in the Members' 2¢ Worth section below (and read all the other letters, too!). He's right. I did a few paragraphs on the value of negativity in this space last April. And I stand by the thoughts expressed there. But I do not mean to convey that we should have only complaints and criticism. This magazine and the Association exist to HELP OUR MEMBERS to produce good exhibits and to facilitate those exhibits being shown. So, we are always in need of "how to" articles (preferably illustrated by exhibit pages), and articles that share things that you have learned about how to be more successful.

I recognize time is a problem for all of us, but a wise person once said that it's a lie to say "I don't have time..." when what you mean to say is "I can't make (or take) the time...". We all make choices as to how we will use our available time. I ask all of you reading this to take some time over the next year to write an article that will help your exhibiting friends. It needn't be long.

You'll enjoy seeing your name in print. And the members of the Association will benefit.

P.S. STILL NEEDED: A Publicity Chairman for AAPE. The work consists of putting out a press release every couple of months. Please write to President McCann or me to volunteer.

Your 2¢ Worth — Jim Davenport, L. Dann Mayo, Dottie Smith, Ray Smith, Alan Warren, H. Sutherland, Stanley Luft, Janet Klug, Dempsey Prappas, Allan Glennon and Henry Fisher.

More Positives Wanted

To the Editor:

I've considered not renewing my membership due to what I consider to be a continuing lack of help for exhibitors — but a growing amount of 'bitching' about judging, exhibitions, etc. from subscribers. TPE seems to be become more of a forum for unhappy exhibitors rather than a publication to assist those relatively newer exhibitors who may well say that it can't be worth it after reading all of the, many times petty, complaints.

As for the terrible total waste of a page by "The Fly" in the October, 1995 issue, and an earlier issue that I did not bother to complain about — 'nuff said.

Jim Davenport, Cortez, CO

Nightmares...

To the Editor:

This in response to Bob Lana's nightmare, shared in the 1/96 TPE. I had a near miss with this problem in one of my apprentice judging sessions. There was a country exhibit which, in its title and synopsis pages, promised all of the varieties of that country's stamps for a period of time. For better or worse, when faced with this sort of approach, I go to specialized catalogs and look for things that are supposed to be hard to get. In this case, when I went to the frames, I was not able to find the truly Big Kahuna on my checklist. In the judging conference, as an apprentice, I had the opportunity to explain my Vermeil recommendation for this (normally Gold) exhibit — which involved the missing Kahuna plus some really off-putting orga-

nizational and presentational problems.

It is at this point that Nate Zankel, as jury chairman, became one of my philatelic heroes. First, he admitted that he hadn't seen the Big Kahuna, either, but had assumed it was there because it had been there when he saw the exhibit 5 years earlier. Second, he asked if anyone else in the room had spotted the Kahuna — and everyone was honest enough to say either "No" or "Huh?" So, notwithstanding the fact that he had the show committee breathing down his neck for results "Now, if not sooner!" Nate took the entire panel back to the frames for a Kahuna hunt. And, lot and behold, after 5 minutes we found it, buried with a bunch of other stamps on the second page of the fourth frame — no bells or whistles, no neon lights, and no explanation of why it was where it was (for which there was probably a good reason known to the exhibitor but which was not made clear by my catalogs of Robson Lowe's *Encyclopedia* entry for this stamp). We then went back to the jury room, the exhibit got its customary Gold, and I was saved from saying something stupid at the critique.

For me, there are a couple of lessons to be learned from this. For jurors, if there is something that is bothering you by its seeming absence (be it an item or the logic of the presentation), ventilate your concerns, especially if they contribute to a medal-level decision. The tradition that only the apprentices must speak their minds in detail may speed things along but, in my observation, it has also led to a tradition that the accredited judges don't open up until the critique, at which point some

otherwise avoidable cases of foot in mouth crop up. For exhibitors, if there are key items in your exhibit (especially if they lend themselves to the catalog check-list approach), make damned sure that the judges can find them in their allotted 9 seconds per page (which is what, within a second or 2, I have consistently found that judges have to spend prior to voting on awards). If you don't believe in colored dots (bless you) or other visual signals (and maybe even if you do), mention in the synopsis where the goodies are; e.g., "block of 9 from the single trial setting pane of 25 (largest known multiple), frame 5, page 8."

Nobody wants to go into a judging critique to have a nightmare. However, given the range and depth of knowledge encompassed within each philatelic exhibition, we will always have judges — good, serious, hard-working and dedicated judges — who are at a disadvantage relative to some of the material that they must evaluate; so the potential for critique nightmares will always be there. Though we will never be totally free of them, we can cut down on their numbers if the exhibitors will help the judges, and if the judges will help each other and allow themselves to be helped.

L. Dann Mayo, Indianapolis, IN

How about the "Exhibitors Worst Nightmare?"

To the Editor:

It happened to me when I was first exhibiting at TOPEX. I had mounted five or six exhibits before finally hitting on just the right format and plan for my topic. This was my first big exhibit. I followed all the

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rules, gathered what I thought was great material for my topic, and spent several hundred hours perfecting my write-ups and moving stamps and covers around, windowing ... all those things you do **including** laying out all the pages to make sure they would look good when in the frames. I had 16-page groups stuck all over my rather dimly lit apartment.

You can probably guess from the last sentence that when my exhibit was mounted at the show under fluorescent lights, some of my "white" pages showed up a distinct green and some a distinct yellow. Thus I learned to buy enough paper for the whole exhibit — and extra pages for regularly updating.

I ran around the show saying, "But they looked fine at home!" I guess the comforting part comes for exhibitors (perhaps never for judges) when you understand that the best lessons are often learned from mistakes.

Dottie Smith, Alexandria, VA

What Is Philately?

To the Editor:

Nineteen hundred ninety-six marks the ninth year that I will have exhibited at the local and/or International Level. It has provided many happy hours, in preparation, exhibition and new friendships formed.

However the last exhibition has made me wonder if all the effort is worthwhile. I refer to an exhibit that was included in VANPEX '95. "THE HUNTING REVENUES OF CANADA." What these items have to do with philately I am at a loss to say. Not only were they accepted for competition, they were awarded "Best in Show."

Admittedly they could have slipped past the exhibit committee, but surely they should have been excluded from competition by the Judges.

Our hobby has surely reached an all-time low when such exhibits are classed as philatelic material. I have drawn this to the attention of the RPSC and hope some action will be taken. Any other suggestions?

Ray F. Smith, Delta, B.C. Canada

Color Photocopies?

To the Editor:

I was interested to read in Bob Odenweller's comments on FIP judging standards (*TPE* January 1996, p. 25) that "color photocopies are not a very good answer" when it comes to illustrating the reverse of a cover.

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Now let's go back to the article by G H Davis in the October 1995 issue (p. 17), where it is stated that color photocopies are much preferred, and "black and white photocopies have little place in an exhibit."

Which is correct? Are there two different standards depending on whether one is showing nationally vs internationally? If so, why?

Alan Warren, Philadelphia, PA
Shively Cover/Ombudsman

To the Editor:

I was somewhat shocked when I looked at the description of the cover illustrated on page 20 of the January '96 issue to see that in the write-up the Union of South Africa is listed as being under German rule in WWII. This of course is nonsense. If the collector is referring to the censor label on the left hand side of the cover, it is of course in Boer and English.

I was also somewhat startled at the suggestion by Mr. Cohn of an ombudsman which to my mind is so much nonsense. The decision of the judges, even if wrong, must be final.

H. Sutherland, R.D.P., Toronto, Canada
Dr. Shively Responds:

To the Editor:

The letter signed by H. Sutherland, R.D.P. was a real "SHOCKER" to me.

I obtained 'my favorite cover' from a dealer at STAMPSHOW, Pittsburgh, PA, last. It has caused much comment in Pittsburgh and elsewhere as I began my research to trace its rates, routes, usage and markings. Respected collectors, exhibitors, and APS Judges have been impressed. I have not had so much as a hint as to the validity of its content.

I believe Mr. Sutherland misinterpreted my meaning of "GERMAN CONTROL WW II." There is little doubt that the German Navy controlled the Atlantic Ocean, North and South during the greater part of WWII. "German Control WW II" was included to indicate the reason for the Censorship Label and not to infer that the Union of South Africa was under 'German Control.' In retrospect, I should not have included it at all. It really adds little to the 'page'.

To the Editor:

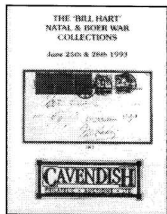
Do want to add my voice to that of Ernie Cohn, re desire to see an ombudsman (ombudsperson?) in action at FIP and APS shows. In addition to the Commercial Zapp miscarriage of justice piled upon Dickson Preston, I can think back upon an

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FIP show of a few years ago, wherein John Lievsay showed (for the last time!) his Paris Stars, and where he was knocked down (German judge almost surely) because his discovery copy of Star 40 (on cover yet) was missing a corner... At the time, it was the only example known in captivity.

Stanley Luft, Golden CO

Over the Edge...?

To the Editor:

Perhaps I'm just imagining it, but hasn't the exhibiting community gone right over the edge with paranoia? First we began pointing fingers at the show committees by filling out report forms on how well or poorly they were doing their jobs. Then we began reporting the transgression of juries collectively and jurors individually. The latest issue of *TPE* (January 1996) contains two more steps toward paranoia: an ombudsman who will make certain no award is lower than it should be and a critique evaluation form to ensure exhibitors receive helpful advice at the critique.

This trend towards Big Brotherism will surely inflict the mortal blow on exhibiting. With all this finger pointing going on, where will we find future volunteers to be exhibit chairmen, jurors, or committee

personnel necessary to conduct our exhibitions? Who are we going to get to watch the watchers.

Maybe we're all just taking ourselves a tad too seriously.

Janet Klug, Pleasant Plain, OH
Lessons Learned

To the Editor:

In response to your article "Editor's 2¢ Worth" asking for "Lessons Learned," allow me to share with you my experience in exhibiting over many years. Neil Simon rewrote his first play over 50 times. Exhibiting is an ongoing experience in rewriting your exhibit pages, adding new material, rearranging your exhibit, etc.

In addition it was beneficial to receive the comments from attending the judge's critique, where individual jurors would make suggestions. I also found it an advantage to have a juror walk with me to my exhibit and give me any personal comments or suggestions.

Unfortunately I have seen too many exhibitors would either quit or refuse to rewrite or reorganize their exhibit.

There is no substitute for reworking and continually undertaking to refine and polish your exhibit. For example, the sim-

ple task of reducing your write-up and rearranging your pages is a never-ending task.

While I was exhibiting my Falkland Islands exhibit, often a juror would comment when he noticed a different write-up or additional or new material.

If you are going to be an exhibitor then you must also be prepared to continually see how you can improve your exhibit.

Dempsey Prappas, Houston, TX

Computers

To the Editor:

I find myself in agreement with Mr. Fassbender's assessment of my recent article *Your 2e Worth*, p. 9, Jan. '96 TPE, on at least three points.

(1) **The article was not a tutorial.** The objective of my article was to highlight some of the pros and cons of the three programs reviewed, to help the reader decide whether one or another of those programs, or programs similar to them, would meet his or her needs. Many, if not most, programs provide excellent tutorials, either as part of the technical manual or as an introductory, on-screen, run-through that's built into the software. In addition, most bookstores nowadays have large computer sections, where almost every software program on the market is covered by multiple titles, such as the "Dummies" series cited by Mr. Fassbender. If the user only needs a rudimentary grasp of the essentials of the program, an easy way to obtain familiarity is simply to click on each of the menu items and "hot buttons" in turn, and see what happens. By systematic exploration of the menus in this way, for example, Mr. Fassbender would have soon discovered the alignment feature that he missed in *Corel DRAW!3*.

(2) **Software manuals are not easy to read.** Although the article didn't discuss them, software manuals are, for the most part, cumbersome and difficult to read. Even so, they often contain a lot of good information, if you have the inclination to dig it out. For the most part, however, manuals are like encyclopedias: you don't sit down to read them through. Rather, you look up specific topics when the need arises. As more and more software becomes available in CD format, many publishers are eliminating paper manuals and putting the essential information on the CD as Help files. Even with the help in this form, the problem of how to get access to it remains: for some reason, the information you need is never indexed using the words you associate with it.

