

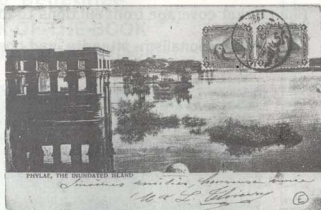
## Temples of Philae

2.1



Though inundated by the Nile most of the year after the construction of the Aswan Dam in 1902, the postcard above was sent to a Canadian correspondent in 1907. The bas-relief shows Pharaoh making offerings to Isis and Horus.

The card below shows Philae inundated and was sent to France in 1908.



Developing A Topical: The Monuments Of Nubia – Page 11

**Buying or Selling...**

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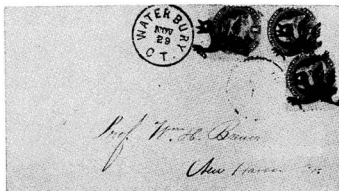
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### AAPE Election Status Report

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

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

Nominating petitions to the Executive Secretary should be mailed so as to be received no later than May 10, 1994. A candidate's statement, not to exceed 150 words, should be sent to the Editor for inclusion in **TPE**.

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# THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors



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April, 1994

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**TPE** is a forum for debate and information sharing. Views expressed are those of the authors and do not necessarily reflect those of the AAPE. Manuscripts, news and comments should be addressed to the *Editor* at the above address. Manuscripts should be double spaced, typewritten, if possible. Correspondence and inquiries to **The Philatelic Exhibitor** should be directed as shown on page 4.

**Deadline for the next issue to be printed on or about July 15, 1994, May 20, 1994. The following issue will close August 20, 1994.**

## BACK ISSUES

of **The Philatelic Exhibitor** are available while supplies last from Bill McMurray, P.O. Box 342, Westerly, RI 02891, Vol. I, No. 2 and 3, —\$5.00 each, Vol. II, No. 1-4; Vol. III, No. 1-4; Vol. IV, No. 3-5; Vol. V, No. 1-4; Vol. VI, No. 1-4; Vol VII, No. 1-4 ; and Vol. 8, No. 1 at \$3.00 each.

## FUTURE ISSUES

The deadline for the July, 1994 issue of **The Philatelic Exhibitor** is May 20, 1994. The suggested topic is "What Draws Me To Attend An Out-Of-Town Show?"

For the October, 1994 issue - Deadline August 20, 1994 — The suggested topic will be: "The International Federation Of Philately: What's Right? What's Wrong?"

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:

**February, 1994 - Jeffery Switt**, A professional in advertising, who took the initiative to do a critique of the graphic presentation of TPE. Several of his ideas have been incorporated. (See Editor's 2c Worth)

**March, 1994 - Russ Skavaril**, our hard-working Executive Secretary, who has done an exceptional job during his first year in office.

**April, 1994 - Steve Luster** who did an incredible amount of work on the exhibit prospectus survey, culminating in the NAPEX prospectus distributed with the January TPE. His complete research article is still available. (See page 21)

# AAPE STATEMENT OF PURPOSE

The American Association of Philatelic Exhibitors has been formed in order to share and discuss ideas and techniques geared to improving standards of exhibit preparation, judging and the management of exhibitions. We exist to serve the entire range of people who work or have an interest in one or more of the these fields; whether they be novice, experienced or just beginning to think about getting involved. Through pursuit of our purposes, it is our goal to encourage your increasing participation and enjoyment of philatelic exhibiting.

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### SEND:

- Proposals for association activities—to the President.
- Membership forms, brochures, requests, and correspondence—to the Executive Secretary.
- Manuscripts, news, letters to the Editor and to "The Fly", exhibit listings (in the proper format) and member 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  
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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



## CHANGE

Thanks to those members who have written to compliment TPE's new look. We owe a debt of gratitude to new member Jeffrey Switt of Fort Worth, TX, who made several suggestions for improvements. The cover, for which he also provided type-set key proofs, is only the most obvious change, but there are others.

One area where his graphic artist's critical eye came to rest was on the crowded appearance of TPE's "innards". As long-time readers know, this represents my choice for more content over attractive use of white space. There is no doubt that TPE could be more visually attractive. But, unless there is a groundswell from members that runs counter to what you've said in the past, I'll continue to opt for maximum content.

This in no way minimizes Mr. Switt's excellent suggestions. I very much appreciate his initiative and his thoughtful ideas. Criticism is always welcome.

Speaking of which, Executive Secretary Skavril has kindly provided the notes that people have written with resignations during this past dues cycle. Among the people who have failing eyesight, decreasing disposable income, and increased professional responsibilities (all of whom were complimentary about AAPE), there was this note that gives pause for thought:

"The organization seems to be going nowhere with the same gripes as when it was organized. Judges will judge the way they want and the exhibitors will gripe. The "Fly" will fly, so where is the organization going? The ride was great over the years. Now its time to get off."

# Your 2¢ Worth

## Sending Exhibits

To the Editor:

Referring to two articles in our January '94 issue, back-to-back on pages 13 and 14. Stephen Luster's article and the enclosed NAPEX '94 prospectus and entry form notes: "Use of exhibit delivery services other than USPS is discouraged."

Stephen S. Washburne's article on page 14 says: "...don't even think of mailing your exhibit...". Further, the long-awaited prospectus for AmeriStampExpo '94 in Indianapolis this coming June, also, mandates USPS EXPRESS MAIL delivery, only, to a P.O. box...

I personally, feel most comfortable with FEDERAL EXPRESS, having used them for business reasons over many years, and for philatelic purposes twice: my exhibits for AmeriStampExpo '93 in Kansas City last year, and for ARIPEX '94 this January.

