

Tonga's Queen Salote Definitives

Synopsis of Exhibit

Stamps used 1920 -- 1953

Tonga's Queen Salote Definitives is an exhibit that examines the stamps used by the Kingdom of Tonga between 1920 - 1953.

When King George II died in 1918, Tongan postal authorities decided to replace the vignette



in the stamps bearing his portrait with that of his daughter, the new Queen Salote.

De La Rue prepared a new vignette die from a coronation photograph made by Nuku'alofa photographer August Hettig. Proofs of the vignette (one of which is shown in the exhibit) were made August 14, 1919.

The same frame plates used for the previous King's head stamps were again employed in the production of the Queen's head values. Consequently, identical master plate varieties and working plate varieties are found in both King's head and Queen's head stamps.

The Queen's head stamps were printed by wet process engraving until 1942 when the new dry process was employed. All stamps are perf 14, made by a line machine except for one printing of the 1s value that was a comb machine perf 14.

In the lifetime of these stamps there were two different watermarks. The tortoise watermark is known in upright, sideways to the left, and sideways to the right arrangements. Stamps printed 1942 - 1949 were on Multiple Crown and Script CA watermarked paper.

Three Vignette Types, Retouches

Three different vignette types exist, and each is noticeably different in appearance. These are shown in the exhibit.

Each value is shown with its appropriate "Specimen", whether a De La Rue overprint or perforin type. Additionally, an example from every printing is shown, along with postal usage for each value.

A representative number of the most significant retouches and plate varieties are shown. The space limitations of a one-frame exhibit preclude showing every retouch for every value.

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Janet Klug's Computer Produced Synopsis Page
 For Her One Frame Exhibit
 See Page 11

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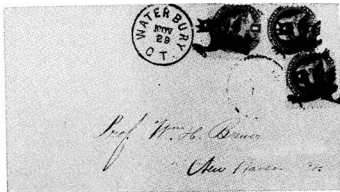


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THE PHILATELIC EXHIBITOR

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TPE is a forum for debate and information sharing. Views expressed are those of the authors and do not necessarily reflect those of the AAPE. Manuscripts, news and 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 printed on or about Oct. 15, 1993, is Aug. 20, 1993. The following issue will close on Nov. 20, 1993.

BACK ISSUES of **The Philatelic Exhibitor** are available while supplies last from Van Koppersmith, Box 81119, Mobile, AL 36689, Vol. 1, 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, 1-4, Vol. 7, 1-2—\$3.00 each.

FUTURE ISSUES

The deadline for October, 1993 issue of **The Philatelic Exhibitor** is August 25, 1993. The theme will be "The Judging Apprenticeship Program — seeing exhibits from the other side of the table."

For the January, 1994 issue - Deadline November 20, 1993 — the theme will be "Rewards of Exhibiting — Why do you exhibit? Prizes? Ego? Recruiting? Sharing?..."

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

If you have an idea for a future theme, drop me a postcard; address above. - JMH, Editor

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Reprints from this journal are encouraged with appropriate credit.

Editor's AAPE(s) of the Month



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

May, 1993 Jim Boardman, Peter McCann, Mike Schrampf and Mike Wiggins who put forth exceptional efforts in putting on, and cleaning up, AmeriStamp Expo. Also to Charles Verge who brought a dozen exhibits from Canada, and pitched in to help put the show to bed.

June, 1993 Russ Skavari, who has assumed the Executive Secretary's duties from Steven Rod, and is going a first class job.

July, 1993 Dr. Paul Tyler, who has volunteered to chair our new Computers In Exhibiting Committee. (see p.24)

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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- 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
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Breaking into "The Elite"

It's a curious phenomenon. In any field of endeavor, there is a group of people who are generally acknowledged to have made it to the top. They are admired, resented, sought after, criticized, and generally, thought of as something apart.

Many in the larger group will be happy to pursue their reason for being there and ignore the elite, but there are some who make it a goal to get into the magic circle. It can be awfully difficult if there are requirements of ethnicity, levels of dollar resources, definite numbers of years of involvement, or other artificial barriers.

Some in philately think of all exhibitors as an elite. And therein is a clue. Exhibitors, judges, dealers, and show administrators make a decision to do extra with their hobby; to spend the time, energy, and resources to go the next logical step.

In short, they (we) make a special effort to do something that others don't do. It's that simple. And it follows that the elite of exhibiting are just folks like you and me who work a little harder; who put up with the headaches of running the

show or chairing a component of it, who challenge themselves to improve their exhibits and technique with each showing, who give time to the activities of clubs and societies, who put themselves in the line of fire by becoming judges, by sharing their experiences through the written word, in giving seminars, and mentoring.

The exhibiting elite, as defined by the known names, is a very large percentage of the whole, and much more democratic than most. It's a meritocracy: these folks got there by their own efforts; and you can too. The recipe is given above: Get involved in the issues. Refuse to rest on past laurels. Exercise your talents for something greater than your own benefit. Be willing to risk criticism by doing something imperfectly the first time that you haven't tried before. (You'll get it right the second time!)

In other words, breaking into the exhibiting elite is easy. All it requires is effort. Sure, despite being "exhibitors", some of us are more shy than others. You don't have to be a public figure to be recognized. Start by writing for TPE!

Your 2¢ Worth

Ethics

To the Editor:

I am a bit concerned about Janet Klug's comments (1/93 p.8) on ethical behavior for judges and exhibitors. Let's see what the Manual of Philatelic Judging says on page 7:

The judge never awards a medal because the exhibit is the property of a friend (or enemy, for that matter). The award is always given to the exhibit rather than to the exhibitor.

As long as judges keep this in mind, who cares who owns the exhibit or how it got there. I have yet to see an exhibit chairman gain some special privilege from any jury. However, I do agree that family members should not judge a family member's exhibit (nor have I ever seen this done). Any exhibitor sick enough to 'seriously' campaign for the Most Popular Award deserves our condolences more than castigation. Many exhibits have a track record that is public knowledge if one reads the philatelic press. These track records do get discussed - by the jury, the exhibitor, the general public,.... Who cares! The jury is supposed to evaluate each exhibit as it stands at the show. If the medal level varies significantly from the track record, then possibly the jury may want to re-evaluate its decision.

C'mon gang. Lighten up. This is a hobby - not a zero-sum game of life and death.

Phil Stager - Michael Brown - David Herendeen - James Cross - Ken Trettnir
- Mark Maestroni - Charles Peterson - Robert Odenweller

...and let's not knock the 'lowly bronze'. My very first award was a bronze at a local show some thirty years ago and it means a lot more to me than all the golds and Reserve Grands I have won since.

Phil Stager
St. Petersburg, FL

SPRINGPEX '93

To the Editor:

I was a first time ever exhibitor at the recent SPRINGPEX '93 (Springfield, VA) and wanted to say how well organized and run that show was. As an exhibitor I was made to feel welcome and every reasonable detail was provided for by the show staff. Everything went smoothly, on time, and with a minimum of hassle to all concerned. Well done!

I also thought it a very nice touch to present all exhibitors with a professionally designed and printed SPRINGPEX '93 Certificate of Participation complete with show cancel, as well as a show Souvenir Card also complete with show cancel.

And one last thing - I also appreciated not getting gouged at the show's sandwich and snack bar. It was run by the Springfield Stamp Club members, and they provided a tasty bill of fare at modest prices.

All in all, SPRINGPEX 93 was a class act!

Michael J. Brown
Fort Eustis, VA

AmeriStamp Expo

To the Editor:

Having recently participated in the inaugural AmeriStamp Expo one frame exhibit in Kansas City, I would like to commend Randy Neil, Michael Wiggins, Dr. Peter McCann, and the entire show committee. This dedicated group is a first-class act. Exhibit handling was timely, a high quality newsletter was prepared, and the Palmars and award distribution was blindingly fast.

I congratulate them for a superb event and look forward to continuing my support of this show. I also strongly recommend that other AAPE members consider the same. The one frame exhibit is interesting in that it allows one to focus on a highly specific topic without requiring the major time investment needed for the typical full-blown exhibit. For those who have yet to show their material, this is an excellent way to get your exhibiting feet wet!

David L. Herendeen
Torrance, CA

Early Closing

To the Editor:

Let me comment on the matter of early Sunday closings. I am now Treasurer of SANDICAL and we discussed the question at our Board Meeting last evening. Our show is in some financial difficulty. Rental of exhibition space is rising steadily and

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there are no available alternate sites. Next year's rent will be \$2500 per day plus charges for almost every item used in setting up the show. We do not feel that we can raise the price of dealer booths beyond the current \$450 and our attendance on the third day of our show is low and dealers generally do less business on the third day. However, currently we would lose our A.P.S. recognition if the show were shorted to two days. We would favor a two-day show option sanctioned by the A.P.S.

James Cross
El Cajon, CA

Balance

To the Editor:

I definitely and firmly believe that there is no practical balance between too much and too little write-up. To inform viewers (both the general public and a jury) it is necessary to include more write-up than can be read and assimilated by anyone—especially a judge—viewing the frames. This is especially true the more esoteric an exhibit becomes. In order to properly explain the material and tell the research the exhibitor has done (often times new unpublished research) one needs to include too much write-up.

So, what does the exhibitor do? First one must realize that the jury will not, even cannot read all of the write-up. Therefore, it falls on the exhibitor to distinguish between the write-up that is essential; that which is new, that which makes this exhibit different and better than other exhibits. At this point I am only experimenting with how this might be accomplished. Arrows and colored dots cannot and will not make the grade. Consideration must be given to where the text is presented on the page in relation to the philatelic material and the page itself, and to how it is presented (consideration of type face and size). These considerations must be readily apparent to the viewer so that they can quickly spot and absorb the important facts yet be able to easily turn their attention to additional supporting text if they spot something of unusual interest to them.

A *National Geographic* approach might be called for. Short, concise captions accompany well chosen photographs. Skimming the captions and looking at the photos can tell the story, yet if one has the time and has become interested enough in the subject as result of looking at the pictures and reading the captions, then reading the longer text can provide us with the information we desire. It will not be easy; it calls for innovative and imaginative exhibiting—no more of the old standard formula presentations.

Ken Trettin
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Illustrations

To the Editor:

I was delighted when **The Philatelic Exhibitor** was transformed into an 8½" x 11" magazine-sized publication. As the Editor of our society publication, the *Journal of Sports Philately*, I know from personal experience that the larger format allows far more opportunities for creativity in page layout and variety in the presentation of information.

However, it appears that one of the greatest advantages of this larger format is not being exercised—namely the ability to illustrate articles. For a society that promotes a very visual activity, philatelic exhibiting, I find the dearth of illustrations surprising.

Wearing my editor's hat, I realize that successfully integrating illustrations into articles is complex, and is often dependent on space limitations or the anticipated quality of reproduction. Yet as an avid reader of **TPE**, I sometimes wonder what could have been accomplished by the author had one or two carefully chosen illustrations been used. As the rather hackneyed, but no less appropriate, Chinese proverb goes, "one picture is worth more than ten thousand words."

Sounds like quite a space saver to me!

Mark C. Maestrono
San Diego, CA

Editor's Note: I agree, but it's up to the authors. Some articles don't lend themselves to illustrations, but for those that do, I am happy to have exhibit pages accompany. Here's your chance to shine!

On Write-ups at the International Level

To the Editor:

In the April issue of **The Philatelic Exhibitor**, Bud Hennig suggested that the presence of rate and/or routing information on traditional pages might cause international judges to penalize the exhibit because it blurs the distinction between postal history and traditional.

While I'm reluctant to take issue with Bud in an area where he has such a wealth of experience, I think his fear is groundless, *providing* (and that's a powerful word) the exhibitor him/herself truly understands that distinction and builds the exhibit accordingly.

A clear case: covers are used for the express purpose—as noted on the title page or plan—of demonstrating the need for the specific denomination(s) met by the stamp or issue in question, whether as single or multiple franking or to pay supplemental or special service charges. Rate/route information is essential to such a presentation, but secondary.

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Less clear: Emphasis on origin and destination covers, even when confined to the rates for which the stamps were intended. If the case can be—and is—made that the primary purpose is to show stamp distribution (e.g., supplied first to California and/or the Western territories), there should be no grounds for challenge. Admittedly, this puts somewhat more reliance on the judges' recognition of the historic situation and its significance; the exhibit text needs to be explicit.

A losing cause: The featured stamp is shown in combination with a later issue, on covers to killer destinations (Tasmania!) and/or with complex rates and routings. Where the stamp's role is accidental, the postal history aspects have taken over the primary role. I've been known to scratch my head about this type of "usage" even at national shows.

This is not idle theory, by the way. I've seen a number of strong foreign traditional exhibits which have been heavy on usage but have experienced no difficulty. Imperato's "Stamps of Neapolitan Provinces" ends up with several frames consisting of mixed-franking covers, appropriately written up.

So my advice is not to eschew the additional write-up. Rather, I'd make the point that the international level, no matter what the class, demands a much more tightly integrated approach than does the national one, and clarity of purpose is an important key to success.