(3) **There are other programs suitable for page layout that cost less or are easier to use than those reviewed.** Mr. Fassbender mentions Serif's Page Plus 3.0 and Page Plus Intro. These relatively inexpensive desktop publishing programs have been favorably reviewed by some of the consumer-oriented computer magazines (although I have Page Plus 3.0 loaded on my system, I've not yet begun to familiarize myself with it). Actually, "inexpensive" exaggerates the cost of Page Plus Intro. It was offered a few months ago for only the \$6.95 cost of shipping and handling. It was a "light" version of Page Plus, and probably would be, as Mr. Fassbender suggests, quite adequate for exhibit page layout. The full version, Page Plus 3.0, includes a tutorial, an owner's handbook, and separate manuals for its accompanying companions Draw Plus 1.0, Table Plus 2.0, Photo Plus 1.0, Type Plus 3.0. Each of these manuals includes both a quick tour and a tutorial. Other less expensive desktop publishing programs include Microsoft Publisher and Power Up's Express Publisher. A visit to a local computer store will turn up all the programs mentioned, plus others. Although top of the line, professional level, programs in each of these categories can cost \$500 or more, very good word processing, draw, or desktop publishing programs can be obtained for less than \$100; some, in fact, for much less.

To summarize, any of the three types of program can be used to produce exhibit pages. Since identical pages can be produced by any of the three, the user can select the type of program he or she is most comfortable with, finds the easiest to use, or can use most productively on non-philatelic projects (Another type or program that can be used to produce pages, according to a columnist in *Limn's*, is a spreadsheet program. My personal feeling is that this is equivalent to using a wrench to pound nails; it may work, but if you can get the proper tools, why bother?)

Allan N. Glennon, Rockville, MD

Controlled Mail

To the Editor:

It is difficult for collectors of used recent postal cards to obtain commercially used items. For examples, consider the recent *Legends of the West*, *Civil War*, and *Comic Book* cards. All were sold above face and only in complete sets of 20. A non-collector interested in those topics might buy them but who other than a stamp collector would use them. The only practical way to obtain used ones is by

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controlled mail. If exhibited, the judges would see their addresses are similar and downgrade them. Yet judges admire high value Columbians on obviously philatelic covers. I would like to know what judges think about showing controlled mail.

Henry Fisher, Columbus, OH

Thanks, Steve

To the Editor:

Steve Luster deserves two gold stars: One for his article on NAPEX procedures for selecting a jury and one for his previous article on the considerations NAPEX management has in hosting society meetings in conjunction with NAPEX.

Both of these articles clearly explain areas of running a show that are not common knowledge among exhibitors. We need to understand our part in making a show a success both as members of societies and as exhibitors.

This is just one more example of Steve's generosity with his knowledge of collecting and years of expertise both at Springpex and NAPEX. With more explanations like this instead of the accusations we usually read, we might come closer to Steve's favorite stamp topic — unification for peace.

Dotie Smith, Alexandria, VA

The Philatelic Exhibitor

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



This issue of TPE marks a major change of the AAPE and its printing of the journal. It is the first issue to be published by Quiz Graphic Arts, Inc. of Ord, Nebraska. The owner, Kerry Leggett, is an experienced philatelic printer and publisher, and has pledged to keep the same high quality of the journal that we have had since 1986 when John Hotchner and Randy Neil founded the AAPE. John, and Russ Skavaryl, will be working closely with Quiz Graphic Arts, and hopefully there will be a seamless transition such that most of you will not even notice the change. The major reason we changed from our previous long time firm (which did an excellent job) was simply escalat-

ing printing costs that were coming close to being more than our annual income from dues. With the change, our costs are reduced by 40%, which puts us back on a much firmer financial footing. I want to give credit to member Doug Kelsey, who acted as a consultant on the project and analyzed our publishing costs and made the suggestion that we go out for several competitive bids (including our previous printer). I also want to give credit to our Vice President, Ann Triggler, who spent a great deal of time in analyzing all of the costs involved in our publishing endeavors that allowed Doug to do his analysis.

Another AAPE-Nebraska connection I would like to mention

here is the long time support that the Leon Myers Stamp Center at Boys Town has provided us. Over the past years the Stamp Center has provided many hundreds of dollars to the AAPE to support the NAYSEC youth championship that we and, particularly, Mike Jolly's committee sponsors every year. Stephen Schoening, the Manager of the Leon Myers Stamp Center has pledged another \$800 this year for the NAYSEC and we are very grateful. I should also mention that this year the NAYSEC will be held in conjunction with FLOREX in Orlando, November 10-12, thanks to a kind invitation from Phil Stager and Clyde Jennings.

AAPE Election Status Report

The Nominating committee composed of Steve Schumann, Chairman, Clyde Jennings and John Hotchner have received expressions of interest from several people willing to offer their time and talents to AAPE. Its report will be in the July issue of TPE. There is an additional way to guarantee a position on the ballot (which will be distributed with the July TPE). Such number of members from the general membership as constitutes 50% plus one of a quorum for the transaction of business may nominate a candidate for any office by submission of a duly executed petition to the Secretary.

In plain English, if nominated by 25 other members, a member will be listed on the ballot for the position he or she seeks; bypassing the Nominating Committee.

Nominating petitions to the Executive Secretary should be mailed so as to be received no later than May 20, 1996. A candidate's statement, not to exceed 150 words, should be sent to the Editor for inclusion in TPE.

SHOW AWARDS CHAIRS, 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 Show 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 U.S. requests should be sent to Dr. Russell V. Skavaryl, AAPE Awards Program, 222 E. Torrence Road, Columbus, OH 43214.

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. Requests for a prospectus should be accompanied by a \$10 SASE.

★ **May 17-19. ROMPEX '96.** Sponsored by Rocky Mountain Philatelic Exhibitions, Inc., Held at Holiday Inn-Denver International Airport, I-70 at Chambers Road, Denver, CO. 16-page frames at \$7 adult; no frame fee for youth exhibitors; one-frame exhibits welcomed. \$1.50 admission (exhibitors free), free parking. Prospectus and show information from ROMPEX Exhibits Chairman, P.O. Box 2352, Denver, CO 80201-2352.

★ **May 25-27. NOJEX '96.** Sponsored by the North Jersey Federated Stamp Clubs, Inc. Held at The Meadowlands Hilton, Two Harmon Plaza, Secaucus, NJ 07094. 300-16 page frames (9" x 12" maximum) at \$7 per frame for adults, \$3.50 for juniors. Exhibition includes display class and one-frame competition. Admission \$1.50, children free, parking free. Annual Conventions of Spanish Philatelic Society, Cuban Philatelic Society, New Jersey History Society and regional convention of Postal History Society, April 15, 1996 application deadline. Prospectus from Exhibits Chairperson, Robert G. Rose, P.O. 1945, Morristown, NJ 07962-1945.

June 1-2. 1996. HUNTSPEX '96. Sponsored by the Huntsville Philatelic Club held at the Tom Bewill Center, UAH Campus, 301 Sparkman Drive, Huntsville, Alabama, 80-6 page frames. Adults \$2 per frame. Juniors \$1 per frame. Judges Critique. Entry deadline May 18. Prospectus and information from Ed Kazmierczak, P.O. Box 4395, Huntsville, AL 35815.

August 3-4. CINEPEX '96. Sponsored by the Greater Cincinnati Philatelic Society. Held at the Scarlet Oaks Vocational Center, 3254 East Kemper Rd., Sharonsville, OH. 110-9 page frames at \$3.00 each. First 3 frames for

youths free. A limited number of 16 page one-frame exhibits will be accepted at \$5.00 per frame. Entry deadline June 26, 1996. Exhibit information and prospectus from Wards Miller, P.O. Box 8171, Cincinnati, OH 45208.

★ **August 30-September 1, 1996. BALPEX '96.** Sponsored by the Baltimore Philatelic Society, Held at Marriott's Hunt Valley Inn, 245 Shawan Rd. at I-83, Exit 20 East, Hunt Valley, MD. 350 16 page "AMERISPEX" style frames available at \$8 per frame (no charge for youth exhibitors). A limited special one frame section will be initiated this year. Annual conventions of: Erie Philatelic Association, Society for Hungarian Philately, Maryland Postal History Society, Carriers and Locals Society and the Postal History Society. 50 dealer bourse and major auction. Prospectus from Patricia Stillwell Walker, Box 99, Lisbon, MD 21765. Other information from: BALPEX, 1224 North Calvert St., Baltimore, MD 21202.

★ **September 21-22. MILCOPEX '96.** Sponsored by Milwaukee Philatelic Society, Inc. Held at Wisconsin State Fair Park, Trade Mart Building, 81st Street and West Greenfield Ave., West Allis, Wis. 16 page frames at \$6 a frame. Juniors free. FREE admission and parking. Prospectus and information from Gaylord Yost, P.O. Box 1013, Milwaukee, WI 53201-1013.

★ **September 27-29. Philadelphia National Stamp Exhibition.** Sponsored by the Associated Stamp Clubs of Southeastern Pennsylvania, Delaware, and Southern New Jersey. At the Valley Forge Convention Center, 1200 First Ave., King of Prussia, PA. 300-16-page frames at \$10 each (Juniors \$2). Annual convention of the American Air Mail Society, Pennsylvania Postal History Society, Italy and

Colonies Study Circle, Mobile Post Office Society, and regional meeting of the Military Postal History Society. Prospectus and show information from PNSE, Box 358, Broomall, PA 19008-0358.

★ **September 28-29. AIRPEX XXI.** Sponsored by the Dayton Stamp Club. At the Dayton Convention and Exhibition Center, 5th and Main Streets, Dayton, OH. Frame fee is \$6 each; holding 16 standard pages. Junior fee is \$2 per frame. Special one frame exhibit category for 20th Century only, three levels of awards. Special Junior area, projects and prizes. FREE admission. Prospectus available from: AIRPEX Exhibit Committee, P.O. Box 1574, Dayton, OH 45401-1574.

★ **November 15-17. FLOREX '96.** Florida Federation of Stamp Clubs. At the Orlando Expo Center, 500 W. Livingston St., Orlando, FL 240 16-page frames, open competition and Display Class at \$8 per frame. Annual convention of United Postal Stationery Society. Prospectus from Ed Ewan, P.O. Box 2533, Clearwater, FL 34617. Other info from General Chairman, Phil Slager, 4184 51st Ave., S. St. Petersburg, FL 33711-4734.

October 5-6, 1996. VICPEX '96. 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. Special show cancel. Numerous door prizes. 15 page frames at \$5 per frame. Juniors \$1 per exhibit. Further information and prospectus write show chairman, Box 5164, Station B, Victoria, B.C. V8R 6N4. Telephone (604) 721-1940 (evenings).

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, P.O. Box 8338, State College, PA 16803. Doing so will help Gini and staff to locate background literature of help to the judges, and thus facilitate the accuracy of results! Please cooperate.

Unsettling Experiences by Clyde Jennings

Well, I just recently had two new experiences. I showed our (my son's and my) 20th century U.S. half-cent exhibit at Stampshow '95, and received a Gold, so no complaint there. But here's the kicker: a judge took me aside and told me I had too many "philatelic" covers in my exhibit. So I asked him to please come and show them to me. He very graciously did, and then proceeded to point out about a half a dozen first day covers!

I asked him if showing them displayed philatelic knowledge. Answer was, "Of course." Next question, "Would I have been penalized in a traditional format exhibit if I had not shown them?" Answer, "Why certainly; they are a necessary part of that type exhibit." "What kind of first day covers should I show?," I asked. "Well, commercial covers are always best."

Come on now! Get real, will ya? One would like to think in 1925, or 1929, when my first two issues shown were first issued, some local department store prepared all their bills for mailing (this is, of course, prior to what has become the bane of my existence: "cycle billing!"), took them down to the nearest post office, and just happened to hit on a day when a new stamp was being issued in that city. Now wouldn't that be nice?

How many of these do you have? Me, either. And I'd even settle for one from the local electric company.

The other experience was just as unbelievable. I entered my 3 frame exhibit "Gittin' Thar" (Rebelese for 'Getting There') which shows many of the ways and means of moving a human body from Point "A" to Point "B" in Orapex '95 up in

Ottawa, Canada. The prospectus showed it was entered in the Special Studies section. After two Silver/Bronzes it received a Bronze up there. An ATA/APS accredited judge informed me it received that level award because, despite my entering it as a Special Study, it was judged by the panel as a thematic, and as such did not fare well.

