

EARLY SEPARATION

PRIVATE PERFORATIONS

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Susse Perforations
1862 Usage



Which is the genuine example?

When the Susse Brothers went out of business, their machine was sold to a Paris stamp dealer who used it to create additional examples. Used, on an expertised cover, is the only way to be sure the example is genuine. But there are tips to point out the obvious fakes. All genuine uses were from Paris, thus number one is a fake. Most fakes were made from imperforate singles so the edges on one or more sides will have flat edges, as on number three. The only one that might be genuine is number two.

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Unique horizontally imperforate upper plate block of the 8 cent Trans-Mississippi issue. We are acting as agent for Jack Rosenthal in the sale of his Columbian and Trans-Mississippi Collections.



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THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors



Vol 8, No One

(29)

January, 1994

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The Philatelic Exhibitor (ISSN 0892-032X) is published four times a year in January, April, July and October for \$12.50 per year (AAPE dues of \$15.00 per year includes \$12.50 for subscriptions to **Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 222 E. Torrence Rd., Columbus, OH 43214

POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 222 E. Torrence Rd., Columbus, OH 43214

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 April 15, 1994. Feb. 20, 1994. The following issue will close May 20, 1994.

BACK ISSUES of **The Philatelic Exhibitor** are available while supplies last from Bill McMurray, P.O. Box 342, Westerly, RI 02891, 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, 1-4—\$3.00 each.

FUTURE ISSUES

The deadline for the April, 1994 issue of **The Philatelic Exhibitor** is February 20, 1994. The suggested topic will be: "Exhibiting Modern Material Nationally and Internationally - Why Bother?"

For the July, 1994 issue - Deadline May 20, 1994 - The suggested topic will be: "What Draws Me To Attend An Out Of Town Show?"

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

If you have an idea for a future suggested topic, drop me a note; address above. - JMH, Editor

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Reprints from this journal are encouraged with appropriate credit.

Editor's AAPE(s) of the Month



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

November, 1993. Grace Marchese who took on the responsibility for coordinating the AAPE table at the Fall '93 Mega in New York City, and AAPE members J.L. Boyd, George T. Guzzio, Michael Hvidonov, W. David Steidley and Richard Washburn all of whom took at least one four hour turn at greeting members and prospects.

December, 1993. Van Koppersmith, our Back Issues Manager for the last four years, who is relinquishing those duties to **Bill McMurray** (see notice above.)

January, 1994. Randy Neil "Concerns" columnist for **TPE** from its first issue in 1986 to July, 1993.

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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Send:

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

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

American Assn. of Philatelic Exhibitors
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Enclosed are my dues of *\$15.00 in application for my membership in the AAPE, which includes \$12.50 annual subscription to **The Philatelic Exhibitor**, or \$300 for life Membership. (Life Membership for those 70 or over: \$150; Life Membership for those with a foreign mailing address: \$500)

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*Youth Membership (Age 18 and under) \$7.50 includes a subscription to *TPE*. Spouse Membership is \$7.50 - *TPE* Not Included.

My 2¢ Worth

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



Support for "Best of TPE...." Anthology Requested

Now that we have achieved non-profit status, I am hopeful that the deductibility of contributions to AAPE will inspire many members to help fund a collection of the best articles from the first five volumes of "The Philatelic Exhibitor" to help beginners and intermediate exhibitors. The object is to use it as a recruiting tool; as a means of helping those who are getting started to avoid having to reinvent the wheel. "The Best of TPE, Vol. I-V" will contain much in the way of lessons learned, effective techniques, and exhibiting resources.

The 20+ \$25-or-more contributors have so far pledged over \$2,000 of the \$3,500 needed to produce the anthology. All contributors at that level will be prominently listed as Sponsors, and will receive a free copy. Advertising is also welcome - from individuals and businesses - at regular TPE ad rates. This will give you exposure to all new AAPE members for years to come.

Help us help the newcomers, and assure the future of this part of our great hobby! Write to me with your pledge, and/or interest in advertising. Thanks in advance for your help.

As I survey the material available for this issue there are certain things lacking! While extremely grateful to those authors who have produced material to share, none has exhibit page illustrations. **PLEASE** - the page size we have is intended to show off exhibit pages. We need articles that include illustrations; and illustrations to highlight points in future articles. Also, there is again no Synopsis Page of the Issue. This growing phenomenon is an area of considerable interest to AAPE members. Won't you please share your efforts?

Your 2¢ Worth

Paul Tyler - Robert Morgan - Charles Luks - Clyde Jennings
- Richard Washburn

Split Golds?

To the Editor:

A few comments on your article in the latest **Philatelic Exhibitor**, concerning "should the Gold medal be split?" Before this question can be answered, we should determine that more Golds are in fact being given today than before. And what is before? We have to determine the time frame we are talking about. Mike Dixon's data is from 1988 to 1992. What were the numbers of the previous 4 years, 1983-1987? Assuming that it is true that more are being awarded today than previously, is this bad? If more Golds are being awarded, there can be two valid reasons for this. 1. the judging is getting more lax, 2. more exhibitors are being shown that are truly gold medal caliber.

In most cases I am inclined to think that the exhibits are getting better than they used to be. I have seen a few Gold exhibits that were shown years ago (up to 20 years ago) that were exhibited again recently without any updating and most did not receive a Gold this time out. They just did not measure up to the standards of today. I might add, much to the distress of some of the owners who thought once a Gold always a Gold. This experience does not indicate that the judging is getting lax, but may be getting tougher.

I also think it is easy to rationalize why the exhibits are getting better: The

judging critique that is now required for all national shows where exhibitors can obtain comments on how to improve their exhibit, the recent publication and wide distribution of Randy Neil's book on preparing exhibits, the founding of AAPE and the **Philatelic Exhibitor** with its many "how to" articles and advice, the AAPE's critique service. It is also my personal opinion that today's judges are more open and helpful in providing advice and comments to new exhibitors than they were 20 years ago.

I know that I have certainly benefited by Randy's book and the advice of many Judges in developing and modifying my Gold exhibit.

This brings us back to the major question, should the Gold level be split? I don't see any reason to split the Gold. Those that are strong Golds will be winning the Grand's, Reserve Grand's, and other special awards. While the "weak Golds" will still be there having met the standards for that award. I recognize that there are a few people who seek status by receiving higher awards than others, and may be unhappy when they are among so many Gold medal winners. I am reminded of a comment by a Navy Admiral about a fellow flag officer from another Service "He is so ambitious, he would not be satisfied even if he was promoted to 10 star rank." I think that if we did go to another medal level, Large Gold, Platinum etc. it would not

be too long before a few ambitious individuals would be wanting another higher level, because more excellent exhibits were now qualifying for this new award.

Those that are in pursuit of higher and higher awards can always move to the International scene. I do not wish or intend to cast any aspersions on those who are in favor of additional medal levels as many may have justifications that do not include an elitist attitude.

Paul E. Tyler
Albuquerque, NM

To the Editor:

My vote is for: Large Gold/Gold (not called Small Gold, just Gold). Large Golds should go to the Grand, Reserve Grand and the ones which just miss the Reserve Grand in the vote.

Robert B. Morgan
Los Angeles, CA

Late TPE

To the Editor:

Here it is the 8th of November and I haven't received my October TPE as usual. I have a simple solution for this. Keep mailing out the TPE as you have been doing but change the dates on the journal to August, November, February and May. That way the journal would always arrive early.

Charles K. Luks
Parsippany, NJ

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To A Pill

To the Editor:

You were at SESCAL '93. You attended the critique, and afterwards the AAPE seminar. You know who you are.

If you have such a beef at philately, why in the world don't you give it up and go collect medicine bottle caps? You were rude, crude, abrasive, and disruptive at both meetings above, and definitely not appreciated by others in attendance, and even declined when invited by the presiding chairmen to leave the room.

The members of the jury and AAPE officers learned later that you put in an appearance every year at SESCAL and conduct yourself in this despicable manner. Would that we had been warned about you in advance.

Philately does not need this type behavior.

Clyde Jennings
Jacksonville, FL

Be it Ordained - - -

To the Editor:

- - -that, now and henceforth, all national level shows be patterned after the first St. Louis Stamp Expo '93. This had to be the ultimate in hospitality, venue, generosity, demeanor, and gentleness for dealers, judges, and attendees.

In order, Hospitality: dealers were furnished breakfast each morning, gratis lunches delivered to the booths, dinner Friday evening; Venue, a modern, recently refurbished Hilton Frontenac Hotel which easily accommodated show, meeting rooms, banquet, courtesy vans for trips up to 7 miles, a mall next door featuring Saks Fifth Avenue and Neiman-Marcus (the wives loved this!), and a bar/coffee shop offering "Armadillo Eggs" on its menu; Generosity, fares and hotel accommodations furnished judges including accompanying spouses, plus the same breakfasts and Friday evening dinner for dealers; Demeanor, I was totally unaware of any booth/room/frame confrontations; Gentleness, dealers were requested (urged?) to observe a coat and/or tie dress code, as recently recommended by ASDA. All complied and, believe it or not, there seemed to be an air of mutual respect and gentility permeating the entire weekend. (Of course, that new dress code did not even seem to work a hardship on good friend Rich Drews, long the leading exponent of the "Early Grunge" look!).

Just how good was this show? I heard the convening BIA had one of its largest attendances ever at the general meeting. And, due primarily to their convention, the BE&P premiered their

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fascinating new exhibit of "Stamps That Never Were" - composed of many items those attending would have gladly killed for! For the first time in memory I ate every single bite on my banquet plate, while being entertained by a strolling combo. The local P.M. was given 5 minutes as the banquet's guest speaker. The critique came and went with nary a discordant note or any rancor. The entire jury volunteered to become the show's permanent panel and come back every year! All five judges are seriously considering coming back to next year's show to exhibit, and reciprocate the many amenities this show accorded us.

Shortcomings /drawbacks /negatives? I'm still waiting, but meantime I urge as many of you as possible to mark October 7-9, 1994, on your calendar for this show--and make your reservations early, because 93's show sold 450 room nights, and the nearest Hilton to accomodate overflow is at the airport 9 miles away! It was obvious this show had an "angel", and a very generous one, at that. Whether this level of excellence can be sustained was a matter of speculation among a number of those in attendance. We shall see, meantime let's hope so far they have established a new norm for other shows to aspire to and attempt to emulate.

Clyde Jennings
Jacksonville, FL

Grenada/Granada

To the Editor:

I assume this will be one of many letters you will receive calling attention to the incorrect spelling of Granada '92 on the title page of our latest journal (Oct. 1993).

During the past year I have seen this error, confusing a city in Spain with an island in the Caribbean, in other philatelic publications but never expected it would be on the front page of our prestigious "The Philatelic Exhibitor"!

Now that the subject is at hand, the spelling of Columbia instead of Colombia when referring to the country in South America also irks me.

Richard A. Washburn
Cheshire, CT

Happy New Year

May 1994 bring each AAPE member that elusive "Key Item"!

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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.

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.