By marking the Air Way Bill "PLEASE PROVIDE RECIPIENT WITH IDENTICAL FEDEX BOX FOR RETURN" (which was overlooked in one case, but easily remedied with one phone call), and by enclosing a filled-in Air Way Bill for return marked "Bill Recipient", my exhibit arrived back at my office within 48-64 hours after show closings!

I just don't have enough faith in today's USPS with the millions of packages to ensure the same.

I do hope that all shows will provide the exhibitor who so desires the alternative of utilizing FEDERAL EXPRESS or any other private carrier of their choice. (This of course requires

Wolf Spille - James Bowman - John Macco - Janet Klug - John Blakemore  
Wm. Barlow - John Grabowski - Ingeborg Fisher

giving someone's name, office address and telephone number)

Just in case there is a delay, say, a broken down truck or whatever, FEDEX can trace the package immediately - try that with the USPS!

In all other aspects: My congratulations to Stephen Luster for the clarity and completeness of the NAPEX '94 forms!

Wolf Spille  
Brooklyn Heights, NY

## Forget About Gripes

To the Editor:

I particularly enjoyed the "Why Can't We Be Nice To Each Other?" article by Steve Washburne. I have been bothered over the years by the negativism and "bitching" that appears in the Philatelic Exhibitor relative to the hobby. Not that I haven't had some gripes myself, but having been so involved in the hobby and having other interests, found it very low on my priority list to lay it out for the world to read. I soon forget about it. That is probably for the best! Maybe the grippers just aren't busy enough and they would be better off if they got more involved and vented their energies in a more positive manner.

James A. Bowman  
Simi Valley, CA

NAPEX '94

To the Editor:

I am writing to comment on the NAPEX prospectus. I think NAPEX has made a very easy to read prospectus in all rules and regulations spelled out very succinctly, very understandable. I was so

impressed with it that I may fill it out and exhibit at NAPEX. I like the idea of the actual entry form being separate from the rules which I can keep for reference.

John J. Macco  
Crofton, MD

## Youth Exhibiting

To the Editor:

The January issue of TPE as always, provided a lot of thought-provoking reading. I was especially moved to write regarding the Fly's comments about youth exhibiting. I agree totally with the Fly's opinion that there should not be two-tiered judging at national level shows. If a youth exhibits at the national level, then that same youth will have to take his or her knocks as they arrive. The various mentors should be encouraging beginners to show at local shows, regional shows, youth shows, etc.

The thing that really irked me was the comment allegedly made by the mentor, "I assured them (the youth exhibitors) that if they followed my guidance, they would all get gold medals." What an absurd thing to say, and even more absurd thing to believe! I visualize this mentor cranking out little automatons that blindly mount philatelic material on pages in a prescribed manner; learning nothing in the process; having no fun; and then being disappointed because their mentor led them to believe they would be "rewarded" for this behavior with a gold medal. The mentor should have stressed fun, creativity, and educational opportunities (in that order!) Encouraging a kid to

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exhibit for the purpose of winning a medal is, I think, counterproductive and will only lead to disappointment and discouragement.

Maybe it would be better if very young exhibitors (under 12, perhaps) did not compete for medals at all. They could all be awarded ribbons of merit, or some other doodad; and be given a youth exhibit sheet from the judges that offered suggestions on how to improve the exhibit (without a medal level). It's important to recognize and reward the effort, but "going for the gold" reminds me of those kiddy beauty contests where the mothers are reliving their Miss America fantasies through their 6-year olds who would rather be jumping in mud puddles.

Janet Klug  
Janest Plain, OH

**There Is Hope**

To the Editor:

It was interesting to read in TPE (Jan., 1994 p.10) the P.H. Thorp prediction (ca. 1944) to the effect that the "Exhibition Craze" was likely to die out. It sure hasn't happened, though one could wish that the eager crowds who studied the frames at Bangkok '93 were matched by enthusiastic numbers of exhibit viewers at our domestic WSP shows.

Maybe any small exposure to having shown some part of one's collection to others would encourage a collector to look at (some, at least, of) the exhibits when attending a PEX, rather than dedication only to the bourse. The bourse activity is important, but we'd like to believe that material in the frames is worth seeing for the many who never aspire to national level exhibiting.

Propos that small exposure. I really enjoyed the brief article by Fred Ziemann (TPE Jan., '94 p.21) on "How-To" get club members to display something. I agree that the word "display" is less intimidating than "exhibit", and also agree that avoidance of any judging can encourage a larger participation. The first step is getting members to show something. Fred should be congratulated that one-third of his club's members produced either one or two frames.

In our local Bellingham club, almost all members have been similarly reticent about showing anything, so I am pleased with what appears to be a minor break-through. Not a whole frame to display, just one page on a "clothes-line" collective display, at a club meeting, proposed by a daring new member. I thought she would be lucky if she got six entries, but there were 13 of them at the January meeting!

Each of the 13 got a numbered ticket, and a prize number was drawn. So much for competitive exhibiting; but it's a start. Those present voted to repeat the event every two months. And so, hope springs for more widespread participation in the

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Bellingham, WA

#### Unpleasantness

To the Editor:

Re: Clyde Jennings' letter in the last issue of TPE (i.e., the short nasty one about SESCAL, not the long nice one about St. Louis). The AAPE meeting at SESCAL was my first as a new member, and I, too was appalled by the individual who dominated the session with his bitter, repetitive remarks.

