

The

PHILATELIC EXHIBITOR

Vol. VI, No. Three

July, 1992

The George VI Sleuth



watermark sideways



watermark upright

perf 13 x 12-3/4



outstanding shade
watermark sideways

The Gibraltar 1d value can be found with watermark both upright and sideways. This value also includes an outstanding shade issued in 1944 with watermark sideways.

These Ceylon values can be found with watermark both upright and sideways.



watermark sideways

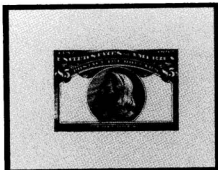


watermark upright



"BEFORE"

Marilyn Carr gains from the Critique Service, p 13.



5c Columbian engraver's progressive die proof, first state of the die. From the Rosenthal Collection.

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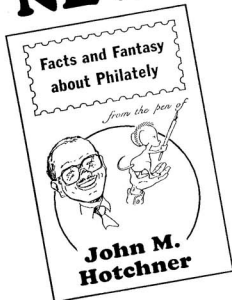


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THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors



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

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

Deadline for the next issue to be published on or about October 15, 1992, is August 25, 1992. The following issue will close on November 20, 1992.

BACK ISSUES of **The Philatelic Exhibitor** are available while supplies last from Van Koppersmith, Box 81119, Mobile, AL 36689, Vol. I, #2 and 3 — \$5.00 each, Vol. II, #1-4, Vol. III, #1-4 — \$3.00 each, Vol. IV, #3-5 — \$3.00 each, Vol. V, #1-4, Vol. VI, #1-2 — \$3.00 each.

FUTURE ISSUES

The deadline for the October, 1992 issue of **The Philatelic Exhibitor** is August 25, 1992. The theme will be "The best/worst advice you have received from a judge's critique."

For the January, 1993 issue — deadline, November 20, 1992 — the theme will be "Are Mega Shows really the wave of the future?"

If you have experiences in, or opinion on these areas, your colleagues would like to hear from you.

If you have a theme idea for a future issue, drop me a post card; address above. — Yr. Ed.

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Reprints from this journal are encouraged with appropriate credit.

Editor's AAPE(s) of the Month



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

May, 1992 The men and women mentioned by President Schumann in his message (p.11) who made AAPE's participation in World Columbian such a success.

June, 1992 The 12 young exhibitors who, having won a youth best-in-show at an APS World Series of Philately show, competed in this year's American Youth Stamp Exhibiting Competition. See Michael Jolly's AYSEC report on page 10.

July, 1992 Roland & Barbara Essig, our printers, (see Ad on p.9) who on their own initiative printed and distributed the Vol V Index in the old small format for the convenience of our members, with the April **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 these fields; whether they be novice, experienced or just beginning to think about getting involved. Through pursuit of our purposes, it is our goal to encourage your increasing participation and enjoyment of philatelic exhibiting.

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- Proposals for association activities - to the President
- Membership forms, brochures, requests, and correspondence — to the Executive Secretary.
- Manuscripts, news, letters to the Editor and to "The Fly", exhibit listings (in the proper format) and member adlets — to the Editor.
- Requests for back issues (see page 3) to Van Koppersmith, Box 81119, Mobile, AL 36689

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My 2¢ Worth

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



I don't often use this space to beg for more material, but Steve Luft reminded me that we have not had much on the preparation of, and theory behind, one frame exhibits in TPE of late.

This is becoming a more popular and more viable part of exhibiting, and I'm happy to see it because it offers exhibitors more options. Further, to the extent that viewers have trouble maintaining ten frames worth of attention span, I think one-framers will tempt more people to come look at the exhibition frames.

I am not attacking the ten frame exhibit. It's just that I believe the short story and the novel both have a place.

So, I'd like to hear from exhibitors who can do "how to"

articles on one framers, and from show committee personnel who have experience in soliciting them, handling them, and rewarding them.

My apologies for this issue being late. It was decided that we would wait until World Columbian - and our annual convention - had ended so we would be more timely with the news. One question which World Columbian raises in the future of the mega show. Please note on page 3 that this is the topic for January, 1993 issue. I would appreciate analysis and opinion on this topic; both as to the international type 10 day show and on the ASDA plans for stretched-out national shows twice a year. We get little of the dealers perspective in TPE. This is a subject on which I'd especially like to hear from dealers.

Your 2¢ Worth

...Robert Odenweller - J. Edgar Williams - Peter McCann - Leroy Collins - Tom Current - Fred Ziemann - M.D. Myers - David Barnette

Point on Points

To the Editor:

My thanks to Dan Walker for his publicity for the F.I.P. traditional philately commission. Although he stole some of the thunder I had expected to publicize after the Granada Congress, he raises a few points on which I must remark.

In the early 1980's, when spurred by then F.I.P. president Ladi Dvoracek to come up with uniform judging regulations, we had reached an impasse when confronted with the dichotomy of approach between the "treatment oriented" disciplines and the "material oriented" disciplines. The latter included particularly traditional, but also to some extent aerophilately, and postal stationery.

The only way that we were able to overcome this fundamental difference was to group the opposites into pairs, so that one side's heavy and light was the other's light and heavy. Otherwise the compromises would have brought the discussions to a screeching halt.

Paul Jensen made a request to my commission in Granada to (again) reconsider the matter to see if we could give more weight to treatment. Accordingly, the bureau discussed the matter thoroughly and (again) rejected it unanimously, for the same reasons that have been recognized all along.

Nevertheless I will still poll the full commission to see what their feelings are on these lines. Whatever the outcome, I do not see that this minor difference of principle makes any serious difference in the judging, when you consider that the thematic commission was supposed to have joined in the

matter and has now bolted completely out of line with the others.

Finally, although London (and others) have published imagined breakdowns of points within the other two paired categories, the commission for traditional philately has neither authorized nor recognized any breakdowns in them. I would suspect that the breakdowns can be traced to one of the few early shows after score sheets had been expected (in one of the countries where they are more of a fixture in national shows), and had invented something that fit with local expectations. I can remember being amused at their attempts to codify what we had chosen not to do, but sooner or later such repetition can get a life of its own, as indeed it seems to have done here.

So although it is early to expect the spate of mail called onto me by Dan's article, I will be happy to consider all input. I only hope that those who comment will do so based on a sound knowledge of the background of the matter and the issues, which time and space do not permit to be discussed any more closely here, rather than any emotion of the moment.

Robert P. Odenweller
Bernardsville, NJ

Confusion?

To the Editor:

I refer to my piece (July 1991) on international judging and Bob Odenweller's reply (Oct. 1991). Bob has always been most generous about taking time to make comments on my exhibits, and we should all be grateful

to him for his multiple services to philately.

There is an important point which I did not address in my piece. My unfortunate experience at NZ 1990 came about when my exhibit was moved from one class to another after being judged by one jury group. It was then judged lower by the other jury group. The significant fact here is the vast and unaccountable disparity between the award levels given by those two groups. In one class, 41% of the exhibits got Large Vermeil or higher; in the other class, only 21% got LV or higher. So an exhibit had almost twice as good a chance of a high award in one class compared to another.

Such disparities should probably not occur. If they do, they badly need to be explained to maintain confidence in international judging. Incidentally, I am happy to report that - after the addition of some new material and some rewriting - my "New Zealand Dependencies" (5-frame version) won a Large Vermeil at Granada.

J. Edgar Williams
Carboro, NC

ARIPEX '92 Revisited

To the Editor:

In reading Mr. Werner Helms' comments in the April 1992 issue of the TPE about the judging of his exhibit at ARIPEX '92 in January, I was so taken aback by his comments that I decided to give your readers another perspective.

To start with, the jury consisted of yourself, John M. Hotchner, as chairman, Peter P. McCann (me), Charles J. Peterson, Wallace A. Craig, Stanley

N. Beecher, and Michael Milam as the apprentice. For Mr. Helms to state that his exhibit "Mit Luftpost - Made in Germany" a 10 frame exhibit of German catapult mail, received a Vermeil instead of a Gold from this jury because he did not show postal rates on the individual pages is nonsense.

In the critique it was suggested that showing the breakdown of the rates for each cover would enhance the exhibit and demonstrate more philatelic knowledge and research than simply listing the basic rates on the second page. Furthermore, when it was specifically suggested that the scope of the exhibit could be expanded by showing the earlier French forerunner catapult flights, Mr. Helms' response was that he chose to limit his exhibit to the German flights only.

Thus, for Mr. Helms to suggest that some judges on viewing the exhibit with him and seeing the general rates mentioned on page 2 then admitted they had made a mistake, i.e. wrong medal level, gives a false impression. The judges in question were simply indicating that they had not seen the rates mentioned on page 2, not that they were asserting a mistake about the medal level.

Finally, Mr. Helms makes a major point about his Gold medal and awards at SESCAL 91, and, in fact, he may very well get a Gold medal again in the future, but he conveniently decided not to mention that his previous national level award for the same exhibit was a Silver at SESCAL 90. Of course an exhibit can jump up two levels in one year, but given the difficulty of acquiring large amounts of tough material, it certainly is more usual for an exhibit to move up or down one level from one show to another.

In conclusion, Mr. Helms should realize that an exhibit's level depends on both what is in the exhibit, and how it is organized and presented. Because he personally doesn't like the award level does not mean that the judges' decision was incorrect.

Peter P. McCann, Ph.D.
Kansas City, MO

Small Clubs

To the Editor:
Have you small clubs, thought about inviting gold medal award winners at the WSP shows to exhibit on an honorary basis? Some of the small clubs now do this. They ask only one person to exhibit non-competitively. If you have trouble obtaining exhibits from your club members you might try this.

M.D. Myers
Ridgeland, MS

Philatelic Zeppelins?

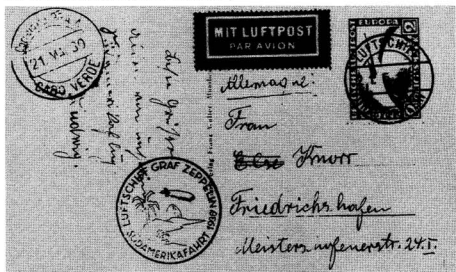
To the Editor:
A further response to Gerhard S. Wolff's letter *What's Philatelic?* (TPE 1/92, p8). I collect this flight as well, although I show it within the scope of all flights to and from the United States by Zeppelin. Certainly commercial usages on this flight are very difficult to find and usually would only exist for a few legs of the flight, if your only idea of commercial usage is mail sent from one business to another.

Yet there is another way to highlight commercial usage on this flight. Passengers and crew members sent mail to family and friends. Mail serviced for them certainly qualifies as commercial. When a crew member sent a message home to his wife via drop mail over an island in the Atlantic to say all was well and he had no other means to

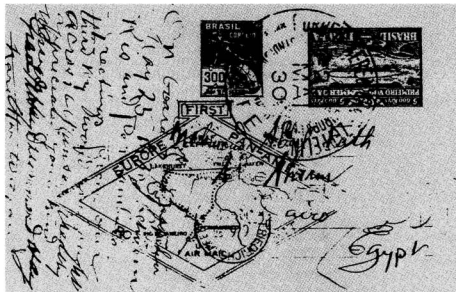
contact her, I would bet my last dollar that she would not call that philatelic mail!

The exhibitor needs to determine which types of mail qualify as commercial and then needs to convey that to the jury. Illustrated are two examples of on board mail that I believe qualify as commercial - one from a crew member and one from passengers. While the rules for judging aerophilately allow philatelic covers when no commercial usages exist, I would recommend that exhibitors who collect a field that consists of primarily contrived material seek examples that are not addressed to dealers and therefore do not advertise "I am philatelic!" to the jury.

Cheryl Ganz
Chicago, IL



On board message from crew member Ludwig Knorr dropped over Praia, Cape Verde Islands.