Feb. 19-20, ALAPEX '94. Sponsored by the Birmingham Philatelic Society. Held at Bessemer Civic Center, 1130 9th Avenue SW, Bessemer, AL (exit 108 on I-20/59), Saturday 10 a.m. - 6 p.m., Sunday 10 a.m. - 5 p.m.; 20 dealers, 80 6-page frames (3.5 x 11.5 max) \$1.50 per frame. Prospectus and details: Birmingham Philatelic Society, P.O. Box 531330, Birmingham, AL 35253.

Feb. 19-20, VICTOPICAL 1994 Sponsored by the Greater Victoria Philatelic Society, the Vancouver Island Philatelic Society and the Victoria Junior Stamp Club. At the Holiday Inn, 3020 Blanshard Street, Victoria, B.C. Admission by donation, 15 page frames at \$5 per frame. Juniors \$1 per exhibit. Further information and prospectus please write Don Shortling, Box 5164, Station B, Victoria, B.C. V8R 6N4.

Feb. 26-27, 1994, LINPEX '94. Sponsored by the Lincoln Stamp Club. Held at the University of Nebraska East Campus Union, 35th and Holdrege Streets, Lincoln, Nebraska. Frames hold 16 (8.5 x 11) pages, \$5 per frame (adults), \$2.50 (juniors). Minimum 2, maximum 10 (adults), 5 (juniors), one frame exhibits (\$10). Deadline: Feb. 5, 1994. Prospectus from: Lawrence Kinyon, P.O. Box 22412, Lincoln, NE 68542.

March 12-13, 1994 FRESPEX '94. Sponsored by the Fresno Philatelic Society. Held at the Fresno Fairgrounds, Junior Exhibits Bldg., Butler & Chance Avenues. 200 12 page frames, \$3 adult, \$1 junior. Free admission. For further information and prospectus, contact Ruth Seibert, 6158 N. College, Fresno, CA 93704.

March 19-20, CENEPEX '94, Central Nebraska Stamp Club. Held at The Grand Island Mall, 2228 N. Webb Rd., Grand Island, NE. Frames hold 12 pages (4 rows), \$2 per frame (adults), \$1 per frame (juniors). Prospectus from Mike Ley, Box 984, Grand Island, NE 68802.

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.

Mar. 18-20, 1994, EDMONTON SPRING NATIONAL & REGIONAL STAMP SHOW. At the Conference Centre, West Edmonton Mall, Edmonton, Alberta. 145-16 page frames at \$CAN 7.50, Youth 21 & under \$2 per frame. Bourse, meetings, including AAPE Seminar. Entry deadline Feb. 21, 1994. Prospectus & info. from: Edmonton Stamp Club, P.O. Box 399, Edmonton, AB, Canada T5J 2J6.

March 25-27, TWIN CITY STAMP EXPO - 94 Sponsored by the Twin City Philatelic Society. Held at the new Concordia College Gangelhoss Center (SW corner of Hamline & Marshall, St. Paul, MN) with 120 16-page

frames. Adults \$5 per frame; junior exhibitors, under 18, are free. Show theme is precancels. Show information and exhibit prospectus from John Grabowski, Box 10916, White Bear Lake, MN 55110-0916.

*** 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.

April 9-10, DELPEX '94, Delaware Valley Federation of Stamp Clubs, Brandywine High School, 1600 Fouk Rd., Wilmington, DE. 60 + 16 page frames at \$5 each (Juniors free). Special "Best Scandinavian" & "Best Maritime" Exhibit awards. Each exhibitor gets a written critique! Get prospectus from J.R. Fahs, 109 Rockingham Drive, Wilmington, DE 19706.

*** May 28-30 NOJEX '94.** Sponsored by the North Jersey Federated Stamp Clubs, Inc. Held at the Meadowlands Hilton, 2 Harmon Plaza, Secaucus, New Jersey. Hosting national conventions of the Society for Czechoslovak Philately and the Mobile Post Office Society, the annual convention of the New Jersey Postal History Society and the regional meeting of the Postal History Society. Frames hold 16 (8.5 X 11) pages, \$7 per frame (adults), \$3.50 per frame (juniors). Maximum 10 frames. Entry deadline: April 1, 1994. Prospectus from: Robert G. Rose, P.O. Box 1945, Morristown, NJ 07962-1945.

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

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

- **Mark E. Banchik**, 11 Gateway Dr., Great Neck, NY 11021 - U.S., Great Britain, Mexico, Latin America, postal history, revenues, military
- **Ken Lawrence**, P.O. Box 8040, State College, PA 16803 - U.S. 20th Century, Framas, meters, Holocaust, Disney, philatelic literature
- **Stephen L. Suffet**, 41-05 47th St., Sunnyside, NY 11104 - U.S.
- **Robert F. Taylor**, 674 Chelsea Dr., Sanford, NC 27330-8587 - Postal history, postal stationery, France and Colonies
- **Peter McCann**, 201 Defense Hgwy, Suite 260, Annapolis, MD 21401-8961 - International Accreditation

AmeriStamp EXPO '94 - National One-Frame Stamp Exhibition Coming To Indianapolis, IN June 17-19

Frames are filling up quickly. Use the enclosed prospectus today and participate in this bigger, better second running of last year's successful show.

PRESIDENT'S MESSAGE

by Stephen D. Schumann



Surprised by Bangkok '93 Viewers

I wish all U.S. Exhibitors at Bangkok '93 could have been there in person to see the thousands of people, who everyday looked at (and many times read) the exhibits.

At a time when it is not uncommon at a World Series of Philately Show to have the exhibit area virtually deserted, it was heartwarming to see so many people looking at and being interested in the exhibits at Bangkok. We're just not talking about This viewing exhibits in the National Class only either—viewers were everywhere in the exhibit area; looking at all the classes, from traditional to revenues. Even more surprising was the high percentage of young women among the viewers either singly, or more often, in groups.

Young people, in general, were the overwhelming majority of attendees "swamping" every area of Bangkok '93. I would estimate that 80% of the crowds were 25 or younger. Post office stands of every country were five or six deep throughout the show and the Thai post office sold the equivalent of U.S.

\$4,000,000 in stamps, stationery and souvenir sheets. The souvenir sheets became such a hot item (cost was U.S. \$10.00 per set of ten) that they were being offered the last day of the show for \$80.00 per set and I saw a recent advertisement in the U.S. Philatelic Press offering them for \$160.00 per set!

Much of this enthusiasm for philately in Thailand can be laid to the firm support of the Communications Authority of Thailand for it. Advertisements in the national press, on television and signs everywhere in downtown Bangkok generated much interest - and overwhelming attendance - at Bangkok '93.

Another factor which helped generate interest in the exhibits particularly was the ability of most Thais in urban areas to read and speak some English. If you can only look at the material in the frames and cannot read the write-up, one has a tendency to pass by quickly or ignore it altogether.

I have been told that, in countries where virtually no one could read or speak English, the exhibit areas at world philatelic exhibitions was virtually deserted.

While I'm not saying that having a knowledge of English will increase a non-English speaking person's interest in exhibiting necessarily, I do believe that firm support by a country's Post Office for philately in general cannot but in the long run, increase an interest in Philatelic Exhibiting, whether the country is English-speaking or not.

Next issue I'll be discussing "Splitting the Medals" i.e. "Silvers", "Large Silvers", "Vermeils", "Large Vermeils", "Golds", "Large Golds" at World Series of Philately Shows to give a more accurate indication of level. Input from AAPE members on this subject is sought. Just write me at 2417 Cabrillo Drive, Hayward, CA 94545, or FAX me from 6 A.M. to 4 P.M. at (510) 785-4794.

SHOW AWARDS CHAIRMEN, PLEASE NOTE: THE AAPE EXHIBIT AWARDS PROGRAM

AAPE "Awards of Honor" for presentation, and the "AAPE Creativity Award" are sent automatically to World Series of Philately (WSP) Shows; to the person and/or address given in the **American Philatelist** show listing. All local and regional (non-WSP) shows are entitled to present "Awards of Honor" according to the following:

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

U.S. & Canadian Shows of fewer than 500 pages—one Silver Pin

All requests must be received in writing at **least four weeks in advance of the show date**. Canadian requests should be sent directly to our Canadian Awards Chairman: Ray Ireson, 86 Cartier, Roxboro, Quebec H8Y 1G8, Canada.

All **domestic U.S. requests** should be sent to Dr. Russell V. Skavaril, AAPE Awards Program, 222 E. Torrence Rd. Columbus, OH 43214

YOU CAN BE OF SERVICE — VOLUNTEER NOW!

To serve as an elected officer or member of the AAPE Board of Directors. All officers and two directors are up for election. You need not be a "famous philatelist" — we simply are seeking people who wish to serve the world's largest exhibitor organization. Write a letter today to Steve Schumann, chairman of the AAPE nominating committee, at 2417 Cabrillo Drive, Hayward, CA 94545.

DEADLINE FOR VOLUNTEERING: MARCH 1, 1994

Election Timetable:

- April TPE will include the report of the nominating committee
- July TPE will contain a ballot due no later than September 1
- October TPE will contain election results
- New officers will be installed in November.

Election Committee: Steve Schumann, Chairman; Clyde Jennings and John Hotchner.

With this issue of **TPE** is enclosed a prospectus for AmeriStamp Expo '94 to be held June 17-19, 1994 in Indianapolis, Indiana. The show will follow the extremely successful similar event held this past April in Kansas City. The exhibit you may recall, is all one frame showings of some of the most interesting material in philately. These are unusual and innovative approaches to exhibiting topics that can not be shown as multi-frame exhibits. Many experienced Gold award winners at national WSP shows found that taking the cream of the cream of their ten frame exhibit did not automatically get a Reserve Grand or even a top Platinum medal. What was also a surprise to other exhibitors was the fact that a complete, totally integrated exhibit that told everything about everything of the "Aerogrammes of the British Solomon Islands" (not an actual entry) did not win a top prize either. Thus, the philosophy of the Platinum/Gold standard for one framers seems to be a rational combination of quality material, well-presented in logical manner, that covers a concise topic in sixteen pages -tougher than it sounds!

Anyway, more than 140 exhibitors vied for the honors in Kansas City and the Indiana Stamp Club and the AAPE hope that up to 180 exhibits will be in the show this June. It was interesting that more than a third of the exhibitors were first timers, although many were experienced philatelists who decided to get their feet wet in exhibiting via the one frame format. I am hoping that many of you who are reading this might think the same thing. The Kansas City show also had a large number of exhibitors who attended the show and we hope that the central location of Indianapolis will make this an even higher percentage in June. The Indiana Stamp Club which is actually mounting the exhibits and running the exhibition does a superb job with its annual INDYPEX every fall, and we expect the stunning venue of the Indiana Convention Center will be a major draw as well. The judging panel of 13 has been chosen by the AAPE in consultation with the Indiana organizers and will include a broad base of experienced APS judges such as our past AAPE president and current APS president Randy Neil, our current AAPE president Steve Schumann, as well as our distinguished editor John Hotchner. If all of this sounds like I am trying to plug the show and get you to go and/or exhibit, you are right. If someone else has already grabbed the prospectus from this issue, write to AmeriStamp Expo '94, P.O. Box 501974, Indianapolis, Indiana 46250 and get another one!