At the same time I was disappointed that Mr. Jennings felt obliged to descend to the same level of unpleasantness. When the whining intruder demanded to know how soon machine cancels would receive "appropriate" exhibit recognition, Mr. Jennings boomed back "Never, if I have anything to say about it!" Only moments later, Mr. Jennings was talking about his award-winning exhibit of 19th century fancy cancels. What, might I ask, is the difference? Cancels, it seems to me, are cancels, whether on Washington-Franklins or Banknotes.

I had hoped that Mr. Jennings' outburst was born of frustration and not disqualifying bias, but his curious and unnecessary letter to the Editor makes me wonder.

Wm. P. Barlow, Jr.  
Oakland, CA

#### Viewer Friendly

To the Editor:

I've followed the discussions for some time now about the merits of philatelic exhibiting and exhibitors. It seems to me in the heat of the discussions, not enough attention is paid to the average viewing public. Too many viewers seem either intimidated by the exhibits or don't even understand enough to be intimidated!

I think show exhibit chairpersons need to make the exhibiting process more viewer "friendly" instead of getting lost in the "mechanics" (exhibit and judge recruitment, lay-out, awards, etc.) The traditional critique session is usually too advanced to be of much general value to the non-exhibitor.

I would suggest that shows consider scheduling narrative tours of particular exhibits, or perhaps all the exhibits, to be conducted by an exhibitor or a member of the jury. Such an approach could afford a more personal touch, allowing for Q & A more easily, than the seminar presentations often found at shows. Care should be taken to include beginning or novice level exhibits in such a tour, as the non-exhibitor will likely relate best to these exhibits.

Our Twin City Philatelic Society will experiment with this approach for our March Stamp Expo, and I will provide a report on it in the next TPE.

John Grabowski  
White Bear Lake, MN



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### Splitting Golds?

To the Editor:

I read with great interest your "As I See It ..." column in which you raised the question "Should The Gold Medal Be Split?" Personally, I would NOT like to see the gold medal level split in our national shows for the following reason:

With a division, only the exhibit(s) receiving the large gold or platinum or whatever one would call the top level awards, should theoretically and logically be eligible for the Grand and Reserve Grand awards.

Through the years, I have seen many fluctuations in the caliber of gold medal exhibits in many national and WSP shows. At times, a few exhibits stood out like beacons from among the remaining gold medal winners and were immediately in contention for the Grand and Reserve Grand awards. In a split gold level award system, these exhibits would unquestionably receive the top level large gold. Yet in many other national shows such a distinction cannot be made. The Grand and Reserve Grand awards are chosen from exhibits which are gold level winners but none of these stand out as exceptionally strong or faultless and would not rate the very top medal in a split level system.

Thinking about my stand, I am reminded about a recent event on the international scene. In the GENOVA '92 exhibition with close to 500 exhibits only ONE exhibit was awarded a Large Gold. Therefore, the following could happen:

1. Two or more top level gold exhibits are in contention for the two top show awards.
2. One exhibit only receives the top level gold awards automatically qualifying for the Grand award while the Reserve Grand award would be chosen from the second level gold winners.
3. No top gold level awards are given and both the Grand and Reserve Grand awards are chosen from the second level gold awards.

Ingeburg L. Fisher  
Spokane, WA

**Oops!** Due to the editor's faulty memory, the Thorp quotation on page ten of the January TPE was misattributed. Apologies to Bill McDaniel of Angleton, TX who submitted the item; which originally ran in the June 29, 1940 issue of "Weekly Philatelic Gossip". -- JMH

## Reprint Fund - The Best of TPE's Vol. I - V We're Closing In On \$3,000

Our pledge fund is at \$2,460 on the way to the \$3,000 needed to produce the TPE sized reprint of the best articles from TPE'S first five volumes. The object is to create a resource for helping beginning exhibitors; and to use it as a recruiting tool. Thanks to the new pledgers: Mary Ann Owens, George Guzzio, Ken Martin, Janet Klug, James Bowman, Conrad Bush and Tuck Taylor.

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

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

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

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

## Good and Bad Exhibits

A Book Review by Ernst M. Cohn

(Robert P. Odenweller and Paul H. Jensen, The F.I.P. Guide to Exhibiting and Judging Traditional and Postal History Exhibits, 1993, 2 parts: Text 27 pp.; illus. 64 color pp., 8 1/4" x 11 1/4", soft covers; part 1 saddle stitched, part 2 stitched and "perfect" bound, US \$25 (postpaid; discounts for large orders). Also available: "Seminar sheets", being part 2 only, each page printed on one side of card stock, \$50 (incl. postage; discount for large orders); from FIP Secretariat, Zollikerstrasse 128, CH-8008 Zurich, Switzerland.)

This publication, promised long ago, has been worth waiting for. The authors decided to use overlapping Egyptian material suitable for both traditional and postal historical treatment, to create examples of good and bad 1-frame exhibits in both classes. Although editor and printer introduced errors, only one is serious enough for the authors to comment upon the errata sheet - and it turns out that this one is something that might well occur in an actual exhibit and hence caused additional useful commentary to be added.

The body of the text portion, pp. 7-24, explains that there is no single "best" way to do any philatelic exhibit, but there are better and worse ways. The four 16-page exhibits are labeled "GT" (Good Traditional), "BT" (Bad Traditional), "GP" (Good Postal History) and "BP" (Bad Postal History). The reasons why they are considered to be such are explained in detail.

Experienced judges will not be able to suppress a sad smile when they see the texts of the title pages of the BT and BP examples, totally wasted efforts because they contribute nothing to philatelic

understanding. Though they look like caricatures, they are lifelike examples of what we see all too frequently.

Another point well taken is the BT material with no write-up whatever, once not just acceptable but actually preferred for the cream of the cream, on the assumption that the judges know everything worth knowing about the material anyhow. Today's exhibitors and judges do not consider themselves or each other omniscient.