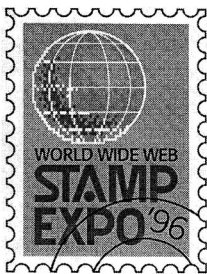
Who should know better what an exhibit is: the exhibitor or some judge who convinced a panel the exhibit is a thematic and therefore should be judged as such? My new synopsis now explains exactly what the exhibit is, how it was put together (not using so-called thematic rules, some of which I can't even find written down anywhere), and requesting it be judged for what it was created to be: a specialized study. We'll see.

Worldwide Web Stamp Expo '96 by Regis Hoffman

Judging by the amount of media exposure, the Internet is poised to become a dominant factor in our everyday lives. Data in the form text, graphics, sound and even movies is transferred across this global network at astonishing speeds. Until recently, most of this data has been of a technical nature, but now information on everything from gardening to cooking to weather forecasts can be found on the Internet. The explosion in the use of the Internet is directly related to the introduction of the World Wide Web (WWW). This is a software interface that allows convenient access to the Internet (and its associated data) without the need for extensive computer skills. In fact, anyone with access to the WWW can place information on the Internet that can be viewed by anyone else in the world with similar Internet access.

Recognizing the impact this new technology might have on philately (and philatelic exhibiting in particular), the American Philatelic Society Technology Committee and the APS Computers in Philately Committee have proposed the world's first stamp exhibit to be held entirely within cyberspace, the World Wide Web Stamp Expo '96. The purpose of this show is to explore the amazing potentials of the World Wide Web and how they will change entirely the face of philatelic exhibiting. The hope is to bring the world of philatelic exhibiting into the homes of many who have never been exposed to exhibiting. The four key attributes of the WWW Stamp Expo that distinguish it from a standard stamp exhibition are:

1. The exhibits will not exist on paper, but only in the digital realm of cyberspace. Anyone in the world (with appropriate Internet access) will be able to submit or view an exhibit.
2. Standard exhibits are viewed in the linear order deemed by the exhibitor. In the WWW Stamp Expo, the viewer will select an order by following the hypertext links.
3. Exhibits will have multiple levels of detail selectable by the viewer. Instead of tailoring the exhibit for the judges, the general public or other specialists (and the con-comitant trade-offs), the exhibit can



appeal to all levels.

4. There will be interaction between the viewer and the exhibitor. Viewers will be able to submit questions and comments to the exhibitor over the Internet and receive replies.

The show will take place from December 3 through December 23, 1996 and will be viewable by philatelists worldwide. There are no juries or awards planned — hopefully the lure of entering the world's first virtual stamp exhibit will be sufficient inducement. I have volunteered to be the General Chairman for this show, and have prepared this brief introduction for potential exhibitors.

An Exploration

With current philatelic exhibits, years of tradition serve as a guide to how they should be prepared. However, there is no such guide for the WWW Stamp Expo '96. Therefore, I consider this nascent show to be an exploration of new ideas and technologies, and want to keep the rules and regulations to an absolute minimum. In particular, due to the interactive nature of the exhibit, I hope that the philatelic community will arrive at a consensus of what makes a good virtual stamp exhibit.

Good WWW exhibits should:

1. Interest both the casual and specialist viewer,
2. Tell a complete and coherent story,
3. Allow interaction between the viewer and the exhibitor,

4. Effectively use the multi-media capabilities of the World Wide Web.

The last point is very important. *Effective* does not mean use every WWW feature to amaze the viewer. Recall the early days of exhibits prepared using desktop publishing — just because 40 fonts were available to the exhibitor did not mean that the exhibitor used them effectively.

World Wide Web Pages

The fundamental building blocks of the WWW are *pages*. One may think of them as a page that fills the screen on your computer, or in the spirit of the WWW Stamp Expo, a page from a philatelic exhibit. Like a page from a philatelic exhibit, it has stamps or covers (in this case scanned pictures of them), and explanatory text. However, WWW pages offer much more. For example, sounds and movies may be placed on a page. With a click of a mouse button, the back of a cover can be viewed, or a stamp with a rare overprint variety can be enlarged to better see it.

The real power of WWW pages comes from the ability of the person viewing the page to select how they traverse the exhibit by following the hypertext links. Each person can view the exhibit in the order they feel is best, not the order the exhibitor deemed best. This technology has great benefits, but also great pitfalls. Poorly designed links can confuse the viewer, and cause them to stop viewing the exhibit.

Links also allow multiple levels of detail. The casual viewer can just peruse each page with the pictures and brief explanatory text. Specialist viewers can perhaps click on a stamp and receive more information. One can even imagine having links to the exhibitors' personal notes or published work for even more detail.

Finally, I hope that the interactive nature of the medium will encourage discussion (via the Internet) between the exhibitor and the viewer. How many times have you wished you could question the exhibitor about a particular piece, but the exhibitor was not present at the show? With the WWW Stamp Expo, a quick note via e-mail (or perhaps a forms-based interface) will allow interaction. I also hope that these communications will be public, so that others can learn from the discussion between the exhibitor and the viewer.

Questions

The new technology poses many unique questions for philatelic exhibitors. Among them.

1. How can movie clips be incorporated in exhibits? I suspect that these are more naturally a part of topical and social history exhibits.
2. Will exhibits become more like video games? Is this bad?
3. Since only the scanned images of stamps are shown, how will ownership of philatelic material be proven?

Personal Views

Now I would like to offer some personal thoughts on this type of exhibit. One immediate question people have regards

ownership. If a digital picture is all that is shown, how can "ownership" be proven? I argue that presentation of knowledge is more important than ownership. Digital versions of prized philatelic treasures could be freely distributed to any interested exhibitors that may lack the expensive pieces, but do have the knowledge and research skills to tell an effective story. I believe that this will be of great aid to specialist societies that can encourage members to exchange digital information to produce group exhibits that can evolve as new information is discovered. If there are thirty exhibits of Hawaiian Missionary stamps, is this bad? None of the exhibitors may own a single copy of these expensive stamps, but years of patient research can be shown by them. In addition, exhibits can be an assemblage of knowledge gathered over generations and continents, and

not subject to the inevitable dispersal of great philatelic exhibits that occurs today. (It should be mentioned that digital watermarking technology is being developed which will allow ownership of digital images to be established).

Technical Details

Exhibitors seeking more information can contact me via e-mail at rmh@cmu.edu. There will be periodic updates posted to the newsgroup rec.collecting.stamps, and the STAMPS digest mailing list. A home page has been created on the WWW at <http://www.frc.ri.cmu.edu/~rmh/wwwinfo.html>. As the show date approaches, information will be placed into philatelic periodicals giving the dates and the URL.

Philatelic Writing — The Ultimate Exhibit Write-Up by G H Davis

Considerable information is available on the subject of how to write-up an exhibit. But it is usually limited to how and what information should be placed on the title, synopsis and exhibit pages.

The purpose of this article is to discuss another form of exhibit "write-up" — articles and publications that exhibitors can author about their specialty and the possible resulting impact on medal levels.

An exhibit is great source material for an article or publication. Some philatelic authors do research with the specific aim of publishing their findings. However, many exhibitors do research to better understand their material (or the material they need) and to assist in its presentation. The end result of this research may be considerable philatelic information represented by the words and material contained in an exhibit.

It is probable that this philatelic information embedded in an exhibit is reasonably well organized and would lend itself to publication. Philatelic exhibitors are anxious to share their knowledge via the exhibit frames. They should also review their exhibit, extract key information, illustrate it with their material and send it off to the editor of a philatelic publication. This will allow judges (and other philatelists) access to the information and encourage them to improve their own philatelic knowledge.

Can an article or publication affect an exhibitor's medal level? Yes! However, it may not always be upward. All exhibitors understand, or at least should, that judges obtain a large portion of their knowledge about most philatelic subjects via previously published information.

I remember attending a judges' critique where the exhibit under discussion was a back of the book subject from a Latin American country. The judge who had been assigned this exhibit for the critique lamented the fact that he had nothing in his files on this subject nor had he been able to locate very much. If the exhibitor, who probably knew more about this subject than most, had published an article about the material he had chosen to exhibit, there is little doubt in my mind he would have significantly enhanced his chances for a higher medal level.

While better educating the judges about a specialty may help them better appreciate an exhibit, it may also raise their expectations. I recall the experience of an exhibitor who had won his first gold and had asked one of the judges for some one-on-one feedback on how to make the exhibit even stronger. The judge mentioned the need for some additional international usages. After that, the judge began to note various highlights of the exhibit that had influenced the judge's decision to vote for a gold. The exhibitor

quickly realized two things. First, the judge had read an article by the exhibitor (the judge did not connect the exhibitor with the article) and had used that information in judging the exhibit. Second, if various examples of material cited in the article had not been included in the exhibit, the judge's expectations would not have been met and a lower medal level could have been the result.

How does an exhibitor ensure that the judges read the published material? It is probably not economically justifiable for an exhibitor to send a complimentary copy of his latest book to all of the judges who will be reviewing his exhibit the next time it goes in the frames. In my opinion, the best approach is to include whatever articles or books the exhibitor may have written in the reference section of the synopsis page. I believe it is acceptable for the exhibitor to be noted as the author of this material.

Philatelic writing focused on subjects that form the basis of competitive exhibits can be a two edged sword. However, I believe it is the ultimate exhibit write-up and the potential benefits of better informed judges far outweigh any risks. Besides, the editors need the manuscripts and philatelists want to read the material.

So take a look at your exhibits. Is there a publication or article lurking there?

"But, was it fair...?" by Charles J. LaBlonde

Picture this if you will. The National Unhinged Triangular Stamp Society (NUTSS) decides to have an annual convention at one of the US national stamp shows, ANYPEX. Now, ANYPEX is thrilled to have the NUTSS convening and wants them to feel welcome. The show offers a society table on the floor, some publicity in all the pre-show press releases, possibly a special cachet, maybe even a hospitality suite in the show hotel. And, of course, ANYPEX knows that the NUTSS will roll out their top exhibits so a judge, or even two, having special knowledge of NUTSS material should be on the jury.

After much preparation, the show happens and one of the NUTSS wins the ANYPEX grand award. A great time was had by one and all. But, was it fair...? After all, the NUTSS had the jury stacked in their favor. How about the outstanding exhibits from the local club and the exceptional mail-in exhibits from collectors that just wanted to show at ANYPEX this year? Was ANYPEX fair to the non-NUTSS?

This scenario plays out dozens of times each year on the US show circuit. Shows actively court specialist society conventions and often several societies convene at the same show. Are these shows fair to the exhibitor that doesn't belong to one of the convening societies? Before answering the question, let's leave the hypothetical and examine the real for a moment, in the form of ARIPEX 1996 in Mesa, Arizona. I had the privilege of being on both sides of the fairness question in this case.

Three years ago the American Helvetia Philatelic Society (AHPs) voted to hold its 1996 national convention at ARIPEX. At the time of that vote, there was no knowledge of what other societies might be considering the same show for a national meeting. A year before the show, we of the AHPs realized that we would be the only convening society at the show and decided to really make it special... in full concert with the show committee right from the start.

The resulting show was a fine example of what an active specialist society and an eager show committee can achieve together. Innovation was the theme and it worked very well. The AHPs usually has a Saturday business meeting at its annual convention followed by a member show-and-tell seminar. Time usually runs out at

these two-hour sessions and everyone wants to get to the show anyway.

For 1996, we scheduled a Swiss Philatelic Roundtable the afternoon before the show. The committee provided a room and we invited all of our members to come a little early for this very special event. At lunch on the day of the seminar we decided that a turnout of 15 members would be sufficient to declare the Roundtable a success. At the end of the day we had over 55 names on the sign-in sheet and people were still pouring in!

We invited our philatelic colleagues from Switzerland to join the festivities and, to our surprise and delight, they did. This added yet another dimension to the AHPs meeting and to the show itself. The local Swiss consul general opened the show. The Swiss PTT sent literature and prizes. The Swiss Philatelic Museum sent a display. The Swiss youth group sent material. The Swiss philatelic press publicized the show. It was a great display of international philatelic cooperation. But, was it fair...?