Exhibition Craze Dying, Says Thorp

Prescott Holden Thorp, writing in the *Western Stamp Collector*, says he thinks the "Era of Philatelic Exhibitions is drawing to a close." He further says, "The wonder of it all is that they should have proven a major attraction as long as they did."

He says you see the same stamps and the same crowd at every exhibition, in fact, "the same stupid lines of inanimate frames," and that the only fairly successful ones are where the most entertainment is furnished, but that "even good fellows get tired of having a good time" finally.

He sees the beginning of the big shows commencing in 1926, with the International Exhibition in New York, and that the 1936 Tipex show, which dwarfed all others, marked the apex of popularity, and that the interest has been dwindling ever since. He says, "Stamp exhibitions are show business and any showman will tell you that you've got to get a new act occasionally in order to hold the public's interest."

If we are to believe Mr. Thorp, and we've found him not one to rush willy-nilly into a declaration that has little foundation, we are in for a fall and winter of stamp exhibitions whose attendance will be "spotty." Maybe forewarned is forearmed, and the exhibition and entertainment chairmen will be clever enough to save the day for their respective towns. Mr. Thorp doesn't offer any remedy, he just says the popularity of stamp exhibitions is on the wane, because no "new acts" have been offered.

Stamps Magazine ca. 1944

FROM AAPE'S 1993 CONVENTION - Photos courtesy of Ralph Herdenberg



SESCAL '93 Chief Judge John Hotchner presents AYSEC prizes to local participant Miki Harris. (See page 24)



L. to R: AAPE Vice President Dr. Peter P. McCann presents Life Membership certificates to Jim and Marian Bowman at SESCAL '93. The editor participates.

A Half-Dozen Rewards For Exhibiting

by John M. Hotchner

I'm addicted. that's the short answer to the question I posed as a theme for this issue of TPE: "Rewards of Exhibiting - Why do you exhibit? Prizes? Ego? Recruiting? Sharing?..."

Bob Odenweller has discussed this in his column (p.18), but no one else has responded. I think it's an important question, so I'm sitting down at the keyboard with the idea of doing an illustrated article that graphically shows what I get from exhibiting.

First of all, prizes are important to me - or at least what the prizes represent: recognition of the level of success I have achieved with the time, effort, study, money, artistry, and patience I have brought to bear on a specific exhibit. Those prizes come in two forms: recognition from the jury, and recognition from the public. A grand award and a most popular award are equally desirable. My dream, unfulfilled to date, is to win both with one exhibit!

But prizes are not why I exhibit. The other elements noted above are part of the reason, but only a part. There are other reasons, and I will try to list them.

First, exhibiting encourages me to take an accumulation of material that interests me and to develop it into a cohesive whole that is pleasing to the soul. It's a bit like raising a rose bush. You plant the cutting, pray it takes root, tend it, water it, spray it, love it, and hope that the effort will eventually become more than the sum of the efforts you have put into it. If you're lucky, it does; and I have been lucky.

Thus, I look upon my successful exhibits (and not all exhibits have to attain gold to merit the title of "successful") as the creation of something with its own intrinsic beauty. The ultimate judge is my own sense of what the exhibit should be, and good critique is helpful in defining that sense. For example, the page from my exhibit "Stamp Separation: From 1840 to Modern Times" on the cover of this issue represents the benefits of good critique. In a prior incarnation, it showed the three off-cover Susse Perf examples and noted that many such are normal imperfs perforated with the machine unofficially. John Lievsay judged the exhibit a year or so ago, and taught me how to tell the difference between fakes and genuine examples. That one lesson made that showing of the exhibit worthwhile.

The exhibit is very much a teaching effort, and that's one of the kicks I get. Everything I learn that I can get into it helps the viewer learn about the importance and variety of stamp separation processes. Over the 16 years the exhibit has been growing, I've had literally hundreds of people remark on things they have seen for the first time, or learned from it. One of the more esoteric educational pages is shown here as Figure 1. Because I am setting out to teach both the average viewer and the sophisticated judge, I include too much write-up for the average exhibit. I know it, and strive for brevity, which should be the standard, not mere word count.

Recruiting for my interest area is a double edged sword. The more popular the area is, the harder to find material for

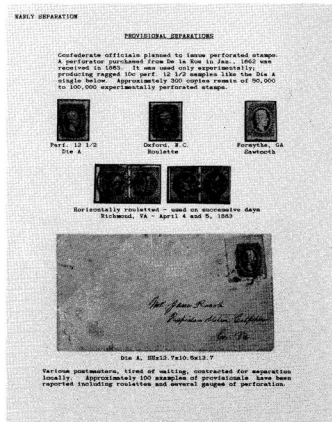


FIGURE 1

The Philatelic Exhibitor

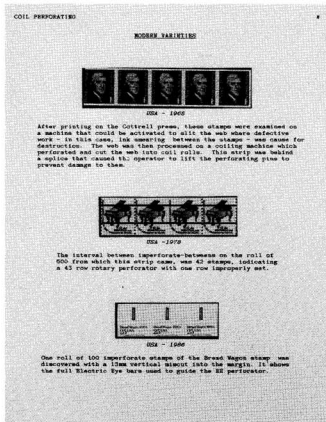


FIGURE 2

January, 1994/11

"call" me on it. There are other similar instances in the exhibit, and I'd wager that nearly all exhibitors have similar instances. It's a combination of necessity (I can't find - or afford - what I want for the page), and a grade-school game of peak-a-boo in which the judge who is "it" can't find what I'm (artfully, I hope) trying to hide.

The bottom line, as the auditors like to call it, is that there are potentially a lot of Rewards to exhibiting. Those who live and die by award level only may be missing much of the fun. Indeed, if there is one lesson I've learned, it is that the more reasons one has for exhibiting, the less dependent upon any one reason the exhibitor is.

Why Can't We Be Nice To Each Other?

by Stephen S. Washburne

Do you sometimes feel, as I do, that our hobby is afflicted with a case of the nasties? That somehow we've forgotten the philatelic corollaries: **phun and friendship**? You don't had to be a Phi Beta Kappa to see that *ad hominem* arguments — that's scholarship for personal attacks — have no place in stamp collecting.

I'm not going to rehash the Granada '92, the Philatelic Foundation, the APS Election, the Half-a-Collection, or other controversies yet to surface, except to quote Shakespeare on the Capulets and Montagues: "A plague o' both your houses." Sadly, the pages of **TPE**, haven't been immune from this virus affecting other philatelic publications, except here the attacks are mostly anonymous. Isn't it time to put the **Phili** to "The Fly"?

Since AAPE is, in theory at least, a support group for philatelic exhibitors, with the goal of maximizing fun and friendship, I'd like to propose a few simple guidelines for Exhibitors and Judges to follow at all times:

1. *When your writing criticizes someone or something, sign your name to it.* This goes for newspapers, magazines, and especially for chain and circular letters. "Friends of..." and "Concerned Philatelists..." are not substitutes for signed opinion. "The Fly" should put his footprint down on each column. It was a good idea to start with, to support "the little guy" against "the big-and-powerful", but it's gotten more and more sophomoric and personal with each issue.

2. *Get your facts straight.* In writing, exhibiting and judging. In all three! Factual error and carelessness in exhibit write-up, not lack of material, is the major cause of medal level downgrading. Judges short on facts and weak in knowledge must judge on "feel", and this leads to serious mistakes — in both directions!

3. *Don't try to get even, just forget it.* Philatelists seem to be acting like litigious lawyers these days; threatening to take every philatelic slight to some higher authority. And accusing others of whatever "-ism" comes to mind. The only "-ism" I admit to is philatelicism: love of stamps

and their collectors. Philatelicism's cardinal rule is forgive and forget. More come to philately to escape the pressures of everyday life than to fight. And a strange thing happens; when you forget about the slights done to you, they tend to disappear.

4. *Recognize your personal bias.* Positive and Negative. We all have some. I get along with most people, but there are one or two philatelic individuals—really, that's all—with whom I simply can't be rational. I go out of my way to avoid meeting them personally, so if I run up against their exhibits in the future, I probably should excuse myself. I have lots of friends, but have never knowingly boosted an exhibit out of friendship, or downgraded one for lack thereof. (I have never, by the way, been part of a panel which did!) We all prefer some kinds of philatelic material more than others. But just because I like Portugal doesn't mean any exhibit of it automatically gets my vote for gold. Several philatelic specialties leave me absolutely cold, but I defend your right to collect whatever turns you on, and try to reward same when it is expertly done.

5. *Stick to the subject.* One bias I do have is against philatelic writing that mixes stamps and politics. Many exhibits fail because of extraneous non-philatelic material and write-up which is polemic rather than philatelic. The political reasons a given stamp was or wasn't issued, or design used or not used, are at best marginal philatelic aspects. And yes, it is possible to treat the philately of Stalin, or the Holocaust, or AIDS, or even Right-to-Life/Choice (if anyone's doing that), apolitically. Leaving politics aside, expensive, difficult, marginally-related material seldom makes a thematic exhibits successful, merely demonstrates the depth of the exhibitor's pockets.

6. *Pick your shots.* Where and when to exhibit is important. Your grand award at LOCALPEX may translate to silver-bronze at NATIONALPEX, and it doesn't do any good to bemoan judge insensitivity or incompetence at the critique. (And while we're on critiques, remember they aren't instant replay: no amount of moaning, whining and protesting is

going to get the medal changed.) Equally useless is the reverse approach, which I have a strong bias against: an exhibit that's earned gold awards nationally simply should not be shown on the local/regional level, except non-competitively.

Taking your best shot isn't difficult to figure out. **Do** show when your specialty society is convening: presumably at least some judges will understand your material. **Don't** exhibit 18th Century Argentina when the focus of the show is aerophilately, or thematic. **Do** ask who the jury panel is. **Don't** exhibit if you feel the jury will be against you, unless you enjoy spitting into the wind. There are more than enough shows to go around.

7. *Attend every show you can.* Unless you have complete confidence in the show—see Charles Luk's column for helpful hints—don't even think of mailing your exhibit. More and more exhibitors are attending personally. Face it, the Postal Service is not getting any better. I shudder at what can, and occasionally has, gone wrong. There is no substitute for personal delivery and take-back. If you can't go in person, see if there's a friend, perhaps a dealer doing the show, who'll hand-carry your exhibit.

Besides attending the show, patronize the bourse—without which there would be few shows. Instead of belly aching about dealers who don't carry material you want, and complaining about the high prices of those who do; browse! Look at what others are collecting. At least look at stamps. That's why dealers bring them to shows!

Attend meetings and other functions. Most are open to any interested collectors, and give you a chance to meet a lot of collectors you otherwise wouldn't. Go to the banquet and meet people. Sure, the food is often mediocre, but pleasant company can make even rubber chicken palatable.

In sum, I firmly believe we'll be better off being less competitive: by viewing every collector as friend rather than competitor. Philatelic awards and positions are transitory; friendships founded through philately can last lifetimes.