Summary statements for each of the four examples help further to understand what is good and bad, and why. Even the non-exhibitor will profit from the study of this material and learn how to create a better write-up for his album pages as well as deriving greater enjoyment from properly prepared pages, whether they be in albums or in exhibition frames.

Paper and print are excellent, the color illustrations are a joy. The mistakes made by editor and publisher are tolerable. The perfect binding started to let go as soon as I opened part 2; because the sections are sewn, however, the body will stay together.

The idea for compiling teaching material in this fashion was excellent and its execution is brilliant. It is highly recommended not only to philatelists but to those who think they know how to put together museum and other exhibits. Those of us who enjoy visiting museums (something like permanent stamp shows) are annoyed again and again by the lack of technique and understanding of supposedly skilled museum people in putting up their exhibits. There are many valuable lessons contained in this how-to-do-it-better book.

## PRESIDENT'S MESSAGE

by Stephen D. Schumann

### Three Crises In Judging

It has been my observation that over the past few years three "crises" have developed in philatelic judging.

First is the shrinking group of APS accredited judges. Over the past 5 or 6 years the number of judges has gone from approximately 250 to 200. While new judges are being accredited continuously, older judges are retiring or passing away at approximately the same rate. Thus no increase in the overall number of APS judges. When you consider we have 34 WSP shows — the 200 judges are spread very thin — especially when you factor in...

The second crisis which is the small percentage of APS accredited judges who are willing to travel a great distance to judge (Translation: Fly and/or stay in a hotel) a WSP show. I believe the reason is a case of basic economics. When the cost of airfare, hotel, meals and incidentals can easily top \$700, and the current stipend is \$200 - \$300, an out of pocket loss of \$400 to \$500 for a weekend is hard to swallow even once a year much less multiple times. The result is a smaller number of judges are being utilized at a larger number of WSP shows.

The third crisis is the growing number of APS accredited judges who have complained to me and other AAPE officers that the "homework" requirement to judge at WSP shows is becoming burdensome. Because of this some judges are considering confining their judging to local or regional shows which frequently do not send out title pages, plans or synopses. Other judges continue to judge at WSP shows but do minimum homework (My fear is they may rely more and more on presentation than content and tend to over-reward "Court of Honor" presentation.)

I see no easy solutions to these growing crises. Being an APS accredited judge takes much time away from your personal collecting enjoyment but I'm sure there are those who receive as much pleasure from judging as from collecting.

The cost of judging has no simple solution either — raising the stipend by a large percentage may be acceptable to some WSP show committees but it would not be to many others. There is not any standard income/expense ratio among the 34 WSP shows. Venue, decorating, security, etc. all have different aspects/levels at each show. One thing which could be done to reduce the economic burden for judges traveling a long distance would be a concentrated effort among WSP show committee members to invite judges to stay in their homes during the show weekend, this would be a considerable saving for the judge and a chance for a committee person to become better acquainted with a fellow philatelist.

As for reducing the homework for WSP show judging I see no possibility unless we were to go to a section type judging situation.

With the vast increase over the past 10 years in the number of subjects being covered in national exhibitions today, it really requires at least 10-15 hours to become minimally prepared to judge a show.

Perhaps "crisis" is too strong a word and "problem" might be a better word. For now the judging system seems to be working well. Perhaps I would like the system to work perfectly. Comments?



### 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 Philatelists show listing. All local and regional (non-WSP) shows are entitled to present "Awards of Honor" according to the following:

U.S. & Canadian Shows of 500 or more pages - Two Silver Pins U.S. & Canadian Shows of fewer than 500 pages - One Silver Pin  
All requests must be received in writing at least four weeks in advance of the show date. Canadian requests should be sent directly to our Canadian Awards Chairman: Ray Ireson, 86 Cartier, Roxboro, Quebec H8Y 1G8, Canada.

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

## Possible Separation of Gold Awards

by Ann Triggie

Comments gathered at AAPE meetings at various Shows across the country, and personal communications:

\*No need to separate - all deserve same recognition

\*All Golds are earned - do not change anything

\*Golds must not be divided - all have been achieved by past criteria

\*Most exhibitors are not concerned with any division of the Golds

\*Present system is fine

\*There is no such thing as a second rate Gold

\*Let people strive for a Gold and applaud equally when they get there

\*Raise current standards for all medal levels

\*Some Shows can not afford to give additional awards

**In contrast:**

\*Separate Golds to Golds and Large Golds

\*Additional challenge would be a shot in the arm for Exhibiting

\*People love to compete even at the Gold level

\*So many Golds are awarded a differential is needed

\*Separate Vermeils to Vermeils and Large Vermeils as well as separating Golds

\*APS should go to a point system with 8 levels of Awards

\*Consider a Platinum level

\*FIP levels are more in line with trend in US exhibiting

\*Number of Reserve Grands could be increased at each Show to recognize "better" Golds

\*Select Grand Award from Large Golds (Reserve Grands)

\*Large Golds do not have to be awarded at every Show - only when warranted

\*A Championship Class at certain National Shows might be the solution

## CONCERNS by Peter P. McCann, Ph.D., 201 Defense Hwy. - Suite 260 Annapolis, MD 21401-8961

A letter to the editor in Linn's earlier this year decried the concept of the one frame exhibit as just another gimmick, pointing out that the judges at the AmeriStamp Expo in Kansas City were first "giving weight to material not actually shown" and were narrowing "the award winners to 10 or a dozen simply by going through the entry list a week ahead." As one of the 13 judges at this show, I almost fell off my chair when I read this, partly in anger and partly in laughter. First of all anyone who knows anything about judging any stamp exhibit knows the cardinal rule is that you judge what you see before you in the frames - period. Thus when an exhibit improves it does better and when an exhibitor sells or removes some critical pieces (as sometimes happens), the exhibit can very well drop a level. The Linn's letter writer is thus expressing an opinion that a few exhibitors have that the judges really care who an exhibit belongs to and that this can influence their decision. Frankly, I have seen Grand Award winners red with anger when their exhibit next season out receives a Vermeil at another show. Chances are the judges did know it was a previous "Grand", but they felt for some justified reason this time it deserved a lower medal altogether. The bottom line is judges judge what they see in front of them at any given show.