There were 43 adult exhibits in the show of which 14 were Swiss material. Thanks to some encouragement from Clyde Jennings, the show committee took the chance of inviting a judge from Switzerland to serve on the jury, a first for a US national show. And the jury chairman (yours truly) is a Swiss specialist collector. By careful selection, the other members of the jury well-represented the rest of the philatelic world. (As an aside, it is interesting to note that the Swiss judge does not collect only Switzerland... his international gold exhibit is Ceylon postal stationery and he is an expert in most of Europe, including Switzerland.)

The jury awarded 10 gold medals and only 4 of those were Swiss. Yes, a Swiss exhibit did win the grand award at the show. This particular exhibit had been shown in Basel last June at the Swiss national show where it received a large gold from a panel of 33 Swiss experts. The exhibit does not require a Swiss jury to win the grand award at any US national show. Even, so this exhibit was not a shoo-in for the grand award. The debate over the grand lasted nearly 45 minutes and involved a trip back to the floor. But, was it fair...?

One interesting thing did happen. Three Swiss exhibits that had previous US

national golds were given vermeils at ARIPEX. Why? Perhaps the preponderance of Swiss expertise on the jury caused these exhibits to be judged a bit stricter than usual. There were no exhibits in the show that threw the jury for a loop, nor should there have been. After all, that's why we have synopses and title pages before the show. But, was it fair...?

To answer the fairness question we need to keep several facts in mind. No single judge knows it all. No panel of 5 judges knows it all. Each panel of 5 judges is unique in combined knowledge, expertise and outlook. The judging process is subjective and depends upon consensus. The Swiss judge got one vote... the chairman got one vote... each other judge got one vote. Even though it was the AHPs convention, neither the Swiss judge nor the chairman told the others how to vote. On the Swiss exhibits, as on all the exhibits, there was discussion, question and clarification. For those not familiar with the workings of a philatelic jury, this goes on at all shows. But one thing is certain... it's always fair... even if not always identical!

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AAPE Founding Member
And Exhibitor

SYNOPSIS PAGES OF THE ISSUE

The German Post in Turkey - 1870 to 1914 • Synopsis of Exhibit

by Dr. Roger Schnell

I. HISTORICAL BACKGROUND — The Turkish postal system in the mid-nineteenth century was unorganized. Great powers — Austria, Russia, Britain, France, Greece — had established post offices without the permission of the Turkish Government to preserve their postal traffic to Europe. To protect the Mail of German merchants, and to further his own economic and political ambitions, Bismark opened the first German post office on March 1, 1870 in the consulate of the North German Confederation in Constantinople. All German post offices in Turkey were closed on 30 September 1914 based on voluntary agreements of the German Empire with the Turkish government.

II. EXHIBITION PLAN —

A. North German Confederation and German Empire adhesives — One North German Confederation and four German Empire Issues were used for postal purposes in Turkey. Mint examples are not shown since only the cancellation can document the appropriate usage. These items are appropriately called "Forerunners."

B. German stamps specifically overprinted for use in Turkey. — 6 issues.

III. PURPOSE — A traditional exhibit that will tell the philatelic story of the German Post in Turkey from March 1, 1870 to 30 September 1914.

A. STAMPS — A wide spectrum of stamps are shown: specimens, essays, multiples, sheets, gutters, official reprints, perfins, plate flaws, printing order numbers, overprint placing varieties, double overprints, double impressions, as well as shades and color variations.

B. POSTAL SERVICES — To provide interest the stamps are shown demonstrating a variety of postal usage: registered, printed matter, registered printed matter, postcard and sample rates, concurrent usages, parcel cards, money letters, raisin cancels, special delivery, COD, International money orders, and Oriental Express label.

C. DESTINATIONS — The above postal services are additionally shown to selected interesting destinations: Denmark, Norway, Egypt, Tunis, Nepal,

China, Burma, Greece, Syria, Yukon Territory, New Zealand, Australia, New Guinea, Southwest Africa, Morocco and Canal Zone.

D. "HORSE CART MAIL" — The Turkish Government did not allow the German Post Office to use the Railroad between Jerusalem and Jaffa to transport their mail. Thus the German post office sent a horse cart each day to pick up mail at various German settlements along the way. This mail received Auxiliary markings. Although this is postal history a few examples — Wilhelma, Aus Jerusalem, Aus Saron, Aus Jaffa are shown to help tell the story.

IV. SIGNIFICANT ITEMS —

A. FORERUNNERS-

1. 30 groschen North German Confederation stamp used in Turkey - 6 recorded.
2. NPA cancel without year date on letter - 3 recorded.
3. 2 Gr. large shield stamps - Double impression.
4. Earliest usage 2 mark - discovery copy.
5. 1/3 gr. small shield - one of two large multiples
6. Largest recorded multiple 2 mark used in Turkey.
7. Mixed issue franking on letters.
 - a. Small and large shield issues.
 - b. Large shield - pfennige issue.
 - c. Pfennig - pfennige issue.
 - d. Pfennig - 1st overprint issue.
8. Therapia - 2 mark manuscript cancel.

B. GERMAN STAMPS OVERPRINTED FOR USE IN TURKEY.

1. Foure printing - inverted overprints.
2. 1 Piaster 1st issue - Prussian Blue overprint.
3. 2 1/2 Piaster 2nd issue - red wine UV light.
4. 3rd issue - 25 Piaster - "Constantinople" double overprint.
5. 3rd issue - 25 Piaster - "Official" double overprint.
6. 3rd issue - 5 Piaster / 1 mark - Cracked plate variety - 9 recorded.
7. 3rd issue - 25 Piaster adhesive appropriately used on money letter.

8. 3rd issue - Unissued values in blocks.
9. 3rd issue - Unissued 15 Piaster / 3 mark - most valued of all stamps.
10. 1902 essays.
11. 4th issue - Hand overprint for devaluation - Natal, Rhodesia.
12. 5th issue - "0 10" shifted overprint on letter.
13. 5th issue - 2 Piaster shifted margin copy - 5 possible.
14. 25 Piaster - "minister" printing.

V. STUDY AND RESEARCH — The forerunner section shows in depth study of the routes, Constantinople - Europe during the 1st five years. This was the formative period and their development was important to the German Post office. Several Discovery plate flaw examples are demonstrated. An unusual selection of perfins is shown. The 6th issue shows a study of matrix spacing varieties.

VI. MISSING ITEMS — During the forerunner period, mail was occasionally sent from the German summer palace at Bujukdere, near Constantinople. There are two, 2 Mark stamps, with this manuscript cancel reported. They have not appeared in auction in the last 15 years, and the great German philatelist "Brauns" did not have a copy. The exhibit has been criticized in the past as being "cluttered." Thus the number of stamps shown has been reduced 25%. Not all items are shown mint and used. However, no major listed item is missing. The exhibit also has been criticized for having too much postal history information. Thus rates and routes are not included for every item. Although an attempt was made to show a usage for every stamp, frame constraints did not allow this in every instance. Specific information regarding the German branch post offices in Jaffa, Jerusalem, Beirut, Smyrna is not included as it more appropriately would be considered postal history.

VII. PHILATELIC SIGNIFICANCE OF "THE GERMAN OFFICES IN TURKEY" — For 45 years the German post office in Turkey provided reliable delivery of mail to and from Europe and other destinations for commercial and private interests. The Turkish postal presence at this time was totally unorganized, and the German post office filled this "void." Furthermore, during this period Germany

established a number of settlements in the "Holy Land." These German settlers needed to communicate with the "motherland." Thirdly, this was the period of colonization and empire building, through commerce and physical presence, and the German post office in Turkey proved to be a valuable asset. Fourth, the volume of mail handled by the German post office in Turkey far exceeded that of any German offices or other colonies. In the first 10 months of 1870, over 100,000 pieces of mail were handled. Thus one can see from this synopsis that the stamps of the German Offices in Turkey, provide a fertile and important field of philatelic study and pleasure.

Famous Americans

by James H. Patterson

Since my exhibit is a "design and engraving study" rather than a more conventional presentation of a single stamp or series, my write-up has to be more detailed than is required in a traditional approach.

I wanted to use my synopsis to let the judges know that (a) this was being exhibited as a "special study" and (b) they could expect to see longer annotations than the standard rules of exhibiting seem to prefer. I also wanted to emphasize original research and discoveries (although this also is covered in the title page), to present a suggested reading list for ambitious and curious judges, and to explain — and hopefully thus to preempt criticism — why five stamps from 1947-49 were included in an exhibit about a 1940 series. (Reason: the newer stamps were made from the same frame dies or transfer rolls prepared in 1940.)

The synopsis was prepared using Microsoft Publisher, which is the same software I use for my exhibit and collection pages, and was printed on an HP4L.

SYNOPSIS

The Design and Engraving of the Famous Americans Series of 1940

ARIPX '96 — Mesa, Arizona — January 5-7, 1996

SPECIAL STUDY

This exhibit is being offered as a "special study" because of its emphasis on design technique and engraving practice, all of which require a departure from standard philatelic presentation.

Essential background is set forth in the form of expanded text, as well as a number of stamps being discussed. The exhibit also hypothesizes the design theory of the series' designer, William A. Roach.

NEW INFORMATION

The assembling and researching of this collection led to a number of discoveries about this series which formed the basis of this exhibitor's five-part article appearing in *The United States Specialist*, the monthly journal of the Bureau of Engraving and Printing, through June, 1995.

These newly-discovered facts include the following:

"The precise shades of the new series were copied from five foreign semi-postal stamps submitted to the Bureau of Engraving and Printing, by the Post Office Department.

"In order to save time, the Bureau of Engraving and Printing used "mother-dies" of the frames for the seven groups of stamps, allowing the frame to be engraved only once (thereafter being transferred by a transfer roll to lay-down dies) rather than five times,

"This exhibit includes the only large die proof of any of the mother-die frame dies reported to exist outside of the Bureau of Engraving and Printing, as well as four other

unique large die proofs from the series, and

"Previous attributions by the Bureau of credit for engraving of the lettering was based solely on engraving of the dies for the 35 stamps, and not for the lettering engraving ("U.S. Postage") on the mother dies. Thus, the earlier listings of engravers need to be clarified and amplified.

PREVIOUSLY UNKNOWN ESSAYS

All prior discussions of the Famous Americans stamps have relied on the writings of Sol Glas and Max Jahl, that the only rejected design in the series, was a modified drawing for the 1-cent Audubon.

However, this exhibitor has discovered and identified four previously unreported essays for the series, and has verified them through records at the Bureau. Differing also in design from the issued stamps, these essays show that the designer and the Bureau were experimenting with the size of the new stamps from the outset.

These essays are the reduced, stamp-size photographic models which were prepared by the Bureau as part of the design and approval process.

This exhibit is the first time that these items have been properly identified, discussed and exhibited to the stamp collecting community.

FIVE LATER STAMPS

The exhibit includes, in addition to the 35 stamps contained in the original series of 1940, five subsequent commemoratives issued

during 1947, 1948 and 1949 in the "Famous Americans" format.

The reason? The research undertaken by this exhibitor has established that the dies for these five later stamps were produced either from the original transfer rolls used to produce the frames for the 1940 stamps, or from new transfer rolls made from the original frame dies for the set.

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Utilizing Publisher's textboxes, I created a simple three-column newsletter format with headline, sub-headings and pour-over columns.

NOTE: Send your Synopsis Page to the editor so it can be shared with the membership.

PHILIPPINES SOCIETY AT FESCAL '96

Displays of Philippines philately and convention of the International Philippines Philatelic Society will be featured at the 52nd Annual Stamp Exhibition of Southern California ... FESCAL. The October 4-6 show is sponsored by the Federated Philatelic Clubs of Southern California. As in past years, the annual FESCAL Philatelic Literature Competitions are included on the program.

It will take place at the Wyndham Los Angeles Airport Hotel. The Wyndham is conveniently located near Los Angeles International Airport. The hotel offers free transportation between the airport and the hotel. Show hours are Friday, 10-6; Saturday, 10-6; and Sunday 10-4. The special hotel rate for FESCAL is \$85 single or double occupancy.

On Sunday, October 6, Michael Rogers will conduct a major Asian auction. The lots will be available for viewing on Friday and Saturday during show hours. FESCAL offers one of the finest and largest bourses on the West Coast, including the United States Postal Service.