The Philatelic Prospectus

by Stephen Luster

What attributes make for a good philatelic prospectus? That question has bothered me and many of my exhibiting colleagues for some time. Finally, last year, after becoming General Chairman of NAPEX, I decided to do something about resolving the issue, by trying to make our prospectus a model.

In order to gain some insight into how others were putting their prospectuses together, I requested in the pages of **The Philatelic Exhibitor**, that readers send me copies of prospectuses from their shows. There was a great response and I ended up with over 30 prospectuses to examine. What I thought was going to be a simple task, turned into a major project that took almost a year to complete.

When my research ended, I submitted a rather lengthy article to **TPE**. Working with **TPE** editor John Hotchner, we came to the conclusion that the article was simply too long to include in one issue. We further agreed

that it would do little good to serialize the article because of its length and the diversity of subjects covered in it. We were still left with a dilemma of how to get the results of the study out into the philatelic community in order to do what we set out to do -- to stimulate discussion on what makes a good show prospectus -- and eventually to improve the quality of philatelic prospectuses used by stamp shows.

Then we hit upon an idea. John suggested that if NAPEX would be willing to provide sufficient copies of our prospectus, he would include a copy with each **TPE** mailed. Since I had used the results of my research to improve the NAPEX 1994 prospectus, it seemed perfectly logical to use that document as the basis of discussion. So that is why you received a copy of the NAPEX 1994 prospectus with this issue of **TPE**.

Now I'm not saying that the NAPEX 1994 prospectus was produced as a result of blending together what I believed to be the best of all the prospectuses I reviewed. In many cases,

prospectuses offered a variety of language to cover similar situations. In those cases, I rolled together, added to, eliminated from, and generally pieced together the rules and regulations in a way that seemed to satisfy me.

The rest is now up to you. There are two things that you can do if you are so inclined: First, you can read through the NAPEX 1994 prospectus with its accompanying Official Entry Form, and send your comment to the editor of **TPE**. In this way we will open up a meaningful discussion that will hopefully lead to the general improvement of all show prospectuses. Second, you can write to the editor of **TPE** and for the small sum of \$6.00 (postpaid), he will send you the complete research article.

Please let me know what you think, good, bad, or otherwise!!!

As I See It...How About You? - The Question No One Asks

by John M. Hotchner

Let's poke a stick into a hornets nest today! I recently sat through a critique in which the several interesting and useful points my exhibit received from the designated judge were all on matters of presentation; and they were delivered with some verve. My follow-up question was to ask if the judge had noted anything missing that was expected to be in the exhibit? The answer: No.

Only later did it strike me that the question I would like to have asked was, "What was your vote?" to get some idea of the 'medal value' of the comments. Horrors! That just isn't done. And perhaps it shouldn't be. But, why not?

I don't believe it is appropriate to publicly ask the entire panel to reveal their votes. I do think it is appropriate to use your one follow-up question to ask one specific judge - either one who knows your collecting area well, or the one who has enough to say to have got-

ten the job of first responder at the critique - how they voted.

What's the benefit to be gained? Two leap to mind. For the exhibitor it is that the bit of information gained can certainly give a hint as to how comfortable the exhibitor should feel with the medal level awarded at show X, and may be a spur to further work. Systemically, the benefit is that social acceptance of being able to ask The Question would promote accountability by the judges. Discussions in deliberations should remain privileged. But judges - especially subject experts or vocal judges - should not be able to hide behind this anonymity when their vote will certainly influence the final vote disproportionately.

Negatives? One would be the possibility of increased antagonism between juror and exhibitor. There is already the potential for plenty of that, but what there is seems to be mostly in the heat of a particular moment.

What do you think?

AAPE Critique Service

As of September 1993 we have received 16 exhibits for critique; which is in line with previous years. For 1992 we had a total of 30.

The exhibits continue to come from all parts of the US as well as abroad. Latter primarily from Israel, Korea, Saudi Arabia and Canada. A few of the foreign exhibitors have been repeat senders despite the cost for the return, typically \$20. They are returned airmail registered. I feel the registry is needed to avoid loss in the mails.

The exhibits received continue to be of widely varied subject matter. For the most part the major problem with the exhibits continues to be title pages and organization of the exhibit. I am in the process of writing an article for the **TPE** addressing that subject.

With few exceptions exhibits are returned to the exhibitor within 30 days.

We are able to help with exhibits at the local, regional, national and international levels, and with title and synopsis pages. For instructions on how to use the service, write to Harry Meier, P.O. Box 369, Palmyra, VA 22963

"The FLY" Lites On Youth Exhibiting...



Recent initiatives to address and "improve" the genre of youth exhibiting and judging, prompt this issue's column. While written in "The FLY's" inimitable, and sometimes irreverent spoofing style, the issues highlighted in this column are serious, and need to be dealt with in a rational and coherent manner. As always, resemblance of the characters portrayed in the column, to any persons living, or dead, is purely coincidental.

Here's what happened at a recent show I judged. No sooner had the award ribbons been posted on the frames at PRESTIGIOUSPEX (the most famous, oldest, APS accredited, national level, champion-of-champions qualifying exhibition in the United States), then the wailing began. It started with a few quiet sobs, but to those of us on the exhibition floor, the noise soon rose to what we had to describe as a crescendo. There was outright crying, screaming, wailing, and all the other words you can think of. The noise was obviously emanating from several persons at the same time.

Because "The FLY" was serving as the Chair insect of the jury, I knew immediately that something was dramatically wrong.

The next thing that I remember, was being struck from behind by a bat-wielding banshee who was clearly out of control. This person was yelling and screaming something about lousy judges, unfair judging criteria, and low awards. This "Lady" was so out of control, that I had a hard time understanding what she was yelling about. Although "The FLY" and others tried, we were unable to calm her down and carry on a conversation with her. Finally, she ran out of the exhibition hall still screaming about awards, lousy judges, inadequate judging criteria, law suits, and child prejudice. I didn't have a clue what she was talking about.

Later, at the critique, "The FLY" was confronted by four or five teary-eyed children, ranging in age from 8 to 13 years old. When encouraged to ask questions about their exhibits, they refused, continuing their sobbing. Not so their parents. One father wanted to know what I had against children. Nothing, I replied, I have 8 of my own. A mother asked how I could be so cruel and heartless. She explained that her daughter would never again exhibit, and was giving up stamp collecting. A father threatened to sue me because his

son was under professional psychiatric care from a recent trauma of seeing his silver-bronze award ribbon when he had expected the grand award. Another father threw his daughter's exhibit ribbon on the floor and led the crying child out of the critique. Another mother, a bit calmer and more articulate than the rest, asked permission to address the jury. Here is some of what she shared with us:

She wanted to know by what authority the jury was empowered to judge her Penelope's exhibit? She challenged us to produce our credentials. She asked each juror to produce a diploma from an accredited youth stamp exhibit judging college. There was more. She challenged the entire judging process, claiming first that the official APS youth judging forms had not been used. When we told her that they had been used, she responded by telling us that it made no difference that the forms were not worth the paper they were printed on.

I challenged the woman on that comment, asking if she had any empirical evidence to suggest that the youth judging criteria used at the show was flawed. Of course she had none but shouted back to me something like "...you fool, there are just some things that a mother knows..."

She then claimed that we had no accredited youth judge on the jury. I pointed out to her that the jury indeed had an accredited youth judge and had also availed itself of some additional outside youth judge expertise to assist us in our deliberations. To that she replied that it made no difference because all judges (except some of her friends were idiots and incompetent to judge youth exhibits.)

Finally, in frustration, I asked her to tell us why she was so distraught. Don't you know who I am? she replied. (Frankly I didn't...and I was sure that I didn't want to know). "I am Mrs. E. (for ersatz) Bigshot, and I have been (self) appointed to correct all of the problems in the world (and beyond), real and imagined, that have caused youth philatelic judging in America to have spawned such an incompetent lot such as yourselves. "Thank you very much," I replied, "I like you too." I asked her to tell us what she perceived to be the problem.

"You jerks still don't get it do you?" she said. Frankly, we didn't. "Don't you realize what you did at this show?" Frankly, we didn't. "There

were 5 youth exhibits in the show and all you did was to give out one vermeil medal, two silver medals, one silver-bronze medal, and one bronze medal...you cross members of the evil-empire."

I was incredulous. As the chair insect of the jury, I had carefully instructed the jurors to offer the maximum amount of encouragement to the youth exhibitors and I had even double checked the results, upgrading one award from a silver-bronze medal to a silver medal. On balance, I thought that we had done a pretty good job considering that the youth exhibits were on balance, not very good, and the show was a national level competition...hardly the place for other than the very best youth exhibits.

"Do you have any idea of how you made those kids feel?" she went on to ask. "Those kids have just had a traumatic shock on a level they have never before experienced." She said that she had personally worked with the children over an extended period of time, getting them and their exhibits ready for this show. "And now," she said, "your bumbling fools have undone everything I tried to accomplish. Don't you know that all of those kids were raised in the Dr. Spock generation of permissiveness. They all feel that they are entitled to gold medals and I assured each of them that if they followed my guidance, they would all get gold medals. Now you have undone everything."

Again, I asked her to state the problem. Here in summary is what she said: Bad judges and bad judging criteria. When I asked her what she intended to do about it she replied that she intended to launch a crusade to re-examine the way youth judging is accomplished. She went on to opine that the APS' judging criteria and the chapter on judging youth exhibits in the *APS Manual of Philatelic Judging* were in dire need of revision. She stated that it was her intent to launch the corrective effort.

Later, several friends reported that judges had better prepare for some rough times. "What do you mean", I asked. To paraphrase, my friends told me that there was a group of people who have become convinced that the system of judging youth exhibits in America is broken, and that these people were on a crusade to get the system

fixed. "Broken?" I asked. How is it broken?

Look! "The FLY" will be the first insect to participate in a crusade if someone would only tell me what is wrong. I keep asking the question and here is what I get in reply. The system is broken because the kids' exhibits don't get the high medals they deserve. It's disheartening to work with the kids only to have their efforts result in low medal levels at the shows. These kids work hard and the deck is stacked against them.

How. I keep asking? Well, for one thing I am told, the crusaders believe that the APS score sheet has improper weights in improper categories and it is not consistent across all of the different age categories. OK! If that is a problem, let's get it fixed.

The crusaders also claim that many judges are biased against youth exhibits and either do a lousy job of judging those exhibits and in one or two cases, refuse to judge them at all. There are to this insect's multiple-eyed view, sufficient safeguards in the APS judges accreditation system to address this issue. If a judge fails to judge any exhibit, or demonstrates a particular bias, these are violations of the office and should be immediately reported to Bill Bauer, the Chairman of the APS Judges Accreditation Committee.

"The FLY" has also been told that the crusaders want to institute a two-tiered system of judging youth exhibits at the national level. The kids could choose to be judged at the national (and presumably tougher) level, or they could choose to be judged at a lower level. I for one think that this idea is utter nonsense. Judging should be at the level of the show. I think that this is just a ploy to get the kids higher levels of awards at national level shows. The place for additional encouragement should be in my view, at the local and regional level. Two levels of judging at the same show doesn't wash with me.