As always, what happens depends on how well the exhibit is designed to tell a story. If that story line is clear, embellishment in the form of

route/rate information will only enrich it. If the story wanders or is incoherent, the usage write-up will be the least of the problems even though it may serve as a focus for the judges' dissatisfaction.

Charles Peterson
Laurel, MD

Chief Judging

To the Editor:

In the first of the articles about being a chief judge, John Hotchner and Clyde Jennings have really hit the center of the target on that subject of voting for the Grand Award. I understand that some judges believe that they should eliminate from the final list any exhibit that did not get votes for gold from all of the judges. I find this hard to believe.

There are many reasons that an exhibit that is far and away the best in the show might fail to get a gold vote. Let's look at some of them.

Ignorance: A person who does not know the area might, in the need to provide the required vote, give the "safe" vermillion that seems to infect some judges who don't want to make an obvious mistake. If he's the first to speak, he may be too embarrassed to admit his ignorance when the others speak. Afterwards he may try to cover up the objections that really have no pertinence.

Tough Standards: A judge may easily adopt higher personal standards for exhibits, and give few, if any, golds. As long as he's consistent, he can be a good influence to curb the enthusiasm of some who get carried away in the direction of leniency, but if he votes for only one gold at a show, he will, for

whatever reason, be choosing the grand award winner if this misguided concept were to proliferate.

Biased Motives: All judges are supposed to be fair and even handed, and the large majority seem to be able to function that way. But there can be a few who might wish a friend or client to get the top award, and fail to find the heart to give the necessary gold in order to keep the strongest contenders out of the race.

Bias or Personal Preference: Again, such motives should be submerged, but they can have a subtle influence even if the individual is actively working to suppress them. For example, a judge could feel that a specific country or set of issues is overrated or has so many unique examples that it can never be completed by anyone and therefore cannot deserve a gold, even when the showing in front of him includes a substantial number of them and is the finest that has been put together in many years.

I have seen each of the above in operation in one form or another in the last 25 years. Fortunately the examples are relatively isolated, and in some cases the judges have ceased their activity. The process that Jennings and Hotchner mention, to let judges nominate contenders based on their worthiness for the grand and reserve grand award, and then to discuss and to vote on them is the same as is done effectively at the international level. It is the only fair and sensible way that avoids most of the potential for unusual results.

Robert Odenweller
Bernardsville, NJ

Is the Grass Any Greener on the Other Side of the Hill?

Courtesy of Carl Troy, the following is presented from the *South Africa Philatelist* of Dec. 1992 - Jan., 1993:

Report of the Pretoria jury

UNDER THE CHAIRMANSHIP of Cedric Roche' (now RDPSA) the jury at "Pretoria '92" consisted of 18 members and three learner jurors. The chairman gave the customary jury report at the awards banquet on 10 October, held at the Post Office restaurant at 152 Proes Street. Here are the salient points:

The overall standard of the exhibits was very high, with five Large Gold and ten Gold medals being awarded. Standards were generally high across most sections. The Thematic section was well supported, and standards showed an improvement over previous years. The lack of modern RSA, homelands and SWA material was very disturbing, and Federation was not addressed this problem during the coming year.

One stamp exhibit was not judged because of insufficient frames being submitted, and one entry in the literature class was not judged because the identical edition had been judged at the previous National exhibition.

I would like to draw attention to a few areas in which many exhibitors could improve their exhibits. With our entry into FIP it becomes essential that all exhibits should have well written introductory pages which set out the aims of the exhibitor. They should include a title and bibliography of the sources used in preparing the exhibit. Naturally the exhibit must deliver what has been promised in the introduction.

This last requirement also extends to exhibition catalogue descriptions — there were a number of exhibitors who made claims that could not be substantiated in their exhibits.

It cannot be stressed too often that facts should be constantly checked. Several serious errors of descriptions not matching material were detected during judging. I must also stress that it is not acceptable to include monetary values of items being exhibited.

Complaints by previous National Juries as regards to acknowledgement of colour photostat copies have been listened to, and the jury experienced no problems in this respect.

A few exhibits entered under Thematics could possibly do better in future years if they were rewritten as traditional stamp or postal history exhibits.

Attractive neat presentations improve awards and a common problem was the untidy mounting of stamps. The simple use of a guillotine or ruler and sharp blade to trim Hawid mounts would ensure straight edges — this cannot be done with a pair of scissors!

Try and avoid the use of flashy coloured headings or coloured inks, which tend to detract rather than attract.

Expert certificates should not be displayed but enclosed behind the page — the year and issue and number of the certificate are all that are required.

Frames consist of 15 pages, and future exhibition prospectuses will have to stress this.

Exhibitors should also be wary of including stamps blacklisted by FIP. A good rule of thumb is that if items are listed by Gibbons or Michel in the main text, they are acceptable.

PRESIDENT'S MESSAGE

by Stephen D. Schumann 2417 Cabrillo Dr. Hayward, CA 94545



A New AAPE Service

Our Executive Secretary, Dr. Russell V. Skavaril, has developed an exhibiting service which is proving to be a great help to shows which are trying to fill exhibit frames and are not having good response from the traditional sources.

This new AAPE service consists of "blind" mailings to AAPE members in a show's geographic area. The show supplies a prospectus and covering letter in an envelope with first class postage affixed plus 25¢ for each envelope submitted. Our Executive Secretary generates the labels, affixes them and mails the envelopes. Thus the members' names involved are never out of AAPE possession. In fact the AAPE membership list is never sold or loaned to anyone and our members' names always remain "in house".

Last fall and this spring this service was tested at an East Coast and Midwest show respectively. Already the East Coast show has asked for a mailing for this year and the Midwest show chairman pronounced the mailing a success, even though it produced only a few exhibits, because the mailing was done only a short time before the show.

At present the AAPE data base is sorted by zip code and alphabetical. In the future, through the use of questionnaires, we hope to expand that to include exhibiting areas, collecting specialties, judges area or expertise, show affiliations and other designations. Thus in the future show mailings can focus to a greater degree on the types of exhibits needed for a particular exhibition. Especially if a specialty group is having a convention at said show.

If you would like your show to participate in these mailings contact our Executive Secretary, Dr. Russell V. Skavaril, 222 East Torrance Rd., Columbus, Ohio 43214 for complete details.

Late Note: We need a volunteer to replace our back issues chairman. If you can help the AAPE with this function, write to me for more information.

AAPE Breakfast at Sescal '93 - Oct. 9, 1993 Annual Meeting

A sit-down breakfast is planned for Sescal '93 by the AAPE. Menu will include scrambled eggs, crisp bacon, hash browns, various breads, fresh squeezed orange juice, and choice of coffee or tea.

This will be held at 8:00 A.M. on the Saturday of the show and will cost \$10.00 a piece.

Reservations are recommended ASAP as seating is limited.

Send check for \$10 each (made out to AAPE) to:
Ralph S. Herdenberg
P.O. Box 30258
Chicago, IL 60630

A slide program on exhibiting by James P. Gough is also a part of this event.

From G. S. Dean



Exec. Secretary Russ Skavaril and Ropex' Ada Prill staff the AAPE table at ASDA MEGA last May 6.

From Ralph & Bette Herdenberg



Vice Pres. Peter McCann (center) presents Honorary Life Memberships to Founder and 1st Editor John Hotchner (left) and Founder and 1st President Randy Neil (right).

CONCERNS

by Randy L. Neil, 10660 Barkley Ln., Overland Park, KS 66212-1861

AmeriStamp Expo No. 1 is history. More than 130 exhibitors with 160 exhibits participated in the world's first all-one-frame national stamp show in Kansas City on April 23-25 and, judging from the post-show publicity, it was a strong success.

This AAPE-sponsored event will now become an annual affair. Kansas City will host it in every odd-numbered year, with the event going around the country in the even-numbered years. The Indiana Stamp Club, organizers of INDYPEX, will stage AmeriStamp Expo II in their fine city in June, 1994. Other committees who might want to host the show in future years should write ASAP to AAPE President Steve Schumann.

It's time for our little Monday morning quarterbacking on our first show. Were there glitches? Yes, a few. But oddly enough, they were minor. Here are some thoughts:

1. Handling 160 different exhibits is a heck of a job for the show committee. Our exhibitors people were surprised that nearly 35% of all mail-in exhibitors did not follow the instructions given them in the show prospectus. In future years, these instructions (which, basically, called for exhibitors to provide the committee with a pre-franked mailing container for return of their exhibits) will have to be printed in red letters!

2. AmeriStamp Expo, just because it is a one-frame show, is not a venue strictly set up for the novice exhibitor. It is for all exhibitors. A couple of exhibitors thought that jury evaluations would be less rigorous than other national shows because we had done much to attract and invite the entry-level exhibitor. What is good for the novice is that one has only one frame to prepare, instead of six or eight. That is the main attraction for the new exhibitor.

It would be a disservice to the novice to reduce the judging standards for a one-frame event, if it is to be used to attract the new exhibitor to the often rigorous world of competitive exhibiting.

ACTIVITY BEAT

As this issue of TPE goes to press, a large group of AAPE members are hard at work in an election campaign. In looking over the list of candidates in the American Philatelic Society 1993 election, we note that all but one of those seeking APS office are members of the AAPE. Proof positive that philatelic exhibitors are predominant among our hobby's leadership.

Our hats off to **Jim Bowman** of Simi Valley, Calif., our attorney member who has successfully completed the paperwork to give the AAPE 501 (c) 3 IRS non profit status. This is very important because this status will enable us to use reduced postage rates in sending

out *The Philatelic Exhibitor* and in the future, seek donations to build our treasury. Mr. Bowman has made a lasting contribution to our Association and deserve our thanks.

Thanks also go to **Dr. Russ Skavaril**, our new Executive Secretary. After going through the transition of transferring our office to his home in Columbus, Ohio, Russ has been very efficient in getting this office up and running in rapid order.

At the AAPE meeting at AmeriStamp Expo, **Randy Neil** and **John Hotchner** were voted as our very first Honorary Life Members, for their years of service to the Association since its founding in 1986. The Board kept it a secret until the moment the plaques were presented!

Putting together a one-frame showing is a challenge to any exhibitor regardless of one's experience. It causes one to more closely focus on the organizing of a philatelic exhibit. And it's always been my belief that, if one can assemble a good prize-winning one-frame entry, then one is well on the road to achieving success with much larger entries.

3. A 12-member jury with a separate jury chairman—in this case, John Hotchner, who also designed the criteria for judging evaluation—is absolutely necessary in such an event. Judges found they had to spend just as much time judging a one-frame showing as they normally spend with much larger exhibits. This meant that everyone got a fair shake...and even fairer, in my estimation, than other national shows because a scoring sheet was used; a score sheet that was given to each exhibitor. Over 50 of the exhibitors attended the show in person (a record for a national stamp show?) and seemed impressed with the attention they received from the judges.

4. This is the AAPE's own show, together with its initial organizers, the Collectors Club of Kansas City. It is sponsored by us, alone, and thus does not have to come under standards set down by any other organization, including the APS. In fact, there is no rule that says we even have to use APS-accredited judges (though this should always be the case). This means that we are completely free to experiment with this concept, mold it, build it, and develop it into a major new activity in philatelic exhibiting. That we are on the "cutting edge" of a new form of exhibiting became apparent when one of Germany's key philatelic magazines covered the show's inception. So...the international world of exhibiting is very much watching what we do here.

And isn't this what the American Association of Philatelic Exhibitors is all about, anyway? Since the day we were founded, we've been rather bold in putting forth new ideas and concepts that have kept the exhibiting community from standing still. So what's next on the agenda? You tell us. Any ideas?

Enter Your Exhibit
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Most Talked About Stamp Shows!

MIDAPHIL '93

The Hyatt Regency Hotel
Kansas City, Mo.
November 5-7, 1993

It's the show full of unique surprises...like the 19th century postal-related antiques we give to our Grand and Reserve Grand Award winners. At MIDAPHIL, exhibitors are #1 with us. And we encourage *anyone* to enter...from novice to international gold medalist. Thinking of coming? We have the best show venue in the country! Send for your prospectus and entry form today!

Write to:
MIDAPHIL '93
P.O. Box 7088, Shawnee-Mission KS 66207

Shrinking Pains: How one Exhibitor Handled the One Frame Challenge

by Janet Klug

For several years I toyed with the idea of pulling a section of my exhibit *Tongan Definitives, 1897 - 1953* and putting the pages in a "stand alone" exhibit. It was a natural for doing this since there were three very clearly defined "sections" to the exhibit: the pictorial definitives, the King's head stamps, and the Queen's head stamps. Any group could make an exhibit by itself.

In 1991, Michel Forand, editor of the *American Philatelic Congress Book*, asked me if I would write an article on Tonga for the '92 edition. I agreed to do so, and chose the Queen's head stamps for my subject.