FESCAL General Chairman, Wallace Craig, has announced that there are openings in 1997 and 1998 for national philatelic societies desiring to hold their national conventions at FESCAL. Usually, only one major national society is featured and 100 exhibit frames are reserved for the society's exhibits in open class competition. The Society may also suggest up to three APS-certified jury members that are knowledgeable of their interest areas; and recommended up to three bourse dealers known to specialize in their area.

The Exhibit Prospectus for FESCAL '96 is now available and can be obtained by writing the FESCAL Exhibits Chairman, Howard P. Green, 15125 Arlette Drive, Victorville, CA 92394.

For information regarding FESCAL, contact the FESCAL General Chairman, Wallace Craig, P.O. Box 3391, Fullerton, CA 92634.

ASK ODENWELLER by Robert P. Odenweller



Marginal Judges, Revisited — My December column seems to have hit a raw nerve with one reader, who wrote an open letter that appeared in the January 96 issue. When I suggested that some judges with "limited" abilities might serve us all by being "retired," either voluntarily or by some mechanism that would be designed to do so with checks and balances, he saw "secret police" techniques. That certainly was not the intent of what I suggested, and any plan to improve the quality of judging should certainly be reviewed and designed by a group that would represent various interests. It would appear that Mr. Rawlins's main objection was to what he perceived as a policy that would make use of accusations that would remain secret rather than having the person making the charge responsible for his words. That was not the intent of my proposal, and I am sorry that it was misinterpreted.

Mr. Rawlins had some interesting suggestions to offer that would make the implementation of such a program work, particularly with a regular review by the chief judge of all judges who work under him. His other suggestions are also very much in line with what I was trying to suggest. In sum, it would seem that my suggestion helped to get the ball rolling, and all the others who commented to me seem to agree that something should be done.

I also agree with Mr. Rawlins that we do not live in a perfect world.

Technology in Exhibiting — Computer Produced Pages — Exhibiting has been improving markedly in recent years, most noticeably due to the improvement in the appearance of pages, which is generally due to increased use of computers. Before commenting about computers and computer produced pages, however, it is probably necessary to say again that hand produced pages have the same capability to be every bit as good as computer produced pages, and there is no reason for judges to "look down" on hand produced pages as being somehow inferior. That is an unacceptable bias.

When computer produced exhibits first started to appear in the late 1980s, they attracted a great deal of attention. For the most part, judges had seen such fancy additions only in exhibits that were fancy

tionally prepared at great expense; more than one in a print show privately owned by the exhibitor. The exhibits prepared that way obviously cost a considerable amount per page to produce, and were generally limited to those with the mega buck exhibits. With judges being aware of this, the appearance of exhibits that were handled the same way gave subtle psychological cues that these new exhibits had to be of the same very high order.

But the new techniques did more than improve the "presentation" of the exhibits — they provided special ways to convey knowledge more effectively, and that is one of the most important parts of a good exhibit. After a number of years, we have now moved from the "novelty" stage to the "maintenance" stage of computer designed pages. It is no longer sufficient to just have them — you have to use the tools to make more effective exhibits.

Non-Computer Users Take Heart — The improvements that can result from using a computer to make a more effective page can, in most cases, be used by the person who prefers to hand-prepare his pages. It might take a little longer or involve some special effort, but they are still possible. The most immediate gain that a computer user can put to work is the use of different typefaces and bold, italic, and bold-italic text to give special emphasis to the more important parts of the write-up that he would like the judge to notice. Judges appreciate this, if it's not overdone, since it can give them a better chance to see what the exhibitor knows about his exhibit. The good judge should pay attention to what is *not* highlighted, as well, to see how appropriately the selection has been made.

Overuse of special effects can have a negative impact on an exhibit as well. This would apply to too much use of bold print, too many different sizes of type, and mixing too many different typefaces together. As a general rule, it is usually recognized that one font can be quite adequate, two may be used with special effectiveness, and rarely can three or more fonts do much more than make a less than attractive clutter. The hand-preparer can make his equivalent of different type sizes with varying degrees of effort, depending on

the basic medium being used. Being aware of the possibility of enhancing an exhibit this way, often gained by looking at other exhibits and deciding which are most worth emulating, can guide the exhibitor toward his own solution.

Computer layout is often much faster than hand layout, depending on the program used. I personally prefer Ventura Publisher, which allows me to place notes very precisely on the page, so that when the stamps and covers are added, the writeup is exactly where I want it. Also, by preparing a basic "template" for the pages, which will include titles at the top and holders for the remarks in a standard position at the bottom, most of the layout work is done even before starting to compose a page. It takes about 10 minutes per page, from start to finished page, doing it this way. That ease makes it possible to change pages regularly, when new material is acquired or the number of pages to be shown is changed and items have to be combined.

For hand preparers, it's a little more difficult. If the same is to happen, the basic underlying page may have to be discarded, and that could involve pages that are not cheap. This factor could prevent an exhibitor from upgrading where he might know that he should. The time factor, and spoilage of pages, requiring that more attention be given to avoiding making a mistake, could also apply. In my earliest days of exhibiting, I borrowed the technique of typing all of my writeup on regular paper, from which I then cut it out and hinged it to the expensive pages. A certain amount of moving and shifting was possible, as long as I could find the good Dennison peelable hinges that are, alas, now history.

Illustrations are always a challenge. With the advent of scanners, it is possible to scan a mark or some other image onto a page directly, avoiding the need to do some hand artwork, which many exhibitors complain they cannot do very well, if at all. Hand preparers have to use photographs (which pose a number of dif-

facilities that have been commented upon before), hand drawn sketches (that vary in quality from excellent to embarrassment), and photocopies (which are usually to be avoided, if of lesser quality).

The advent of technology has made life easier for a lot of exhibitors and, when well applied, has improved the overall appearances of exhibitions. In spite of this I still have a strong measure of respect for

those who are skilled at preparing their exhibits by hand, since that adds a measure of personality that can disappear with pedestrian use of the computer.

My Favorite Page? by Leonard Holmsten

(Shown on the cover of this issue)

When I was a neophyte at exhibiting, I asked a judge for his opinion about some large blocks of 1864 decalcomanias I was showing at a regional show. These blocks had irregular and jagged edges, and I wanted to know if I should square them up to improve their appearance, even if it meant losing parts of ten other stamps. He looked down at me (he was tall) and in a stern voice he stated "never change the condition of your material." — The tone of his voice made his statement seem like one of the commandments, and it should have been preceded by "thou shall not."

To this day, I have never laid a pair of scissors to those irregular edges. It's not exactly paranoia, but I occasionally, feel a twinge of guilt when I erase a dealers price from a cover. Am I changing the condition? Heaven forbid!

Presently, I am having fun with Machins. Some may scoff at this facet of modern philately, but I believe that any exhibitor who can sort which stamp was printed by which of the multitude of different printers, deserves a gold on general principle alone. But I'm biased.

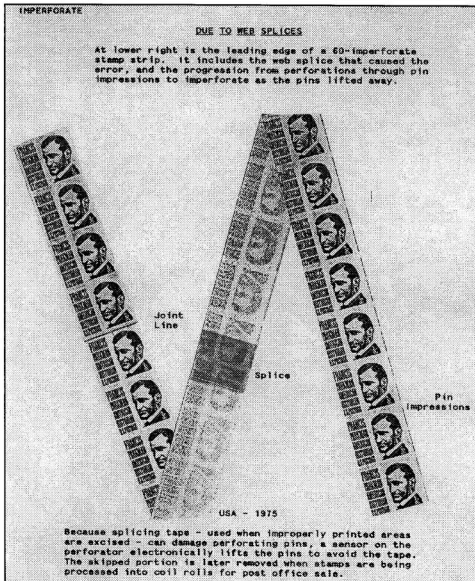
Recently, I received some material from a dealer in England that I decided to include in my Machin exhibit. The night-mares were about to begin. The material consisted of the first five and last five stamps of a 10,000 stamp coil. (I wonder what the dealer did with the other 9,990 stamps?) Also included was a label from a box of five of these rolls. (I wonder what the dealer did with the other 49,990 stamps?)

When I removed the coil stamps from the package, I was shocked at the length of the coil and coil leader. It was almost three feet long. Talk about your oversize material. I can be thankful that the coil end only had four stamp blanks attached to it. They are known with fifteen or more blanks. How was I going to mount these items on a page without massive surgery? I first considered chopping off about two feet of the leader. Would that be akin to reducing the size of a cover? Would that be chang-

ing the condition, or just the size? Suddenly, that phrase flashed across my inner vision. "Thou shall not change the condition of the material." I didn't want to change the condition, I just wanted to make it fit on my page. I didn't want the reputation as one who reduces his leaders. "There he goes. Yes, that's him. He reduces his leaders!"

And what about those penciled notations on the blanks and leader? Should I

erase them? Would that change the condition? If I left them there, some one might ask what they were, and I don't have the foggiest idea what they mean. I'll lose points for lack of knowledge. No, I better not change the condition. I decided to keep the leader intact and fold it up and down the page. I experimented with the folds in an attempt to get a symmetrical balance, but after awhile it started to look like a wrinkled shirt. The experimentation ceased, and what you see is what you get.



At least I didn't have to crease the stamps. The coil leader may not have come out perfect, but then I never claimed to be an expert in the Japanese art of origami. The mounting gave me some problems. Before me was an array of mounts, hinges and glue sticks. I believe I'll keep my mounting technique a secret.

I kept the text at a minimum so the coil end fit without tapering.

Next, I had to decide what to do with the large label. Should I include it? Was it philatelic? Would it unnecessarily detract attention from the stamps? I checked Randy's book (Mine has his autograph.) Not much help there. Now I started to get

stressed out, but regained control soon. I decided to cast my fate to the wind. I paid an extra twenty pounds for that label and it will be included. Let's face it. These stamps are among the most common in the world and without the leader, stamp blanks and label, it would be a rather dull page. Besides, the label shows the name of the printer, and anyone who can sort the printers of this issue is on the right track for the gold. It may have been preferable to place the label at the bottom of the page, but the stamps would have to be mounted upside down to accommodate this location. I am proud to say, at no time did I change the size or condition of this material.

One last thought ... I considered adding a bit of humor to this page with a notation along the bottom, but there wasn't enough room. Maybe that was best because I wanted to add:

ONLY TEN MILLION EXAMPLES KNOWN ... AND STILL PRINTING.

EDITOR'S NOTE: Though not nearly as spectacular, I also have an unweildy coil strip in my exhibit which is shown on the previous page to illustrate another way to handle the problem.

What is **your** favorite page? I'd like to present it in a future issue of the TPE.

Please send me a copy and tell me why you're so fond of it.

From The Stamp Show Chairman — Should Stamp Shows Charge Admission? by Stephen Luster

As the General Chairman of the NAPEX show and President of the NAPEX Corporation, I have the ultimate responsibility to ensure that both the show and Corporation are run in a fiscally responsible manner. It was therefore with some interest that I read about a disgruntled NAPEX attendee who complained about having to pay 50¢ for our show program.

Running a fiscally responsible show is a function of preparing an adequate budget. There is simply no substitute for accurately predicting all sources and amounts of income and then developing a budget (and sticking to it), that apportions out the anticipated expenses in amounts that ensure that the show breaks even, or stays a bit ahead.

We historically try to allocate the cost of producing our show program to the income generated from the advertising in the program and the little income we made from selling the program.

Obviously, the letter-writer didn't care about income and expense statements, or whether or not NAPEX makes or loses money, or where the >60,000 dollars come from to put on the show — all he cared and complained about was the fact that we sold our programs.

After much discussion on the subject, the NAPEX 1996 committee decided to accede to the letter-writer and do away with the 50¢ program fee. The show pro-

grams will be free at NAPEX 1996. We are hoping that we can sell some additional advertising in the program to offset the loss of income that would have been generated from program sales. If we don't sell that advertising, we will take a loss on the production of the program.

What did the complainer want? Likely he wanted a free ride (with the cost on the back of someone else). So who pays in the long run?

Today, we are seeing ever-increasing costs of facility rental, hotel room rates, and all the other costs associated with running a show. So what would the impact be if we gave our programs away free? Expenses have to be made up by income!