What follows may not be a popular view, but from my perspective here is what is wrong. If you were to go to an international philatelic exhibition and look at the youth exhibits, you would see on balance, a marvelous array of multi-frame exhibits that are put together with quality material, with great write-up, all displayed in an organized, neat manner. Many of these exhibits already rival exhibits in the adult classes...with one exception. The exhibits from the United States, often, don't come close to the standards set by the rest of the world, and in particular those from western European countries. Don't believe me? Take a look at the results of any international youth category. Why is this so?

Here is what I think. No one has the guts to tell most of the little ankle-biters that their exhibits are not very good, especially when judged at the national level. I for one think that many of the youth exhibits seen of late at national shows, are poor examples of where these kids should be at that stage of their philatelic accomplishments, particularly, the older children. Contributing to the issue is the fact that these exhibits are being competed at the national level.

One problem is that we have so many national level shows (over 30 per year) at which kids can enter their exhibits. There is in my opinion, a collective failure of adult leadership when our "system" allows youth exhibits to be entered at the national level when they are so obviously lacking in philatelic accomplishment. National level shows are no place for kids to begin their "studies" and no place for them to expect high awards unless they meet the standards set for them. The kids have to demonstrate a commitment to philately and not just show up for the ride. High levels of award should come from hard work leading to good results. A national level show is hardly the place to start. Doubt it? Take a look at many of the one and two frame youth exhibits making the rounds.

I for one do not believe that the kids are getting a bad deal. If they want to enter their exhibits into national level competitions, then the judges have an obligation to judge them fairly. I for one believe they do.

So what's the problem? This insect believes the problem lies in the adult leadership which either doesn't know how to mentor youth exhibitors, or is encouraging them beyond any ability to deliver on the promise...or both.

There is a simple way to address the quality of youth exhibits. Improve them. What the hobby needs is many, many more responsible adults helping the kids put together quality exhibits. Once this effort is underway, the kids should be encouraged to enter local and club level shows and bide their time, working their way up, little by little, improving the quality of their exhibits until they have achieved a level of excellence. This is no different than the way most adults came up through the system, and the kids will end up appreciating their accomplishment a whole lot more. This approach will also make our kids' exhibits better and perhaps more on par with the youth exhibiting standards being set elsewhere in the world.

Look! I'm all for encouraging the kids. However, encouragement is one thing. Giving their exhibits awards they do not deserve is another matter entirely. One suggestion I recently heard

about is to allow national level shows to have an optional class for kids. They can choose to be judged at the national level or a lower level. I think this is not a good idea. We do not need to have two classes of awards at our APS national shows. Why isn't it enough to let kids compete at the national level and be judged accordingly?

If the issue is that there are not enough venues other than at the national level for kids to exhibit, then let's fix that problem. But in the name of the Great Insect, let's make sure we have identified the problem before we set about fixing it. If we need more venues where kids can exhibit at the local and club level, then let's get on with setting them up. If the APS score sheets for youth are not working, let's develop a better plan...but let's do it in public and not allow the work to be done by a small group of people that might have a narrow, or parochial interest in the outcome.

In summary, let's fix what's broken...but let's not blame the judges and the APS scoring system for the state of today's youth exhibiting. Those things didn't break it. Don't try and fix the system by instituting two-tiered judging. It's not the judging and scoring that's broken. Have the kids produce quality exhibits and they will get quality results. It works every time.

Note: Thanks to the many youth exhibitors I talked to and who were willing to give me some insights into the problem from their perspective. It's funny, when you talk to kids, you often get a different outlook than the one presented on their behalf by adults who think they know the problem and its solutions.

Let's make a commitment to improve youth exhibits in the United States...but let's first identify the problem and work collectively on the solution. Thanks kids!

AND NOW FOR OUR REGULAR FEATURE:

FLY BITE - To those shows that insist on using those sticky labels to identify the frame numbers. After a few shows, the stickers are all over the frames and the numbers are not consistent. Some shows go to the trouble to scrape them off each year, but other shows leave them on. Surely there must be a system out there that works better than the current one. Any ideas?

FLY BITE - To Linn's Weekly Stamp News for failing to publish the list of winners of all national level shows even after the palmares and an accompanying article are sent to the paper. It seems that unless Linn's sends a correspondent to the show, the

chances of getting full coverage of the results are very iffy.

FLY BITE - To shows that fail to produce a palmares. I'm watching one west coast show now and if they don't get it right next year, I'll give them due credit by name.

FLY BITE - To a recent rash of adult exhibitors who find it necessary to whine and argue at critiques but pay little or no attention to valid criticism. May Certificates of Participation descend like locusts upon your houses.

GOLD FLYSWATTERS - To the thematic exhibitors who after years of following the rules and making substantial commitments to the philatelic aspects of their exhibits, are starting to garner some nice recognition: Frogs, Martin Luther, and Saint George and the Dragon to name three.

FLY BITE - To exhibit chairmen who wait until the last moment and then put the "bite" on their friends for exhibits to fill unsubscribed frames. It seems to me that an earlier cutoff date

would help in deciding how many frames are needed. Also, how about giving your friends the frames at no cost or at least at a reduced rate? There is a limit to friendship...particularly when the pleas are made over and over again.

FLY BITE - To all of the able-bodied exhibitors who come to a show and don't lift a finger to help.

The Mail-In Exhibitor

by Charles K. Luks 409 Halsey Rd., Parsippany, NJ 07054-5203

The exhibitor gripes about the treatment he received from a show. The show committeemen complain about the insensitivity of the mail-in exhibitor.

The solution? A respected gentleman who is a APS judge and who is very much involved with putting on his club's WSP show every year suggested at a recent East Coast show that mail-in exhibits be banned.

That would be the solution for the sponsoring show but I doubt if that would be the long range answer. Question - How many shows, especially small and medium size shows could exist without mailed in exhibits? How many exhibitors could afford to put up and take down their exhibits year after year unless they lived in that city or nearby? Many of the best exhibits at shows are mailed in.

And in the small shows how many years could you stand the same exhibits over and over, for how many exhibitors and how many exhibits are there in a given area? So I am not worried about his suggestion, proposition or threat. The mail-in exhibitor will always be here.

I was taken very much to task by a correspondent over the AmeriStamp show. He chided me on many points. I wrote back to tell him that I am in no way connected or associated with either the AmeriStamp show or it's creators, or the administration of AAPE, but I would pass his complaints on to the proper people.

Again I want to remind you that this is strictly a free-lance column accepted by the editor, and I have no connections with any show or the TPE. If you have deep seated complaints, please contact the proper people, not me. You will save a great deal of time.

But I must say I did get many complaints about the "tiny" pin that this was awarded "for \$25" to the winners at AmeriStamp. Next year try giving a medal instead. They can't be any more expensive and they come in some

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

beautiful designs. For something unusual try LANCOPEX who gives out beautiful and unusual medals depicting a scene from the Amish country; and the award level is engraved on the medals.

I have a correction from one of my readers. Seems that in the July TPE that I awarded MILCOPEX '93 two 100's. One of those 100's should have gone to MIDAPHIL '92. My error, and I stand corrected. Give credit where credit is due. Another exhibitor who complained that he never received an award from the NY MEGA SHOW, found it in the packing when he went to mail out another exhibit. Let's be careful out there. MEGA SHOW stands not guilty.

Now for the ratings, all in 1993

CINPEX 100+ Correspondence was answered. Judges critique was enclosed and you could obtain an audio tape of the critique in return for a blank tape.

AmeriStamp Expo - 100

MERPEX -100-100- 85 - The 85 was given because ribbons, etc., not enclosed BUT notice was given that awards would follow which IS within our guidelines. Nice point - Columbian miniature sheets used for return postage.

OMAHA - 100 - 99 (paper tape did not stick to plastic tape). Refunded overpayment on return postage; a very nice plus.

THAMESPEX - 99 (certificate?)

SESCAL - 70 - Return package was posted 10 days after show closed.

STAMPSHOW - 100

KEYSTONE - 100

Now, dear reader, if you will let me digress for one paragraph. Back in August I ran a fever. Never have run a fever before for any length of time so I was checked out by my doctor who ran a series of tests which discovered a small tumor in the intestinal tract. I went in for an eight hour surgery and a seven week recovery in the hospital, and this is where we start reviewing our lives and planning the future. I determined to cut back on my activities including as an officer of my stamp club and discontinuing this column. However a few AAPE friends had learned of my plight and sent me cheerful messages to get well and come back and write the column.

So that changed my mind and here I am. My exit from the hospital just fit in with the January deadline.

I want to thank those AAPE friends who encouraged me and a special thanks to John Hotchner who went out of his way. Thanks.

So, again I ask for score sheets to be sent in. Give credit to those shows that treat you well and point out the faults of the others. You will be doing your fellow exhibitor a great service. Drop me a line and I will mail you some score sheets.

The Post Office has changed my zip +4 please note.

ASK ODENWELLER

by Robert P. Odenweller

Why Exhibit?



Why exhibit? The theme for this issue—Why Exhibit? is an interesting one. Everyone seems to have a personal reason to exhibit—usually a number of reasons. But very often no two have the same reasons. That's what makes it interesting.

I have been told recently that someone has chosen to question my decision to stop exhibiting competitively when I won the FIP Grand Prix d'Honneur. Why I made that decision gives me a chance to comment on the theme for this issue, since it involves knowledge of why I chose to exhibit in the first place. I hope you will pardon the few reminiscences that occur along the way.

My first attempt at exhibiting was not by choice, but a situation I was dragged into since I was a (minor) member of the organizing committee at SOPLEX in Lubbock, Texas in August 1961. Apparently, if my memory serves correctly, the number of entries was not as many as the committee wanted, so I was asked to add an exhibit of New Zealand. That was entered under the heading "Foreign General."

At the same time, one of the members of the local club complained that she had too many stamps to fit in to the available space. I rashly commented that a single stamp, suitably presented, could win an award. (I was thinking about the British Guiana one cent at the time—and that was quite a few years and a lot of evolution of judging ago.) She immediately challenged me to do it. After a bit of thought I gave in, and prepared a special way to mount a single New Zealand pigeon post stamp. (I still have the mounting and the stamp.) That was my "Foreign Specialized" exhibit.

The general exhibit won first place in Foreign General and third best in show. The other was second in Foreign Specialized. As you may have noticed from the awards, they hadn't gone to gold, silver, or bronze yet, and the ribbons were suspiciously like those from the local livestock show. Thus far my only reason for exhibiting was that I was asked to do it and I couldn't find any reason to refuse.

In the next 19 years as an active exhibitor I continued to refine both the exhibits and technique. Early in that period I had heard about "mug hunters" from some of my more experienced friends—and decided not to

be one. One criterion I adopted as a result of that resolution was that the exhibit would not be shown unless it was materially improved over the previous time out, with a chance for a better award, or I wouldn't show it.