This same letter also expressed another opinion about the concept of one frame exhibiting that several people have expressed to me in private or at AAPE seminars or at critiques, namely that because of its unique structure it puts all exhibits on "an equal footing as may be, emphasizing philatelic knowledge and rewarding innovation and accomplishment." This is absolutely true, but the letter then complains that, in effect, some exhibits got higher awards because they had high powered material in them. Think about the implication of that! My colleague on the jury, Douglas Clark, took issue with this point as well, and very articulately pointed out in a subsequent letter to Linn's that "it is hard to imagine that any set of criteria for judging can or should reward entrants who have not completed their collecting. After all, at the risk of sounding trite, 'Collecting' is the name of our hobby."

My friend the letter writer also made the statement that four of the five major award winners at AmeriStamp Expo were exhibits that were extracts from award-winning larger exhibits. Let me review these for you: the Grand Award Winner "U.S. Officials: Dollar Value State Department" was the first exhibit by a novice exhibitor. The Thematic Reserve Grand "Neanderthal" was a new exhibit first shown at AmeriStamp Expo. The Postal History Reserve Grand "Mexico Diligencias Issue" was an exhibit sent in from Mexico and never shown before in the US. The Specialty Collections Reserve Grand "DeLaRue Key Type Postage Dues" was indeed taken from a larger exhibit which to my knowledge has only received a Vermeil nationally. And the Individual Country Reserve Grand "Cape of Good Hope; The 4-Pence Triangles" was in fact, the only one extracted from a larger Gold national exhibit.

Now having dissected everything about the last AmeriStamp Expo, let me urge you to think about exhibiting at the next one, taking place June 17-19 at Indianapolis Convention Center. As I write this in February there are still frames available, so I suggest that you write Randy Marcy, P.O. Box 501974, Indianapolis, Indiana 46250 for a prospectus and entry form today!

## INSTANT EXHIBITS FOR 2¢ by Dale Speirs

The Calgary Philatelic Society hosts an annual show called CALTAPEX, and like most local stamp clubs, has trouble getting novice exhibitors. We started hosting a spring minishow Stamp Day, with one-frame exhibits, which helped bring in some new exhibitors. Then there was the vexed question of how to encourage juniors, not just the ones whose parents were in the CPS, but outsiders who could be converted to the cause.

CALTAPEX has each year a 2¢ table. A wheelbarrow load of mission mixture is dumped on a large table, and any stamp is 2¢. This was originally intended for juniors, but over the years there was a strong trend to adults. For CALTAPEX '93, the decision was made to ban adults from the table to bring it back to the intended purpose. But just the table itself was felt to be ho-hum, so a number of activities were added to keep the kids interested.

The traditional door prize was altered. Instead of waiting for the end of the show, the 2¢ table was salted with special stamps. Anyone finding that stamp would win a prize, which, most importantly, was awarded on the spot, not Sunday afternoon at teardown. A Tonga self-adhesive, for example, would be hidden in the pile of stamps. A poster

would then display another copy of that stamp so the kids knew what to look for, and off they went. The instantaneous awards made the show more exciting for the kids. The long wait to teardown was ended (and also made life easier for show committee members, who had one less thing to worry about during teardown).

But there was more to it than that. Buying a mishmash of pretty stamps from the 2¢ table was good fun at the time for the kids, but what to do with them after? We gave the kids a focus by supplying them with a page from a stockbook and a sheet of writing paper, and asking them to prepare an exhibit of what they bought. These on-the-spot exhibits were put up in regular show frames next to the competitive exhibits of adults and judged by a special jury.

In two days we had 48 entries (there was no entry fee beyond paying for the stamps). Topics dominated, particularly animals, plants, and British royalty. Postmark or traditional philately holds no interest for the juniors. What was particularly pleasing about these exhibits was that they were mostly from kids whose parents had no connection to philately. They had wandered into CALTAPEX (free admission) and would have wandered out again ten minutes later

had they only seen a dealer bourse or the traditional exhibits.

The parents and kids stayed when they were snagged by the 2¢ table. The price was certainly right for hunting through the pile, with the prospect of a prize at the end of it. During the show, the 2¢ table was continuously ringed by a solid phalanx of excited children both hunting for the special stamp that would win them a door prize, and accumulating a collection for their exhibit.

In thinking back about how to reach juniors, it seems evident that organized philately must learn to speed up its operations and become more flexible in timelines. We live in a society accustomed to instant everything. Why wait for the end of the show to award prizes? Why set rigid deadlines and rules for junior exhibitors? When they're older they can learn to read a show prospectus and study FIP rules. For now, let them have fun. Instead of a ribbon, give them a dinosaur book or a pair of Reeboks. Instead of the traditional prize of a stamp stockbook, how about Sega? (If you don't know what Sega is, ask any 12-year-old.) They'll get the stamps on their own, but as an incentive other items will work better as prizes than stamps.