Postcard to Mahmoud Abdul Fat'h, a Cairo journalist, and passenger on the 1929 Orient flight -- from journalists Lady Drummond-Hay and Karl von Wiegand. Written on the flight between Rio and Recife, posted at Recife to Friedrichshafen and then by regular means to Egypt.

Exhibit Return

To the Editor:

Charles Luks has set a formidable task in the reporting of shows' correspondence with exhibitors and the handling of mailed-in exhibits (4/92 TPE, p.24).

I would like to offer views from my perspective as a show exhibits chairman.

VAPEX has from 45 to 60 exhibits in competition each year, with about a third of them being handled through the mail. VAPEX '91 saw extensive participation by exhibitors from two hosted societies with more than the normal number attending in person. Only nine entries had to be returned by mail.

Eight of those exhibitors had prepaid postage in excess of the return costs and were sent an accounting with refund checks about three weeks after the show. The ninth person had underpaid, but no billing was sent as the amount due was less than \$1.00.

For several years, the entry form did not encourage the exhibitor to specify full details as to how he/she wanted the exhibit returned. This resulted in low or delayed postage deposits and additional correspondence to determine shipping preferences.

Three years ago, I revised the format of the entry form to include a postage deposit of \$15.00 for return of the exhibit by registered mail **unless** another form of shipment was specified and accounted for on the form. This procedure has worked well in that it reminds the entrant, early on, of their responsibility to account for return of the exhibit.

I have long held to a policy of returning mailed-in exhibits to the mainstream by the second day following show closing. Holding the material longer is not fair to the exhibitor who must inspect, and possibly rearrange, substitute or upgrade pages prior to competing in a following event. With entries coming from as far away as Australia and Iceland, the VAPEX committee has consistently attempted to keep the show a "high scorer".

Leroy Collins
Norfolk, VA

Too Much Attention?

To the Editor:

I was very interested in John Hotchner's report on "Too Much Attention Lavished on Exhibitors?" in the April 1992 issue of TPE.

I am 100% in agreement with him and feel it's about time someone with a good gift of gab came to the defense of Exhibitors and the treatment they deserve.

I like the new layout because it allows items that need it to be shown in

The Philatelic Exhibitor

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It's a winner. Thanks for your work.
Bob Corless
Phoenix, AZ

To the Editor:

Your column, "As I See It...." of April 1992 (p.12), used a headline, "Too Much Attention Lavished on Exhibitors?". The sense of your column was a negative answer to that question. I think it should have been an affirmation.

I would not argue that exhibitors don't provide important services to philately, but I think you have overstated your case. In the clubs with which I've worked, local exhibitors have been augmented by "pick-up" volunteers from among visiting exhibitors in the scut labor of setting up and tearing down the shows. But, I seriously doubt that they were a majority of those who were privileged to handle and hernia things into place, and move and mount and return exhibits.

You were trying to get to the dealers when you claimed that exhibitors are a primary support of stamp dealers and auctioneers. They are one of the prime supports, of course, but I wouldn't press that point if I were talking to local club members. The best answer to dealer complaints is that exhibitions continue to draw dealers and non-exhibition shows continue in the minority.

It is a complaint of some local members who may or may not help with exhibits, and may or may not spend as much money as top-of-the-line exhibitors, that they are not properly appreciated for the work they do on local shows. They feel, as you say, that exhibitors lead the hobby, but that they lead it so as to favor the sport of exhibiting.

In sum, I think you are too sensitive to the "bashing" that the exhibiting community takes. It doesn't seem exorbitant to me. It helps to keep exhibitors (including myself) a little more humble and a little more hard-working for the club. We need that as much as they may need to be reminded that there are some modest benefits to the hobby produced by the exhibitors and exhibiting.

Reprint Fund

We're nearly two-thirds of the way there!

New pledges from Dempsey J. Prappas, Millard H. Mack, and Ted Bahry bring our pledge fund to \$1905 on the way to the \$3000. We will need to produce a TPE sized reprint of the best articles from TPE's first five volumes; the object being to create a resource for helping beginning exhibitors.

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

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

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

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

Barnette Replies

To the Editor:

I was interested to read the responses to my article "Importance and Scarcity". I must comment on two issues that were raised. One is whether the newspaper wrapper really is scarce, and the other issue is completeness.

On the first issue, I created a hypothetical situation and the extreme scarcity of the wrapper was a given. To argue that it might not be scarce misses the point.

Regarding completeness, I don't believe that there is such a thing as a complete exhibit. Even if one is showing stamps only, there may be completeness according to a given catalog, but this may not be the same as completeness with respect to a different catalog, and certainly is not completeness with respect to what exists.

Each of the exhibits was incomplete in at least one area. Exhibit B was incomplete with respect to color errors. Exhibit A was incomplete with respect to usages. So it boils down to the question of which incompleteness is more serious (i.e. which missing item is more "important").

David Barnette
Davis, CA

As exhibitors we owe the dealers and the local club members both time and money for the opportunities they provide us. We enjoy the honors, the prizes, the educational value and the camaraderie of exhibiting. We don't pay much!

Tom Current
Portland, OR

Critique Service

To the Editor:

My embryo exhibit on "Language and Esperanto" received a silver-bronze at Milcopex this Spring and after having a fine critique on the floor by judge Ann M. Triggie, I determined to utilize the AAPE Critique Service coordinated by Harry and Eileen Meier. Was I in for a surprise!

Not only was it returned in one month, but all 60 pages had pertinent notes thereon that were really helpful. Page layout, subject matter, and especially comments on the exhibit's focus were all covered. Included also were extra hand-written pages pertaining to specific items as well as outside source articles relating to my subject.

I couldn't believe how thorough Eileen and Harry were. This critique alone was worth the price of my AAPE membership. If all critiques are like this, our members are missing a golden opportunity.

Fred Ziemann
Wausau, WI

Show Awards Chairmen, please note:

THE AAPE "AWARDS OF HONOR" PROGRAM

A CHANGE: ALL SHOWS MUST REQUEST AWARDS EACH YEAR SO THAT AAPE HAS THE CORRECT CURRENT ADDRESS FOR SHIPPING. THERE IS NO AUTOMATIC SHIPMENT OF AWARDS.

The AAPE "Award of Honor" is made available to stamp shows of all sizes and all venues. The Award of Honor allows the show's judges to recognize and encourage exhibitors who have worked hard to achieve excellence in the presentation of their exhibit. **Requests for the awards must be received at least four weeks in advance of the show date.** The awards are in the form of an attractive gold or silver pin, given as follows:

WSP/champion of Champions & Canadian National Shows-Two Gold Pins

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

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

All requests must be received in writing. **Canadian requests** should be sent directly to our Canadian Awards Chairman: Ray Ireson, 86 Cartier Roxboro, Quebec H8Y 1G8, Canada.

All **domestic U.S. requests** should be sent to Steven J. Rod, AAPE Awards Program, PO Box 432, So. Orange NJ 07079.

Exhibitor or Exhibitionist; Which Are You?

by Steven S. Washburne

Do you sometimes feel, as I do, that our journal is misnamed? Do you ever act like a philatelic exhibitionist? To answer yes, you have to plead guilty to several of the following exhibitionistic acts.

1. Showing the same exhibit at five or more National level WSP shows in one 12 month period.
2. Showing a substantially unchanged exhibit two consecutive years at any show (unless the show chairman begs you to help 'fill the frames'.)
3. Showing a substantially unchanged exhibit for five or more years, anywhere.
4. Once attaining 'grand' at any level, continuing to show the same exhibit in competition at that level.
5. After attaining 'gold' at any level, showing the same exhibit competitively at a lower level.
6. "Improving" by duplication of expensive rarities. "Three of the seven recorded mint copies..." aren't any better, and may even be worse, than "Finest of the seven recorded..."
7. "Seeding" an exhibit with high-speed, but marginally related, pieces. Even though they were printed here, I'm keeping that mint block of 12 of the 1st 1851 Franklin out of my Philadelphia Postal History exhibit.
8. Thinking that snazzy, professional, museum-quality mounting will hide serious deficiencies in material, quality and organization. It can't.
9. Using the synopsis page to recite the awards the collection has won, thereby attempting to intimidate the judges. (It can have just the opposite effect!)
10. Any write-up that sounds like an auction description: "This breathtaking showpiece must be examined by all true lovers of philately..."

There's nothing wrong with being an exhibitionist; we all are at times, but it can get the sort of attention you don't want. The real exhibitor coyly uses a bit of restraint.

I love exhibits which are always changing, growing and improving, that have something new to show me each time; whose owner bubbles with enthusiasm over the new acquisitions. I dislike those exhibits I know by heart; whose owner can say nothing more than "I want to show people these beautiful stamps I love," and show them again and again and again and again.



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1992 AYSEC RESULTS

by Michael Jolly AYSEC Administrator

World Columbian Stamp Expo hosted the third annual American Youth Stamp Exhibiting Championship (AYSEC). AAPE sponsors this event to encourage and improve youth exhibits. To receive an invitation, an exhibit must win a National Youth Silver Medal or better and be judged the best qualified Youth exhibit at a National Show with at least two qualified exhibits. Once invited, an exhibit can not qualify again in the same year, but can continue to compete for other awards. Prior year's Grand Champion exhibits cannot compete in an AYSEC again, but the exhibitor can reenter with a totally new exhibit.

This year, because of the early date of World Columbian, some shows could not give an invitation. Winners in 1992 shows too late for this competition will receive invitations to the 1993 AYSEC. Despite the fact that a number of shows could not be represented, 10 competitors vied for the to prize - American Grand Champion. Youth exhibiting is growing; one

show mounted 33 frames of superb exhibits and another had 13 exhibits. WCSE selected a youth jury, especially experienced in youth judging and they all agreed that the 1992 exhibits were improved and more competitive.

The Postal History Foundation sponsored "The Fran Jennings Memorial Award", a medal for each invitee. The Philatelic Foundation added a prize for outstanding research or creativity. The Bureau Issues Association presented a Gold and Silver Medal for outstanding exhibits of United States material and the American Air Mail Society honored Perham C. Nahl for his many contributions by presenting an award in his memory to the outstanding air/space related exhibit. Finally, WCSE offered awards for the best foreign and thematic exhibits. The box below contains the complete list of awards. The awards were presented by Steve Schumann at the World Columbian banquet.

After more than 5 years of exhibiting and on her second invitation to the

AYSEC, Kathryn Yadon took the Grand Championship with her exhibit of the U.S. Bank Note issues. Her prize was a plaque and \$200, donated by anonymous philatelists. Congratulations and we hope to see her again with a new exhibit.

Clyde Jennings, as usual, produced a surprise. He walked the floor selling buttons marked "C.C.C." for \$1 each. Buying one made you a member of "Clyde's Collectors Club". In view of all the lapel pins in evidence, we assumed Clyde was doing a bit of instigating. But at the Arizona Philatelic Rangers dinner, Betsy Towle held up a plastic bag full of dollar bills and announced that this was a donation to fund the award for youth sponsored by the Postal History Foundation. Of course, the bag had to be reopened and Clyde seems to owe a large batch of badges.

For information about AYSEC and to be sure your show is an AYSEC participant, contact Mike Jolly at Box 431, Saddle Brook, NJ 07662.