A watershed occurred when I was rejected by SIPEX in Washington in 1966, even though I was a guarantor. That, in addition to having won national gold medals gave me some reason to think I'd be a shoo-in. Wrong. In retrospect, I don't blame the organizers of SIPEX for turning me down, since my application was made in a way I thought was clever and I didn't realize how much it was different from what was expected. That was my first education in how not to fight City Hall.

Real Exhibits and Two Reasons to Exhibit. I licked my wounds a bit until I reached New York later that year and began to see what *real* exhibits looked like when I started going to Collectors Club talks. Discussions with some of the active international exhibitors there helped me to shape the other two drives that subsequently guided my exhibiting: the challenge and the sharing. The "challenge" was to see how far the exhibits could go. If there was a new goal and it seemed attainable, I added material and changed the way the exhibit was put together accordingly. My biggest guide was the exhibits of successful exhibitors. I looked at what they did that I liked and left out what I didn't like (or what wasn't appropriate for my material) and applied it to my exhibit as much as possible.

The "sharing" side of exhibiting became a major factor when I found that people who knew New Zealand actually came to look at it! I met a number of long standing friends and fellow specialists that way, and that could have been sufficient in itself to justify the effort. The ability to stand at the frames and to compare and discuss some of the finer points of an exhibiting area is exhilarating and sometimes can open new avenues of research. But that's a subject for another time.

As the New Zealand exhibit progressed, and occasionally stalled for lack of material, as happened after winning the Champion of Champions award in 1972 (remember, I said I had decided not to show it if there was no point in doing so), two sidelines opened up—Samoa and Tasmania.

Ultimately each won a national grand and international gold, and that was as far as they could go, so they were retired.

Finally the New Zealand grew when a few major sales hit, and it received the three large golds that pushed it into the FIP Honor (now Championship) class. By this time, I had served as a FIP judge and knew that my chances of winning were only reasonably modest, but decided to make the major push in 1980 when there were four shows to do it in.

I planned to show the basic exhibit in the first show and to add to it significantly in each subsequent show. This meant considerable remounting but that was not bad since it would be a way to show the judges that it just wasn't the same old exhibit and that things had changed.

After the third show I was a bit discouraged since some judges mentioned to me that they felt it was the same from London to Norway due to the short time between the two. In fact, I had taken the exhibit apart, remounted many pages and added new material. Some of the new pages had been prepared prior to the London Show so that the short time between the two would not make the job impossible.

A brief respite came when New Zealand had a non-FIP international show and I exhibited only the earliest section of imperforates, from 1855 to 1864. It won the Grand Prix d'Honneur for the show and formed the starting nucleus for the exhibit that was to appear in the fourth and final FIP show of the year in Buenos Aires. For that show I pulled out all stops. Previously the exhibit had been 10 frames, but here it was expanded to 15 frames. Yes, I know the rules say that you can't do that anymore, but it was allowed then and it served to show that quite a major improvement had been made since the last time it appeared.

The effort of putting together and remounting an exhibit five times in one year is not as much fun as it seems to be work. At some point during the year I had made up my mind that if I hadn't managed to win the Grand Prix d'Honneur I would have retired the exhibit, at least for a few years, since I had given it my best shot. Also, in those days, you could restart exhibiting

with an honor class exhibit if you didn't win the "big one".

The Loss of Reason(s). So where does this leave us in the discussion? There is no more challenge to me in exhibiting, because there is no higher award to win. I've proven to myself (and perhaps a few others) that I have some knowledge of how to exhibit successfully. The motive of sharing information has now become more refined and no longer depends on fleeting moments in front of frames. I am not able to improve the exhibit, and even if I were, it is barred from any further exhibiting due to the award it won. But, for the purpose of this discussion on why to exhibit, the reasons for being an exhibitor no longer exist. So, as a result, I'm happily retired.

But that doesn't mean I'm far from exhibiting. The process of putting together the four exhibits in *The FIP Guide to Exhibiting and Judging*

Traditional and Postal History Exhibits involved far more thought and planning than seemed necessary in any of my competitive exhibits. I have guided many other exhibitors personally in the efforts to get their exhibits "over the top" and I have shared a certain glow when they have done so. It's not a question of having material. If need be, I could put together a different New Zealand (or another country or two) exhibit, since I collect all of New Zealand from the first issues through the back of the book. However, the past glory, the Chalons, are out, since rules provide that they are now ineligible for either national or international competition.

Also, there is a feeling among some of the more experienced international judges that judging on that level and exhibiting are mutually exclusive, or perhaps they should be so. Otherwise there might be a feeling of wanting to "reward" a colleague

who normally appears as a judge but is on the other side of the fence for a change. And--who knows--that rewarding may be repaid when the judge doing the rewarding does his turn at exhibiting, and so it goes.

So, if I were forced to exhibit because some rule required it, I'd probably pick an interesting middle issue. The real question, however, would be--what would it prove? I'd feel very bad if I got the SAS bronze medal and denied it to some new or rising exhibit. And heaven forbid that I should get any larger award, or there's sure to be someone out there who would criticize me as being a mug hunter. So I'm content to stay "retired," even though I am more involved in exhibiting than ever before. I'm more than happy to let others have the glory, and to offer my help whenever it may be useful.

"Blue Sky" Winners

Readers may recall that **TPE** asked what our members would like to see at a stamp show that is not currently available?

Two first class entries were received. The top entry and winner of the \$50 prize is MaryAnn Bowman of Waukesha, WI. Second prize and a round of applause to John Foxworth of West Bloomfield, MI.

Can your show adapt either of these concepts? Here they are:

From MaryAnn Bowman:

I wish that there could be an established area at the show - either on the show floor or within the show hall - that would cater to the needs of a beginning and/or youth collector. (Note - this is not intended to be the same as a youth activity area.) The novice has many questions, but sometimes they are not able to find someone to answer these question. A dealer may be too busy. Exhibitors often have their own agenda. Even those staffing the registration tables are often engaged in social conversation with their friends, selling cachets, etc.

I can foresee an area that would provide information to beginning collectors. The area would be staffed by collectors who would be willing to share the love of the hobby with others. They must be well versed in many aspects of the hobby. They must also enjoy talking and working with people. A staff of several would be needed to man the area during the event.

The physical area of this Stamp Information/Exploration Booth would

consist of a minimum of four tables but could be expanded to a larger area depending upon the services offered. One table should display the tools of the hobby. A collector should be there to offer demonstrations and answer questions related to albums, tongs, watermarks, perforations, catalogs, etc. A second table should contain a display of commonly used philatelic terms displayed on album pages. These "samples" could be displayed in a terrafold folder, a three ring binder, or under plastic or glass on a tabletop. A third table might be used to display free newspapers, pamphlets, etc. - anything that might aid the beginning collector. (No auction catalogs, dealer price lists, bourse flyers, etc.) A fourth table would be set aside for a "Collector to Collector" exchange of talk and fellowship. I would invite specialist and/or topical collectors to man the table for one to two hour time periods during the busiest hours of the show. A sign stating "Meet a Collector" would announce the time and subjects being covered. The Collector would be expected to answer questions about his specialty field and to have some examples on stock pages, album leaves, stockbooks, etc. to share with others.

Also available in the Stamp Information/Exploration Booth would be some basic books that might be used as reference and study. A table might be set up within the enclosed area and people might be invited to use the reference materials under restricted conditions. This might include such books as a complete set of current or almost current catalogs, Ken Wood's **This is Philately**, and Linn's **World**

Stamp Almanac. In addition, a set of topical checklists would be available for perusal. Ideally, I would even have a small computer (and printer) with disks of information containing checklists of other more specific topics. For a small break-even fee, these checklists could be printed out and given to the collector to begin the hunt.

Ideally, this Information Booth should be on the show floor. It should not be stuck in a far dark corner or in a room that is hard to find. The aura surrounding the booth should be one that is inviting and conveys the message (unconsciously) that the staff is friendly and there to help the novice. No questions are too dumb.

From John Foxworth:

I believe that stamp shows should showcase our hobby...to show some of the excitement, enjoyment, relaxation and education that we all take for granted...

One way to do this that is not being done to my knowledge, is to offer a short introductory seminar on stamp collecting, every hour or so during the show days. Aim for the visitors. Some subjects to be covered could include: The lure of stamps, how to obtain stamps, how to identify, the tools of the collector, different ways of collecting, i.e., by country, by area, by geography, by type of service, and topicals.

How to soak, how to mount, the various types of mounts, how to buy, where to buy, etc. Answer questions and tailor the seminar for the audience. I'm sure you get the idea. Put together

a few printed album and blank pages, some hinges or mounts and a packet of stamps. Just think what a club could do that advertised in flyers in the post offices, etc. offering the fun-damentals of stamp collecting!

One of our problems is that we think that everyone else knows as much as we do. I believe clubs would uncover a new source of members, expand the hobby and enjoy doing it at the same time!

The same idea would work at AAPE meetings and shows. A seminar and hands-on how-to-exhibit, etc. And quit calling shows "pexes"!!!!

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 1993? Why not invite inquiries here?

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

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

AFDCS' Americover '94 stamp & cover fest, the 39th Annual AFDCS Convention & Exhibition will be held in the Grenelefe Resort & Conference Center, Haines City, FL (off Route 27) from June 24 through June 26, 1994.

Americover '94 will include a Main Dealers' Bourse, a Moonlight Cachetmakers' Bourse, an AFDCS Donation auction, educational seminars, and several social events. The AFDCS Awards breakfast, which will be held on Saturday will also include the AFDCS' newest award - The Top Cachet Award. AFDCS Chapters along with other societies will be holding events during this show. A youth center will be available for the younger collector.

For Americover '94 information, send a SASE to: Steven M. Ripley, Americover Convention Committee, P.O. Box 1335, Maplewood, NJ 07040-1335.

American Topical Association (ATA) president Donald G. Beuthel has announced a new award to be presented to the best topical exhibit at STAMPSHOW, the annual exhibition of the American Philatelic Society.

The award, called the Jerry Husak Award, is named for the founder of the American Topical Association. It is hoped the award will encourage the exhibiting of topicals at the nation's largest annual philatelic exhibition. The winner of the award need not be a member of ATA, but the exhibit must win at least a Silver Award in open competition.

The first Jerry Husak Award will be available for STAMPSHOW '94, to be held in Pittsburgh, Pennsylvania August 18-21, 1994.

Information on the ATA or the new award is available from: ATA, P.O. box 630, Johnstown, PA 15907.

Committee of Stamp Show Organizers Forms COSSO has formed to share information through discussion, a periodic newsletter, and publications on how to effectively put on Stamp Shows. Individuals and organizations are invited to participate. Write for further information to Dan Siegel, COSSO, P.O. Box 336, Broomall, PA 19008-0336.

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, Pentothal Cards, U.S. oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125
- **OLYMPIC GAMES 1896-1968 WANTED:** Covers, slogan meters, special cancells, 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.