Writing the article presented certain editorial challenges I remembered facing when putting together the original "3-in-1" exhibit. The series was complicated with two different watermarks, one of which can be found in certain values in four different arrangements. There were also three vignette types on the Queen's heads, two kinds of perfs, wet and dry process printing varieties, countless retouches, etc. The challenge facing me in the article was to make clear and concise sense of all this without having to repeat everything over and over again.

(Interestingly, judges had good-naturedly chided my exhibit for containing all this information in only one place early in the exhibit. When I remounted it and put the information in an appropriate caption beneath each stamp, a later jury took me to task for being repetitive. Another one of those "damned if you do, damned if you don't" occurrences that happen all too frequently in exhibiting!)

I agonized over this clarity versus repetition problem in my article for nearly a month. I wrote it all out and then began making a flow chart. This evolved into a table that

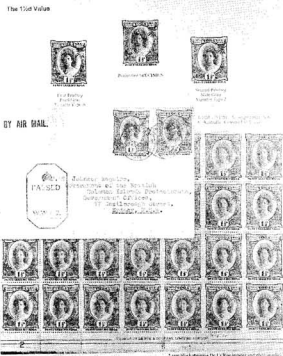


Figure 2. In all, 90 philatelic items were "crammed" into 16 pages.

eventually found its way into the Congress Book article. I was pleased with the results.

Shortly after the book was released, the hype began about AmeriStamp Expo, the one-frame only national exhibiting. I wondered if I could pare the Queen's head section of my exhibit down to one frame. It wouldn't be easy. This section was 40 fairly packed pages long in the larger exhibit.

I sent in the form to the exhibit at AmeriStamp Expo. A few days later it sank in. "Oh no! What if my exhibit is actually accepted? I have to start doing SOMETHING!"

My old nemesis came back to haunt me. What was I to do about the complicated-ness of this issue? Further, how was I going to show all this stuff clearly and concisely in only 16 pages?

I looked longingly at the Table in my Congress Book article. Maybe I could photocopy that onto a page and insert it into the exhibit. I quickly decided against that. It was more detailed for print than it needed to be for an exhibit. Maybe I could make a new, less complicated Table and stick it somewhere in the exhibit.

I began putting together an outline and then a flowchart of the exhibit. Some of the values in the set were more complicated and would need more than one page to tell the entire story. I quickly filled up 16 mockup pages with the bare essentials and realized my Table had not been included.

By divine providence, the January issue of *The Philatelic Exhibitor* arrived with Otto Selinger's Belgian title page featured on the cover. "Well, there's a great idea! Put that Table on the title page!" (My compliments—and apologies for stealing—to Otto) (Figure 1.)

Tonga's Queen Salote Definitives

Tonga's King George (reign 1918 to 1953). A postmark on one of Salote's stamps during his reign, for King Queen Salote, was noted.

This exhibit shows the Salote head definitives from their reign in 1918 through their last issue of 1953.



Queen Salote, Vignette Definitives, August 1918

This area is complicated in two different watermarks found in four arrangements, three vignette types, two and only one perf, wet and dry printing processes, and three different die numbers on the 10 (discussed in the Table below).

Value	Year First Issued	Watermark (type, orientation)	Vignette Type	Perfs	Printing Process	Die #	Printed in Color?
1/2	1918	1	A-1	11x11	Wet	1	no
1/2	1920	1	A-1	11x11	Wet	2	no
1/2	1921	1, O.C.S.	A-1	11x11	Wet	3	no
1/2	1922	1, O.C.S.	A-2	11x11	Wet	4	no
1/2	1923	1	A-1	11x11	Wet	5	no
1/2	1924	1, O.C.S.	A-1	11x11	Wet	6	no
1/2	1925	1	B	11x11	Wet	7	no
1/2	1926	1	B	11x11	Wet	8	no
1/2	1927	1	B	11x11	Wet	9	no
1/2	1928	1	B	11x11	Wet	10	no
1/2	1929	1, O.C.S.	B-1	11x11	Wet	11	no
1/2	1930	1, O.C.S.	B-2	11x11	Wet	12	no
1/2	1931	1, O.C.S.	B-3	11x11	Wet	13	no
1/2	1932	1, O.C.S.	B-4	11x11	Wet	14	no
1/2	1933	1, O.C.S.	B-5	11x11	Wet	15	no
1/2	1934	1, O.C.S.	B-6	11x11	Wet	16	no
1/2	1935	1, O.C.S.	B-7	11x11	Wet	17	no
1/2	1936	1, O.C.S.	B-8	11x11	Wet	18	no
1/2	1937	1, O.C.S.	B-9	11x11	Wet	19	no
1/2	1938	1, O.C.S.	B-10	11x11	Wet	20	no
1/2	1939	1, O.C.S.	B-11	11x11	Wet	21	no
1/2	1940	1, O.C.S.	B-12	11x11	Wet	22	no
1/2	1941	1, O.C.S.	B-13	11x11	Wet	23	no
1/2	1942	1, O.C.S.	B-14	11x11	Wet	24	no
1/2	1943	1, O.C.S.	B-15	11x11	Wet	25	no
1/2	1944	1, O.C.S.	B-16	11x11	Wet	26	no
1/2	1945	1, O.C.S.	B-17	11x11	Wet	27	no
1/2	1946	1, O.C.S.	B-18	11x11	Wet	28	no
1/2	1947	1, O.C.S.	B-19	11x11	Wet	29	no
1/2	1948	1, O.C.S.	B-20	11x11	Wet	30	no
1/2	1949	1, O.C.S.	B-21	11x11	Wet	31	no
1/2	1950	1, O.C.S.	B-22	11x11	Wet	32	no
1/2	1951	1, O.C.S.	B-23	11x11	Wet	33	no
1/2	1952	1, O.C.S.	B-24	11x11	Wet	34	no
1/2	1953	1, O.C.S.	B-25	11x11	Wet	35	no

Figure 1. The title page contains a Table whose goal was to unravel the complicated threads of the Salote head definitives.

Meanwhile, I still had unresolved troubles with the exhibit. I knew going in I had way too much material. Pulling some was like trying to decide whether it would be better to whack off my left leg or my right leg. But pull I did, and even then my pages had more material than they should have. Sparse pages was NOT going to be a fault with this exhibit!

In trying to find pleasing arrangements for the material, I cut out scrap paper approximating the size of the philatelic material to be presented and then pushed them around on a blank page until something acceptable (if not exactly pleasing) evolved. I had to window and slit in many places and I also stacked covers on top of other covers, and in one case, on top of a very large margin block.

Since I put together my last exhibit, I've upgraded computers and software. I decided this 16 pager would be a good place to try my first computer-generated exhibit. I entered data into an IBM compatible 386 computer using Ami Pro, a word processor software package for Windows users. To produce the close-up line art illustrations, I used a Logitech Scanman 256 hand-held scanner (one of the greatest toys of the century!) The resultant pages were printed by a 24-pin Epson LQ-570 dot matrix printer. It's not wonderful as the flashy laser printers you big boys use, but it is eminently more affordable.

As I completed each page, I made a trial copy on regular computer paper to see if the results were acceptable in print. After fine-tuning, the pages were printed on the 60-pound stock I use for all my exhibits. Mounting the material came last. I prepared the exhibit synopsis on the cover of this issue of TPE using one of Ami Pro's built-in style sheets and a

scanned image of the vignette of Salote. From start to finish.

The results? Well, from a personal standpoint, I thoroughly enjoyed the exercise of putting together a computerized exhibit. I confess to being a technology junkie, and these new computerized bells and whistles are a hoot to play with.

I found that putting a one frame exhibit together requires infinitely more discipline than a multi-frame exhibit. Material has to be selected with greater care. Good organization, always imperative, is even more difficult to achieve in just 16 pages. You'd think it would be easier, but it is not. The best analogy I can come up with is trying to cram all your clothes into one closet or 10 closets. You might be able to get it all into one closet, but you have to be a lot more careful lest the contents become a jumbled mess of unwearable wrinkles.

The Table worked extremely well in accomplishing what I set as its goal. It will be adapted in the next redo of the larger "3-in-1" exhibit. The resulting exhibit pages weren't exactly displeasing, although I was not as happy as I might have been with the overall crowded condition. I have definitely put 10 pounds of philately into a 5 pound sack! (Figure 2)

The exhibit was accepted by AmeriStamp Expo, and to my continuing amazement, it received a Platinum award in that competition. (I waited several days after the return of my exhibit just in case I got a letter saying "We made a horrible mistake and your exhibit got a Bronze." It wasn't come, so maybe I am safe.)

I was unable to attend the show and see all the one framers myself. It would have been interesting to see how others cured their "shrinking pains."

Parforex by Clyde Jennings

Folks, I have just returned from a marvelous weekend (April 3-4) judging a show that you should put on your schedule at the first opportunity. PARFOREX XXXIII held in Park Forest, Ill., 20-25 miles south of Chicago. This was philately at its "fun-est"!!

There were only 15 exhibits filling 66 nine page frames, and as at most all shows there were the mighty and the mediocre. Three judges were invited, but Bud Hennig, the perennial Chief Judge had to bow out the night before. So that delightful Cheryl Ganz and I wound up as Co-Chairmen. We started our work at 10:00 a.m. when the show opened on Saturday—but we had to be finished by noon when the "Awards, Critique Luncheon" took place.

And what a palmares luncheon that was! It was an excellent restaurant; attendance was in excess of 40, all Dutch Treaters (except the judges); and many of the dealers had closed their tables to attend. After all, why not, since most of the potential customers also went to the affair! Awards were for 1st, 2nd, and 3rd's, plus a novice and a Grand - and the count was 9 firsts, 1 second, and 5 thirds. The Grand went to Jim Czul's "Phantoms of Philately".

Then the critique took place - except the critique was by the exhibitors of the judges to let us know what we had done wrong! It was hilarious. The judges were labeled Mickey Mouse (Bud), Minnie Mouse (Cheryl), and Goofy (me, since they declared I was goofy to come all the way from Florida



The author with Cheryl Ganz

to Chicago to judge their show!). And we wore our appropriate headgear, created and bestowed by Paul Larsen.

At lunch I learned I was not to receive any honorarium. So I started an empty wine glass around for a collection. It returned with exactly .56 in it (mostly in pennies!).

Critique Service

The Critique Service is running well and continues to be quite active. In 1987 we did 20 critiques, 1988 45, 1989 38, 1990 24, 1991 57, 1992 30 and 1993 to date, 8, as of late April. In following up on exhibits benefiting from Critique Service efforts, we note from Press reports and letters that they generally go up one or more levels as soon as the exhibitors make changes suggested.

Many of the exhibits submitted have good material but are very poorly organized, making them very hard to follow. This is true of all classes of exhibits.

All AAPE members are invited to send their exhibits for critique. But first send a stamped addressed #10 envelope for the forms which give all the information needed to use the service. Send to H. Meier, POB 369, Palmyra, Virginia 22963.

Exhibiting and Youth - Exhibiting at the National Level

Part 3

by Patricia Stilwell Walker "Briarwood", Lisbon, MD 27165

In the previous issue we discussed Rule #1 for the thematic exhibits; in this column we will do the same for the rest of youth exhibits.

General: Youth exhibits evaluated with the "General" score sheet can be traditional exhibits, postal history, airmail, or postal stationery, or POSSIBLY a special study exhibit. If a youngster's exhibit **does not fit** the first four categories, you will need to do some evaluation using both General and Thematic scoring sheets to see if more points can be earned as a thematic or a special study. (See **TPE**, October 1992, page 19 for a discussion of the two scoring sheets.)

Let's repeat Rule #1: A philatelic exhibit needs to tell a story. Stories have beginnings, middles, and ends. They proceed in some organized fashion that is easy to understand by viewers and judges.

With the exception of a special studies, the story an exhibit tells in the General category is a **philatelic** story and must follow some additional guidelines.

The story told by a special study is "self-defined", and its premise must be carefully stated on the title/introduction page.

What are the judges looking for?

Traditional stamp - the story concerns the stamp(s); who issued them, when and why? How were they made and how many were printed? Were some made differently from others? Or do some have interesting differences (varieties)? How were the stamps used? What did they pay for?

The story sequence needs to be: designs/essays, proofs/trials, the issued stamp (unused), usages including covers. If the exhibit covers more than one stamp, it may be in denomination order or issue date order. If this order is followed a plan is not required, although a title page is still needed.

Since essays and proofs are usually beyond the pocketbook of a youth exhibitor, judges do not expect to see them. However, junior exhibits that score very well are those that take an inexpensive "modern" stamp and show it in the same fashion as an adult will use for a 19th century classic issue.

Postal history - here the story concerns the development of postal services: rates, routes, markings, and usages for a chosen geographic area (town, county, state, country, etc.). A simpler story is one of the postal markings alone. For these, the

"safest" story sequence might be chronological. The "beginning/middle/end" of the story are self-defining if your title is chosen well. If the story sequence is not chronological, the sequence and organization needs to be explained very clearly on the title page, and an exhibit plan is a must. Otherwise, the judges are likely to be confused, and get the impression that the youth does "not know what he/she is doing".