Grand Award - 1992 American Champion and Fran Jennings Memorial Award

Miss Kathryn Yadon - National Stamp Exhibition "The Bank Note Issues of 1870 to 1890"

WCSE Award - Best Foreign Exhibit
and Fran Jennings Memorial Award
Jason Rusch-Fischer - SESCAL
"Die Grosse Inflation"

WCSE Award - Best Topical Exhibit
and Fran Jennings Memorial Award
Melissa Brooks - MILCOPEX
"Keyboards"

Philatelic Foundation Award for Research or Creativity
and Fran Jennings Memorial Award
Joyce Adams - INDYPEX
"Zoo Animals"

The Perham C. Nahl Award
and Fran Jennings Memorial Award
Stephanie Burklow - AIRPEX
"A Celebration of Dirigibles"

Fran Jennings Memorial Award
Scott Cacheleur - WESTPEX
"Unusual Shaped Stamps"

Bureau Issues Association Gold Medal
and Fran Jennings Memorial Award
Andrew Messer - Omaha
"George Washington in Philatelic Material"

Bureau Issues Association Silver Medal
and Fran Jennings Memorial Award
Miki Harris - Filatelic Fiesta
"I Love Stamps"

Fran Jennings Memorial Award
Melanie Lowrance - ARIPEX
"The Fascinating Indians"

Fran Jennings Memorial Award
Miroslav Mika - CHICAGOPEX
"Czechoslovakian Aerophilately 1970 - 1990"

PRESIDENT'S MESSAGE

by Stephen D. Schumann



The AAPE at WSCE

The AAPE participation at World Columbian Stamp Expo was a great success due primarily to the outstanding efforts of six of our members: Mary Ann Owens, Ralph and Bette Herdenberg, Michael Jolly, Rich Drews, and Charles Berg.

Mary Ann Owens was responsible for obtaining speakers for and coordinating the entire range of exhibiting and judging seminars during all of WSCE. Seminars on aerophilately and postal stationery were given by Stephen Neulander, Rueben Ramkissoon, David J. Leeds and Simine Short. Dan Walker, Dr. Peter McCann, Jay Stotts and Patricia Stilwell Walker gave seminars on postal history. Traditional seminars were conducted by Frederick Lawrence, John Hotchner, Randy Neil, Steve Washburne, Clyde Jennings and Bill Bauer. Vincent Lucas, Denise Stotts, Fred Ziemann, Dorothy Weirauch, Ann Triggie, Don Beuthel and (of course) Mary Ann Owens, gave thematic seminars. Other AAPE seminars were conducted by Charles Verge, Peter Iber, Kenneth Kutz, Roger Schnell, Reino Merikallio and Randy Neil.

Ralph and Bette Herdenberg devoted their time at WSCE to manning the AAPE booth. In their spare (!) time they planned everything to do with our traditional Friday Evening Reception. While at the booth they greeted members,

signed up new ones and answered numerous questions regarding AAPE activities and purposes. While many of us spent an hour or two at our booth, Ralph and Bette were there from open to close every day, without fail.

Michael Jolly is the American Youth Stamp Exhibiting Championship administrator. He coordinated all the entries for this year's competition. This involved contracting WSP shows (multiple times for each in most cases!) issuing invitations and confirming exhibit details in a timely fashion. Michael was ably assisted by Jeanette Adams who contacted WSP shows in the closing weeks before WSCE to insure that names and exhibit titles were immediately forwarded to the AYSEC committee.

Rich Drews, an AAPE Director, and Executive Director of World Columbian, and Charles Berg, WSCE President, made certain that time and space were allocated for our seminars, that we had a good booth location, and that AAPE members were well represented in the Court of Honor and other special "by invitation only" displays. The high AAPE profile resulted in 21 new members being signed up during the show.

Thanks to all of the above and to the World Columbian Stamp Expo Committee for helping make the 1992 convention of the AAPE the best ever.

AAPE COCKTAIL PARTY



▲ L to R: Steve Schumann, Dane Claussen, John Birkinbine II.



▲ L to R: Peter McCann, Darrell Ertzberger, Charles J. G. Verge.



◀ L to R: Jim Maher, Dorothy Blaney, Michael Jolly, Jack Blaney.



◀ L to R: Paul Rosenberg, Keith Maatman, Randy Neil.

Standing: Roland Essig, Earl Galitz, Frederick Lawrence. Seated: Marisa Galitz, Barbara Essig, Suzanne Haney. ▶



CONCERNS

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

In "Activity Beat" this issue you will learn that the AAPE Board of Directors has approved the concept of lending AAPE official sponsorship to the first-ever national one-frame exhibition ever held in the United States: **Ameri-Stamp Expo** to be staged at Kansas City's Hyatt Regency Hotel in April of 1993...and under the direction of the Collectors Club of Kansas City.

The exact dates will be announced later this summer in the national philatelic media. But the event is now confirmed and the organizing committee in Kansas City is hard at work preparing the show. They have wide experience, by the way, as producers of MIDAPHIL, the 22-year old "World Series" show. In addition to 160 frames, the event will also have a wide range of very special seminars on numerous aspects of exhibiting...from the beginning to advanced levels. And there also will be some social events where exhibitors, show visitors and judges can mingle in a casual atmosphere.

Staging a one-frame exhibition brings onto the philatelic scene some developments that are virtually unheard of in the normal world of exhibiting. For instance, a normal 160-frame event would have only about 35 separate exhibits and need only five judges. But with a 160-frame show with 160 separate one-frame exhibits, there will need to be a larger jury (perhaps as many as 12) which would be divided into teams each of which would be assigned (according to the judges' own expertise) to judge one or more categories of exhibits (i.e., U.S., thematic, British Commonwealth, Asian, Revenues, Postal History, etc.)

Awards would multiply by the same kind of factor. Assuming that every exhibit would win some kind of medal, every frame (read: exhibit) would require both a medal and a ribbon. Though all exhibits would be judged, as with normal shows, on their own individual merit and would, thus, be able to garner any medal level required, the exhibits will be further evaluated within the scope of their own category—thus, in addition to medals, a U.S. exhibit might be named "Best Exhibit" in its own category. Result: more awards. Finally, in addition to numerous special awards provided by the various specialty societies who want to offer awards, there will be an overall grand and reserve grand award.

There will also be some important awards for first-time exhibitors...as a draw to encourage new blood to enter the exhibiting field.

AmeriStamp Expo, therefore, will be a more-expensive-than-normal exhibition to stage. For this reason there will be an entry fee of around \$25 per exhibit. Though this may sound high on a "per frame" basis, the cost, as you can quickly see, is quite low compared to the normal cost of entering a multiple frame exhibition. An exhibitor, for instance, with as many as three separate one-frame exhibits would pay no higher an entry fee than if he/she were entering one ten-frame exhibit in a normal show. In addition, with one-frame exhibits, the hassle of packing and paying postage costs for shipment to the show would be dramatically less money than a normal show.

AmeriStamp Expo will be a show for all comers! A one-frame exhibit is not very daunting to the neophyte exhibitor who may want to get his/her feet wet in the exhibiting world. At the same time, a one-framer may be a new kind of challenge to the experienced exhibitor. Regardless of your experience level, **AmeriStamp Expo** will welcome your exhibit and treat it fairly. And there even will be a "Strut Your Stuff" section where anyone may enter 16 pages of nothing more than their favorite items from their collections. In other words, all comers—the #1 place to show off what you love about philately!

Judges Critiques. Yes...that's plural. Each separate "team" of judges will hold their own critique. Thus, if you are a thematic exhibitor, you will have the opportunity to come before judges who know your category and can speak on it with some expertise. Rarely in the history of philately in America has the "team judging" concept been put into use. It will here and to your benefit.

As we move closer to **AmeriStamp Expo**, I will keep you posted on developments. It's too early now to send for a prospectus (they will be ready this fall), but do plant a seed in your mind to think about what kind of one-framer you might put together. And make plans now to set aside a weekend in April, 1993, to come to one of America's most centrally-located cities for a breath of fresh air in the exhibiting world. I have a feeling we're all going to have an awful lot of fun with this creative new idea!



ACTIVITY BEAT

World Columbian Stamp Expo was a feast for the dedicated philatelic exhibitor. Though some people may have complained a little about the paucity of specialized seminars on their favorite collecting subject, we exhibitors owe a jumbo vote of thanks to Mary Ann Owens, who organized what has to be termed a complete college course in exhibiting...with countless seminars staged by many experts on every conceivable facet of competitive exhibiting.

Not only that, but practically all of the seminars were served to packed rooms...often with standing room only crowds. Two seminars on computer-generated exhibits and conducted by Roger Schnell (Macintosh systems) and Randy Neil (IBM PC's) were, for instance, very crowded and active in participation from the floor.

During the AAPE Board meeting at WCSE, the AAPE Board approved the official sponsorship of Kansas City's forthcoming Ameri-

Stamp Expo one-frame national show slated for April, 1993. Randy Neil, who introduced the motion in behalf of his KC committee, remarked that the positive mail received on this concept had been substantial. The AAPE now officially endorses an emerging new concept in exhibiting, one geared to both challenge the experienced exhibitor and encourage the newcomer.

AAPE's sponsorship does not place any financial burden on us; that is, of course, on the show committee. But

the sponsorship does lend the kind of serious endorsement to the show that will contribute to its success.

Ralph and Bette Herdenberg deserve another big vote of thanks for staffing our table at WCSE; one or the other of them was there throughout the show...signing in AAPE members. Nearly 200 of us signed in at the table, while over 75 AAPE members attended the annual convention cocktail party on the second Friday night of the show. It was our best convention yet!

Hats Off to the AAPE Critique Service . . .

by Marilyn Carr

Six months ago the exhibit on which I had been working for a year was not what I wanted it to be. It lacked something. But what? It was at this point of discouragement that I sent my efforts to AAPE Critique Service.

The resulting report from the Critique Judge was wonderfully helpful. He/she had obviously studied my exhibit thoroughly and given a great deal of thought to his comments and suggestions. He criticized but did not belittle my efforts; he pointed the way to improvement while showing appreciation of my knowledge and effort; he devoted hours of work helping an unknown exhibitor do a better job. And, best of all, he made one totally insightful comment "your work is more like a study than an exhibit." That was it! That was the root of my problem! I now knew the path to improvement.

With a new sense of direction I started over, rearranging, rewriting, selecting and discarding material. My ideas were now inspired, workable and, best of all, focused.

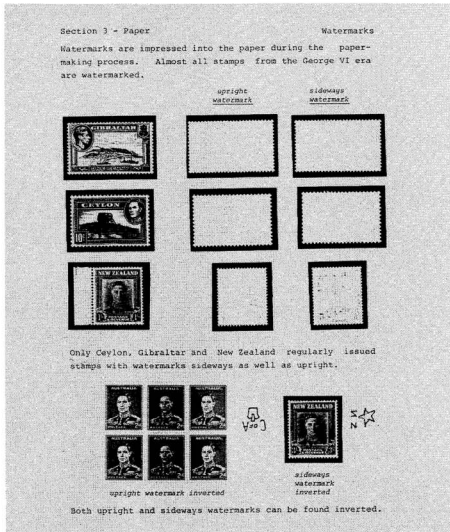
These are some of the judge's suggestions which I share in the hope that they might benefit others:

1. **Place the Section Title at the top of each page.** I had been displaying my exhibit title prominently and giving the section secondary importance. This change helped make my organization more obvious and specific.

2. **Combine two very similar sections into one.** By recognizing the philatelic similarity of these two areas, I stopped belaboring the technical differences and began concentrating on the purpose of this section. I could arrange the material to illustrate the ONE point I was trying to make.

3. **Too much of one kind of material.** I was trying to fill as many pages as possible and had gone overboard in showing material that was insignificant. Since I was still in need of more total pages, I didn't want to eliminate all of these. My solution was to reduce the size of my drawings and condense the work of 8 or 9 pages into 5. By doing this I made the stamps the showpieces (instead of my drawings) and gave this area a better ratio to the total exhibit.

4. **Eliminate gimmicks.** The judge didn't say this but he effectively gave me this message by ignoring one large section (which I had thought quite good) and not even including this in his critique. I got the message. Since the material was excellent (only my use of



AFTER

it was gimmicky), I quickly incorporated this into the main body of the exhibit, thereby improving both use and balance.