"BEECHER BOOK" TO BE PUBLISHED BY U.S. STAMPS & POSTAL HISTORY MAGAZINE

Eagerly awaited by U.S. specialists for over a decade, *U.S. Domestic Postal Rates, 1872-1993*, will be published by **U.S. Stamps and Postal History** magazine in the spring of 1994. It is the comprehensive work of the late Henry W. Beecher, and respected postal historian Anthony S. Wawrukiewicz.

Known far and wide as the "Beecher Book," the 248-page volume will offer, for the first time in the hobby's history, a definitive, all-encompassing guide to United States postal rates for the period indicated. During his life, Beecher was widely acknowledged by U.S. philatelists as the chief authority on the rates and usages of United States mails. Specialists and postal history students constantly sought and received Beecher's guidance in their studies.

To be published in a limited edition of 2,000 copies, collectors desiring the book may reserve a copy by sending a pre-publication order to the publisher. Prices are \$34.50 softbound and \$44.50 hardbound, including shipping costs, upon publication. For information and ordering: U.S. Stamps and Postal History, 10660 Barkley Lane, Shawnee-Mission, Kansas 66212

Our 4¢ Worth How To Chief Judge - Picking The Specials

by Clyde Jennings and John Hotchner

Whether its a show with ten special society awards or one with 30, the task is complicated. It generally isn't hard to pick the winners. What complicates matters is the need to avoid the possibility of offending the show committee and the groups that sponsor the awards.

What can go wrong? For starters: picking an exhibit that seems to be but isn't eligible, not picking an exhibit that doesn't seem to be eligible but is; not picking an exhibit that the criteria was written for, picking one that fits perfectly, but not according to the sponsoring society; not following the criteria because it isn't available or is incomprehensible; not awarding a special because nothing seems to qualify; guessing at the meaning of criteria in order to be able to make an award; spreading the awards around to many exhibits; awarding too many special awards to one exhibit; etc.

If this seems like you're damned if you do and damned if you don't, it's true. You can make reasoned judgements with the purest of motives, and still manage to offend. The key to avoiding problems is to assume nothing, and get as much specific information as possible upon which to base your decisions.

And make no mistake - it is the task of the Chief Judge to get the information and guidance needed. How to discharge the responsibility with minimal risk? There are several steps that can be taken; and then pray, because there is no way to avoid falling into the pit once in a while.

Number 1: Be certain that you convey to the person who invited you

to be Jury Chairman that you would appreciate having as part of your arrival packet:

a. A list of the special awards that will be available to the jury,

b. A list of the criteria sheets that most sponsors produce to guide the jury,

c. The name of a person in each convening society who can answer questions about that society's awards, and

d. A list showing which exhibits are eligible for what special award.

The first two are fairly standard. The latter two are rare and shouldn't be. Society criteria are often incomplete and/or imprecise, and sometimes have unwritten codicils which the award sponsor expects the jury to pull out of thin air through some process of deductive reasoning.

Next, you need to have a consultation with the Judging Coordinator; the person, whatever his or her title, who is responsible for the care and feeding of the jury. That person should be able to give you guidance on the show committee's philosophy regarding special awards it sponsors and awards that have an element of discretion. Does the committee want the jury to reward general excellence of several exhibits, or pile a raft of awards on one lucky winner; and by doing so, probably telegraph the Grand Award winner well before the announcement is made?

With all this information at hand, and conveyed or available to your jury, you are ready to deliberate. Use the experience of your judges. If they have

served on juries granting a problem award, or are members of the societies sponsoring awards, they may know unwritten rules.

Now, go ahead and do the most conscientious job you can. Be especially careful about requirements for number of exhibits of the field in order to be able to give any awards, requirements that the award winner be a member of the society that sponsors the award, and minimum medal level required to be able to grant the award. Pay as much attention to where the jury has no latitude in making decisions as to where you do.

We suggest that you select the Grand and Reserve Grand award winners right after doing the medal levels and before doing the society specials. When you do it this way, you not only identify the best of the best, which settles some society specials then and there. You also identify other stand-out exhibits that are contenders for recognition and/or encouragement.

Once you've picked the specials, you have three more things to do. The first is to remind the jury that the winners of any specials are not to be announced until the show committee puts up ribbons or announces them at the banquet; whichever comes first. Next, turn your final awards list in to the show committee. Finally, this is the time to pray that you've done everything according to Hoyle, and that no one accuses you after the banquet to demand to know how you could have been so stupid as to.....

Most experienced Chief Judges can fill in the blank!

"Displays": A "How-To" On Getting Your Club Members To Show Their Special Stuff

by Fred Ziemann

(Until now, a frustrated Exhibit Chairman)

Does this sound familiar? About 5% of your Club members exhibit seriously. In the case of Wausau's Wisconsin Valley Philatelic Society, that's 3 members out of 55. Almost like the national average.

You get the tried and true excuses why not - like: too shy; fear of criticism; not good enough; too busy; afraid of theft; privacy; no desire; and the one excuse you won't hear - too lazy.

Here's one way to break the "log jam" and have fun doing so. At our Club Show "WaUSApex '93", held September 26, we tried a new approach and it was successful. The results; 18 members (33%) put up 38 frames.

Here's how it was done. First, that bug-a-boo term "exhibit" was never mentioned. A "Display" was the key word. Next, there were no judges, no critiques, no prizes. A display could be one or more frames according to the

member's preference. And finally, here's the key; "Do your own thing" - No rules - Just display your special "something" in any form you choose and thereby provide a basis on which to develop mutual collecting interests among Club members and also, hopefully, interest the Show's attendees in philately.

Talk about variety - Look at the Display Titles:

"Cancelled Sets of U.S. Stamps"

"Bosnia and Herzegovina Varieties"

"Achievements of Women on U.S. Stamps"

"Viva La France"

"Early Letters of Wisconsin"

Time will tell how successful this approach has been when WaUSApex '94 rolls around next year. Right now it looks like a step in the right direction judging by the renewed interest and expanding dialog among the Club's members.

Attending A Non - Philatelic Show Can We Learn Something?

by Alfred A. Gruber

What to do with four 'miniature people' (two were rentals) on a damp Saturday? A unanimous vote selected the 58th National Model Railroad Association Train Show at King of Prussia, PA.; the same venue as SEPAD, now renamed. The first omen of what lay ahead was jammed parking areas. If it had been one of those steamy humid days the Philadelphia area enjoys we would have left at the next sign - forty minutes in a queue to buy tickets! As the line snaked through the parking lot we managed to entertain several kids in addition to ours with that old favorite, "The License Plate Game". Once inside it was like fishing North Carolina's Outer Banks; hip to thigh!

Three floors of model trains to push through and sometimes lift the shorties to see the action. The key word is **ACTION**. The main floor had an N-scale layout. (N is 3/10 the size of our regular Lionel trains.) Advertized as the world's largest N-scale railroad, it is arranged in an irregular wagon spoke design. Modelers around the nation built 252 different four foot long sections to some standard dimensions which were joined together at the show. Each section had the builder's choice of scenery. Included were all sorts of short lines, funiculars, cable cars and trams the modelers had created occupying 2500 feet of track. A dozen 100 car trains could take 75 minutes to make the long loop. Some

straight runs were so extensive, the tracks merged in the distance.

Three floors held all sorts of layouts and dealers numbering more than 300. One stamp and card business offered stamps of the world showing trains and postcards picturing rail connected scenes. Needless to say, I dove in looking for cancels but had no luck.

The printed program had a wonderfully insightful monograph by Wayne Wesolowski on "Why Model Railroading?" some of which appears below. Much of it pertains as well to our wonderful hobby.

"In the next few paragraphs, I'd like to share with you some of my thoughts on why model railroading is a hobby, a way of relaxing, of finding within us new talents, skills, or just the appreciation of something special in our lives different from the jobs we go to each day. Each of us is looking for a release, a diversion, a challenge, something different to let the batteries recharge before Monday morning comes too soon.

"All this points to the key element in "Why model railroading?" -- it is diversity. As with a gem stone, the more facets or faces it has, the more light is captured in fascinating patterns, so model railroading offers an almost unlimited number of options, paths, sub-hobbies within the general framework of recreating part of our world in miniature. Immediately coming to mind is a Special Interest Group

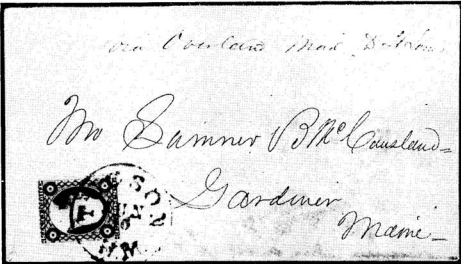
(SIG) whose sole interest is the Heintz Pickle Car. they collect information and plans, build models, and even have a newsletter on these interesting cars used to move pickles, vinegar, and cucumbers. Are the 'pickle people' looked upon as being different? Not at all, they are just one more facet in the wonderfully diverse hobby of model railroading."

The National Railroad Association (NMRA) claims 26,000 members and expects 25,000 to 30,000 people at the three day show. The NMRA offers much the same benefits as does the American Philatelic Society and specialty groups like the 'pickle people'. The NMRA offers instructional and informational clinics and is converting them to videotape. What NMRA offers at their big show is **ACTION** which makes their hobby so attractive. The world's largest layout is great newspaper fodder and a real attendance hook. The creative people in philately might think about this. For starters why not the world's longest chain of stamps? Clubs could be invited to make stamp chains to standard specifications, a show committee could join the chains and use the length to decorate the room! Maybe the 'pickle people' could come up with something dynamic. Possibly a flying pteranodon (USA Scott 2423) made from dinosaur stamps. That would be **ACTION**. Or camel mail (India Scott 157) and a petting zoo (Faroes Scott 42) in the parking lot!

The Heart Beat Of A Collector

by George Hall

The heart beat of collecting very often begins early. In my case it began very soon after I started school and saw stamps with scenes of the world and people of other nations. I was awed by the animals and the scenery. Whenever possible I chose to keep my stamps on their envelopes. They gave me the feeling of being able to travel to all the unusual places that I must never have expected to see personally. When you are a youngster in Chicago your world revolves around the next eight or nine city blocks of houses and streets. Stamp collecting opened an imaginary world to me that was comparable to the stories by Robert Louis Stevenson.



This cover from my friend's collection originated in Tucson, New Mexico, and traveled on the southern overland route by stage to St. Louis and then by railroad to the east coast in 1857. I had not seen it for almost forty years, but it was a good reunion with an old friend.

He portrayed a child forced to remain in a bed with an illness, but who created the activities of an imaginary world on top of his covers. Like him, my armies moved magically through my collection, explorers trudged across the unknown lands meeting unknown people and heroic challenges. Heart warming messages emerged from some of the envelopes, letters that had been too precious to destroy.

The letters and the covers themselves were a side of collecting stamps that exceeded my most hopeful imagination. I have remained a cover collector and can tell a story about every item in my albums. To me the events of the day a century ago are vibrant. No one grows older or less virile. The girls stay young and beautiful. The villains remain crafty and need to be reckoned with by my heroes, but I worry that these gems that inspired me will not survive to stimulate some new collector.