Airmail - The story is the development of a chosen airmail service. Follow the advice for postal history; the story of the flights and the amount of mail carried will need to be told.

Postal Stationery - follow the advice for traditional stamp exhibit. The story has to be balanced - too much of one part of the story and too little of others is a problem. An exhibit titled "The Upper Slobbovia 30¢ hot pink of 1921" which shows a few mint stamps and a few covers, but shows mainly canceled stamps, is not balanced. An airmail exhibit of "Zeppelins" that shows a few covers from many flights, but is mostly filled with covers from South America is not balanced. A postal history exhibit of a state where most of the covers are from a few large cities is not balanced.

As you can see from the examples, often the "out of balance" condition can be corrected by choosing a better title and narrowing the story's scope.

The story should not have large gaps; judges will allow some latitude to youth exhibits as their number of pages are normally less than a similar adult exhibit. However, an exhibit titled **Postal Markings of Pennsylvania from 1825 to 1900**, which starts with a cover from 1825 but the next one is dated 1850, has a large gap.

General score sheet criteria: General Impressions section:

Title page (plan) - points awarded range from 3 down to 1 as the age of the exhibitor increases. These points are awarded for the existence and appearance of the title page, more than for the actual content. However, make sure that the title page discusses the exhibit's intent, and is not a general description of the subject. Exhibit plans help you do this correctly.

Clarity and pertinence of text - points range from 5 down to 2 as the exhibitor gets older. Judges are looking to see that the exhibit text is pertinent to the sections of the exhibit (mint stamps,

canceled stamps, rate paid) or the "chapter" headings if a plan is being used.

General score sheet criteria: Philatelic Treatment section:

Fundamental ... philatelic knowledge shown - points range from 11 up to 20 as the age of the exhibitor increases. "Special philatelic knowledge" is also included in these points. You'll see more about this section of the score sheet later in the series.

Since the story being told is a philatelic one, the youngster displays fundamental philatelic knowledge just by using the correct sequence, section selection (headings to a plan, if used), and descriptive terms in the exhibit text. The younger the exhibitor, the higher the proportion of points a judge will tend to award for fundamental, rather than special, philatelic knowledge. For example, 8 of 11, versus 10 of 20.

Common pitfalls; (NOTE: The pitfalls for a general exhibit are very similar to those for the thematic exhibit as discussed in the previous column.)

● The title of the exhibit or the text on the title page does not match the story in the body of the exhibit. We mentioned this when we were discussing "story balance". This often occurs because the title page was written before the story; or the text makes statements about the general subject, but does not make pertinent statements about philatelic aspects of the story being told. For example: it is common (even in adult exhibits) to find a title page filled with the general history and geography of the country, **with absolutely no statement made about the stamps or postal history!** The title page text should mainly consist of an explanation of what the viewer/judge will see in the exhibit in terms of philatelic content.

● The story is written to match the material that the young collector owns TODAY - the result is a story that may be disjointed or out of sequence, unbalanced, too broad, or just plain vague. The story needs to be written "by itself" and then material located to match the main points being made.

● There is no exhibit plan or the one provided is not logical, or is too brief.

● The story in the exhibit does not match the outline. This most often occurs because the outline was carefully prepared, but then forgotten as the story was written and the exhibit prepared.

● The exhibit text (story) omits the more basic philatelic explanations; some youngsters take them for granted, as in "everybody knows that!" In fact, the judge probably "DOES know that!" but requires evidence (from the exhibit) that the young exhibitor "knows that" as well. This is an excellent opportunity to score points; take advantage of it.

How to get started on an improvement program: If you're not familiar with a youngster's chosen philatelic area, locate an adult who is -enlist a joint mentor. This adult does not have to be an exhibitor, but he/she should be someone who enjoys working with beginners. Although you can provide advice and counsel on good exhibiting practices and basic philatelic knowledge, your joint mentor can be called on to provide

assistance with the "special philatelic knowledge" required.

Outline the current exhibit, and assess the balance. Suggest narrowing the subject to one or more areas in which the youngster has special interest, or more abundant material; some examples might be cancellations on a set of stamps or postal history from a specific time period. Your joint mentor can assist here in discussing the good and bad points of the options: That is, availability of material, good reference books, etc.

Techniques: Even if the youngster will eventually write a title page that does not contain a "plan", it is a good idea to make one when constructing the exhibit. The headings can be very basic, such as: mint stamps from 3' of 1935, typical cancellations on 3' stamp, covers going to foreign countries, etc.

The youngster can use this outline to help decide what items to include in the exhibit, and also which ones he/she needs to acquire. Having a good outline of the subject will make writing the philatelic story in the exhibit text much easier. It will also assist you and the youngster to judge for yourselves the balance and completeness of the story being told.

If you or your joint mentor are not comfortable with explaining the correct way to tell a "philatelic story", then locate a well written philatelic story in an adult exhibit (from APRL, for example) that the youngster can study for the format, organization, sequence, etc. Be sure to emphasize that the youth judges will not expect the same depth or scope from a junior.

--- To be continued ---

Exhibitors Math Pages Per Frame, Page Numbers, and Page Numbering

by David Savadge

I got the idea for this article after reading the Show Listings in the January 1993 TPE. Let's say this list of 16 stamp shows is typical of an average issue of TPE. Analysis of the information provided by these 16 show committees follows as Table 1.

Table 2 provides a quick cross reference for exhibitors, defining how many pages fit evenly into frames of varying sizes.

So, what's an exhibitor to do when his or her number of pages does not exactly fit? Your exhibit runs 128 pages, fitting perfectly into eight 16-page frames, but the next show you want to enter only has 12-page frames. There are only two viable options - remove 8 pages or add 4 pages. A third option of

using a partial frame and not altering the exhibit size would probably be interpreted as a less-than-ideal presentation.

An acquaintance of mine, a Grand Award winner at a WSP show several years ago, solved this problem quite nicely with what he termed 'pull & insert' pages. He prepared half a dozen or so extra pages not absolutely essential to his story line, but providing additional supporting material or further examples of his subject matter. These

pages could be added or deleted as necessary at the appropriate places in the exhibit depending on the frame size. So in the case previously mentioned, he would add four of them.

Number of pages per frame can also impact the exhibitor who displays an oversize piece, such as a package wrapper, that is mounted on a double (17 x 11 inch) custom made page. Here is where page positioning and page numbering becomes crucial.

Say your oversize piece normally occupies the space allocated for pages 25 and 26. In a 16-page frame exhibit, this piece fits on the left two spaces of the third row in the second frame. No problem either on a 12-page frame, the piece will be on the left side of the top row in the third frame. But on a 15-page frame, pages 25 and 26 are on different rows of the second frame. Here, a 'pull & insert' page is needed somewhere before page 25 to shift the remainder one space to the right making the oversize piece pages 26 and 27: or a page prior to page 25 must be removed to shift everything to the left with the large piece now pages 24 and 25. I suppose the bottom line on all this is a request for more show committees to fully describe their frame sizes and maximum frame numbers when sending publicity information to the philatelic press. While the exhibitor's mental gyrations of number of pages/frame size/page position will always occur when preparing for a show, it sure would help if the limits were known in advance of requesting the prospectus and entry form. Does anyone else have additional suggestions or ideas?

TABLE 1

Number of shows	Frame size (pages/frame)	Maximum # of frames	Maximum # of pages/exhibit	Page arrangement (across x down)
8	16	10*	160	(4x4)**
1	15	?	-	5x3
1	12	?	-	4x3
1	9	18	162	(3x3)**
3	6	12***	72	(3x2)**
2	unknown	?	-	-

NOTES:

*Some, but not all, 16 page per frame shows stated a 10 frame maximum, but since that figure appears to be an "industry standard", I assigned all 16 page per frame shows this ten frame limit.

**Page arrangement not stated, but the only one that makes sense.

***Only one of the 6 page per frame shows gave a maximum number of frames.

TABLE 2

Number of pages in your exhibit	Pages fit evenly into these size frames
60	6,12,15
63	9
64	16
66	6
72	6,9,12 (6 page/frame limit)
75	15
80	16
81	9
84	12
90	9,15
96	12,16
99	9
105	15
108	9,12
112	16
117	9
120	12,15
126	9
128	16
132	12
135	9,15
144	9,12,16
150	15
153	9
156	12
160	16
162	9

The Mail-In Exhibitor

by Charles K. Luks 409 Halsey Rd., Parsippany, NJ 0754-5214

This issue we have a guest commentator. I received this letter this past winter from the exhibit chairman of a WSP show. After reading the first seven paragraphs I was so horrified that I was ready to lock up my exhibits in a safe place and never send them out again, but at the eighth paragraph I was vindicated. Read on and see what your feelings are on this:

"I am the exhibits chairman of a medium-sized show. I am conscientious, careful and responsible in dealing with all exhibitors, mail-in or otherwise. I think I do a good job as our show gets consistently good marks. Would I mail an exhibit to my show? Sure, why not? Would I have my show mail an exhibit back to me? Never!

"What's the difference? Simply this: by Sunday evening when the exhibits come down, I'm totally exhausted, having been going at full speed, non-stop, since set-up; days before. When I was in college I could stay up all night discussing the meaning of life and still be ready for the next day, but funny thing, I'm not 19 anymore.

"I have to pack up the exhibits Sunday evening in order to be ready to check out of my show-supplied room Monday evening. (I don't want to take the risk of driving several miles to my home and then again to the nearest post office when the show site is very near a large post office.) Would I want my exhibit handled by someone that tired? No. Do I think the situation is much different at other shows? Again, no.

"Sooner or later an exhibit chairman who is running on caffeine and adrenaline is going to mail all or part of an exhibit to the wrong person. Or perhaps mangle an address so completely that the exhibit is missing in the mailstream for weeks. I hope it's not going to be me.

"My advice to the mail-in exhibitor is to make private arrangements for the return of exhibits. (That would kill this column! CKL) Ask for a list of exhibitors, and if possible someone you know and trust to pick up your exhibit and mail it back to you. A fellow exhibitor with one extra exhibit is less likely to make a mistake than I am dealing with 15 or more. You can return the favor at a show you attend in person.

Acknowledgement of acceptance or rejection	10
Exhibit mailed back within 3 days of show closing	20
Exhibit returned as directed	20
Exhibit returned safely, well packed	20
Ribbon (s) and certificate (s) enclosed	10
Award enclosed or notice sent	10
Program enclosed	5
Award winners list enclosed	5
Total	100 points

"Sure this is a cop out. Believe me, I've tried to deal with the problem at this end. I've asked younger, more awake people to help me wrap the exhibits. That's helped some, but younger people are rare commodities in stamp clubs, and people who have done the job one year tend to duck it the next, so I generally end up working alone or with assistants who are just as strung out as I am.

"If you must rely on me to mail back your exhibit, mail me explicit mail-back instructions at least a week ahead of time.

"Prepare a return label on the proper form -- you're less likely to get someone else's zip code on the return label than I am. And if you've prepared an express mail label, I'm not likely to think you've written "priority" on the application.

"Some people have such bad handwriting that it's hard to tell the difference. And if you just write "mail" in the space for return instructions on the application and then send further information with the exhibit, I can type out the label ahead of time. My handwriting isn't so great about 9 PM on show Sunday, so I try to get all the addressing done ahead of time.

"Is our show any worse in this regard than the others? I don't think it is. In fact I have good reason to believe that the situation is much worse elsewhere. I've talked to my counterparts at other shows and all share to some extent the same fear of making a major error in mailing back exhibits. At least I'm aware of the problem and trying to minimize it.

"If anyone out there has suggestions about what can be done to reduce the danger of mistakes due to fatigue, I'd be happy to hear them. I care about the exhibits entrusted to me. Presumably you, the exhibitor, care even more." After talking with show exhibit chairmen and listening to some of their horror stories on how exhibits are mailed in to them, I really wonder

about the last sentence. I know several writers in this publication have stated over and over the proper way to pack and mail an exhibit; which makes me wonder: are the miscreants members of the AAPE? If so-shame! If not, someone should get them to join.

A point I've made several times in this column is that many shows foul up because of lack of help. Seems it is so in this case. I suggest to the exhibit chairman that you approach the show chairman and tell him you are resigning unless you can get sufficient help, and that as exhibit chairman that should be your only job.

I enclose mailing forms in a cover letter when I mail in my exhibit. A form letter stating the date of mailing, the name of exhibit, number of pages for number of frames and other information is enclosed with the cover letter and a copy is put in the mailed package.

Everything is typed so that it is clear. Yes, I care about my exhibit, and yes, I want it back. Thank you exhibit chairman for your letter, and I hope publishing it will help solve your problems.