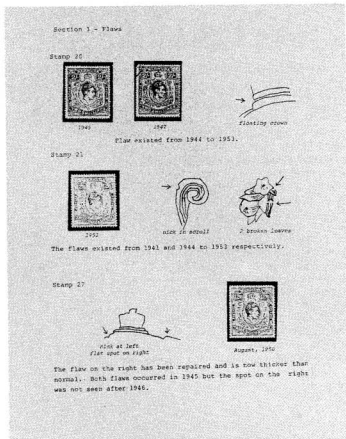
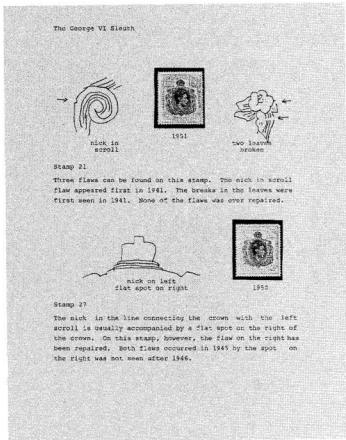
5. **Reduce the number of words.** This was painful for I thought I had already done this. But with new eyes and a determined red pencil, I discovered that a single caption under the stamp could say as much as a ten-word sentence. For example, instead of saying, "This flaw existed from 1941 to 1952 and is located at R3/4" my caption said "R3/4, 1941-1952." This was one important way in which to make my work become an exhibit instead of a study.

6. **Include a brief introduction to each section.** This seemed counterproductive since I was to eliminate words and not add them. But then I realized the introduction could explain my purpose and result in fewer unnecessary words thereafter.

7. **Organize!!!!** I had been aware of this lack of organization. However, with new focus, I found ways to make the material "flow" like a story. When properly organized the stamps did the talking and my words were unnecessary.

8. **Be specific in descriptions.** Again, the judge did not say this in actual words, but in several instances he misunderstood or questioned my statement or my intent. I had obviously done a poor job in communicating my ideas and, therefore, made a special effort to say, illustrate, or arrange the material so my meaning was absolutely clear.

9. **Area is too broad.** This was true. I realized when I selected the subject. But for a variety of very strong, personal reasons, I wanted to do this. To have changed my purpose would have taken the heart out of what I wanted to do. I was unable to follow this advice even while realizing the error of my ways.



BEFORE

What was the result of my revisions? My exhibit won a silver medal in our local show (the subject was too broad for the material shown). However, the judges awarded my efforts the AAPE Award for Excellence in presentation. I was enormously pleased.

After my experience I can highly recommend the AAPE Critique Service to all exhibitors at any level. I cannot say a strong enough thank you to

AAPE and to my critiquer for this invaluable service. Every suggestion which I was able to follow improved the quality of my exhibit. It was more than "following the rules." It was an improvement in the quality of the work I did, in my ability to communicate my ideas, and in the over-all impression viewers would receive. My exhibit now had that "Ah, that's nice" quality which was lacking before.

AFTER

My personal thanks to my critiquing judge. I hope he/she is rewarded for efforts like this which I consider above and beyond the call of duty. My thanks to the show judges who were unaware of AAPE's critical role but saw only the result and appreciated what they saw. I shall wear my AAPE award with humble pride.



The FLY



Breaks the Code: Why It Takes Some Show Committees So Long To Accept Exhibits . . .

The "FLY BITE" in my last column, dealing with late notification of exhibit acceptance, forms the basis of my expanded comments in this issue.

"Exhibitors will be notified of their acceptance by such-and-such a date." Similar statements often appear in prospectuses. My sources have complained (and this insect agrees) that the notification date specified in some prospectuses is so close to the show opening date, that any attempt to make meaningful travel, vacation or other exhibiting plans is foolhardy.

Why do some show organizing com-

mittees wait so long before accepting exhibits? Let me give you some insight into the reasons which I believe are the main ones. The reasons have to do with prestige on the one hand (one leg, in the case of flies), and specialist societies on the other.

Prestige can be defined as the number of quality exhibits a show attracts. The more powerful the exhibits, the more prestige the show acquires. So you see, if we exhibit such things as twentieth century material, first day covers, revenues, topicals, or anything that could be construed as "unimpor-

tant" (there's that word again), we run the risk of being held in abeyance until the last possible moment...while the show waits for more "prestigious" exhibits to come along.

Oh yes, they often take our money at the end, when all else fails. But we can be assured they regularly wait for something better. Remember, a show which expects to oversubscribe its frames, has no incentive to provide exhibitors with early notifications.

Now, before the organizing committees reach for the "Raid", let me say, it's not all of them...but we exhibitors

are learning fast, which ones are guilty of the practice.

Yet another way we exhibitors can be kept waiting is when a show has attracted one or more specialist societies to hold their annual conventions in conjunction with the show.

What is important to us as exhibitors is that those societies often request or require a certain number of "reserved" frames.

(It is also known that the more "powerful" societies make other demands as well... such as insisting that certain people be placed on the jury, etc. But that is a subject for another column).

Well, what is wrong with the show "guaranteeing" frames for a society which has agreed to meet at that show? On the surface, nothing. But as we all know, life is not that simple. Often times, there is little if any coordination between the society and the show committee. Most show committees are willing to "reserve" frames, but leave it entirely in the hands of the specialist society to fill the "guaranteed" frames...and the societies often don't.

Even the most well-meaning show committee may hold off to the bitter end, (holding our prospectuses and checks hostage), hoping that more frames will be filled by the specialist society. At the same time, the specialist society is scouring the countryside looking for exhibits. Far too often, the specialist society either cannot come up with the number of frames it reserved... and waits until the last possible instant to "release" those unused frames back to the show committee. Then, and only then, will the show committee look through the "hostage" prospectuses and send out notifications to the "fillers." The show committees "hedge" against the practice is to reserve the right to reserve the right to make a "late" notification of acceptance. A variation on this theme is when the Specialist Society waits until the last minute and then demands additional frames. In this case, the committee will almost always accommodate the Society. The result? Exhibits which might have been accepted are left at the gate.

Is there anything we exhibitors can do to help the situation? One way would be to encourage shows to have

more realistic "release" dates. Why can't a show committee hold a society's "feet" to the fire and get it to subscribe early to the frames it wants? After all, major societies book their annual conventions one or more years ahead of time. It is not like they come as a great surprise.

Another way would be to support our societies by trying to exhibit at the show hosting their annual convention.

Yet another way, and one that drives show committees crazy, is to indicate when you return the prospectus that if you do not hear by such-and-such a date (earlier than the date they chose), you will consider that your exhibit has not been accepted... Releasing you from your "vow" that you have agreed to abide by the conditions set forth in the prospectus.

I tell you my friends, I have no hesitation in doing it... after all, it's my exhibit... and if they decide that they might need it for their show, they can play partly by rules that take my needs into consideration.

If you don't think that show committees need to be awakened, here is a story recently related to me. An exhibit chairman of a national show (APS C of C qualifying), who was castigated publicly and in private for the practice of late notifications, stated that he had no intention of changing his method of accepting exhibits. He said that the prospectus indicated a late acceptance date and when prospective exhibitors signed the prospectuses, they agreed to live by the show's rules. Too bad for them. He isn't about to change.

The sad thing is that the show in question has taken its share of "bites" in this column and elsewhere. I wonder how it would get along if we exhibitors decided to boycott it? Show organizers, pay attention!!

And now, to our regular feature: **FLY BITE** - To John Hotchner if in fact he did tell Steve Schumann who "THE FLY" was. Steve Schumann seems to think that he knows the identity of "THE FLY". When Steve was asked for the source of his information, he wrote that he had been told by John Hotchner. Well Steve, how do you know that John knows? (ED. NOTE: *There has to be at least one benefit to serving as President!*)

"FLY BITE" - To FRESPEX for mailing back the mailed-in exhibits in packages franked with meters rather than postage stamps. Now I don't want to offend the meter collectors out there...but it seems to me that it is a far better touch to go the extra mile and affix stamps to the returned exhibits, especially since the packages tend to be heavy and thus would allow for the use of high value stamps. Also, I don't want to forget to add another bite to FRESPEX for this one because the packages contained a return address of a Fresno stamp dealer. How does the dealer expect to remain in business when he doesn't even promote his stock-in-trade?

GOLD FLYSWATTER - Also to FRESPEX, and any other shows, that take the time to carefully protect and return to the exhibitors, all postage received on incoming, mailed exhibits. Also to FRESPEX for returning the exhibits the day after the show.

FLY BITE - To the FIP (based on the article that appeared in the March 9, 1992 issue of Linn's Stamp News.) In a nutshell, the article indicated that the FIP withdrew its patronage from Uruguay 92 because the show did not live up to its obligations in accordance with FIP regulations.

In all fairness, there was an article several weeks later that explained the circumstances surrounding the FIP withdrawal...and it seems that in fact, Uruguay 92 truly was unable to meet its "obligations." But that is not why I'm "Biting" the FIP. Rather, the "BITE" has to do with the fact that in this humble (?) insect's opinion, it appears that shows are really being run for the few FIP bigshots, rather than for the collecting and exhibiting public. The stories coming out of Granada do nothing to make me feel any better about this.

GOLD FLYSWATTER - To John Blakemore for taking a stand on the use of quadrilled exhibit paper...and also because he prefers to use them in the 3-hole punched manner. He reminds us all that there is no rule precluding the use of that type of paper...and he states that he has never been chided by the judges for using it.



CLASSIFIED ADS WELCOME

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● **ALBERTA (WESTERN CANADA)** covers, cancels and postal history wanted. - Territorial period forward. Also classic era Canadian Cinderellas & Melville listed world wide. Keith R. Spencer, 5005 Whitewood Road, Edmonton, Alberta, Canada T6H 5L2 (403)437-1787

● **U.S. AUXILIARY MARKINGS**, 1900-date, wanted for developing "wastebasket philately" exhibit. Also 1934 US/GB Christmas seals - off and on cover. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125

Show Listings

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

*Sept. 4-6, 1992. **Omaha Stamp Show.** Sponsored by the Omaha Philatelic Society. Held at Holiday Inn Central, 180 & 72nd St., Adults \$6.00 per frame. Juniors \$1.00 per frame. Further information or prospectus please write: Richard Bouma, 5220 Jones St. Omaha NE 68106.

*Sept. 25-27, 1992. **AIRPEX '92.** Dayton Stamp Club, Held at Dayton Convention & Exhibition Center, 5th & Main Sts., Dayton, OH. Frames hold 16 (8.5 x 11) pages, \$6.00 per frame (adults), \$2.00 per frame (juniors). Minimum of 2, maximum of 10 frames. Special one frame exhibit category for 20th Century (1900 to date) only. Deadline for entry is 1 August 1992. Prospectus and information from: Dayton Stamp Club, Exhibit Chairman, P.O. Box 1574, Dayton, OH 45401.

Sept. 25-26, 1992. **Keystone Federation Stamp Show.** Keystone Federation of Stamp Clubs. At the York Fairgrounds Horticulture Hall, 334 Carlisle Ave., York, PA. 175-16 page frames at \$5.00 per frame (adult) and \$2.50 per frame (junior). Exhibit entry forms and general show information available from KFSC, P.O. Box 85, Glen Rock, PA 17327-0085.

Sept. 26 & 27, 1992. **RIPEX 27.** Sponsored by the Rhode Island Philatelic Society. Held at the Community College of Rhode Island, Knight Campus, Warwick, R.I. - just off Route 95 at exit 12. Frames hold 16 (8.5" x 11") pages, \$5.00 per frame for adults. Junior frames hold 8 pages at no charge. Minimum of 2 frames, maximum 8. For prospectus, send SASE to William F. Turner, 404 Camp Westwood Rd., Greene, R.I. 02827.