The covers and our stamps face deterioration through natural causes as

much as careless handling. I wonder if it is time for exhibition judges to make notes about our conservation of material. The philatelic publications should discuss this regularly and technical emphasis may be needed. I do not refer to restoration and repair, but conservation steps. Judges should be able to comment on exhibit treatment including effect of acidity in mounting material. We think of using tongs to handle stamps, what about use of gloves in handling paper material?

I suggest that we realize we have been given no more than a temporary stewardship of our collections and are obligated to consider the interests of future collectors. Putting great collections in a national museum as is currently proposed is foolhardy since it will narrow the opportunities of a new great collection being formed or some of us smaller collectors to own a single outstanding item. We cannot take issue with conservation by deposit in a museum, however, until we put our affairs in order

A friend passed away a few years ago and I was asked to assist in liquidating his collection. I traveled across the country to visit his home and found he had shared very little with his wife and made very few preparations for this eventuality. He had a unique period collection that few people had ever seen. Buyers actually knocked on the door to see it and make an offer, but fortunately they were turned away. An important section of the collection seemed to be missing until I looked in the desk tray. It was still collecting dust where he put it on the last day of his studies and where it had been since his death. His enjoyment of his collection must have been very great, and naturally it was left there "until the next day". None of us know when that day will come and you and I must prepare an inventory and instructions. But simultaneously we need to care for the material. I also believe that the mounting of a collection in an orderly fashion might be the beginning of your inventory and preparation.

One Frame Exhibits Getting Popular? How About A Twenty Framer!

by Robert E. Lana

There is no question that one frame exhibits are becoming more popular among the American exhibiting population. The Ameri Stamp Expo recently held in Kansas City with the entire exhibition devoted to one frame exhibits was an apparent success.

Increasingly, more shows are assigning at least some of their exhibition space to one frame exhibits, and the Collector's Club of New York has a yearly one frame competition among its members.

Given this relatively new sensibility among American exhibitors, I was indeed surprised to see what could be called the antithesis of the one framer, a 20 frame exhibit at the 1993 BALPEX show held just outside of Baltimore. The same exhibit was shown a month later at the Philadelphia National Stamp Exhibition.

The exhibit is called, A JOURNEY INTO THE PHILATELY OF LATVIA - PARTS I & II. The collector is Arnold Engel, a prolific exhibitor who has shown his collections for many years.

The exhibit consisted of five frames of early Latvian stamps and postal history, five frames of Latvian air post, five of modern Latvia, and five frames of Judaica peculiar to Latvia.

When I first saw the exhibit, three questions came to mind: Why? What

are the judges going to do with it? Does this violate APS exhibition rules?

Let's take them in reverse order. Because the exhibit is divided into Part I and Part II, no rules are violated since the exhibit can be considered to be two, ten frame, exhibits.

The judges at BALPEX, faced what was perhaps a unique situation, concluded that the twenty frame exhibit was actually four different exhibits and gave each of the four parts a medal! At The Philadelphia National Stamp Show the judges gave different medals to Part I and Part II.

Clearly, and understandably, the judges at both shows considered the exhibit to really be several exhibits in one and acted accordingly and with the best accepted practices of national and international judging custom.

The first question posed above, Why?, could only be answered by Arnold himself. It seems when Arnold was at a stamp exhibition in Switzerland, he saw a twenty-frame exhibit of Liechtenstein which was awarded a gold medal. Arnold thought, "If Liechtenstein, why not Latvia?" Both countries are relatively small with somewhat circumscribed postal histories. In short, he reasoned that it might be possible to mount a large, but manageable exhibit that would show all or most of the main features of a country's philately in a single exhibit if that country was small enough.

Arnold's explanation seemed reasonable to me and, I must say, I rather liked the sweep of his exhibit. One could get a rather fulsome appreciation of the main aspects of Latvian philately from the classical period through air mails and up to World War II when it ceased to exist as a separate country.

It was apparent to me, however, that such an omnibus exhibit would be impossible with any of the larger countries because their philately was simply too extensive.

I concluded that Arnold's idea has some merit to it even though it drives judges crazy. Needless to say I was not a judge at either show.

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SESCOAL Award: False Frankings and U.S. Bulk Letter Rates	(Charles J. Vukotich, III)
Philatelic Congress Award: Quelques Systemes de Preoblitere	(Nicholas Chez)
Perham C. Nahl Memorial Award (Best Air Mail Exhibit): The Zeppelin and America	(Stephanie Burklow)
AAPE Best United States: Love	(Miki Harris)
AAPE Best Foreign: Small Queens of Canada	(Guillaume Vadeboncouer)
AAPE Best Thematic: The Cetaceans	(Julian Cleary)

Fran Jennings Memorial Medals to the Above and to:

Girl Guides & Girl Scouts of the World	(Cindy-Anne Attrell)
Olympics	(Joyce Adams)
Keyboards	(Melissa Brooks)
Cats	(Amelia Marx-Carmen)
Flowering Plants	(Jennifer Koehler)
The American Eagle	(Phil Rediger)
Le Systeme Routier	(Jean-Francois Hardy)
Fascinating Indians	(Melanie Lowrance)
Cornes, Bois, Defense	(L. Martin Fadous)
Santa Claus	(David Brooks)
The American Revolutionary War	(Mariah Healy)



Diary Of A Novice Exhibitor

First Year:

Decide on exhibit topic; assemble necessary supplies. Choose dining room table for work surface. Sketch whole exhibit out on scratch paper, and begin preparing exhibit. Go upstairs, get one sheet of paper, and return to dining room. Work carefully on page: draw boxes, run up stairs to type necessary text, return to dining room to attach stamps, run up stairs for next sheet of paper, and repeat. Prepare three pages before realizing that more than one sheet of paper can be brought down to dining room at a time. Think about starting newsletter article entitled "How to Prepare Your Exhibit and Get Exercise, Too." Complete exhibit, working to consolidate trips upstairs to use typewriter.

Second Year:

Decide on topic; check out computer from work to facilitate writing introduction. Set up card table near foot of stairs for work surface, assemble materials. Decide that all text for exhibit may as well be done on the computer, check one out and set up upstairs. Start to lay out all materials to make rough sketch of final exhibit. Remove curious cats from area. Lay out materials for only a page or two at a time. Go upstairs to begin writing text for exhibit. Remembering last year, do several pages at a session. Return downstairs to do final layouts of material on each page. Repeat as necessary to complete exhibit. Check computer back in at workplace, hook up printer, print text. Return home, add text to pages, note where changes in spacing need to be made. Reprint at earliest opportunity, discover that someone has switched printers and there is a small, but noticeable difference in parts of exhibit. Grit teeth, admit reprinting not possible, complete exhibit and hope no one else notices.

Third Year:

Mull over possible exhibit topics. decide to purchase own computer and printer "for work at home purposes." Sit down with manuals, follow directions for hooking up computer and printer, begin working through introduction to each. Successfully complete introduction. Read software program introduction, install according to directions, begin working on software tutorial. Quickly realize potential for computer to enhance collecting and exhibiting, take break. Assemble family in kitchen. Give brief but thorough, orientation to vital appliances in house (microwave, freezer, dishwasher, clothes washer and dryer). Distribute maps showing location of nearest grocery store. Return upstairs to spend balance of summer learning software program. Continue mulling over possible exhibit topics.

by Phyllis A. T. Lee

From "The Anchorage, Alaska Philatelist" August - Sept., 1993

From The Executive Secretary

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

This report was prepared on November 6, 1993 and is based upon new memberships, resignations, etc. received through that date.

It is a pleasure to welcome the following 30 individuals as new AAPE members:

2025 Harry E. Fluck	2035 Charles V. Covell, Jr.	2045 Robert M. Nelson
2026J Charles J. Vukotich, III	2036 James P. Beer	2046 Larry Davidson
2027 Erick Jackson	2037 George Buza	2047 F. Warren Dickson
2028 Robert B. Jensen	2038 Jeanne B. Pogue	2048 Dr. Wm. E. Smith, Jr.
2029 Michael L. Strain	2039 Buddy S. Keeton	2049 Ed Denson
2030 Donald G. Vorhis	2040 Jan R. Bets	2050 Rev. Edward J. Mullowney
2031 Postal History Foundation	2041 Vesma Grinfelds	2051 Ken Baker
2032 Dr. George R. Wren	2042 Steve P. Turchik	2052 Peter K. Harris
2033 Steven Walker	2043 Jay A. Shoemaker	2053 Takashi Yamamoto
2034 R. Birtch Stendel	2044 Albert J. Hee	2054 OVPT Philatelics

There are two new Life Members: Mrs. Marian Bowman Mr. James A. Bowman

Four individuals have been reinstated as members:

Katherine Fairbanks Ralph A. Neeper Dr. Gene Scott Karol Z. Weyna

I am sorry to report that George R. Benz is deceased.

Please advise me if you know of the correct current address for: Frederick E. Lutt Clark A. Greirson

MEMBERSHIP RECONCILIATION as of November 6, 1993:

Total membership as of Aug. 11, 1993	1209
New members	30
Reinstated	4
Resignations	2
Deceased	1
Total membership as of Nov. 6, 1993	1240

T. Rex Online

Francis Adams definitely loves dinosaurs, but when it comes to stamp collecting, he's really in the space age! He has just developed a state-of-art computer bulletin board called **T.rex online** that any philatelist with a computer and telephone modem may access.

In T. rex online you can participate in conferences on numerous philatelic subjects and send personal "e-mail" letters to any other collector who uses the service...all for nothing more than the cost of the phone call your computer modem makes for you.

This may sound puzzling to collectors who don't own a computer...but as more and more philatelists acquire these now quite-easy-to-use machines, Adams and others will be there to put computers to work to aid practically everything that happens in the world of stamp collecting.

Ever think of building a photo file of all the important stamps or covers you own? Could you ever use the immediate help of a stamp expert? Would you like to make printed album pages that look the way you want them to look? How about designing a stamp catalog all your own? All these and so much more are now at the fingertips of computer-owning stamp collectors.

Adams' T.rex online is available to IBM Windows or Macintosh users, 9 pm to 7 am (PST) daily at (619) 279-1920. Communication settings are 8-N-1, VT100, up to 14,400 bps. Adams even offers special communications software free to T.rex online users. The software has a great new graphical interface that makes the bulletin board easy-as-cake to use. computer users among our readers will want to access T.rex online right away.

For those of you who would like more information, write to Francis Adams at P.O. Box 420308, San Diego CA 92182. Adams is a very knowledgeable stamp collector who is among a handful of people who are connecting two great worlds: stamps and electronics!

—RLN

HAVE YOU REMEMBERED TO:

- Put Tom Mills' dates on your calendar (p.2)
- Respond to the next discussion topics (p.3)
- Considered a tax deductible pledge to the "Best of TPE..." Anthology (p.5)
- Sent for Critique Service Rules (p. 14)
- Volunteered to run for office (p.9)
- Completed your AmeriStamp Expo '94 prospectus (p. 8)
- Sent in your dues (p.25)
- Planned to attend the nearest MEGA (back page)

Attention Members!

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