Ratings received for shows. All in 1993 except MILCOPEX 1992

- *MILCOPEX W1 (92) - 99
- MILCOPEX W1 (93) - 100 - 100
- ROPEX NY 100 - 100 - 100 - 100
- GARFIELD-PERRY OH - 100
- NASHVILLE TN - 100
- YORCOPEX PA - 100
- **AUSPEX TX - 80

**The rating for MILCOPEX 92 was received too late for inclusion in the earlier ratings. But Don Evans of Rancho Encino Verde, CA, wrote that he would have given it 100+++ but that they waited too long before advising him of acceptance. He spoke to the show chairman who promised to revise procedures and I guess they must have as in 1993 MILCOPEX received two 100s.

I don't know how the show chairman who wrote the above letter would feel but Don states, "Although I attended the show personally, I mailed my exhibit. I find that registered mail is safe and has more protection against

theft than carrying the exhibit by hand. Also it allows more flexibility with the time actually spent attending the show since you do not have to be there to deliver and retrieve your exhibit." (Editor's note: The APS Insurance Plan Manager recommends Express Mail, not Registered Mail.)

**The AUSPEX show returned the exhibit by Express Mail instead of registered as requested. The writer did

not state who paid the difference in fees.

I would like to add that ROPEX sent out score sheets in the returned exhibits. Another show of confidence on how mailed-in exhibits are handled. Again I repeat my challenge to exhibit chairman to do the same. Do you have that confidence?

I'm disappointed in the number of returns for this period. Perhaps it was

the bad Winter? There were lots of shows in the Spring and into Summer. Let's hear from you. How were you treated when you mailed in your exhibit?

Correspondence can be mailed to me at 409 Halsey Road, Parsippany, NJ, 07054-5214. No names will be used without permission.

Our 4¢ Worth - How to Chief Judge The Critique

by Clyde Jennings and John Hotchner

Well, now that you have finished your at the frame reviews, deliberations, and awards decisions, one of the most important aspects of your job is at hand: conducting the critique.

An exceptionally good stamp show judge may be an awful Chief Judge, and this is where it's most likely to show. The reason is that the skills required for each role are considerably different.

The good news is that the skills required of a Chief Judge can be learned by most. Hopefully some of these notes may help.

A good critique starts with preparation. By this we mean that you must convey to the jury that you expect them to avoid the meaningless little niceties that too often masquerade as critique: "You have a nice exhibit" or "You have a lot of nice material."

As noted in our column in the last issue of **TPE**, it is necessary to assign responsibility for first response for each exhibit. In the normal show, this means that each judge and apprentice should have six to eight exhibits which he or she should revisit for 15 minutes or more before the critique so as to do some serious note taking. Make sure that the judges understand that you expect them to be able to give valid, informed, and helpful feedback to the exhibitor on both the strong points and areas for improvement in the exhibit. The more specific the judge can be, the better.

But, the members of your panel should understand going in that balance is important. A little honey does make the medicine go down easier. Tell the judges that if they have substantially negative comments, much to comment upon that is wrong with the exhibit, or specifies that show ignorance or other embarrassing flaws reflecting upon the exhibitor, that the judge is to give a brief response and invite the exhibitor to review the exhibit with the judge at the frames. It is never appropriate to belittle, talk down to, or embarrass an exhibitor in the critique; even when the exhibitor may be trying his level best to embarrass you!

(Judges must understand that the reputation they create for themselves in their critique performance will follow them; and indeed when evaluated by exhibitors and other judges who select for other shows, will influence whether they are selected for other assignments. It is your job as Chief Judge to help them to perform at the peak of their abilities.)

Now, to the critique itself. First, and most important, is to establish immediately a friendly rapport with those who attend the critique. Make it clear from the start that you ARE in charge and that you intend to run the critique according to the rules you lay down.

Set the tone by starting promptly at the appointed time: reward the prompt, penalize the tardy. Introduce yourself. State that this critique is a required function of all APS accredited shows. Then introduce your panel; not only just by name but include a word about each: home state or city, and particular area(s) of expertise. It isn't out of place to mention national office(s) held past or present, or outstanding awards: C of C, Luff, Lichtenstein, etc. This helps the audience to gain some appreciation for the breadth of experience represented on most judging panels.

Next, point out that this is not intended to be a confrontational exercise; nor is it an "us" versus "them" situation. Every judge here is an exhibitor or has been at one time, since one of the criteria for accreditation is to exhibit nationally to the Vermeil level. We have all sat on the other side of the table and some of us do so regularly.

Mention that there is a Manual of Philatelic Judging, and how to obtain it. And that it should be read by every exhibitor. Its contents will help the exhibitor gain an understanding of what the judge is looking for in an exhibit; essential information if the exhibitor is seeking to upgrade the medal level.

Explain that the judges have been assigned first response and that they have studied extra to be able to give the

exhibitor useful guidance on how the exhibit can be made more effective.

Next, outline the format you will follow.

1. You will begin by taking questions regarding exhibits winning Vermeil and below medals.
2. Next, time permitting, will be a. Agents asking about such exhibits
b. Gold winners and their agents
c. Others wanting to ask about specific exhibits
d. General questions about exhibiting.
3. The questioner should give the name of his/her exhibit, the medal level, and the frame numbers.
4. The questioner gets one question and one follow up. Lengthy discussion should be conducted at the frames, and those who would like to see a judge at the frames should approach the judge after the critique.

Since this is a critique, and not a forum or seminar, it is up to you to maintain order and to assure that there is little cross aisle discussion, no extended dialogue between the panel and the questioner, and that there is a minimum of angry commentary from the exhibitors or biting responses from the judges. This can be a real challenge; demanding a combination of wisdom, humor, and self-control on your part. It's not easy, but you **must** maintain control of the proceedings.

In summary, prepare your jury to fulfill their duties and your expectations at the critique, take and maintain control of the critique, follow your outlined format strictly, close off a discussion when it wanders off course or threatens the tone of the critique, and strive to keep the proceedings moving so that the maximum number of questioners are able to be heard and get a response.

Happy chiefting! Feel free to write to one or the other of us to ask that we cover specific matters of interest to you in future column in this series.

The American Philatelic Society's Champion of Champions Competition (A Feature for New Exhibitors) by William H. Bauer

The present concept of 'National' philatelic exhibitions and the annual "Champion of Champions" (CofC) competition originated 25 years ago with the Rochester (New York) Philatelic Society. In 1968, the Rochester Philatelic Society was to host the 82nd meeting of the American Philatelic Society (APS). To add excitement to the meeting and the weekend's activities the show committee decided to invite fourteen exhibits that had won Grand Awards at major United States shows during the preceding year. These elite exhibits would compete separately for a single CofC honor. Fourteen exhibitors were invited and the exhibit of *19th Century U.S. Revenues* by Robert H. Cunliffe was chosen as the best of the best.

The CofC idea did create interest and was quickly adopted by the APS to be a feature of its subsequent annual meetings and exhibitions.

Perhaps the most significant event that led to the success of the concept actually took place six years prior to the first CofC competition. That event was the establishment of the APS' program to accredit Philatelic Judges. The accreditation program made it possible to assure that quality judges would be available to the CofC participating shows.

The U.S. has never lacked for philatelic competitions. Today, even as in the 1960's, nearly every weekend provides a number of exhibitions ranging from local club shows of a few frames to major exhibitions of 200 or more frames.

Initially, the participants for the CofC exhibition were chosen on the reputation of the shows -- from the bigger shows that consistently drew exhibits for a high level or competition. Thus, if a show had a good reputation, its Grand Award winner would be invited to the CofC competition.

It did not take very long for other show committees to realize that the prestige of having their Grand Award winner eligible for the CofC could help to attract quality exhibits. Thus more shows sought admission to the charmed circle. It also became apparent to the APS that a formal structure was needed.

The initial requirements for becoming a CofC participating show were fairly simple. The show must consist of a minimum of 200 frames (based on 9 page frames). The judging panel must

consist of at least three APS accredited judges, only one of whom could be from the local area, and the judges would be paid an honorarium. There could be no restrictions on who could enter an exhibit. And, finally the exhibits were to be judged on an open basis; that is the jury could award whatever medal they felt the individual exhibit deserved with no limits and no direct comparison to other exhibits. If a show could meet these requirements for two consecutive years, then beginning with the third year, and as long as they continued to meet the requirements, their Grand Award winner was eligible to participate in the CofC.

Over the years there have been modifications to the rules. Today a panel of five judges is required and they must be reviewed and approved in advance by the Chairman of the Accreditation of Judges Committee of the APS. The minimum size of the show has been increased to 2,500 pages in competition, and the pre-qualifying period for shows has increased from two to four years.

Today there are thirty-three qualified CofC shows, including the annual exhibition of the American Topical Association regardless of where it is held, and the Spring Meeting of the APS if it is not held in conjunction with a regularly qualified show. There is one exhibition that has just completed the four year qualifying period, and two more that plan to begin the process in 1993. With those three, the program would be over the maximum of thirty-five participants that the APS Board of Directors has established, and one may have to wait for a vacancy to occur.

Each show must adhere to all of the rules each year. However, the APS does grant exceptions. A show committee can, for valid reasons, choose to skip a year, and a show may fall 10% below the minimum page requirement for one year. However, the following year the show must comply fully with all of the rules or lose its CofC accreditation. One of the shows is 'international', moving from city to city and often being held in Canada.

While most of the regulations focus on the exhibition, there are some rules that apply to the participants. Exhibits must be the property of an individual, a private corporation, or members of

the same family residing at the same address. Exhibits that have one an International Grand Prix, or three large gold medals at International (FIP) exhibitions are not eligible to compete but may be shown in a Court Of Honor. An exhibit that wins a Grand Award (and thus a CofC invitation) is not eligible for another Grand Prize during the remainder of the exhibition year. And, the winning exhibit in the CofC is no longer eligible for competition at the National level in the U.S.

Each of these rules evolved in response to a situation and their intent is to encourage exhibiting and to provide an opportunity for participation by as many people as possible. They seem to work. In the 1991-1992 season, there were 33 qualifying shows, with 1,260 exhibits shown by 772 different exhibitors!

In 1977 the APS changed its tradition of holding its annual meeting in conjunction with an established show. The first STaMpsHOW, sponsored and run by the APS, was held in San Francisco with the assistance of the WESTPEX committee. Since then STaMpsHOW has moved around the country with to date only one repeat visit to a city (Boston). The CofC competition has become one of the principal features of STaMpsHOW, and by sharing the spotlight with an open competition STaMpsHOW, in late August, marks the end of one exhibit season and the commencement of the new season.

Today three APS programs have become highly interconnected: The accreditation of Judges, the CofC competition, and STaMpsHOW. Each depends on the other for some measure of its success. The accreditation program assures exhibitors of fair and even treatment and assessment of their efforts, and as a side benefit it has produced a major improvement in the quality of U.S. philatelic exhibits. The competition encourages exhibitors to participate as they have a major goal to seek. STaMpsHOW brings it all together in a final competition that is the most important philatelic event of the year.

For twenty-five years the process has evolved and undoubtedly there will be more improvements in the future. The APS believes it has developed a system that has attracted attention and increased exhibitor participation.

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.

September 3-5. MERPEX XVII. Sponsored by Merchantville Stamp Club; At the West Jersey Masonic Center, Berlin Haddonfield Rd. Cherry Hill, N.J. 15 dealers. 80 16-page frames \$5 per frame (maximum 6 frames); One-frame award. Write to: Merchantville Stamp Club, Box 2913, Cherry Hill, N.J. 08034 for more information.

*** Sept. 24-26. AIRPEX XVIII.** Dayton Stamp Club. Held at: Convention & Exhibition Center, 5th & Main Sts., Dayton, OH. Frames hold 16 (8.5 x 11) pages, \$6 per frame (Adults), \$2 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 Sept. 1, 1993. Prospectus and information from DSC Exhibit Chairman, P.O. Box 1574, Dayton, OH 45401.

Sept 24-26. APPLE HARVEST. Inland Empire Philatelic Society, Spokane, WA, in West Coast Rldpath Hotel, West 515 Sprague, Spokane, WA. Open exhibits, junior exhibits, bourse and special 16 page one frame exhibit section utilizing AmeriStamp Expo rules. Data available (specify interest) from Warren Woodward, E. 12615 Apache Pass Road, Spokane, WA 99206-9347.

Sept. 24-25. Keystone Federation Stamp Show. Sponsored by the Keystone Federation of Stamp Clubs. Held at the York Fair grounds Horticulture Hall, 334 Carlisle Ave., York, PA. 150-16 page frames at \$5 per adult frame and \$2.50 per junior frame. Exhibit entry forms, dealer information and general show information is available from: Keystone Show, C/O P.O. Box 85, Glen Rock, PA 17327.

*** October 1-3. Philadelphia National Stamp Exhibition.** Associated Stamp Clubs of Southeastern Pennsylvania and Delaware, 53rd annual exhibition. Valley Forge Convention Center, 1200 First Ave., King of Prussia PA. 350 16-page frames, \$9 per frame, (\$2 for Juniors). Annual conventions of the Pennsylvania Postal History Society and International Society for Portuguese

Philately. Information and prospectus from SEPAD, Box 358, Broomall PA 19008-0358.