Oct. 3-4, 1992. **CALCOPEX '92.** 25th annual Calhoun County Philatelic Exhibition. At the Jacksonville Alabama Recreation Center, Ladiga Street (across from the Police Station). 6 page frames @ \$2.50. Junior exhibits welcome, frames @ \$1.50. Information from R.C. Effinger, POB 279, Jacksonville, Alabama 36265.

*Oct. 9-11, 1992. **SESCAL '92,** at the Hyatt at Los Angeles Airport Hotel, hosting national convention of the Society of Australasian Specialists/Oceania. Sponsored by the

Federated Philatelic Clubs of Southern California. 260 16 page frames; adult frames \$7.00, juniors \$3.00. Prospectus and information available from Wallace A. Craig, General Chairman, P.O. Box 3391, Fullerton, CA 92634. Literature prospectus available from Robert deViolini, P.O. Box 5025, Oxnard, CA 93031.

Oct 9-10, 1992. **VICPEX '92.** Greater Victoria and Vancouver Island Philatelic Stamp Societies. At the Garth Homer Achievement Centre, 813 Darwin Avenue Victoria, British Columbia. 100-6 page frames. Adults \$2.00 per frame. Juniors \$1.00 per entry. Admission by donation. 16 dealer bourse. Further information contact Don Shortt, Box 5164, Station B, Victoria, B.C. V8R 6N4

*Oct. 23-25, 1992 **PHILADELPHIA NATIONAL STAMP EXHIBITION.** Sponsored by the Associated Stamp Clubs of Southeastern Pennsylvania and Delaware, Inc. Held at the Valley Forge Convention Center, 1200 First Avenue, King of Prussia PA. 350 16-page frames, \$8 per frame, minimum of 2, maximum 10. Juniors \$2 per frame. Hosting annual conventions of American Society of Polar Philatelists, Italy and Colonies Study circle, and Pennsylvania Postal History Society. Prospectus from SEPAD, Box 358, Broomall, PA 19008.

Oct. 24-25, 1992 **CUY-LORPEX '92** Sponsored by Cuy-Lor Stamp Club. Held at Lutheran West High School, 3850 Linden Road, Rocky River, OH. Frames hold nine 8 1/2 x 11 pages. Fees are \$3.00 per frame, with a maximum of 10 frames per exhibit. Deadline for entry forms is September 15, 1992. Prospectus available from Exhibit Chairman, Cuy-Lor Stamp Club, P.O. Box 45042, Westlake, OH 44145.

Oct. 25, 1992, **THAMESPEX '92.** Sponsored by the Thames Stamp Club, Held at the Clarke Center Auditorium and R.C. Weller Conference Center, Mitchell College, New London, CT. 80 16 page frames, \$3.00 per frame, Juniors exhibit free. Entry deadline October 1, 1992. Prospectus from Bill McMurray, P.O. Box 342, Westerly, RI 02891.

*Oct 30 - Nov 1 **CHICAGOPEX '92** Chicago Philatelic Society's 106th Annual National Philatelic Exhibition. O'Hare Expo Center, 5555 North River Road, Rosemont, Illinois (near O'Hare Airport). Reduced rate at the Radisson Suite Hotel O'Hare, 5500 North River Road, Rosemont, IL. FREE ADMISSION. Hosting the Annual Convention of the American Air Mail Society (Aerophilately '92) and the Annual Congress Meeting of FISA. APS approved air mail only exhibition (except for literature and juniors). JUNIOR EXHIBITS WELCOME. For show prospectus (philatelic and/or literature) write: Simine Short, P.O. Box 291, Downers Grove, IL 60515.

*Nov. 13-15, 1992. **VAPEX '92.** Virginia Philatelic Federation. At the Pavilion, Virginia Beach, VA. APS World Series of Philately show. Fall Convention of the United Postal Stationery Society. 300 x 11 exhibit frames (each frame holds 16 3/4 x 11 pages) including the Marcus White Showcase. Free admission, free parking at the show. Show rates available at the adjacent Radisson Hotel. Exhibit frames cost \$7.50 each (\$2.00 for juniors (under 18)). Junior exhibits are encouraged. 31 dealers in attendance. For further information and an exhibit prospectus write Leroy Collins, P.O. Box 2183, Norfolk, VA 23501.

January 29-30, 1993. **York County Stamp Show.** Sponsored by the White Rose Philatelic Society of York. Held at the York Fairgrounds Horticulture Hall, 334 Carlisle Ave., York, PA. 150-16 page frames at \$5.00 per adult frame and \$2.50 per junior frame. Exhibit entry forms and general show information is available from WRPS, P.O. Box 85, Glen Rock, PA 17327-0085.

Attention Show Committees: Send complete information in the above format for future listings to the Editor.

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

Newly Accredited APS Judges

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

- **Ken Lawrence**, P.O. Box 3568, Jackson, MS. 32907
Philatelic Literature
- **Dwayne O. Littauer**, P.O. Box 850526, New Orleans, LA 70185
U.S., Germany, Postal History
- **Randy L. Neil**, P.O. Box 7088, Shawnee Mission, KS 66207-7088
U.S., U.S. Postal History, Confederate States, U.N., G.B., and Commonwealth, Military, Maritime, Worldwide Postal History

ASK ODENWELLER

by Robert P. Odenweller

How to Use Covers in a Non-Postal History Exhibit



Last time we examined the differences between two identical exhibits of "Freedomia," one with the rare stamp and the other with a very rare usage on a wrapper. As promised, we now can examine how to handle that wrapper for best effect.

There is a feeling that keeps surfacing from time to time that we who are considered "traditionalists" cannot stand covers, or at best do not have much appreciation of them. That is, of course, pure nonsense. I don't know of a single judge who is unmoved by a gorgeous cover in a traditional exhibit.

Obviously there are good and not-so-good ways to handle covers for best effect. If I wanted to cut this very short, I'd say that a good postal history style writup that put each cover into its best perspective with regard to the issue being shown would be close to ideal. Then we'd have to get into what is good postal history writup. And, of course, then we'd have to get into the differences between the expanded style to be used for a full postal history writup and the more telegraphic version that is better for traditional exhibits. But these have been discussed elsewhere, and we don't have enough space to recap them here.

So where do we start?

Selecting the Covers for the Exhibit.

The best covers for a traditional exhibit are often different from those for a postal history exhibit. The first choice is between "philatelic" and "commercial" covers. If you have both, then the commercial is usually most preferable. If there are no commercial covers to demonstrate the use of a denomination, then you may have to use a philatelic one. In some cases you may choose to note in the writup or on the title page the circumstances as to why there are no commercial covers to be found.

This preference is not a bias against philatelic covers. It is purely a measure of the difficulty of acquisition between covers that were made, often as "souvenirs," and saved by collectors, and those that actually carried the mail without having any such inspiration. Obviously fewer of the latter survived, and they demonstrate the actual rate in use, rather than having a full set on a cover making a gross overpayment of the rate.

I think that most people would prefer having each of the 1938 "prexies" genuinely used in the correct rate as a single stamp on cover, to covers

with blocks and colorful combinations plastered all over them. But if commercial covers don't exist for a specific value used singly, then a colorful cover may be just what the doctor ordered.

The usual approach to showing material is to have the unused (and multiples), used (and multiples), and covers. In choosing how to put them onto the page, I would highly recommend keeping it simple—put them in exactly that order, for each issue (or each denomination within the issue) being shown. By keeping them all together in a logical sequence, the judge won't be wondering where the covers may be, or worse, if they are in the exhibit at all.

I would recommend against doing what a few exhibitors have tried in some recent shows I have judged: They have placed all the covers at the end of the exhibit. Think of how this looks. A lot of stamps (and multiples) for a number of frames—lots of white space and nothing to break the sameness. Sort of like eating lobster every day—sooner or later you'll want something different. And when the "different" does come, it's too much of a good thing, too.

Break it up. Relieve the monotony. Make it all look interesting.

There was a time when the old grey heads said "NEVER put mint and used on the same page, or covers on the same page as loose stamps." Those days are dead and gone. Space is at a premium, and you have to use it correctly. There's nothing wrong with having the mint and used of a value on the top of a page and a cover illustrating its use on the bottom of the same page.

Showcasing the Covers. The use of "windowing" has been discussed for large covers—I saw an exhibit in Granada that was nicely enhanced by doing just that. Ultimately the choice is to do what works best for the material. It helps to include enough lines of explanation to show why the cover was selected to illustrate the use of the particular value.

And then, of course, my favorite advice is to "showcase" the features that make the cover unusual. If it's from a rare site or origin or to an unusual destination, you may consider the use of a map to make that point snap out visually. Be careful not to overdo it, though. One map for an important purpose makes a very special point; many maps make yawns (not to mention a negative impression on the

judges when they are not really needed).

Similarly, unusual cancellations may be highlighted by reproducing them on the album page. But please—avoid using photocopies. They give the impression that you care so little about the material that you aren't prepared to take a little time to make a nice looking attempt at some art work. Again, don't overdo it, or the impact of drawing attention to the important ones will be lost.

So back to that Freedomia wrapper. To emphasize its importance, I would consider giving it a single page. The writup should be specific in pointing out its unusual nature, and possibly some brief citation could be shown in a location outside the normal writup text, giving the specific quotation of the rate involved. The writup should be crafted carefully to show its unusual nature.

Commercial Break. You may have noticed an ad elsewhere in this issue (p.1) for a book that shows good and faulty techniques for both traditional and postal history exhibit construction. This is a F.I.P. project that I have been working on for four years, and it is now ready to go to press. One feature I have pushed hard for is to keep the cost down, and we have succeeded. It will be *only \$5.00 per copy*, postpaid, as a pre-publication offer.

The book will include 64 pages of illustrations—four 16 page frames shown full size, each re-using the same material to make good, and bad, points. The text will explain all of these differences. After covering the considerations of using the material for exhibit construction for the exhibitors, the final portion (titled "Not For Judges Only") will evaluate each of the exhibits as a judge would look at them. The orientation is for international level shows, but the advice is basic enough to help anyone at any level nationally.

Orders may be sent to Robert P. Odenweller, Box 401, Bernardsville, NJ 07924-0401. Give your name, and enclose \$5.00 for each copy you desire. Expected shipping date this fall. Color versions, printed one side on card and suitable for display and seminars will also be produced, but the pricing is not yet known—probably we can keep it to about \$25.00 per set, but that is only a guess. Let me know if you may have an interest in them as well.

Care and Feeding of Judges - Sarasota Style

by Jack Harwood

The FLY recently awarded a Gold Flyswatter for the manner in which judges were handled at Sarasota National Stamp Exhibition (formerly SARAPEX). Then the insect suggested someone compile a summary of how to take care of judges. So with flyswatter in hand, an attempt to cover the subject follows.

As you read, bear in mind that Sarasota National takes place in mid-winter in a Florida resort city. It is an APS accredited 'World Series' show, typically 200 frames. While not generally considered a 'major' national show, it consistently draws the largest attendance of any Florida Show. The show committee attempts to cultivate a friendly laid-back atmosphere in keeping with the nature of the area.

1. **Select the jury early.** We like to let the jury chairman, once approved by the APS, select his or her own panel. The intent is to have a compatible group, less prone to disagreement. We have already chosen jury chairman for 1993, 1994 and 1995, although one year in advance is probably more than adequate. We suggest that the jury chairman choose at least one or two judges who have never previously judged at our show.

2. **Pick one committee member to act as liaison.** We give that person no other significant responsibilities during the show. His full attention is devoted to taking care of the judges.

3. **Mail the synopsis sheets to each judge as soon as received.** We mail a separate packet directly to each judge. If exhibitors do not provide enough copies (and many don't), we make copies for distribution. As soon as 3 or 4 synopsis sheets are in hand, we mail them.