# WHY I EXHIBIT

by Caroline V. Scannell

I collect topicals, simply because I cannot manage the world. I don't want to be narrowed into one country, and discovered when U.S. postage went up to 10¢ that I could not afford the U.S.

I collect Europa, UPU and Pictorial Canceleds (of the U.S.). Occasionally I exhibit the pictorials, but rarely. I like to use them for talks at stamp clubs or other gatherings and have only shown non-competitively last fall at the MEGA show in New York City. That one frame consisted of Columbus Pictorial Canceleds and was put together just for that show.

It is my cat who exhibits stamps issued to Save the Monuments of Nubia. These are the stamps that were issued by about 50 different countries to help publicize the United Nations effort to save the ancient Egyptian monuments, the most prominent of which is Abu Simbel. Most of the stamps were issued in the 1960's. It's small, cheap and manageable, perfect for a cat.

I began collecting the Nubian Monuments to make into an exhibit. They got special treatment from the beginning. I even made pages for them. Full Scott Catalog value for the stamps, per the 1988 catalog when I started, was \$192 and I have had enough fun with "Pharaoh's exhibit" to make up for monetary outlay. So far it has garnered Bronze and Silver Bronze in three outings.

The exhibit's proper name is: "The Stamps Issued To Save the Monuments of Nubia" (of which Abu Simbel is the best known). I'm always in the market for material for it, and have gotten to the point that I show only a couple of stamps from a set to avoid duplication. I buy everything I find, then try to fit it into the exhibit. Each time I have shown it I cut out some material and add enough to make a frame. I was surprised the last time I

exhibited I could have used six frames instead of the five I rented. A lot of good material had to stay home.

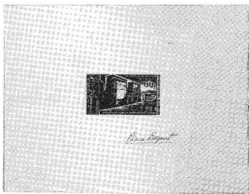
When I first started this exhibit I knew about stamps, mint and used, FDC's, line pairs, plate blocks and imperfs. As it has developed I have learned about corner blocks, maximum cards, postally used covers; registered and back stamped, mixed usage, marginal markings, gutter pairs, presentation sheets, artist's proofs, printers' waste, misprints and trial color proofs, among others. I also learned that \$192 Scott value is not at all what the collection cost. The issue dates for the stamps range from 1914 to 1992 - - so much for having a beginning and an end.

Starting out with the Nubian Monuments checklist obtained from Mrs. Joan Bleakley, who operates the ATA Checklist Service, I had great fun finding stamps at shows and remaining well within budget. I had just bought a house and had not counted on the stock market crash of '87 so money was a scarce commodity. I did so well in the stock market that after the crash I could not pay the income tax, thus I had (technically) no money. My stamp budget was about \$15 per show for a while and I still managed to buy all the stamps I could find.

Letters went out to dealers all over the country and around the world with my want list, which was shrinking quickly. In no time at all I was down to two remaining sets. Surprisingly they were not among the cheaper items! I had managed to find all the 5¢ material; the \$3.50 Ivory Coast and Upper Volta sets eluded me. Then only one set remained and the collection would be 'complete'. Alas, it was not to be. After 30 years, in January 1992, the United Nations finally issued a stamp for their first effort under UNESCO to save archaeological sites, and Egypt issued one for the 90th anniversary of the first Aswan Dam in December 1992, which I only recently secured.

## Temples of Philae

2.1



Mauritania's issue was designed by Pierre Biquart. Above is the die proof, of which about 20 exist. Below is a tabbed imperforate and regular issue.



## Temples of Abu Simbel

2.2

The First Day Covers on this and the following page illustrate the similarities between these issues. One set was issued by Egypt and the other by Palestine. The latter issue is identical to the former's value of the Palestinian issue cancelled DADA, which was produced to be sold to stamp collectors and was not accepted for postal use.



I bought a computer in order to organize the exhibit, and print the pages for it. I figured out how long it should take to organize and wanted to be able to exhibit it within a year. Everything was done on schedule. The collection began in June, 1988, and was first exhibited in November, 1989, at the National Stamp Show in New York City. I had the minimum three frames and somehow got a Bronze. The material needed upgrading, which I knew, but in order to be taken seriously with this collection I had to exhibit and do it quickly.

Knowing that FDCs would lose points, I nonetheless had left about six in. Two are still there, for political reasons, and unless I change the slant of the collection completely, they must remain. I should also add here that these two covers in particular have not been cited by any jury as needing to be taken out. One FDC is postmarked "GAZA" and the stamps are identical to the Egyptian issues with only a color variation. Egyptian President Gamal Abdul Nasser had promised the Gaza Strip to the Palestinians in exchange for their assistance with his war with Israel. I show both the Egyptian cover and Gaza cover side by side, accentuating the similarities.

My second time exhibiting was at TOPEX '90, for which I reworked the entire collection, adding a full frame of material and removing all but the above mentioned FDCs. When I went through the exhibits I expected to have received a certificate of participation, I was very surprised to find a Bronze on my exhibit, especially since there were two exhibits on this subject. The other received a certificate.

I then accumulated more material for a couple of years and exhibited again last Spring at the MEGA Show in New York City, and finally moved up an award level, to a Silver Bronze. I believe I can do better if I arrange the material more

advantageously, and probably get rid of those two FDCs. I had five frames at the MEGA, and could have used six. It was about a month before the show that I realized I needed another frame.

Before I show it again, I want to have the exhibit reviewed by the AAPE Critique Service because I doubt if much more material can be added. Of course, I never pass up a postally used cover! I have one in my exhibit from Pakistan to India. How many people know those two countries don't have diplomatic relations and the mail gets routed all over the place, but never goes direct?