Oct. 2-3. R.I. Stamp Show. Sponsored by the R.I. Phil. Society. At KNIGHT CAMPUS of COMMUNITY COLLEGE of RHODE ISLAND, East Ave., Warwick, 16 pages (8.5 x 11) Frame fee \$5 per frame. Max. of 10 frames per exhibit. Juniors 16 and under free. Info. and prospectus from WILLIAM F. TURNER, P.O. Box 5082, Greene, R.I. 02827.

Oct. 2-3. CALCOPEX '93. 26th annual Calhour County Stamp Show. 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 Robert Effinger, POB 279, Jacksonville, Alabama 36265.

Oct. 24. THAMESPEX '93 At the Clarke Center Auditorium and R.C. Weller Conference Center, Mitchell College, New London, CT. 80 16-page frames, \$3 per frame. Juniors exhibit free. Entry deadline October 1, 1993. Prospectus from Bill McMurray, P.O. Box 342, Westerly RI, 02891.

*** Oct. 8-10. SESCOAL '93.** Sponsored by Federated Philatelic Clubs of Southern CA. Held at LAX Hyatt Hotel, Los Angeles, CA. Hosting national conventions of AAPE and Confederate Stamp Alliance. Frame fees \$7 per frame adult, \$3 per frame junior. Philatelic prospectus from Howard P. Green, 15125 Ariette Dr., Victorville, CA 92392. Literature prospectus from Robert deViolini, P.O. Box 5025, Oxnard, CA 93031. Other show info from SESCOAL Chairman, Wallace Craig, P.O. Box 3391, Fullerton, CA 92634.

Oct. 22-24. CALTAPEX '93. Sponsored by Calgary Philatelic Society. Held at Chinese Cultural Centre, 197 First Street SW, Calgary. 16-page frames, RPSC medals, no entry fees. Details from CPS, Box 1478, Calgary, Alberta, Canada, T2P 2L6.

*** Oct. 28-31. New York Postage Stamp Mega-Event.** Semi-annual American Stamp Dealers Association show at Madison

Square Garden. \$8 per 16-page frame. Youth fees donated by Philatelic Foundation. Entries by Aug 15. Info from ASDA, 3 School St., Suite 205, Glen Cove, NY 11542, 516/759-7000.

*** Nov. 12-14. CHICAGOPEX '93.** Chicago Philatelic Society's 107th Annual Philatelic Exhibition, O'Hare Expo Center, 5555 North River Road, Rosemont, IL (Chicago suburb near O'Hare Airport). Hotel at reduced rate. FREE ADMISSION. Hours of show: Friday - 10 a.m. to 6 p.m.; Saturday - 10 a.m. to 6 p.m.; Sunday - 10 a.m. to 4 p.m. Hosting the Annual National Convention of the American Revenue Association. JUNIOR EXHIBITS WELCOME. Frames hold 16 (9 x 11-1/2) pages. \$7 per frame (adults), \$1 per frame (juniors). For show prospectus (philatelic and/or literature) and hotel reservation cards, write: Ms. Simine Short, P.O. Box 291, Downers Grove, IL 60515.

1994

Jan. 28-29. 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 available at \$5 per adult frame and \$2.50 per junior frame. Exhibit entry forms, dealer information and general show information is available from: York County Show, C/O P.O. Box 85, Glen Rock, PA 17327.

March 19. OXPEX '94 and OTEX '94. Sponsored by the Oxford Philatelic Society, Woodstock, Ont. 6 page frames - 12 frame maximum. No charge. Entry deadline, March 7. Information from Gib Stephens, P.O. Box 20113, Woodstock Centre P.O., Woodstock, Ont. N4S 8X8, Canada.

*** March 26-27. Filatelic Fiesta.** Sponsored by the San Jose Stamp Club. Held at the San Jose Scottish Rite Temple, 2455 Masonic Dr., San Jose, CA. Adults \$6 per frame, juniors \$2 per frame. Frames hold 15 8 1/2 x 11 sheets (5x3). Show admission free. Prospectus and details from: M.R. Renfro, Box 2268, Santa Clara, CA 95055.

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.

What A Show..!

By Conrad Bush

What would you think if you, as a stamp dealer, received an invitation to participate in a show and the following information was contained in the brochure?

A 2-day show with set-up on Friday night, security from Friday night through Sunday night - Eight foot tables are \$50.00 each - 600 tables will be available, in 34,000 square feet of floor space, - A free dinner for all dealers will be available Friday night - A continental breakfast will be provided Saturday and Sunday morning (free) - An 800 number is available for any questions and for reservations - Three local motels are participating with prices for a double from

\$36.00 to \$56.00 a night - Extensive advertising to include two 30 minute specials made during the show will be aired on the local T.V. station.

Too good to be true? A hoax? A left over from the 30's or 40's? It's no hoax, and it's not left over. This show takes place in October in a large Southern City - BUT - here's the clincher!! People attending the show will pay a \$5.00 admission fee. The show I attended recently had over 14,000 people pay to attend (1/2 price for children). The place was full for two days mostly with families and all family members were not collectors - BUT THEY PAID!!!

The envelope please... You'll come to "The War Between The States Civil War Show". Next running is October 9-10, 1993 at the Kentucky Fair and Exhibition Center, Louisville.

ASK ODENWELLER

by Robert P. Odenweller



Traditional Philately Exhibiting and Postal History Style Write-Up

In the April edition, Bud Hennig put forward an interesting observation that traditional exhibitors might add rate, route, and marking information to their national exhibits, but he further suggested that to do so at the international level might cause problems. Exhibitors do not have to worry—traditional exhibits have been evolving for some time and adding such information is just what is wanted to show Knowledge, Personal Study and Research.

Let's look at the history of traditional exhibiting and see how this all fits in. To start with, **everything** was once what one might call "traditional" but it wasn't until much later that a name even had to be selected to stand for this mainstream of exhibiting. The whole thing started when some specialized groups wanted their own sections (and judges), such as aerophilately and thematics. It was only after these had been given separate status that the thought occurred in F.I.P. to create a "traditional" commission, not so much to defend than to represent the interests of the majority of the exhibits.

In traditional philately, we have always maintained that everything concerned with stamps is ultimately traditional: an airmail stamp may be fine in an aerophilately exhibit, but it may be every bit as much at home in a "traditional" exhibit. And the same airmail stamp may show a Zeppelin, and thereby be fair game for a balloon thematic exhibit. There's nothing magic about a stamp that forces it into one and only one hole to the exclusion of others.

The form the write-up takes in the exhibit is very important in some of the categories of international exhibiting. For example, postal history exhibits require the development of the "story" of the rates, routes, and markings, in the write-up, as part of the successful creation of a postal history exhibit. The F.I.P. Postal History commission president, Paul Jensen, has said that this need makes postal history exhibits closer to thematic exhibits in their developmental style. I remember one noted U.S. exhibitor who had exceptional material that was shown in the traditional manner and that he did not even try to develop the rates, routes, or markings, but simply explained which stamps were on the covers. His exhibit was put out of competition by the

judges who said that it was not a postal history exhibit. If he had developed it, he probably would have walked off with the top award.

The Difference Bud Hennig had a good point to make, then, if the exhibit were to be intended for postal history and written up as traditional, but there is a big difference the other way around. For many years, traditional exhibitors felt that there was not much need to add write-up to the exhibit pages "because the material speaks for itself." Once that may have been true. Today things have changed.

A little over one third of the total evaluation of the traditional exhibit is based on the criteria Knowledge, Research, and Personal Study. In years past, the judges could give credit for knowledge to the exhibitor in such esoteric ways as acknowledging the selection of material and the sequence that the exhibitor followed in putting it on the page. Many pages had not a word of explanation outside of the information in the title block at the top of the page that often gave only date, perforation, and watermark. In those days life was easier for an exhibitor.

As I said before, today things are different. Each page, and to a large degree, each item, is now expected to have some explanation. It doesn't have to be lengthy, and shouldn't be unless occasionally a somewhat longer explanation is necessary due to the unusual nature of the item being shown. On the other hand, a "blanket" write-up at the bottom of a page may be sufficient to cover a number of items on it. Whatever the form, judges at the international level expect to see some write-up on almost every page.

The big question, returning to Bud's premise, is what form that write-ups of covers should take. The answer is simple: The write-up in a traditional

exhibit can take any form that the exhibitor chooses. In some cases this will discuss the nature of the stamps on the cover, or perhaps a special variety on one or more of them. In other cases it can easily involve many of the elements of a postal history write-up. In fact, most judges would consider this type of knowledge an excellent choice to help satisfy that portion of the evaluation. I cannot imagine a judge downgrading an exhibit for using postal history style write-up in an exhibit unless it happened to be a postal history exhibit with stamps thrown in as an afterthought. In that case, the bad judgement of the exhibitor would be "rewarded" under the heading of Treatment, in that he did not really create an exhibit that was cohesive.

Essentially, a good traditional approach to write-up will often include a lot of postal history information. For example, a cover could be shown with write-up that says "The route via Marseilles required a supplement of 3d. per quarter ounce, but that value did not exist at the time. When 3d. stamps finally arrived, their use for this purpose was short lived, since the rate changed again within a year. This cover is one of the earliest known used for that rate. The sequence of markings shows that the "via Marseilles" service was often at least a week faster than the Southampton route."

Certainly there will be differences between "pure" exhibits of any of the specialized categories and any others, but much of what they contain may be of use in a traditional exhibit. Although a traditional exhibit will normally concentrate on the stamps and varieties, the spice added by cross-fertilization from one of the other disciplines is more likely to enhance rather than to hurt an exhibit.

Recommendations for FIP Exhibitions

By George B. Lindberg

(Ed. Note: Mr. Lindberg of Sweden, is a long-time FIP Judge and former FIP officer. This article was translated by AAPE member Dr. Dan Laursen).

Present exhibits anonymously Anonymity often occurs in our society. When a town plan, a large house, a factory or a bridge are to be built, we apply to an architect or a building firm for suggestions regarding execution and costs. In most cases the sugges-

tions are delivered anonymously. Not until it is decided which tender will be accepted is the sealed envelope with the name and address of the author opened. This method can also be applied in stamp exhibitions if only there is the will.

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If the name of the owner of the exhibit is known to the jury it may influence the judgement. We have seen many examples of this. The last time in Granada. All the three "GRAND PRIX" were awarded to exhibits of Spanish owners. Is this possibly related to the fact that the jury was Spanish-dominated?

It has also happened that exhibitors did not dare to send their very best objects to one or another exhibition, but this has seldom influenced the result. The exhibit has been awarded the same high medal as previously. The jury knows who is the owner of the exhibit, so it is not necessary to examine it closely. It is questionable whether this promotes philately.

I have also experienced that younger, talented and knowledgeable jury members who participated for the first or second time and with all the regulations and classification tables available were of the opinion that a certain exhibit deserves a silver or large silver. "No, no", shouted the leader of the three-four member group assigned to the section: "That exhibit has already been awarded gold seven times and I refuse to differ from earlier judgments by more than one level", which means in this case from gold down to large vermeil.

I am of the opinion that every jury should judge in accordance with its own experience without knowing the names of the exhibitors. If the judgment then differs from one exhibition to another this has nothing to do with the previous judgment. It rather reveals the qualifications of one or the other jury.

Raise the qualifications of the jury Unfortunately many jurors do not come up to expectations. It has happened that some jurors were totally ignorant in the area to which they were assigned. Certain jurors manage to sail along at many exhibitions by staying in the background, and then putting forward some small proposal based on what they have found in older prize lists from earlier exhibitions.

Guided by FIP lists of authorized jurors the co-ordinator and the executives of the exhibition put together the jury to be charged with the judgment of the exhibition. Thus the FIP

lists must indicate the competence and qualifications of each accredited judge as precisely as possible.

Unfortunately the lists do not contain accurate information. They are limited to such entries as "Traditional philately before and after 1900", "Postal history", "Aero philately", "Motif and thematic", "Youth". In the good old times - before the Second World War - we had jurors who mastered almost everything. But we did not have so many stamps at that time and "Postal history" did not exist. These areas cover much more today. The entry now needs to be expanded beyond "Traditionalist" or "Postal historian" to include areas (e.g. Western or Eastern Europe). Maybe also the countries should be mentioned. Under the current system, it now happens that a juror is sometimes put into a group which judges areas of which he has no idea.

I also call into question whether it is appropriate that a "national" juror participates when exhibits from his own federation are judged. We hear and see that many collectors exhibit only if the country concerned has its "own" juror in the jury. To my mind this is unfair. When the jury jointly reads all the results from the different groups one can note that most "objections" are made by the national jurors. In 99 cases out of 100 they are of the opinion that the award for the exhibit is too low!

A juror, who is already established and will enlarge his categories of accreditation, now participates in a symposium for some hours or at best over a weekend. This is unreasonable! How is it possible to prove one's qualifications over just a few hours? There are, of course, several other participants - as a rule from different areas - who also have to prove their competence. In my opinion the juror should again do an apprenticeship at an exhibition under the patronage of FIP, where he/she alone, without assistance, should judge some ten exhibits (today an apprentice judge alone three or four exhibits only).