4. **As soon as available, provide each judge a tentative list of exhibits in frame number order.** Each mailing to the judges includes a friendly cover letter with any relevant show details.

5. **Provide airline and hotel information at least six months in advance.** Our show takes place at the peak of the winter tourist season, so hotels and flights fill up early. Some judges like to make early flight reservations to get the lowest possible fares. We also provide the name and toll-free telephone number of a local travel agent who is familiar with the show rates.

6. **Obtain flight arrival and hotel information from each judge, and**

determine whether a spouse will be accompanying. We meet each arriving judge at the airport, even if he or she is renting a car. We offer to provide all local transportation during the show, so it is never necessary to rent a car unless other excursions are planned. At the airport, each judge receives a notebook, including final exhibits list by frame number, name badge, banquet ticket(s), street map of the city, and a schedule of judges activities.

7. **The exhibition hall is available for preliminary viewing during set-up on Thursday afternoon for any judge who desires.**

8. **For judges who have arrived by late Thursday afternoon,** the liaison person accompanies them, if desired, to an inexpensive local eatery, 'dutch treat'.

9. **Judging takes place Friday.** The hall is available as early as 8 am to commence judging. We provide a 'working lunch' during the day, consisting of sandwiches and soft drinks or coffee. Scheduling a formal luncheon in the middle of judging day is disruptive and delays the entire process.

10. **Provide a notebook for special awards.** Our notebook has each special award described and includes a page noting the qualifications for each. The notebook begins with a table of contents, and each award is 'tabbed' for easy access. Each page is in a sheet protector, and with a few updates, the notebook can be used each succeeding year.

11. **We provide a small honorarium to apprentices,** \$50 historically. They usually work as hard as anyone else, and even though it is not required, we believe they have earned it. We also present all honorarium checks at the working lunch on Friday. That way we don't forget to give them out.

12. **Friday night we let the judges choose their own activity.** Typically, they like to go as a group to a local restaurant, and casual seems to be preferred. But they are free to choose any other activity they wish.

13. **Saturday morning is open.** Transportation is provided, as necessary. Judges luncheon at noon, accompanied by committee liaison and show chairman. Adding more than one or two others to the group tends to make it unwieldy. Allow at least two hours for lunch.

14. **We schedule the critique at mid-afternoon,** immediately following the AAPE meeting, and in the same room. Some judges like to attend both.

15. **Saturday evening is our awards banquet.** We let the Chief Judge decide how awards are to be presented. Does the Chief want to read the names and have someone else hand out the awards, or vice versa? This point needs to be decided in advance, preferably on Thursday or Friday. Two other points about our banquet have received favorable comment. We have no head table, as we believe it makes conversation difficult and serves no useful purpose. Also, we present show medals (gold, vermeil, etc.) only to those in attendance. All special awards and the Grand and Reserve Grand awards are announced, whether or not the exhibitor is present.

16. **Following the banquet, we host an informal get-together at the residence of the committee liaison or some other show committee member.** All official duties are completed, so we relax, typically removing jackets, ties and shoes. Included in the gathering can be show committee members, spouses, exhibitors, dealers, and/or anyone else you wish to invite. The emphasis is on informal. A designated driver, available to return judges to their hotels upon request, is a necessity.

17. **Sunday is departure day,** and the committee liaison typically spends the day driving to and from the airport. Each departing judge (unless returning a rental car) is delivered to the departure gate, if possible.

18. **We write each judge a personal thank you letter** after the show. They worked hard. That is the least we can do. We believe the judges are our best goodwill ambassadors. If they enjoy our show, they will want to come back, and they will tell others about us. So we try to treat them as we would treat a brother or sister. We have found, by and large, that they are great folks.

The keys to success are relatively simple. Assign a single person to take care of the judges, and give him no other duties. Leave the judges alone and let them work on judging all day. Provide informal optional activities for their free time. Treat them the way you would like to be treated if visiting a strange city and they will be happy.

Pacific 97 Newsletter An update on the next U.S. international is available from Robert de Violini, P.O. Box 5025, Oxnard, CA 93025. Send a post card with your name and address.

Secrets of an APS Judge

by Ernst M. Cohn

There is the almost universal thought - at least among US philatelic exhibitors - that one must score as highly as possible at competitive shows to prove one's worth as a collector, an exhibitor, and a (potential) judge. I do not agree with that premise, for various reasons which I shall not enumerate here. In fact, I do not agree that competitive exhibiting is the sine qua non of philately, or even of philatelic exhibiting.

Be that as it may, once the exhibiting bug has struck, most philatelists strive for the grand prix, or as close to that as possible. So be it.

I have had a fair amount of experience as a judge of well over 20 years' standing, with APS accreditation since November 1971 and two international assignments under my belt, one of which was under FIP auspices. And yet there is always something new to be learned, ideas to be absorbed, and improved methods to be applied.

Years ago - I believe it was when John Foxworth was APS president and introduced a number of useful innovations to the Society - I learned that some of the FIP literature judges were able to obtain lists of accepted publications several weeks before the show. At that time, too, John had introduced "workbooks", meaning that all directors were given accounts of items to be discussed at the meeting to be held some weeks later.

It seemed to me that what is sauce for the goose etc., and I suggested that we introduce the same procedure for our regular APS shows as well, i.e., have titles of exhibits submitted to judges before the shows. That procedure by itself is already a great help in letting judges prepare themselves for shows. Today we are way beyond that big step (and it WAS a big step at the time, because it required a lot more work than both show organizers and judges were used to.)

Nowadays, we ask that judges receive either the title pages of accepted exhibits and/or summaries of the exhibits, even references to the most important publications on the subject, if such are available. The exhibitor, after all, is supposed to know most about the subject he is showing; so the judges will have to do some catching up in the more difficult cases, if the exhibit doesn't happen to fall within one of their specialties.

Unfortunately, many exhibitors do not realize the advantage they obtain from submitting well thought-out title pages/summaries, including at least one or two key references, to the show

organizers in plenty of time before the show. Of course, the emphasis here is on producing something meaningful, not just to dash off some words to fill space. Otherwise the whole exercise becomes one in futility.

For example, when I receive a title page that tells me only about the pictures I am going to see in a topical exhibit or about the war that is the subject of a postal history exhibit, it is a pure waste of time, because judges do not judge the quality of pictures or historical information. They are supposed to judge philatelic qualities.

Furthermore, even the truly philatelic information ought to be brief and to the point. The way I go about it in making my own exhibits is to write what I think is needed. Then I edit it down, then prune it some more, then put it away, only to repeat the process at least half a dozen times. It is not just a matter of pleasing the judges, it is a courtesy towards all viewers.

The average US APS-certified show contains 40-50 exhibits. Let us say that if it takes 3 minutes to read the title page (which is supposed to set the tone and contain the essence of the meaning of the exhibit) of each of 40 exhibits. There go 2 hours of judging, as one of my internationally qualified judging friends calculated for me recently.

So, if each judge has had a chance to read those title pages at home, before the show, he will have 2 more hours available for inspecting the remainders of the pages at the show. And, as my friend pointed out, if you add working in groups, with apprentices in tow, and understand that only one person at a time can read anything in frames, the reading time can easily double.

At most US shows they expect the judges to finish working on the first day of the show, having spent a total of perhaps 7 or 8 hours at most, part of which time is used for voting and distributing all the special prizes. It is easy to see from these rather basic considerations that thorough preparation beforehand is a necessity, if judges are to render informed opinions.

Another way that a judge can save time in working his way through an exhibition is not to pay attention to the run-of-the-mill material in an exhibit. For example, if the subject is a certain issue of a country, I try to skip the display of the normal stamps and concentrate on the unusual material. When exhibitors ask whether they should show normal material, I tell them not to do it. A judge should assume that the easily procured specimens are owned by the exhibitor

-or could easily be bought any time he wishes to do so. Those things are space wasters in an age where frames are at a premium at most shows. An exhibit makes a stronger impression in the absence of the common material; it also forces the judges to work harder and look more closely.

Verbose commentary is an invitation to skip text. I'll still look at the material, of course, but the exhibitor runs the risk of my skipping a very important point in his text that is flanked by mere verbiage.

On the other hand, I do look for explanations of things that are not obvious from the material itself. In postal history, e.g., I'd like to have an invoice-like statement of the components of complicated rates. Does the exhibitor know what an abbreviated word in a postmark means? There are some truly astounding explanations, and people who exhibit covers would do well to find a knowledgeable source to furnish translations, if they cannot make them themselves. Guesswork too often leads to unintended humor.

The United States is the philatelic exhibitors' paradise: The APS has the largest number of nationally certified shows; it offers not only judges critiques but also at-the-frames personalized critiques; it has an excellent Manual of Philatelic Judging; it offers frequent seminars on exhibiting all over the country. We have the AAPE devoted exclusively to giving advice, encouragement, and guidance to exhibitors.

Belonging to the pertinent organizations, buying and READING the relevant literature, critically evaluating all advice, and then conscientiously carrying out that which has been found good - those are the simple steps that are bound to lead to the best possible results, commensurate with the material shown and the effort put into the exhibits.

IMPORTANT INFORMATION

If the delivery of your **TPE** is very slow, Post Office procedure dictates that you make a complaint at your **local** Post Office. Nothing can be done from the mailing end.

Collectors' Showcase:

A Proposal for Non-Competitive, Philatelic Display by Carl W. Albrecht

In 1987, the *American Philatelic Congress Book* included an article by Ernst M. Cohn and Douglas A. Kelsey¹ about non-competitive exhibiting. Although the expression "non-competitive exhibit" could mean almost anything from a few pages out of a beginner's album to an exceptional exhibit, the article by Cohn and Kelsey dealt mainly with what the authors called a "Court-of-Honor Stamp Show." This, and earlier proposals cited in their article, refer mainly to distinctive shows for advanced philatelists in which participation would be by invitation, and presumably would involve high-quality, special-interest exhibits. The article was well thought out and informative, but it did not address the problems with exhibiting that are faced by a large number of collectors who have something that they would like to show in public, but for many reasons they do not want to take part in competitive exhibiting.

Randy Neil's talk² at the Postal History Foundation's postal history seminar, which took place in Tucson, Arizona on 24 January 1991, did indeed include the non-exhibiting collector.³ He lamented the fact that much of the "work of countless individuals ... never sees the light of day" because it never is presented in formal, competitive exhibits. Neil's presentation may or may not be the first to call for broadly based, non-competitive exhibiting, but it is the first that has caught my attention. And it stimulated me to think about how non-competitive exhibiting might be accomplished in the context of a regular stamp show. Following is my proposal for non-competitive presentation of philatelic material.

First, for individual entries by collectors I am using the word "display" rather than "exhibit." Firm association of the term "exhibit" with "competitive exhibit" makes the two expressions almost synonymous, making it rather difficult to consider "non-competitive exhibits." Second, for the section of a stamp show that would include these displays, I recommend using the name "Collectors' Showcase." If handled properly, it seems to me that a "Collectors' Showcase" should not in any way detract from or diminish competitive exhibits at the same stamp show. Indeed, a display presented in a "Collectors' Showcase" could with further effort grow into a successful competitive exhibit --- or it could form

the nucleus for a philatelic talk/lecture --- or be the primary material for a published article --- or even be an end in itself.