With this topic I show that you don't really need a bottomless pit of money to put together an exhibit; and that you can use a topic as a means to becoming a world-wide collector.

I figure the top award for this exhibit is a Silver. I don't expect more than that, but will try to reach that level. Although I do include imperfs, trial color proofs and such, postal history material does not seem to be available. In order to enlarge the exhibit I would have to rework the scope of the entire collection to broaden it, possibly to include a small history of the monuments, which I am too lazy to do. It's too much work. I want to keep it fun. Since I say it's the cat's collection, Rameses II having domesticated the cat, everyone wants to know if she helps with it. When I'm arranging the pages, the best place to do it is the livingroom floor. She oversees the entire operation, occasionally moving a page herself when she disagrees with where I've placed it. So far, she has not eaten, torn, or in any way damaged any of the material, for which I count myself lucky.

## Mailing Exhibits - The Safest Way (s)

*(The following excerpts from a letter from Dan Walker, APS Stamp Insurance Plan Manager, respond to a question from member Bob Kinsley about the safest way(s) to send a mailed-in exhibit. JMH)*

"First I do not recommend that any exhibits be shipped or mailed to exhibitions. The safest way to get an exhibit on an exhibition is to have it hand carried there by a human being. That can be the exhibitor, a fellow collector going to the show such as another exhibitor, judge, or just to visit a dealer, or even a non-collector going to the show town and willing to deliver the exhibit to the show committee. If the owner of the exhibit has APS Insurance Plan coverage, the personal representative carrying the exhibit to the show has the same insurance coverage as the owner: automatic coverage up to \$60,000 in transit to, from and while at the show.

"Every time you mail an exhibit to a show you basically just have to keep your fingers crossed it arrives. I get infuriated with collectors and dealers who say "...I have never had a problem with registered or Express Mail; it is safe to use in my opinion". Each year I pay 30 to 40 registered and Express Mail losses, and from everything I see it is getting worse; the mail system unfortunately is becoming less reliable.

"Since I am in the insurance business I do feel an obligation to give alternatives if an exhibit cannot be carried to an exhibition. In the US (but not to Canada or overseas) the safest shipping method is by Federal Express to a **street address**. Yes FedEx is expensive but I only pay a couple of FedEx losses each year versus 30 or 40 registered and Express Mail losses. I think the superior security that FedEx achieves is due to company policy and a work force that generally cares a great deal about doing a good job.

"Another insurance point. Those with APS Insurance Plan coverage have full policy coverage in a **bank**. Please note I didn't say in a bank safe deposit box or even a bank vault. If a show could find a bank employee who could accept FedEx

exhibit shipments during business hours all they have to do is store the exhibits in a bank for full APS Insurance Plan coverage.

"If personal carrying of exhibits to a show is out and FedEx is out then use the US Postal Service. The most secure choice is Express mail. Express mail has the same security procedure as it moves through the mail system as registered mail (at least I have been told this and it seems to hold), but since it moves through the mail system in 24 hours or less it has less chance of loss than registered mail. Actually registered mail takes longer to move through the mail system than ordinary first class and priority mail due to the security procedures. Thus of the four methods I recommend, personal carriage, FedEx, Express Mail and registered mail. Registered mail is the least secure in my opinion; the opinion of someone writing checks for lost philatelic property in transit.

"I do not recommend United Parcel Service, certified or insured mail, including insured air parcel post or insured priority/first class mail. These methods are *cheap* and the low cost is reflected in the lack of security. Even if you require the signature of the recipient for UPS shipments, packages still get left on doorsteps. Certified mail does not always get the recipient's signature and, if someone does not have to sign for a package, you are totally dependent on the honesty of the person for security. Insured mail travels with a blue label that says "*there is something valuable inside this package*".

"For those who do mail in an exhibit I feel the most secure method of storing the exhibit between the time the exhibit arrives and the time to mount it for the show is in the personal care and residence of a Committee member. Yes this is a burden for the person who volunteers for this, but I do not know of a loss ever having occurred with exhibits stored in a Committee member's residence. If a reliable person to do this is not available I prefer a friendly post office that knowingly agrees to receive and hold exhibits until the show".

# MOPHILA--WHENCE?

F. Burton Sellers R.D.P., F.R.P.S.L. 12637 Rampart Dr., Sun City West, AZ 8537  
FIP Vice President

MOPHILA is the International Federation of Philately's (FIP) acronym for Modern Philately, as applied to "Mophila Salons", conducted at many recent FIP World and International Exhibitions. "Mophila Salons", in turn, are a section of 50 to 150 frames at such exhibitions set aside for exhibits, in from one to five frames each, of modern philatelic material restricted to issues of the past ten years.

While the concept of "Mophila Salons" is fairly new, the idea of exhibits of only modern philatelic material has a history that goes back to at least 1931. In that year in Hamburg, Germany such an exhibition of then modern material was held in the exhibition halls of the Hamburg Zoo. The more recent version of the concept of exhibiting only modern material was the suggestion of Dr. S. Ichida, a Vice President of FIP, in Japan in 1981. His idea was to attract the attention of dealers and Postal Administrations to the great interest being shown by collectors in acquiring colorful new issues of stamps. This concept was translated into reality under the guidance of Dr. Heinz Jager in Hamburg in 1985 with an exhibition devoted exclusively to modern material- Mophila.