The judgment should be made on the first day before there is a chance to browse through earlier lists of results. We know that the jury receives lists of the exhibits to be judged weeks before the opening of the exhibition - this is also against common sense! Each jury shall judge according to its own knowledge. Do the apprentices also get the lists??? In that case, it is worse!!

A commissioner should not be a juror Another problem that has appeared during the last years is that certain nations try to combine the duties of commissioner with membership on the jury at the same exhibition. The jurors get their journey paid, which is not the case of the commissioner. Both

have their distinct duties. Either one task or the other will suffer and it is seldom one can attend to two tasks at the same time.

I have other recommendations:

Each juror should participate only once during a period of three years in the judging of exhibitions under the patronage of FIP (such rules are already applied within certain federations).

All application forms to an exhibition under the patronage of FIP should be inaccessible to the jury and its officers. The Co-ordinator protects the interests of FIP.

All exhibitors get the same maximum number of frames,

FIP should keep a list of only the exhibits which were awarded a large gold medal. After having been awarded three large gold medals during a period of ten years, these exhibits shall compete for the FIP Grand Prix d'Honneur - the highest honour for a philatelist. All other lists should be destroyed.

Commissioners recommend exhibits to be accepted in order of preference.

Why exhibit? Finally, I ask myself for whom the large international exhibitions are organized and for whom the exhibitors show their collections:

- is it for the jury?
- is it for the organizing committee?
- is it for the visitors to the exhibitions?
- is it in order to get response from viewers (including the jury) on the philatelic value of the exhibit?

I have put these questions to many advanced and small collectors and philatelists. Until now, nobody has given a satisfactory answer.

When I exhibit and visit the exhibition and then meet there someone who collects "my" area and we can compare notes, then I think that my costs for participation, travel and stay are well worth it. Furthermore, I have also had the opportunity to see and study exhibits and ideas of others which has enriched my own knowledge.

Visiting London?

The British Library would like you to see their Philatelic Collections.

Write for a free brochure:

D. R. Beach, Head of Philatelic Collections, Great Russell St., London, WC1B 3DG, England

Stamp Forgeries - The Non Periodical Literature

Part II

by Varro E. Tyler

Editor's Note: We continue here Varro Tyler's list of essential references on fakes and forgeries; both for the use of exhibitors and the education of Judges. Part I may be found on pages 20-22 of the April, 1993 TPE.

Japan

- Gely, Classic Issues (1958) - Original, useful study; now outdated (French).
Ichida, Dragons (1959) - features of genuine stamps.
Ichida, Cherry Blossoms (1965) - useful comments on forgeries.
Metzelaar and Tyler, Dragons (1971) - comprehensive coverage of the forgeries.
Montgomery, Cherry Blossoms (1969) - reprise of Tyler's Cherry Blossom 1968 study.
Tyler, Cherry Blossoms (1968) - enlarged illustrations of key features of genuine stamps.
Tyler and Montgomery, Wada's Cherry Blossoms (1974) - comprehensive coverage of the forgeries.
Wilhelmsen and Tyler, Kobans (1979) - comprehensive coverage of the forgeries.
Wilhelmsen, Classic Issues (1981) - compilation of Metzelaar and Tyler's 1971 Dragons study, Tyler and Montgomery's 1974 Wada's Cherry Blossoms study, and Wilhelmsen and Tyler's 1979 Kobans study.
Zweiling, Classic Issues (1971) - Outdated (German)

Korea

- Brady and Tyler, Korean Empire (1962) - the definitive, illustrated study of these forgeries.

Latvia

- Barefoot and Hall, Latvia and Airmails, 2 vols. (1983) - useful illustrated coverage.

Leeward Islands

- Farmer, Leeward Island 1897 Sexagenary Overprints (1988) the definitive, illustrated study of this difficult issue.

Liberia

- Cockrill, First Issue (no date) - excellent, illustrated coverage of forgeries.

Locals

- Hurt and Williams, Locals (1950) - very useful information on the forgeries of local issues worldwide.

Mexico

- Schimmer, Porte De Mar (1987) - comprehensive, illustrated coverage of these much forged stamps.

Netherlands and Colonies

- Van de Loo, Netherlands and Colonies (1979, 1982) excellent but spotty coverage in loose-leaf format. One volume (two sections).

New South Wales

- Pope, New South Wales (1989) - comprehensive coverage of these classic issues; illustrated.

North and South America

- Bynof-Smith, Americas Including British Empire (1991) - illustrated coverage of selected issues.

North Borneo

- Shipman, North Borneo Issues to 1908, 2 vols. (no date) - comprehensive, illustrated coverage of genuine and forged stamps.

Persia (Iran)

- Hartman, Iran, 2 vols. (1987, 1990) - much worthwhile information on forgeries; illustrated (German).
Lewis, Persia (no date) - useful information on forgeries.
Sadri, The Lion Forgeries (1984) - very good, illustrated study.

Poland

- Hall, Locals (1981) - very useful information on forgeries, but often frustratingly brief.
Hall, Airmail Issue of 1921-1925 (1983) - good illustrated study.

Portuguese Colonies

- Hall, Portuguese Colonies (1983) - useful, illustrated information on forgeries and tabular data on reprints.

Queensland, South Australia, Tasmania

- Pope, Queensland, South Australia, and Tasmania (1989) - comprehensive coverage of these classic issues, illustrated.

Reprints

- Bacon, Reprints (no date) - interesting listing, still of some value.
Kalkhoff, Hilckes, and Evans, Reprints (1892) - dated list of historical interest.
Orht, Reprints - 4 vols. (1907-1928) - the only really useful work on the subject ever written. Very valuable to the student. Vol. 5 covering Persia through Zanzibar was never published (German).

Romania

- Hall, Romania 1906 Charity Issues (1983) - helpful, illustrated coverage of these common forgeries.

Roman States

- Levitsky, Roman States Issues of 1852 (1986) - essential information with excellent illustrations.
Levitsky and Jenkins, Roman States Issues of 1867-1868 (1990) - interesting but flawed, illustrated presentation of the forgeries (not reprints) of these issues. Use only with Fr. Jenkins corrections.

Russia

- Barefoot and Hall, Georgia (1983) - useful information on forgeries (includes Batum).
Bulat, Western Ukraine (1973) - useful illustrations of genuine overprints.
Ceresa, Armenia - 13 parts (1978-84) - detailed coverage of forgeries.
Ceresa, Ukraine - 26 parts (1980-88) - detailed coverage of forgeries.
Ceresa, The Armies - 24 parts (1981-91) - detailed coverage of forgeries.
Ceresa, Transcaucasia - 5 parts to date (1992) - detailed coverage of forgeries.
Hughes, Batum (1935) - useful for forgery detection.
Vovin, Soviet Issues (1972) - very good general coverage (Russian).

(To Be Continued)

Doubling Up

By Clyde Jennings

Not too long ago, when rooms in nice hotels where stamp shows were held went for \$30-\$40 a night, one rarely considered sharing a room and giving up one's privacy for a weekend. However, we are now "blessed" with inflation and all its unpalatable nuances. It's a new ball game - many of those \$30 rooms are bringing nearer ninety bucks, and some go at over a \$100, even when you're next to the elevator!

O.K., so now you get two towels, and pay-per-view TV. But if you're smart, you also "double up" and get yourself a roommate, i.e., sharing your hotel room with a friend for a stamp show weekend. The once unthinkable has become a routine - and I might add, a delightful one. There's someone to share a toddy-for-the-body with after the show closes and before the evening's social activities. Someone to share the day's doings with, the "find" made at a dealer's table, and later on deciding how badly the judges erred after the ribbons go up. Conversations can run rampant, and be most enjoyable, while one gets to know his (or her) philatelic friends even better.

They are the pluses. The drawbacks? Learning who snores so obnoxiously, who is messy in the bathroom, who "hogs" the closet hangers, who "bashes" your bottle without providing (or helping provide) one, who "camps" in the bathroom in the mornings and makes you late for your first meeting. But once you determine those who fit these categories, the pleasure derived by sharing can be many fold.

In fact, last year I goofed for one show - COLOPEX '92 but it turned out to be fortuitous because I enjoyed one of the best weekends ever. I agreed to share with Peter McCann, promptly had a mental lapse and made the same arrangement with John Foxworth! The hotel was bulging, thanks to the last weekend of the international flower show held there. No extra rooms available. The solution? I arrived first, so I arranged for the hotel's last suite and the three of us shared. I slept on the fold-out sofa in the living room (as the "designated goofee"!.. Peter and John had the bedroom. The stories, anecdotes, fantasies, (lies?) flew high, wide and handsome.

I don't know about you, folks, but I had an absolute ball! Try it sometime.

Should a Bronze Have to be Earned?

by L. Dann Mayo

Ever since my apprenticeship, I've noticed that I tend to judge a bit harder than most of my co-adjudicators, especially at the levels of Silver and below. At a recent show I finally got a clue as to why this might be. One of the apprentices (to his credit) explained his rationale for a Bronze: (roughly paraphrased) "If the person has some sort of legitimate philatelic material in some sort of logical order and has paid his/her frame fees, then I figure [s]he's entitled to a Bronze." Another judge equated a Silver with a "C" grade, representing an average showing of the material shown. Following the scholastic analogy with a silver as "C" (Average), Gold works out as it should ("A" or Excellent). However, Bronze would come in as an "F" (and given the nature of some, but not all of the exhibits that I have seen given this award, that is perhaps not as far-fetched as it seems at first blush).

My own feeling has always been that a Bronze award, while admittedly the least of the awards, is nonetheless recognition of something more than presence in the frames. I've always felt that it required something more than merely putting some stamps or covers (as opposed to Sand Dune gold foils or whatever other non-stamps one could put in by mistake) on a page in some semblance of order with all the neatness that competent use of a typewriter would produce. Stamps, order, neatness -- all of these can be found in the covers of a commercially-made album filled by a dedicated space-filler. Exhibiting involves something more, and it is the presence of this something more, to a greater or

lesser degree, which I think that the medals (including the lowly Bronze) recognize. To me, then the Bronze while it might be viewed as an academic D (Below-average) still represents a fundamental step above failing to get the idea of what exhibiting (as opposed to showing pages from one's collection or accumulation) is all about.

As for a Silver, to me it is more akin to a scholastic B (for above average) than to a C. Here is a person who has shown me something anywhere from moderately above average in all areas of exhibiting grading to perhaps very strong on some dimensions while average on others.

I raised the issue of this discrepancy in the valuation of the various medal levels with another juror and was told that, just as in academia, there has been grade inflation in national judging. I was told also that this is not necessarily viewed as a bad thing, as lower standards for awarding medals, especially at the lower levels, was important for encouraging those new to the national exhibiting scene. The argument was made that this leniency for the sake of encouragement was especially important in shows such as the one we were then judging, which had no local or regional show nearby and which therefore made an effort to get local collectors to exhibit for the first time at their national level show.

Oddly enough for a matter of such importance (and chronic dissatisfaction) to the consumers of APS jury awards, the Judging Manual does not address the issue of what the different medal levels mean for the bulk of what

is exhibited in national APS-sanctioned shows. Grading points with explicit relationships to award levels are provided for FDC, thematic and youth exhibits, but not for traditional, aerophilatelic, revenue and postal history exhibits by adults. The general statement of levels of awards lists the awards, but does not indicate what level of qualitative or quantitative achievement any of them indicates.

I am not advocating the adoption of point-based judging for any area, but I think it would be a good idea to have the judges (and their clients, the exhibitors) in agreement as to what exactly a given medal means. Leaving aside, for a moment, questions of "importance" (or what I feel to be the more legitimately calculable and relevant matter of "scope") of the subject matter shown, should the jury be instructed that a Silver represents an "average" showing or something more or less than that? What levels of achievement along all or some of the vectors of thoroughness of treatment, condition, display of philatelic knowledge, difficulty of acquisition and presentation are required for a Bronze -- or is payment of the entry fee and putting some stamps on a (non-printed?) page with little or no text sufficiently deserving of encouragement that Bronze should be made an honorary award and the "real" awards start at Silver Bronze? And, finally, is it the Gold or the Vermeil level that has that "very broad range?" (I've heard both versions expounded in different deliberations in support of nudging a borderline exhibit in one direction or the other.)

Taking the Step Up to International Exhibiting

by William H. Bauer

Have you ever thought about exhibiting Internationally? I suspect that most exhibitors who progress beyond the novice level will at some time consider making the step up to the International scene. After all, being recognized on a world-wide scale has to be the ultimate attainment. There is a magic ring to 'Large Gold Medal' and 'Grand Prix.'

Each year there are two or three FIP (Federacion Internationale de Filatolie) accredited international exhibitions, often in exotic locations - Bangkok, Auckland, Rio, Paris. That creates an additional incentive: to journey with your stunning exhibit of Staffa first issue plate flaws, to a far away, fascinating city and to win a fabulous prize. With luck you just might succeed. More likely, and particularly if you jump into the ring without knowledge of the 'game' you will be rudely disappointed.