In February, 1991, I formally proposed to the Worthington (Ohio) Stamp Club that it include a Collectors' Showcase in its next annual, local stamp show, which was held in November 1991. Following is the text of that proposal with modifications suggested and approved by club members:

- To expand the annual Worthington Stamp Club Show beyond the traditional Competitive Exhibits and Bourse in order to include non-competitive displays in a Collectors' Showcase;
- the displays will be mounted in traditional frames that are in addition to and in an area separate from the Competitive Exhibits;
- a modest frame fee will be charged to Worthington Club members (slightly higher for non-members) for the first 5 frames, and regular, exhibiting frame fees will be charged for more than 5 frames;
- each entry by a participant may include pages from any sort of collection: study, research, general, random, specialized, or whatever;
- material for an individual display may include any or all of the following: stamps, covers, cards, stamped documents, collateral material, photographs and photocopies, notes and annotations, citations and references, clips from articles, calligraphy, art and/or design work;
- a certificate of participation will be given to each participant (identical for each);
- any special recognition, such as "most popular display," will be chosen by public ballot rather than by judging;
- in order to answer questions and/or talk about the display, the collector will be invited to stand (or sit) with her/his display during some specified period of the Annual Show, using hand-outs if appropriate;
- The show literature prepared for the public by the Worthington Stamp Club will describe the Collectors' Showcase;
- The only rules/regulations/guidance for entries in the

Collectors' Showcase will be good taste, and a relevance to philately and/or a postal system.

Acknowledgments: For many patient discussions about various aspects of philately and postal history, and especially for her suggestion of the term "Collectors' Showcase", I acknowledge and thank my wife, Joann Albrecht. Furthermore, while being grateful for stimulating and informative conversations on the subject of philately exhibiting that I have had with Ernst M. Cohn, Richard B. Graham, and Robert Dalton Harris, and for the useful comments and encouragement that have come from members of the Worthington Stamp Club, I accept full responsibility for the contents of this proposal.

Notes

¹Reprinted in the *Postal History Seminar Book*, edited by Douglas A. Kelsey, published by the Postal History Foundation, Tucson, Arizona, January 1991.

²Also reprinted in the *Postal History Seminar Book* cited above.

³Neil pointed out that "the number of active exhibitors in America is small" --- that out of 150,000 to 175,000 "truly avid stamp collectors ... only about 1% of (them) are seriously active in competitive philately exhibiting."

FOOD FOR THOUGHT

Until you are committed, there is hesitancy; the chance to draw back, always ineffectiveness, concerning all acts of initiative (and creation). There is an elementary truth, the ignorance of which kills countless ideas and splendid plans:

The moment you commit yourself, then providence moves, too.

All sorts of things occur to help you that would never otherwise have occurred. A whole stream of events issues from the decision, raising in your favor all manner of unforeseen incidents and meetings and material assistance, which no one could have dreamed would have come your way.

Whatever you do, or dream you can, begin it. Boldness has genius, power and magic in it.

— Goethe

The Importance of Two Pieces of Paper by Norma McCumber

At the SANDICAL '92 AAPE Seminar last February two important pieces of paper were discussed. I stated that it would make a good subject for TPE. Steve Schumann suggested I write the article!

Leading off the discussion was Steve and to quote his remarks: "The title page and synopsis page allow you, the exhibitor, to convey to the Judge all the information needed so that he or she can properly appreciate the challenge you've set and met, and the work you've done to get there."

As we all know the Title Page of any Exhibit is to tell the viewer, be it the Judge or casual viewer, just what the exhibit is about.

Let me quote from Randy L. Neil's **THE PHILATELIC EXHIBITORS HANDBOOK**: "The title page is the most important page in a Philatelic Exhibit. There can be no doubt that a well-planned title page exerts a subtle influence on the viewer."

In the early days of exhibiting many exhibitors did not have a title page as we know it. Eventually some exhibitors felt that an explanation of the subject they were exhibiting was necessary and began to experiment with introductory paragraphs.

As it has developed, today's effective title page explains the content and progression of the material presented. The exhibitor should be the one to decide what the progression is to be, but it is also the exhibitor's task to help the judges and other viewers to understand how the story develops.

With the introduction of Thematics, the requirements for a plan page as an adjunct to the title page was added. Some Judges are also suggesting the use a plan page for some Postal History exhibits.

The synopsis page is the second important piece of paper. As this does not go into the exhibit, it can direct the judges to look for certain items that are

key items of the exhibit. You can explain in depth, just what you are attempting to do; and you can include value judgments.

The synopsis page can talk about scarcity, rarity, how much work and time you've put into the exhibit and why you have put in an item that perhaps is frowned upon. The Judges, because of such a short time to view an exhibit, can overlook philatelic knowledge that is not apparent. Your knowledge and research should shine through on your synopsis page.

Enough copies of these two important pieces of paper, The Title Page and Synopsis Page, should be mailed to the Exhibits Chairman of the show well in advance of the date of the show. They will then be forwarded to the individual judges.

If you've done a good job with these two pieces of paper, you will have done yourself - and your exhibit - an enormous favor.

Networking For The Thematic Exhibitor: by Joan R. Bleakley

How to Find Out What Exists and Where It Is!

If you want to find unusual material for your thematic exhibit, you have to let collectors everywhere know that you need their help.

There is no way that you single-handedly, can learn what exists in every country of the world. You'd have to read every specialized article, book, and catalogue ever written; then contact every dealer and auction house in the world. However, with the help of "philatelic friends" there is a shortcut to that information.

1. Look at **all** the exhibits at stamp shows. When you discover an unusual item that will add interest to your theme, try to contact that exhibitor, or any specialist in that area.
2. Attend critiques, and **listen** to the comments for **all** exhibits. The judge's comments might pertain to your exhibit also. Don't hesitate to ask the judge(s) for specifics on items mentioned - judges are specialized collectors and exhibitors.
3. Read *Linn's Stamp News*, etc. for show award reports. Contact exhibitors who share your area(s) of interest.
4. Take out ads in U.S. and overseas philatelic publications.
5. Contact thematic groups in the U.S. and other countries - especially those that have a Study Unit for your topic.

6. Try to garner correspondents and traders, both here and abroad. You help them. They help you. This is **the way** to learn what exists and, sometimes, where to find it.

7. Subscribe to and read as many auction catalogs as you can.

8. Prepare a "checklist" of all the issued stamps, postal stationery, meters, postmarks and special cancellations, EFOs, etc. as you learn about them; and **share them** with your "Network partners". (Their delight in "new finds" encourages them to make some of their own and share them with you.)

Does "Networking" work? YES! When I decided to upgrade *The Frogs*, I was cautioned against letting dealers know what I was looking for - they would sell to me at inflated prices. In fact, collectors would do the same.

A few dealers **did** attempt to do just that, but I had the option of saying "No, Thank you!" and thanks to input by specialized collectors I am "an educated shopper".

Many dealers have spent a lot of their time learning about and looking for items for me. Many collectors have sent information - from cartoons to medical papers by learned scholars. Not all the information can be illustrated yet (e.g. Iraq's "Frog" weapon, or Toad venom as a help in curing AIDS), but in time there will be a way to add these to the exhibit.

Meanwhile, I'm compiling a huge file on "Frog & Toad Trivia".

"With the help of my friends" in East and West Europe, South America, South Africa, Australia, Japan, Canada, Peoples Republic of China, and of course, the U.S.A., I've acquired unknown-to-me material; successfully bid in overseas auctions for meters and other hard-to-find-in-the-U.S.A. items; and traded for new issues and postal stationery.

Incidentally, "Networking" works equally well for traditional exhibits. I recently decided to prepare a traditional exhibit of the Berlin Freedom Bell Issues. Although I've collected Germany for over 30 years, and the Bell is one of my favorite designs, I'd never seen many of the elements listed in the Michel Katalogs.

In less than two years, through my Network, I've located just about all of the items listed - and a few that are not.

If I can be of assistance to you, please let me know what your theme is and what type material you are looking for - I have some good sources for material; especially meters, both slogan and pictorial.

Carl Spitzer "Buzz" who is now the volunteer librarian for the Postal History Foundation in Tucson is willing to assist thematic exhibitors in researching possible sources of material. You can write to Carl c/o The Postal History Foundation, P.O. Box 40725, Tucson AZ 85717.

Judging Excellence Through Quality Judging A Philosophy and Approach For Philatelic Judging In Canada

by Charles J.G. Verge, Chairman, Judging Committee, Royal Philatelic Society of Canada

OUR CUSTOMERS: The philatelic exhibitor, the accredited judge, the apprentice judge and the potential exhibitor.

In the fast changing philatelic and world environment, satisfying all segments of the philatelic community is getting tougher and tougher. They demand and deserve better...more accurate judging. That means judges must improve their performance in every area of philatelic judging. They must anticipate, act and follow through better than before. Everyone of the judges must work to continuously improve the quality of their processes, and of their training and of their judging.

JUDGES' INVOLVEMENT: Our ability to satisfy all segments of the community depends upon our involvement.

Each judge has the ultimate responsibility for quality performance and quality improvement in their own judging. Insights based on direct knowledge yield many small - and sometimes large - contributions to improving judging quality; but only if they are shared. In judging panel situations, however, improvements generally require cooperative action and teamwork. In fact, successful implementation of many significant improvements in philatelic judging in Canada can be achieved only through teamwork.

CONTINUOUS IMPROVEMENT: To achieve continuous improvement, judges need to use common terms and tools, and a well-structured process.

When people in the philatelic community, judges in particular, use the same vocabulary, concepts and techniques, they communicate more effec-

tively and work more efficiently towards improving the quality and excellence of judging.

Facts and statistics are essential to understanding and improving our judging processes. However, these facts and statistics should not be allowed to stifle intuitions. Sometimes, we all have very important insights about our particular areas of philatelic expertise that are based on experience or knowledge. But, because conditions change and past experience may no longer apply, intuitions must be verified. Fact-based knowledge is the basis for good decisions and solutions. As well, as in any other undertaking where there is a jury system, good decisions and solutions emerge from deliberations and consensus.

The cycle never stops; one improvement leads to the beginning of the next challenge. There are always opportunities to improve. Ideas for improvements can start when we make unsparing comparisons between ourselves and others. When we find another person or organization doing a better job, we can then pin down where, how and why they are better or doing it better.

MANAGING OUR JUDGING: In quality judging every one of us is involved.

We can all make improvements in satisfying the philatelic community, whether it is the exhibitor, our fellow judge or ourselves. To start with:

- Each of us must know his or her roles and responsibilities;
- Each must hold himself or herself individually accountable for the work done. However, once a jury

has decided, solidarity amongst its members prevail; and

- With the knowledge of present performance, each must then establish goals for improvement, and continually drive to meet those targets. Though targets differ depending on the individual, some versions of the following examples will apply:
 - * Meeting commitments
 - * Continuing education
 - * Following through, and following up, with any actions needed or promised.

Since community satisfaction drives our judging, each judge's responsibility is understanding the needs of all segments of the community and translating them into actions that consistently meet those needs.

CONCLUSION: Meeting the challenge.

Underlying all these philosophies and approaches is the **requirement to achieve two-way communications** up and down the philatelic organization in Canada and to eliminate barriers across the organization as well. Open, effective communication is essential in quality judging.

Meeting the challenge of quality judging is critical to the success of philatelic exhibitions in Canada. In a truly quality driven culture each and every person must contribute his or her best efforts. For all of us as individuals and together as a Society, **Judging Excellence Through Quality Judging** is a never-ending necessity.

Comment on this program is welcomed by the author. Write to Mr. Verge at P.O. Box 5320, Sta. F, Ottawa, Ont. K2C 3J1, Canada.

Story Telling

by Clyde Jennings

Yes, there are many ways of telling stories and here's one of them. Interesting. That's what you want to grab --- and hold onto as long as you can.

Take the title of the page, "ATTRITION", as shown in Figure 1 (this from my "U.S. 19th Century Mail, Cancells, and Postal Markings" exhibit). "attrition?" the viewer asks himself, "this is a cancel exhibit and I sure don't have any cancels from any place such as that"! O.K., good, now you've got 'im, he's just gotta read on

--- if only to see where in the world Attrition is!