Typically, shows generate most of their income from the sale of the bourse tables, while the largest single expense is the costs associated with renting the facility. It's no secret that most of the expenses are borne on the "backs" of the bourse dealers. Bourse costs must be kept reasonable or dealers will not be able to afford a table at a given show. The price of a bourse table has to represent a value to a stamp dealer. The dealer has to see the potential for a profit — or why bother to rent a bourse table.

In fairness to our bourse dealers, NAPEX 1996 is holding the line on costs, trying as hard as we can, to peg them to our 1995 levels of income and expenses.

It is interesting to note though, that vir-

tually all other public events charge an admission fee, and at those events where programs are available, they are sold — and quite often for far more than we ever charged. So, as we are obliged to do, as we look at other sources of income, we are exploring the possibility, (and necessity) of having to charge an admission fee.

Presently, NAPEX does not charge for admission, but our research to date has revealed that some stamp shows do charge, and more shows are charging every year. Those shows that charge admission report no appreciable changes in the number of attendees as a result of the admission charge. So, what turned out as a "gripe" about a lousy 50¢ charge — could in the years to come, result in an admission fee being charged by NAPEX, as we try and hold the line for our dealers and search for other sources of income needed to offset rising costs.

So, to the complainer out there — thanks for calling our attention to the matter! We might have found another way to generate some income.

To the readers, I ask that you write me in care of the editor, and let me know what you think about the idea of charging admission to a stamp show — as other similar shows (e.g., post card, baseball card, model railroads, etc.), do presently.

Submit An Article Today!

Problems — And Possible Solutions by L. Dann Mayo, Jr.

PROBLEM: dealers can't get in the bourse because the waiting list is long and seemingly perpetual.

SOLUTION: poll your current dealers (to whom I agree you owe some loyalty) to see if there are any who would be willing to do the show every-other year. I suspect that there are a number of dealers for whom the show is marginal who are coming back every year just so as not to lose their spots. An extra year to turn their stock between offerings would do them and their customers some good. This would also allow the show to put people into the bourse (in alternate years) who would otherwise have died on the vine (waiting list) while waiting for some still semi-active dealer to die.

PROBLEM: the show just doesn't have the market to justify its existence as a 3-day, C-of-C show (or whatever it aspires to).

PROBLEM: the show doesn't have the (able-bodied) personnel to put on an annual major effort to stage a 3-day, C-of-C show (or whatever it aspires to).

SOLUTION: work out a co-operative arrangement with another show at a reasonably driveable distance to hold each show on alternate years. For example, Kansas City and St. Louis could hold MIDAMPEX at each city alternately. Other examples might be SARAPEX/FLOREX, CHICAGOPEX / COMPEX (or MILCOPEX), INDYPX/COLOPEX, etc./etc. From the dealers' side (and I suspect from the show organizers' side as well) there are now altogether too many shows; too little market is being diluted by too many shows, each with its full complement of expenses. Dealers should not be hurt by the concentration of customers in half as many shows (with the resulting half as many expenses). And this should also take some pressure off the show committees, and maybe even get them some help from the out-to-town sister show committee.

PROBLEM: the show committee keeps getting socked with higher expenses, which it automatically passes on to the dealers (who are footing the vast majority of the bills anyway, so where else to push it). (This is rapidly degenerating into a major THEM vs US problem for the deal-

ers.)

SOLUTIONS: 1) Emphatically a priority item: get a dealer, selected by the dealers, onto your show committee. Emphasize that his/her committee job is to talk to the other dealers and find out what is bugging (and pleasing) them. Listen to him/her. (Most collectors I've talked to don't realize that at the average show I don't earn a nickel until I've sold over \$2,000 of material — or most other aspects of being a dealer — and show committees are 99% collector-staffed.) Any group that is paying for most of the expenses deserves not only representation, but respectful attention. (Also tell your dealer rep to pass on committee feedback to the dealers; communication needs to be a 2-way street. Note — the bourse chairman and the dealer rep should be different functions, carried out by different people).

2) Don't automatically say yes just to maintain the *status quo*. I've sold covers (rather well) in the Masonic Hall in the Mistake by the Lake, in small civic centers (rather well, too) and even in a school gymnasium. I don't need carpets and chandeliers to sell covers, nor does any other dealer except perhaps the highest class ones (hard to picture a very few folks, dealers or buyers in a high school gym; on the other hand, my favorite Alan Atkins story involves him completing a [philatelic] transaction in the men's room at MIDAPHIL — which may in fact have been a step up in ambience, given that our hall then was used as a parking garage when it wasn't used as a trade show space.) Okay, so the show needs to have a nice place for its social functions — no question on that. But maybe if they look they'll find that it's cheaper to rent the Elk's Hall for the bourse, get a function room for free (or cheap) from a hotel in return for room nights and a banquet or reception (banquets are typically a bore with band and/or overpriced food, and a money loser for the show to boot — why perpetuate them?), and rent a city bus to shuttle between the two show locations every half hour during show hours + 1 at each end. Maybe this won't be found to be cheaper, either — but the show committee just shouldn't automatically go for gold plate all the way, and say yes every time it is presented with a price increase on top of

that, just because the show committee (which is not paying for that gold plate) wants the classiest possible operation. The guys that are paying the bills need to make a profit. Kill that profit by passing on ever-increasing costs and you kill the show.

This next one is a perennial gripe for which I didn't really have a solution until the phone call yesterday from a guy in stamps who is also involved in a rock and mineral show.

PROBLEM: The show committee doesn't do enough publicity.

SOLUTION: Cut the dealer's fees in half (or by some appreciable fraction) and add an admission charge. As my caller said, "There are rock and mineral shows that charge the dealers twice as much as our shows and charge no admission, and they don't care if anyone comes in the door or not because their expenses are already paid. Our shows charge the dealers a lot less, and we charge a \$4 admission to the show. At our shows where the dealers only pay 40 to 50% of our costs this means that we have to work like dogs to get people in the door." This is absolutely brilliant in its simplicity — where the show committee has a direct economic stake in how many people come into the show, it will work to increase the number of attendees. Where it doesn't, it will make less of an effort (maybe no effort, as was the allegation made by the MILCOPEX dealers to the show committee a few weeks ago, and as certainly appeared to be the case at ARIPEX '95 until the dealers started howling after the show was open).

I am aware that there is a philatelic sub-cultural bias against admission charges. This can be finessed, I think, at least for those who came to buy. For example, make the admission fee, or a part of it, spendable in the bourse (think of that ticket as scrip). Then, to keep all the burden of this scrip from falling on the show dealers, maybe the show committee buys it back at a discount from the dealers — both sides together can work something out that will be more positive than the current situation. Whatever the ultimate details, the show committee would be given a financial stake in getting people into the show, those who are "just looking" are made to pay for that privilege — at last — and the bourse dealers will be able to offset some

or all of their percentage of the scrip that they take by the lower table fees that they will be paying as a part of the show's income is shifted from bourse fees to gate receipts.

Okay, that's all I have for you now. I'm sure there are many more problems that

can be identified — maybe even bigger ones that I've brought up — and I certainly don't claim to have the last word on solutions, either. Now it's your turn. My goal is to get a lot of heads involved in brainstorming this issue, with any luck to work out an informed consensus on what

the major problems are and what the best-sounding solutions to them are, then to present it to the APS (which is able to exert some influence on a significant number of the major shows in the country).

Historical Perspective From Stamps Magazine of Jan. 5, 1957

Should Stamps of "Unusual" Countries Be Exhibited?

by "ATLANTICUS"

Experience replies to this question with a very loud and raucous "NO."

The reasons are obvious — in this category we include, for the purpose of discussion, Saudi Arabia, Tibet, Afghanistan, Syria, Iran, Jordan and a few others — for the simplest reason of all — at 95% of the exhibitions the judges have little or no knowledge of what the stamps of these countries are all about.

With Old Man History just about going off his rocker because he has to write a new chapter every week just because attention is being focused on these lands, collectors are becoming more and more interested in the stamps of the "unusual" places. So it is only natural to assume that future exhibitions will display more of this material.

In the last eighteen months some sensational exhibition pieces of the unusual countries have made their appearance at various shows. It is certain that others will appear — will they share the same fate as their predecessors? In the aforementioned period some exhibitions gave these collections the consideration they merited — others just passed them by, awarding them a second or third place merely as a matter of courtesy.

If you are asking "Why do such collections rate so low?" there is only one logical reply: the failure to pick judges who know this material. That statement will cause an up roar from indignant judges — but now for some proof of this!

At a recent exhibition a collector of two of the "unusual" countries exhibited some carefully selected pages from a collection of 450 pages. It was really loaded with rare material, some of it being exhibited for the first time. The exhibit took second. But now hold on to this copy of WEEKLY PHILATELIC GOSSIP! This person did not want to show it, but the exhibition committee begged for it — so it was sent on —

the committee saying, "We want this material and because you are reluctant to exhibit it, we'll guarantee that it will be judged by a panel that knows this country."

Then something strange happened. Said collector was introduced to another philatelist, who, when he heard his name said, "I've heard that name before. Now I remember, you own that collection of _____." Well, I was one of the judges at that show and when I saw your exhibit I knew right then and there that I was looking at the outstanding exhibit in the entire show. Knowing the country, I recommended that if it was not worthy of the grand award (and it was in my opinion) it should get one of the other top awards. The other judges did not agree with me because they did not know one piece from the other, or the value of this material."

Exhibits of the "unusual" countries are breathtaking and invariably excite more interest among philatelists than the better known stamps. These exhibits generally contain many rare pieces — in some instances they are the only ones in existence. The research is painstaking and factual. It cannot be obtained from catalogues or books on the stamps of these nations because none have ever been written.

The writer is personally acquainted with many of the collectors of the "unusual." They are in constant touch with members of the Embassy staffs of these countries in Washington — their representatives at the United Nations, the postal officials overseas, members of the nation's historical society, as well as collectors in this country and abroad.

We know one collector who spent over a year to trace down one certain stamp that neither Scott, Minkus or Gibbons listed.

So you want more proof that the judges do not know this material, well open your eyes to this one. We quote from general

chairman's letter: "Your exhibit, in my estimation topped anything that we have ever had the honor of exhibiting in our shows. However, our judges did not have the slightest conception of what they were judging. I only wish that it had been within my power to overrule their decision. The third place that they awarded your exhibit was a plain miscarriage of justice."

Now in closing, and as one of the pioneer collectors of "unusual" countries let me say this. With world attention being focused on the Near East and Far East more and more of this material will come to the public's attention at exhibits all over the country. Therefore, it behooves convention chairmen to see that the judging panel knows what they are judging. Don't pick judges whose main forte is the United States, Britain and the Commonwealth, France or Germany because much of this "unusual" material far outclasses anything that these countries can boast about. In other words, see that the judges give these exhibits of the "unusual" countries a break!

HELP

In working on my thematic exhibit I am trying to develop some ideas for a synopsis page. While *The New Philatelic Exhibitor's Handbook* has been most helpful, the synopsis pages discussed there are not of a thematic nature. I would be most interested in learning from what other thematic exhibitors have been doing with their own synopsis pages. I would appreciate any thematic exhibitors sharing copies of these pages with me. Thanks in advance for your help.

Nicole Pendleton
315 S. Superior #8
Angola, IN 46703

The Mail-In Exhibitor by John S. Blakemore

P.O. Box 2248, Bellingham, WA 98227-2248

I prepared a column for the January TPE issue, that mysteriously disappeared somewhere, so my report to you now covers a longer period. Numerical scores are shown first here, in the chronological order of show dates. All these are 1995 shows, and I shall hope next time to have results for the early 1996 shows.

ROPEX 1995	100
NOJEX 1995	100, 100
TOPEX '95	100, 100
TWIN CITY EXPO '95	100, 98
BALPEX 1995	100
MERPEX XIX	100, 90
VAPEX '95	100+, 100+, 100
THAMESPEX '95	100, 100, 100
FLOREX '95	100, 100

This list of participant scores will show you that the great majority of mail-in exhibitors who want to share news of their experience with others are very pleased with how it all went. I suspect that anyone who feels that there was any deficiency in how the mail-in experience went is especially likely to write to me, so we can all feel encouraged by the preponderance of '100' scores. Written comments I receive often express particular pleasure when the show volunteers have returned the high value stamps used for mailing in, and use more high value stamps for mailing back. There is a good reason for this, as I discovered at a recent meeting of our local club. One of my fellow members was selling the \$14.00 express mail stamp, VF used, for \$8.00 each! I have since soaked off four more of these \$14 gems, and must get busy finding ways to use these in trading.