In May, I was privileged to be one of the judges at POLSKA '93, and I thought it might be interesting to pass on some observations.

Right off the top you come face to face with the fact that International exhibiting is a new game with new rules to learn. You can't simply fill out an entry form, ask for 10 frames and be accepted. You must submit a preliminary application through the approved national commissioner. The applications are reviewed for qualification by the commissioner, the FIP coordinator for the exhibition, and finally by the Exhibit Committee. The minimum qualification is a Vermeil Medal earned in a national level show. However, the better your track record, the better your chances of being accepted.

After a seemingly interminable wait, providing your exhibit is qualified and meets whatever other criteria the show committee sets, you will have to complete a final application and return it, with the frame fees, to the commissioner.

Now the BIG problem: as a first time exhibitor you have been granted only five frames! Fortunately you have a few months to figure how to reduce your ten-frame exhibit to five frames. In the past that meant putting as much as possible on every page. Today the judges are less interested in quantity, and more concerned with the quality of the material and a logical treatment of the subject. The best advice I can give is to first re-think your subject and story line - tighten it up to the most significant portion of your exhibit, but be certain you retain a coherent and

logical story and plan. Second, greatly reduce the common material and redundant items. Select the best condition and the most important philatelic material required to illustrate your story. It won't be easy, but with careful planning you can do it.

At this point it is important to realize what should be your first effort goal - to win a Large Vermeil Medal - which will entitle your exhibit to the maximum eight frames the next time it is shown. Exhibits do win Gold, and even large Gold medals with five frames, but it is not easy.

There are a couple of other things to be considered. Insurance in transit - that is your problem, not the show's, and, how will you get your exhibit to the commissioner who will carry it to the exhibition? You could take it yourself, but then you would have to secure the necessary customs papers. The commissioner will charge a fee for handling the exhibit, but believe me he earns it.

You have been accepted, the exhibit has reached the site and is on display. Next comes the judging. This too is different from what you are used to in the United States. The jury will be thirty or more judges from all over the world (there were 44 at POLSKA '93). Since it would be impossible for any judge to look at all of the exhibits (400-500 or more), the jury will be divided into teams of three or four judges by expertise in specific classifications (Traditional, Thematic, etc.). To arrive at a preliminary medal award, the appointed team will judge your exhibit, scoring it according to a point system.

The teams report their preliminary work to the full jury. All awards up to Large Vermeil are considered final unless there is an objection. The jury has a day in which to review all of the proposed Gold and Large Gold medal exhibits which are then finalized, unless there are objections. The final step is the nomination of candidates for the three Grand Prix (National, International, and Class of Honor). A vote is taken and the ballots are sealed, uncounted, until the Palmarea where the announcement of the winners is made.

It is in the final stages of judging, the resolution of objections, that the fun begins. Nationalism and philatelic politics suddenly rise to the top. The judges have an unwritten, but nevertheless less real obligation to look out for their countrymen. At the minimum this means checking to see that the exhibits have approximated the anticipated medal level. At the more obnoxious it

means arguing for a higher medal than was initially awarded. That may mean "you scratch my back, I'll scratch yours."

The point system is supposed to eliminate the politicking, but unfortunately it may have made it worse. The approach is subtle - a plea for just one or two more points to push the exhibit to the next level. It can even be done with an eye to the future. The exhibit has scored 87 points, how about raising that to 89 points? What's the big deal? It is still a Large Vermeil. Ah, but next time the claim is: "At POLSKA it got 89 points and it's been improved so shouldn't it now have 90 points?" Of course that means a gold medal, perhaps for an exhibit that is at best of average Large Vermeil medal quality.

For the judges, the point system does have advantages. It forces the judge to make a conscious evaluation of each of the criteria and to be able to support that evaluation. For the exhibitor it should create consistency and serve as a measurement for improvement. The caution to both the judge and the exhibitor is how fast the lost points add up. Currently there are seven scoring categories in Postal History. A loss of one point in each category and a Large Gold medal (95 points) is out of reach.

If you decide to try International exhibiting, what expectations should you have? Assuming you have only met the minimum requirements (National Vermeil) don't expect a great deal. A Silver-bronze is likely, Silver a possibility, and with luck even a Large Silver medal.

If your track record is National Gold then you have a decent chance of winning a Vermeil medal. With a Grand Award or two behind you then a Large Vermeil is not an unreasonable expectation. But, remember, there are no guarantees - you could do worse or perhaps better than expected. It is a competition with the rules subject to interpretation by a group of judges with a variety of likes and dislikes. You still have to impress them.

What does it take to reach the top - the Large Gold medal? Everything, or at least most everything. A Large Gold medal exhibit is expected to include a high percentage of the important and rare philatelic pieces of the selected subject. By its nature, the Large Gold medal exhibit would be very difficult to duplicate. To be a candidate for a Grand Prix, the possibility of duplication would be close to zero.

Unfortunately the attainment of this level of honor implies a major expen-

diture. If your budget won't stand the strain, or the needed material is not available, then set your sights lower, reduce your ulcers, and enhance your pleasure.

There are three other factors to be considered in your expectations. The first, and hardest for us in this country to accept is that the choice of subject is important. There is an unwritten code that sets an upper limit of award for any given subject. This is the dreaded "I" word - Importance. An exhibit of the Postal History of Harrisburg, Pennsylvania just doesn't have the medal potential of an exhibit of Pre-UPU

Trans-Atlantic Mail, some day this may change, but it is a fact of live today.

The second factor is "paying your dues." There is a reluctance to give high awards to first time exhibits. As an exhibit is repeatedly shown, it will grow and work its way up the ladder, eventually reaching its potential. This is a not so subtle way of telling the exhibitors that they have to learn the rules of the game and how to use them to their advantage.

The third factor is the difference in emphasis between judging in the United States and International judg-

ing. In the United States, a comprehensive study, well presented, will take you quite a way without expensive material. On the International scene, even though the study factor is important, if you don't have the rare, key item, your attainment will be restricted.

International exhibiting can be fun. You are testing yourself against the best in the world. But, understand your limitations; both financial and philatelic, and then set your expectations within those limits. Do that, and you avoid disappointment, and a better result is a bonus.

Computers in Exhibiting Committee Formed

A new committee on the use of computers in exhibiting has been formed within AAPE. The chairman is Paul Tyler of Albuquerque, New Mexico. The Committee does not want to duplicate the work and efforts of the APS Computer Committee which involves the entire spectrum of computer uses in Philately. Rather it is envisioned that the AAPE Committee will be the major advocate for the use of computers in preparing exhibit pages. It is hoped that this committee will act as a sounding board for new ideas in exhibit preparation using the computer. Additionally, it is planned for knowledgeable committee members to answer member's questions concerning any aspect of computer prepared exhibit or album pages. Questions that are received that have wide application and use to many members, may in the future, be published in a "Computer Question and Answer Column" in **The Philatelic Exhibitor**. Articles on any aspect of using computers to prepare exhibit or album pages are also desired for future publication. Members who would like to serve on this committee or members who have suggestions, questions or comments should contact the Chairman, Paul Tyler, 1023 Rocky Point court NE, Albuquerque, NM 87123.

For those members interested in wider philatelic applications for computers, hardware, software, Bob de Violini has reminded us that there is a Philatelic Computing Study Group, APS Affiliate 212, an organization of some 500 members in the U.S. and a dozen foreign countries.

It has a quarterly publication, **The Computelists**, which regularly carries articles by PCSG members concerning preparation of album and exhibit pages, as well as guidance on the development and use of inventory programs, and the adaptation of other commercial software for philatelic purposes. Anyone interested is welcome to write for more information and an application for the PCSG (SASE appreciated). Dues are \$10 per year in the U.S., U.S. \$12 for Canadian members, and U.S. \$17 per year to overseas addresses.

Resource for Exhibit Committees Available

When I was exhibiting at MIDAPHIL '92, I noticed that some of the attendees who were looking at the exhibits were somewhat confused when looking at a particular exhibit where the frames continued on the other side of the row. This was particularly true for exhibits where each page did not include the exhibit title.

I think that it would be a good idea for exhibit chairmen to make the frame at the end of a row with a notice that the exhibit continues. I have made up some labels that I think will do the job, and which would be easy for the show committees to use. An example is shown here.

A master sheet contains 21 labels. You can obtain a master sheet by writing to John Hotchner, P.O. Box 1125, Falls Church, VA 22041. Enclose a 29¢ prepaid envelope.

Editor's Note: Also available is a sheet of labels saying "Exhibit Continues Across The Aisle".

by Don L. Evans

**EXHIBIT
CONTINUES**

----->

**EXHIBIT CONTINUES
ACROSS THE AISLE**

----->

**EXHIBIT
CONTINUES
ON OTHER SIDE**

----->

From The Executive Secretary

Dr. Russell V. Skavaril, 222 East Torrence Road, Columbus, Ohio 43214-3834

This report was prepared on May 14, 1993 and is based upon new memberships, resignations, etc. received through that date.

It is a pleasure to welcome the following 23 individuals as AAPE members:

1876 Howard W. Moser	1884 Peter Foote	1892 James R. Taylor
1877 A. J. Jensen	1885 D.A. Anderson	1893 Ronald C. Gibbs
1878 Albert Guenzburger	1886 Silvia Garcia-Frutos	1894 Kevin O'Reilly
1879 J. Wendell Andrews	1887 Michael Wiggins	1895 Benton E. Reams
1880 Alan Anderson	1888 John D. Bowman	1896 Angela M. Gittles
1881 Darwin Hintz	1889 Guy M. Purington	1897 John R. Fagan
1882 Salomon Rosenthal	1890 William E. Critzer	1898 Gerald Cross
1883 Jack Yao	1891 Katherine Proper	

These 8 members have resigned:

1581 Dorothy M. Alfano	1519 John E. Evan	1292 Henry P. McGhee
0569 Dale P. Anthony	0253 Carl L. John	1541 Jean M. Ulmer
1426 Robert G. Clarke	1753 Betty Kemp	

I am sorry to report that Kaarlo E. Anttila and Robert D. Corless are deceased.

MEMBERSHIP RECONCILIATION as of May 14, 1993:

1. Total membership as of February 15, 1993	1277
2. Resignations	8
3. Deceased	2
4. New Members	23
5. Dropped for non-payment of dues	85
Total membership as of May 14, 1993	1205

Mail has been returned marked "Not Known" from Mr. Calvin K. Keem and Mr. James A. Gaudet. Please advise me if you know the current address of either member.

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

CLASSIFIED ADS WELCOME

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

● **WIT AND PRACTICAL WISDOM** to use in your collecting pursuits. Order John Hotchner's **Facts and Fantasy about Philately**. \$7.95 postpaid. 21st Century Stamp Co., P.O. Box 1987, Melbourne, FL 32902-1987.

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

● **AUTHORS:** Your philatelic monograph quality edited/produced by experienced professional. You receive royalties, provide no investment. SASE to ENVISION, P.O. Box 4226, Sidney, OH 45365

● **OLYMPIC GAMES 1896-1968 WANTED:** Covers, slogan meters, special cancels, registered from Olympics, essays, proofs, Greece 1906 Olympic imperfs. U.S. 1932 naval covers with Olympic cancels. Haiti 1939 Coubertin covers. Sherwin Podolsky, 16035 Tupper, North Hills, CA 91343-3045.

● **WANTED BALLON MONTES MATERIAL:** Send copy and desired price. Walter Brooks 305 West Ave. Springfield, PA 19064

● **WANTED COVERS, CATAPULT FLIGHTS** from the German Liners S.S. BREMEN, S.S. EUROPA, and Airmail Service Flight Covers from Cologne, Germany, to those Ships and the S.S. Columbus. Send copy and desired price. Werner Helms, 11925 Righwood Ave., Norwalk, CA 90650.

● **WANTED CAVES AND BATS RELATED** covers, cancels, meters, postal stationery, proofs, etc. The same type of material needed for chemical elements exhibit. Ronnie Nixon, 1835 Shellbrook Drive, Huntsville, AL 35806.

● **MEXICO EXPORTA COVERS TO U.S.;** Franked with current postage rates for the years of 1975-1993. Philip Angel, 2948 Briarcliff Dr., East Lansing, MI 48823.

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REMEMBER TO:

- Write an article or letter to the editor for a future issue (p.3)
- Send in an idea for a future theme (p.3)
- Get your AAPE pin (p.1)
- Send your convention breakfast reservation (p.9)
- Pledge for the Reprint Fund (p.2)
- Join the Computers-In-Exhibiting Committee (p.24)
- Make plans to attend the Omaha Show (p.1)
- Send your Change-of-Address (p.25)
- Think about using archivaly safe philatelic materials (Ads on p.6 and this page)
- Send for needed back issues (p.3)
- Send for Critique Service information (p.12)
- Send in a Classified Ad (p.25)