Well, the first "attrition" was in Kennebunkport, Maine, where the postmaster or clerk carved himself a candle flame. Figure 2, and proceeded to use it until it was just about illegible, Figure 3, unless you had seen it in an earlier version and could recognize it for what it originally was. Of course, to tell this story as an exhibitor you can't just send off and order the candle flame in four stages of wear --- you've gotta hunt and survive the frustrations,

but that is half the fun, a fact the knowledgeable viewer will recognize and a good judge will be aware of and give you points for.

O.K., now quickly from Kennebunkport to Buchanan, Michigan, while you have the viewer captive and his curiosity piqued. You must not only be fortunate in locating two such related items but must call on your imagination a bit to tie 'em together. Who knows? Coulda been two different individuals a-carving away, but

O.K. to take a bit of Poetic license and assume it was the same carver.

Call attention to the fact in October of 1896, Figure 4, he was using a crossroads canceller already beginning to show some wear. Sometime between then and March of 1897 the poor thing apparently became completely shot, so

that ole boy just decided to make himself up a new one, Figure 5. This time it is round, 13/16" in diameter which is just about identical to a broom handle, so we can assume he whacked off 4-5 inches of the handle standing over in the corner and went to work, more boldly this time than

previously. Here he did a crossroads of sorts, surrounded by a segmented frame. Fancy! And you must do the same as you --- Go for the Gold!

Photos courtesy Walter Henderson, Melrose, Fla.

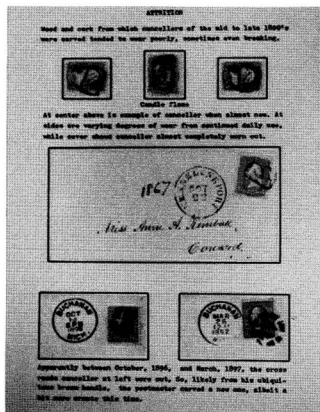


Figure 1



Figure 2



Figure 3

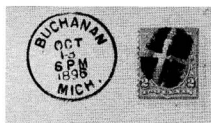


Figure 4



Figure 5

Gimme a Break - - - PLEASE!

by Clyde Jennings

There was the nicest little lady who had painstakingly put together a thematic exhibit, the subject of which escapes me at the moment, though I seem to recall it may have been flora and fauna. Each page was neatly hand lettered and appropriately decorated indigenously to the subject matter thereon. We had generously bestowed a Bronze on her, hopefully to encourage her. Well, natch, she was unhappy with the award, and in the vein of exhibitors felt it deserved higher.

I very carefully began to explain to her it was at that point more an art exhibit, per se, that she should begin now to work some philatelic content into it to enhance its chances on a philatelic competition. I suggested some of the floral cancellations, some towns with floral names such as Tulip, Texas, etc.

She listened very intently, glaring straight at me, but with indignation creeping into that stare. When I finished, she stood up, still glowering at me, and with ice in her voice said, "Do you know how many hours it took me to make each one of those pages?!", and stalked out! Maybe it was best she did, for I was biting my tongue to keep from saying, "But, Ma'am, we don't pay by the hour!"

Then came my day when the AAMS was convening. This time it was a very attractive lady (why is it always you lovely lady exhibitors who get on my case?), probably in her early thirties, who entered an exhibit titled simply "U.S. Air Mails" which wound up with a Silver. Same scenario as above, critique, low rated exhibit, irate owner, and me in the middle again. This time I fended off the attack by pointing out

her title was all-inclusive, thus necessitating inclusion of C3a, the Zeps, crash covers, the works. I said we could overlook the absence of C3a (the 24 cent invert, then in 6 figures), but Silver was about the ultimate minus the Zeps (face value only \$4.55, market then about \$3500). As I said, same scenario, same indignation, but this time the response, "Do you realize I have two small children to put through school?" The bitten-near-to-bleeding tongue this time prevented the obvious response, "Well, lady, it didn't say so on the title page!"

So next time you see a nice lookin' fella walking around the show site with his head screwed on so he's looking right down the middle of his back, be kind, for he may be a Chief Judge who has just come from a critique.

From The Executive Secretary

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

The following list reflects all members joining the AAPE from February 11, 1992 through May 31, 1992. Members joining after the latter date will be listed in the October, 1992 issue of **TPE**. We welcome our new members to the AAPE!

1774 Eugene T. Klein	1789 Johnny Chu	1804 Josephine S. Howard	1818 Tom Yazmah
1775 Karen Barber	1790 Doug Lingard	1805 Ken Miller	1819 Steven J. Sensibar
1776 Vincent R. Leonardson	1791 Robert Egender	1806 B. Connor Johnson	1820 Joseph Taylor
1777 Mrs. J. A. Zoubic	1792 Helen T. Budzian	1807 Dr. Ronald I. Ribler	1821 Larry Davidson
1778 Charles H. Ligon	1793 G. J. Shully	1808 Richard C. Crowie	1822 Serge Y. Delage
1779 John C. Olson	1794 Robert F. Gray	1809 Holly Gibson	1823 Erik Paaskenes
1780 Alfred F. Kugel	1795 Martin Nadel	1810 Albert S.C. Sun	1824 Alex Ioannides
1781 Salman Basir	1796 Wayne Standley	1811 Ben Cohen	1825 Jeffrey Smith
1782 Ross V. Olson	1797 Frank M. Stewart	1812 Richard L. Owens	1826J Stephanie Lynn Burklow
1783 Milt Wirth	1798 Paul M. Benson	1813 Orville L. Tysseing	1827 Edward Mendlowitz
1784 Joe Russell	1799 Jim Kotanchik	1814 Edward W. Waterous	1828 Robert H. Cunliffe
1785 Donald E. Green	1800 Thomas A. Regan	1815 Dr. Harvey G. Tilles	1829 Robert Bialecki
1786 David R. Torre	1801 Mark E. Banchik	1816 William Dipaolo	1830 Frank F. Merrill, Jr.
1787 Carl F. Troy	1802 Joseph M. Cormier	1817 Mzng-Yu Lio	1831 Dr. Sanford A. Weinstock
1788 Roger O. Gilruth	1803 Thomas C. Mazza		

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

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

MEMBERSHIP RECONCILIATION as of May 31, 1992:

1. Total Membership as of February 10, 1992:	1298
2. Dropped due to death/unable to locate:	1
3. Resignations received:	0
4. Dropped non payment of dues:	95
5. Reinstatements	3
6. New Members admitted:	57
TOTAL MEMBERSHIP as of May 31, 1992:	1262

WE EXTEND A SPECIAL THANKS TO

these generous members who voluntarily added 20% to their 1992 dues payment to help support AAPE's publications, and also make it possible for us to confidentially extend renewals to members who are temporarily unemployed.

Robert Stephen Aitken
Dorothy M. Alfano
Winifred Amsden
James A. Anderson
W. J. Bailey
Kenneth S. Baird
Fred W. Baumgartner
Stanley Bednarczyk Jr.
Robert M. Benninghoff
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John T. Burnett
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John O. Vetter
Rev. Robert T. Voss
William H. Waggoner
John Warren
Robert K. Weiss
John H. Willard
Charles A. Wood

We are grateful to the following members who made generous donations far in excess of 20% of their dues this year:
Cyril F. Bell, Col. Max R. Kenworthy, Mickey Kress, John E. Lievsay

A Special Thank You to our Life Members!

The following members have paid life membership dues of \$300, and are now life members of AAPE. We extend a special thank you to them for the magnificent fiscal and spiritual support their membership indicates.

Francis Adams
Austin Philatelic Club
Mark A. Baker
Mario C. Barbieri
Joan Bleakley
Naomi Boyer
Ronald C. Brodesser
Harriet W. Brown
John P. Campbell
Judyth K. Cole
George E. Connolly

Peter G. DuPuy
Patrick G. Earl
Nicholas Follansbee
Cheryl Ganz
Greene Philatelic
Research Foundation
George Guzzio
Berenice B. Kaplan
Tan Yee Poh Kheng
Van Koppersmith

Elliot A. Landau
K.H. Magee
Richard Malmgren
Kenneth Paul Martin
Jerold Jose Martin
de Massler
Randy L. Neil
Ann De Bayley Nicoll
Mary Ann Owens
Steven Ripley

Gerald L. Robbins
Paul Rosenberg
Mohammad Kamal Safdar
Dr. Roger G. Schnell
Col. Fred F. Seifert
Michael R. Senta MD
David A. Stark
A.L.T. Tobias
David Tomeraasen
Civia Tuteur

For information on upgrading your 1992 membership to a life membership, contact Steven J. Rod, P.O. Box 432, South Orange, NJ 07079.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 1993? Why not invite inquiries here? Have you an award you'd like shows to give? Advertise it here. Has your club drafted special guidance for judges who review your specialty for special awards? Use this space to pass them along to the judges corps.

Postal History Society Revised Criteria

To encourage excellence in postal history collecting, the PHS provides a Medal for award at any exhibition that meets the following regulations:

1. The exhibition must be one whose Grand Award winner will be eligible for the *APS World Series of Philately*.
2. The exhibition must have at least *five* postal history exhibits.
3. At least one of the judges must be APS-qualified for judging postal history.
4. The Postal History Society medal must be awarded to the **best** postal history exhibit, even if this duplicates another award.
5. The winning exhibit must receive at least a show vermeil.
6. For all other exhibitions the Postal History Society provides an award certificate instead of a medal, if there are at least two postal history exhibits in competition. The winning exhibit must receive at least a show silver.
7. The exhibition's awards chairman must send to the Postal History Society's awards chairman 1. a show catalog along with a list of all winners in the exhibition and 2. the name and address of the winner of the Postal History Society medal, **which the society will then mail to the winner.**

Requests for the medal or certificate should be sent to the PHS Awards director, P.O. Box 99, Greendell, NJ 07839.

Aerophilatelic Federation of the Americas New Literature Awards

The Aerophilatelic Federation of the Americas (AFA) has established two awards for aerophilatelic literature published in 1990 or 1991: the Emily Brown Memorial Award for the best published work about Lindbergh, and the Arnold E. Myers Award for the best published work about Transoceanic Mail.

Authors who wish to have eligible work considered for either award should submit their material in duplicate to the attention of Fred Dietz, AFA Home Office P.O. Box 1239, Elgin, IL 60121-1239 U.S.A., to arrive not later than 30 September 1992. Copies of items submitted will be retained in the AFA Research Library at the Home Office. The AFA jury will announce award recipients at the AFA meeting at CHICAGOPEX, 30 October - 1 November, 1992.

The Philatelic Society of Pittsburgh

Pittsburgh's PITTPEX '92 theme is EXHIBITING AND THE COMPUTER. It will be the first show ever to open *only* to exhibits mounted on pages prepared with the help of a computer. Seminars, round-table discussions and demonstrations are also planned on the use and effects of computer technology in stamp exhibiting.

PITTPEX '92 will be held October 31 - November 1, 1992, at the Charles L. Sewall Center on Robert Morris College's Moon Township Campus in Coraopolis, PA. This location is only 1.5 miles north of the Greater Pittsburgh International Airport and convenient to I-79 and I-279.

Guest speakers will include Randy Neil, Regis Hoffman, a professional programmer who uses a Sun Micro System to prepare his award-winning exhibits, and Alj Mary, an advertising designer and exhibitor who uses modified Macintosh IIxs.

Planned seminars and round-table discussions will cover the computer as page layout tool, the future of computer exhibiting and the possibility of "pageless" electronic exhibits, types of equipment and software needed and, of course, pitfalls. A number of operating computers will also be demonstrated during the show.

Exhibitors can obtain a prospectus from the Exhibit Chairman, Richard Notman, 322 Jucunda Street, Mt. Oliver, PA 15210.

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MICHAEL LAURENCE, in Linn's Stamp News



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