Not all shows in the above list are WSP events. Thus, THAMESPEX '95 is a 1-day show, part of an annual series, in New London, Connecticut. I got highly laudatory reports on this show from three mail-in exhibitors from as far away as the Midwest. This sounds like a really nice 80-frame show. Another 80-frame show, but this one extending for three days in early September, is the MERPEX show in Cherry Hill, New Jersey. One report to me was totally positive, the other marked down by ten points.

The Philatelic Exhibitor

SCORE SHEET, FOR MAIL-IN EXHIBITOR

Name of Show: _____	Points Scored	Show Date: _____	Maximum Points
Timely acknowledgement of acceptance or rejection.	_____		10
Exhibit mailed back within 3 days of show closing.	_____		20
Exhibit returned as directed.	_____		20
Exhibit returned safely, well packed.	_____		20
Ribbon(s) and certificate(s) enclosed.	_____		10
Award enclosed or notice sent.	_____		10
Program enclosed.	_____		5
Award winner's list enclosed.	_____		5
TOTAL....	_____		100

What caused unhappiness here? Five points were deducted because, to the exhibitor's surprise, the package came back "Return Receipt Requested." The MERPEX exhibits chair, Paul Schumacher, explains to me that he does this — at no cost to the exhibitor — to give him peace of mind that everything got home safely. I for one appreciate this thoughtfulness. The same exhibitor deducted a further five points for what he/she thought was only a partial awards list, though the list I have seen does include notations as to who got ATA, AAPE, PHS, etc. special awards. Since MERPEX is not a WSP show, I guess they don't have to name a Reserve Grand Award, but that was the only award I didn't see. Sorry, I can't ask the exhibitor to explain, since his/her report was submitted anonymously! I for one would have complete confidence that MERPEX would do everything necessary for its exhibitors.

Another show in the above list that is not a current WSP event was the 1995 Twin City Expo in Minnesota. One report to me deducted two points for not returning the stamps used to mail-in the exhibit. My other report on this show was 100% enthusiastic, expressing pleasure that he received a written critique, something I for one would like to see become standard practice with mail-in exhibits.

For any reader who entrusts an exhibit to the mail-in procedure, or contemplates that possibility, I recommend you look again at the October 1995 TPE (Vol. 9, No. 4), to read a terrific article on p. 25 by

Cora Collins, entitled "Tips from the Spouse of an Exhibits Chairman." Mrs. Collins suggests — tongue in cheek, I hope — that her life would be easier if her husband as VAPEX exhibits chairman accepted only handcarried exhibits. Since VAPEX does accept mail-in ones, she finds herself inexorably drawn into the work of repacking exhibits and mailing them back. The three numbers I show for VAPEX '95 reveal her dedication, for which we should be grateful. And we can be impressed by her sensible advice in that article, on what packaging, labels, tape, etc., should be the exhibitor's responsibilities for mailing both ways. Her article tells any of us how to make and use a check list when preparing an exhibit for mailing.

Do you sometimes mail exhibits? If so, does it seem too much bother to mail me a report? Many of you must feel that way, for the 18 scores shown above can be no more than the tip of the iceberg for the number of mailed exhibits over several months. If you are happy with how it all went, all I really need is a postal card with, written on the back, the name and date of the show, your name and address (just for my files, not for release), and the simple statement "Score 100, everything went fine."

Happy collecting and exhibiting.

WRITE FOR TPE

Articles, Shorts, Favorite pages, Ideas...
Send a Manuscript or Postcard To The Editor Today!

April, 1996/21

Q & A

Have you a question about exhibiting, judging, exhibition administration, or ...? If so, send it to the editor, P.O. Box 1125, Falls Church, VA 22041-0125. Your thoughts in response to the Questions below should be sent to the same address.

Answer To: Q. Oversize Material (p. 17, 1/96 TPE):

Covers. My solution is: Have specially cut white cardboard which will fit the "Ameripex" frame. Then mount the aerograms to the board so it views as a 16 page frame without the mounting lines.

Q. Complicated Items: I am in a real quandary about how far one should go back in using a quick and simple system to identify complicated items in ones exhibit.

My exhibit of Ryukyu Provisionals includes many minor varieties of Postal Stationery; different printings; different positions on the plate etc. The Schoberlin/Askins Catalogue is so precise as to eliminate a lot of explanation as least as far as the judges are concerned, and certainly be used in the Judges Synopsis for quick identification. My question is; should the viewing public be denied the opportunity to get some idea of the differences even

This was done by Herman Bruns at CAPEX to show his German colonies. He had one frame for each colony showed.

Hopefully this will work for Mr. Kasper.

— John C. Olson, Highlands Ranch Co.

tho he doesn't have access to a catalogue? And if not, would the judges be apt to penalize the exhibit for doing such a thing? My thought would be to retain the present identifying write-up but to add the catalogue identification, perhaps right under the item in smaller type.

Putting catalogue numbers under individual stamps is a different sort of problem. It may help to identify differences, but it also points out the deficiencies in one's presentation that might not otherwise be noted. So, would one be justified in cataloging one and not the other?

Each year the STAMPSHOW Literature Exhibition provides one of the few opportunities for philatelic writers to present their work to the public and to have an expert team of APS accredited literature judges critique their work. Information about ordering publications (as well as membership information for societies) is made available to the 8,000+ people who attended the show.

This is an opportunity not-to-be missed. You can enter your journal or other publications in the STAMPSHOW 96 Literature Exhibition simply by filling out an easy entry form available from Dan Asmus, APS, P.O. Box 80001, State College, PA 16803 by June 1st.

Awards for the STAMPSHOW 96 Literature Exhibition will be presented at the Writers Unit No. 30 Breakfast, Sunday, August 25, 1996, at the Omni Rosen Hotel. Tickets to the breakfast may be purchased through preregistration (see the wrapper on upcoming April and June issues of The American Philatelist) or at the show site. Awards not distributed at the show will be mailed to recipients.

CLASSIFIED ADS WELCOME

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

● **WANTED BY COLLECTOR EARLY COVERS** 1922 to 1950's From and To U.S. Naval vessels that served in Chinese Waters, Asiatic Squadron, Asiatic Fleet, Yangtze River Patrol etc. with clear markings. Send photo with price. Wilbert Dalum, 6525 N. Nashville, Chicago, IL 60631.

● **WANTED FOR EXHIBIT:** U.S. stamps and stationery showing margin markings that should have been trimmed away. Plate numbers, control numbers, E.E. markings, process marks, color blocks, traffic lights, anything due to miscuts, color shifts, foldovers. William Hatton, P.O. Box 622, Piqua, OH 45356.

● **China, Japan, Korea and other Asian** country material wanted by specialist/exhibitor. Will pay reasonable price or have worldwide postal history material for trade. Please write first: Jack YAO, P.O. Box 7118, Villa Park, IL 60181, (708) 953-8264.

● **AUXILIARY MARKINGS** Showing delays in U.S. Mail, 1934 Christmas Seals on cover, Pentothal Cards, U.S. oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

● **WANTED: Covers from Santa Claus, IN** bearing stamps precancelled "Santa Claus Ind.," also precancelled blocks, coils and singles. Roland Essig, P.O. Box 251, West Bend, WI 53095.

● **WANTED: Saint Pierre and Miquelon**, covers and cards (no postal stationery) used before 1900. Ship for offer, J.R. Taylor, 2335 Paliswood Rd. SW, Calgary, AB T2V 3P6, Canada.

"The Fly"-The Winners' Medals Got Spread Around!



The show didn't have many exhibitors — only 20. But they were enough to meet the APS's minimum 2,500 page requirement. Notwithstanding, the show committee had outdone itself and had assembled a large number of special society awards. With the small number of exhibits, the jury's task seemed to be quite simple — or so you would think.

The jury had finished its medal level deliberations, decided on the grand and reserve grand award winners, and was taking a short break before working on the special awards. The grand award winning exhibit was a thematic treatment of chopped liver, predominantly comprised of post-1940 material, extensively researched (original research, of course!), beautifully mounted, dealing with an innovative subject never before exhibited by anyone. The exhibit had been submitted by a first-time, youthful exhibitor.

As the jurors reassembled, the chairman mentioned that it looked like the grand award winning exhibit was going to go home with a whole bunch of special awards as well. The chairman mentioned that he was of the school that believed special awards should be "spread around." "Does anyone have a problem with that?" he asked. Several of the jurors grumbled and one (bolder than the rest) indicated that she preferred to give the medals in strict accordance with the criteria for their award, established by the society making the award available to the show committee. "But if we do that," said the chairman, "one exhibit will take home most of the awards." "It's not fair to the other exhibitors who paid their frames fees and have an expectation they will come home with a little something for their efforts." "C'mon," said the chairman, "don't be a stick in the mud, there is nothing wrong with spreading around the awards amongst different exhibits." "Besides, if we don't make an award and turn the medal back, it looks bad for the show and the society."

Chastened, the bold juror went along with the crowd — not wanting to obtain the wrath of the chairman who could, after the show was over, render a "report card" on each juror's performance. "Okay, where should we be going?" said the chair-

man. "I know," he said, "let's follow the order of the special awards as it was given to us by the show committee — anyone have a problem with that?" No one did — and the deliberations continued.

The first awards to be presented were the gold, silver and bronze medals purchased by the show from the American Topical Association. They were, according to a portion of the written instructions that accompanied them, to be awarded in order, to the best three topical/thematic exhibits. Since the grand award winner was a thematic exhibit, it rightfully should have received the ATA gold medal. But, under the "let's spread 'em around" theory, the jury gave the best medal to what was the second best thematic exhibit. There was only one other thematic exhibit in the show and that was awarded the silver medal. What to do with the bronze medal?

By rights, it should have been returned to the show an un-awarded — but not by this dauntless jury. "Why not give it to that exhibit of postal stationery," said one of the jurors — "the indicia on the postal cards shows a variety of pretty pictures and the exhibitor could have written about them in a thematic way if he so chose." "Done," said the chairman and the ATA bronze medal was awarded to the postal stationery exhibit.

"Now let's award the APS research medal," said the chairman. The bold juror spoke up and stated her belief that the only exhibit showing original research (or for that matter any research at all), was the grand award winner. She stated that she wanted that exhibit to get the research medal as well. "No way," piped up another juror, "that kid is already going to go home with the coveted plastic pumpkin" (the traditional grand award from the show). "I don't want to load the kid down." "Besides, the research medal is heavy and might not conveniently fit into the kid's luggage." "I vote for the exhibit titled "1996 commemorative issues of the United States — mint and used." "But that exhibit has no research in it at all," said two other jurors. "It's just a single mint and used stamp per page without any write-up whatsoever." "How can you think about awarding that exhibit the

research medal?" "Anyone got a better idea, said the chairman?" No one did, so the 1996 commemoratives exhibit was given the research medal.

Next, the jury worked on the Postal Stationery Society award. Unfortunately there was only one postal stationery exhibit in the show — and it had already been given the a thematic award. By the established criteria, additional postal stationery exhibits had to be in competition, or the award was not supposed to be made — but that fact did not deter this jury. One juror remembered that there was a post card in one exhibit and a postal card in another exhibit. The jury decided that they had three qualifying exhibits, but since the postal stationery exhibit had already received a special award, the certificate was given to the exhibit containing the post card.

The youth award (supposedly for the best exhibit by a youthful entrant), also had to be "spread around" because the grand award winner was 16 years old. It was given to a very poor exhibit that had only received a certificate of participation, because as one juror put it "while poor, the exhibit showed a lot of child-like qualities."

And so it went, award after award, medal after medal, certificate after certificate, with the jury making a travesty and a shambles of the special awards — not taking into consideration the express and often written requirement imposed on their award by the societies providing them to the show. Exhibits were given awards for which they were not entitled. Awards were made that should have been returned to the show. The jury chairman was having a ball. "Everyone comes away with something when I judge," he said proudly.

There was only one special award left. The Airmail Society medal. The jury was having a hard time because there were no airmail exhibits at the show and because in spreading around the other medals, all exhibits had already received a special award. The chairman was in a quandary. Then one of the jurors, a particularly bright fellow, accredited to judge fly specks, remembered that there was an airplane on the special cancel being used at

the show.

It seems that the theme of the show that year was planes, trains and automobiles. Ever efficient, the chairman led the jurors back onto the exhibition floor (and past the exhibits) for a special tour of the hospitality table with its array of cacheted covers for sale, to have a look at the show cancel. Indeed, there in the lower right-hand corner of the special cancel, when seen under a 10x magnifier was a tiny airplane. "Eureka," shouted the chairman, "let's award the airmail medal to the show committee." "Can we do that?" one of the jurors asked. "Good grief," said the chairman, "what are you, an obstructionist?" "Don't you know that the show committee is waiting for the results of our deliberations — and I have a plane to catch." I'm tried of playing games with the rest of you." "I'm exercising the chairman's prerogative, and I say the Airmail Society medal goes to the show committee."

When the awards were posted, some of the exhibitors were happy that their

exhibits had received special awards. Other exhibitors were not so happy because it was apparent what the jury had done — and they knew that their exhibits did not deserve the awards given. The 16 year old grand award winner was crushed — at a time he should have been thrilled by the awards heaped upon his exhibit.

Stage darkens! Lights fade out!

Readers return to reality!

Far fetched? Sure it is. (Like a lot of "The Fly's" writing). But far fetched to illustrate a point. Common practice? Not really — but it happens often enough that the matter needs to be addressed.

It is this insect's opinion that special awards must be made in strict accordance with the criteria established by the societies making them available to the show. Period — the end!

There is simply no place in the "rules" of judging, for "spreading around" the special awards. Strict adherence to the criteria MUST be the only rule. John

Hotchner, the Chairman of the APS Accreditation of Judges Committee (AJC) can help by emphasizing the "rule" in his committee communications and open meetings, by requiring the point to be emphasized at judging seminars, and by including the "rule" in the next issue of the *Manual of Philatelic Judging*. Show committees can help by going over the matter with the jury chairman before the judging begins and explaining that it is the SHOW'S POLICY that special awards (which were given to the show not the jury — and which the show allows the jury to assign), will be made in STRICT adherence to their criteria. It will be interesting to see if the AJC follows through with its plan to allow show chairman to render written reports on the jury's performance — I expect that policy if implemented, will help resolve the "spreading around" issue.

Editor's Note: No Gold Fly Swatters or Fly Bites received from "The Fly" by press time!

U.S. PHILATELIC CLASSICS SOCIETY TO OFFER NEW EXHIBITS AWARD

The U.S. Philatelic Classics Society has created a new medal, which is being awarded in open competition for exhibits of United States Classic postal issues and their related postal history at all U.S. National Shows that are qualifiers for the World Series of Philately.

The new medal is intended to provide meaningful recognition of quality U.S. exhibits and to encourage further study, research, and display of U.S. Issues and postal history of the Classic period. The USPS award will be presented at each of the 30-plus National Shows which qualify for the American Philatelic Society's Champion-of-Champions competition.

To be eligible for the medal, an exhibit must be entered in the open competition and must have earned a Gold or Vermeil level award at the show. Exhibits must consist primarily of U.S. classic material (no less than 75% of the material from the classic period before 1894) and may present stampless covers, proofs and essays, stamps, covers, cancellations, postal history, postal stationery, and other back-of-the-book material, or combination showings. Membership in the society is not a prerequisite for the award.

The large, 4-1/2 ounce cast bronze medallion, measuring 2-1/2 inches in diameter, depicts the design of the 3¢ 1851/57 issue. This design was chosen because it reflects the origin of the society, which was formed as a unit of the APS in 1948 by a small group of students dedicated to the study of the 1851/57 issues. Over the years, this group expanded their interests to cover U.S. stamps and postal history up to the First Bureau Issues of 1894.

With over 1,200 members, the USPS, today, is known worldwide as the premier society for classic U.S. philately. Its award-winning journal, *The Chronicle of the U.S. Classic Postal Issues*, published four times each year, is devoted exclusively to the study and research of classic U.S. philately.

Providing the new medal is but one of many ways in which the Society encourages the study of the United States Classic issues. The Society's educational mission also is manifested by the sponsorship or publication of definitive books on 19th century U.S. philately, all classics in their respective fields. Society members and the Chronicle editorial staff have contributed to other works on an informal basis, and the Classics Society welcomes the opportunity to share its store of information.

A recent addition to the Society's educational program is a library of high quality master photocopies of award-winning exhibits. Collectors are able to obtain second generation photocopies that are useful for the study of an exhibit's write up and as a record of the material the exhibit contains.

Membership in the Classics Society is \$22.50 annually, including the *Chronicle*. Information and a membership application can be obtained from Wilson Hulme, USPS Membership Chairman, P.O. Box 5368, Naperville, IL 60567-5368. A sample copy of the *Chronicle* (cost \$6) may be obtained at the Society's CAPEX '96 lounge or by mail from Jack L. Jenkins, P.O. Box 1503, Bloomington, IL 61702-1503.



PACIFIC '97 Entry Deadline Extended

PACIFIC '97 Commissioner General Joseph D. Schwartz has announced that the deadline date for submitting provisional entry forms for the exhibition has been extended to June 3, 1996. Schwartz indicated that the PACIFIC '97 Executive Committee recommended the change to allow exhibitors additional time to qualify exhibits for international competition. The PACIFIC '97 World Philatelic Exhibition will be held in San Francisco from May 29 to June 8, 1997.

For exhibitors residing in the United States and elsewhere, there are a significant number of national level exhibitions taking place during the extension at which exhibits can become qualified. The previ-

ously announced deadline was Jan. 31.

For exhibitors in the United States, the extension provides more than a dozen opportunities to qualify for international competition. American Philatelic Society World Series of Philately exhibitions scheduled during the extension include the Sarasota (Fla.) National Stamp Exhibition; the Postage Stamp Mega Event in New York; Filatelic Fiesta in California; the Garfield-Perry March Party in Cleveland; ROPEX; Rochester, NY; COLOPEX, Columbus, Ohio; STAMPOREE in West Palm Beach, Fla.; WESTPEX in San Francisco; Philatelic Show, Boxborough, Mass.; The Plymouth (Mich.) Show; PIPEX in Salem, Ore.; ROMPEX, Aurora,

Colo.; NOJEX in Secaucus, N.J.; and NAPEX in McLean, Va.

All PACIFIC '97 commissioners worldwide have already been notified of this extension. National commissioners in the United States are:

EAST: John Lievsay, 20 Center Drive, Old Greenwich, CT 06870.

CENTRAL: Paul Larsen, P.O. Box 426, Park Forest, IL 60466.

WEST: Dr. Peter K. Iber, 9379 West Escuda Dr., Peoria, AZ 85382-0797.

LITERATURE COMMISSIONER: Russell V. Skavaril, 222 E. Torrence Rd., Columbus, OH 43214.

LAST CALL

Local And Regional Mentors Needed

Name & Address _____

I can help by advising others on one or more aspects of putting on local or regional shows. I have experience with

- | | |
|---|--|
| <input type="checkbox"/> Being a show Chairman | <input type="checkbox"/> Show Security |
| <input type="checkbox"/> Being Exhibits Chairman | <input type="checkbox"/> Finance Committee |
| <input type="checkbox"/> Being Bourse Chairman | <input type="checkbox"/> Show Publicity |
| <input type="checkbox"/> Being Judging Chairman | <input type="checkbox"/> Show Cachet/Sales |
| <input type="checkbox"/> Working With The USPS | <input type="checkbox"/> Seminars/Meetings |
| <input type="checkbox"/> Youth Area/Table | <input type="checkbox"/> Obtaining Awards |
| <input type="checkbox"/> Show Program | <input type="checkbox"/> Venue Coordinator |
| <input type="checkbox"/> Floor Manager/Problem Solver | <input type="checkbox"/> Hospitality |
| <input type="checkbox"/> Other (Please specify) _____ | |
| _____ | |
| _____ | |
| _____ | |

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

Have You Remembered To:

- Order Your AAPE Membership Pin (p. 1)
- Sent An Idea For A Theme (p. 3)
- Sent For A Prospectus (p. 10)
- Sent Your Synopsis Page (p. 15)
- Sent Your Favorite Page (p. 18)
- Sent Your Thematic Synopsis Page To Nicole Pendleton (p. 20)
- Sent A Classified Ad (p. 22)
- Started An Article For TPE
- Applied for PACIFIC '97 (p. 25)

From The Executive Secretary

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

This report was prepared on February 29, 1996 and is based upon new memberships, resignations, etc. received through that date.

It is a pleasure to welcome the following 17 individuals as new AAPE members:

2200 Alexander Hall	2206 John G. Rice	2212 Alex Unwin
2201 Dr. John Robertson	2207 Dr. H. T. Dalton	2213 Dr. J. R. Frank
2202 Rog Beals	2208 William B. Estes	2214 Frank M. Wiatr
2203 Christine Desmuke	2209 Jorge A. Wise, Jr.	2215 Paul Henry Parrish
2204 Patricia Loehr	2210 William D. Domonkos	2216 Dr. Daniel C. Warren
2205 John Oskowitz	2211 Duane Canada	

I am sorry to report that Mr. Gordon Haug and Mr. Ralph D. Mitchener are deceased.

MEMBERSHIP RECONCILIATION as of February 29, 1996:

Total membership as of November 13, 1995	1,088
New members	17
Reinstatements	2
Suspension (pending receipt of correct address)	1
Resignations	11
Deceased	2
Dropped for non-payment of dues	0
Total membership as of February 29, 1996	1,093

UNABLE TO LOCATE: Mail address to Mr. Jeffrey Switt, 4005 East Lancaster Avenue, Fort Worth, TX 76103 has been returned marked "Not Deliverable As Addressed — Unable To Forward." If you know how to contact Mr. Switt, please do so and request him to advise me of his correct address in order to continue his AAPE membership.

CHANGE OF ADDRESS: You won't have to miss *The Philatelic Exhibitor* if your dues are paid and you send your change of address to me at least 30 days prior to the first of the month in which our journal is issued. Please send your change of address to AAPE Executive Secretary, Dr. Russell V. Skavaril, 222 East Torrence Road, Columbus, Ohio 43214-3834. Alternatively, you may fax the change of address to me at (614) 261-6628. There is now a \$3.00 fee charged to cover AAPE expenses to remail the journal when you fail to send your change of address in a timely manner.

Color Photocopies of the Reverse of Exhibit Covers

by John N. Liles

The excellent write-up of lessons learned¹ by Bob Odenweller in the January TPE contains a salient reference to the use of color photocopies of the reverse of covers in the next-to-last paragraph. This paragraph is reproduced in its entirety as follows:

Treatment of the reverse of covers by photography is a sensitive matter. If photos are too good and look too much like the original, the judge may not realize at first that they are photographs and when they do, they may feel "cheated" by the exhibitor who is trying to make his exhibit look as though it has more material than it really does, and react negatively. Some exhibitors make the photos a smaller size, others use black-and-white, others just decide to "explode" the cover. **There is no simple answer.**

to this but color photocopies are not a very good answer. (My emphasis.)

If the exhibitor is actually trying to "pull a fast one," a negative reaction is surely justified. However, the statement that "color photocopies are not a very good answer," leaves me hanging. What, then, is a "good" answer? I am aware that this issue was raised some years ago, and I had assumed that "reduced" color Xeroxes/photocopies was accepted practice for exhibiting.

Paul H. Jensen, President, FIP Postal History Commission, comments² that at Singapore '95: "The use of color copies or photos in original sizes (not reduced by at least 25% as the rules call for) led to some exhibitors being punished."

It would seem that the "rules" mentioned by Mr. Jensen need wider publicity

to eliminate the need to "punish" exhibitors. I would like to believe that this is the answer (however simple) to the sensitive matter raised by Mr. Odenweller.

Exhibitors have an obligation to describe important features of their covers for the judges, and the use of a discrete comment below the cover: "reduced photocopy of reverse of cover" would go a long way to avoid punishment. A note on the Title Page and the Synopsis Page could also bring attention to the use of reduced color copies in the exhibit.

¹Odenweller, Robert P., "General Remarks Concerning the FIP Option Exhibits," *The Philatelic Exhibitor*, Vol. 10, Number One, January, 1996, p. 25.

²Jensen, Paul H., "Postal History Judging at Singapore '95," *Postal History Journal*, No. 103: February 1996, p. 54.

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