The first of these Mophila Salons was then held as an experiment in 1986 during the STOCKHOLMIA exhibition. Based on the Hamburg and Stockholm experiences, two specific recommendations were forthcoming. The first was that in the regular classes of competition, each competitive class wherever possible should be divided into three chronological subclasses: 1st period until about 1900; 2nd period up to about 1940; and 3rd period starting about World War II. To date this has seldom been vigorously applied in FIP Exhibitions and is honored more in the breach than in the fact. The second recommendation, however, resulted in what has become the Mophila Salons. This was the recommendation that such salons be limited exclusively to philatelic material issued within the past ten years and that evaluation of the exhibits be done by the public.

Shortly thereafter the FIP Board developed Guidelines for the Realization of a "Mophila Salon" at FIP exhibitions. These guidelines specify that the Mophila Salons are conducted "In order to promote stamp collecting and in order to present creative and innovative ways to deal with stamps and postal documents,

and to point out the attractiveness of the present philatelic work as documentation of culture, history and spirit of our age." The guidelines then recommend, inter alia, that the arrangement of each Salon will be up to the organizer of each exhibition. The scope allocated should generally amount to at least 50 frames, but not more than 150 frames, with a maximum of 3 to 5 frames for each exhibit. There are to be no divisions of classes, groups or grades and exhibitors can be single collectors or groups of collectors of any age, including institutions, and may be members or non-members of FIP.

The exhibits may show postal stamps and documents issued within the last ten years in any way the collector chooses; with the manner of presentation left entirely up to the exhibitor, but an introductory statement must be included. The exhibit maybe developed chronologically, thematically or otherwise and all forms of philatelic collections having direct relation to the chosen subject and displayed items may be included. There is no fee charged for the exhibits in the Salons but the exhibitor must defray any costs of submission. The Salon shall be located in a conspicuous area of the exhibition, and evaluation of the exhibits by visitors to the exhibition on ballot forms to be provided by the exhibition management is forseen. When a public evaluation takes place, the three best exhibits will be mentioned in the exhibitor's certificate and in the Palmares. Each exhibitor will receive a Souvenir Medal. The few remaining provisions of the Guidelines relate to how the exhibition management is to publicize and select the exhibits for the Salon.

At the insistence of the FIP Board and its exhibition coordinators, these Salons are to be included in all International exhibitions. They first began at DUSSELDORF in 1990, followed by PHILANIPPON '91, GRANADA '92, GENOVA '92 and the three 1993 exhibitions, POLSKA, BRASILIANA and BANGKOK. There were no Salons at NEW ZEALAND '90 nor at the exclusively Youth exhibition CANADA '92. Salons are scheduled for inclusion in the 1994 FIP exhibitions, HAFNIA and PHILAKOREA. Let us now examine what the experience was at these exhibitions and what the future may hold for future Mophila Salons.

In the following table are shown the statistics available to the author on all the aforementioned shows except the

exclusively Youth Exhibition in Dusseldorf:

| Exhibition      | No. of Exhibits | Ballots Cast |
|-----------------|-----------------|--------------|
| PHILANIPPON '91 | 12              | Jury Judged  |
| GRANADA '92     | 11              | Jury Judged  |
| GENOVA '92      | 38              | 738          |
| POLSKA '93      | 12              | 383          |
| BRASILIANA '93  | 5               | 197          |
| BANGKOK '93     | 9               | 150          |

From this tabulation it can be seen that, with the possible exception of GENOVA, Mophila Salons have not been an outstanding success as measured by either number of exhibits or ballots cast, and even GENOVA was flawed for reasons to be described. All of the exhibits in these exhibitions represented collectors from only 21 of the (now) 74 member Federations of the FIP, i.e. only 28% of all Federations. Initially it should be noted that the first two Salons were judged by the respective exhibition juries, rather than by public vote as had been contemplated. Subsequent events and analysis, however, suggest that jury evaluation may be preferred, as will be seen. The juries evaluated the exhibits as fine, acceptable or poor, or some similar nomenclature. Where public voting was used, some of the ballots provided for only one selection. Others permitted second and, in some cases, more choices. Interestingly, the BRASILIANA ballot not only provided for two choices (among only 5 exhibits!) but also space was provided to indicate whether the voter was or was not a collector. This gave the author, who was the BRASILIANA FIP Coordinator and who tallied the ballots, an opportunity to determine whether there was any collector vs. non-collector bias.

The small number of ballots cast at BANGKOK, which had enormous attendance and the potential for a very large vote, was due to the initial ballot not listing all the exhibits. When this was discovered, the ballots already cast were destroyed and new ballots were prepared with consequent delay while being printed. Unfortunately this resulted in several days during which there was no voting at all and only a few ballots being cast during the last days of the exhibition. Voting at BRASILIANA was also limited by the fact that ballots were not initially available during the opening days of the exhibition. Voting at all the shows was somewhat inhibited by lack of any great publicity about the Mophila Salon and public voting, the sometimes difficulty of locating the ballots or the ballot box, indifference or misunderstanding of the public about the voting and its purpose, and by the general confusion that often

attends the opening of these exhibitions and the introduction of new practices as yet unfamiliar to the organizers.

Some further interesting observations about the individual Salons are warranted. Although the author has no personal knowledge of the circumstances attending the public voting at GENOVA, it has been widely reported that there was a concerted campaign undertaken on behalf of at least one exhibit and that many of the "public" voted more times than once. This observation is not intended to denigrate the winning exhibits, as they were indeed worthy exhibits in every respect, but it does point up one of the flaws in the public vote system where "ballot box stuffing" cannot be easily controlled. The first four winners at GENOVA received 440, 197, 61 and 40 votes, respectively.

At POLSKA the first three winners received 242, 93, and 48 votes, respectively, a pretty clear decision for the winner. The author had more familiarity with the BRASILIANA results, as mentioned above, than with the other Salons. The ballot provided for a first and second choice among the 5 exhibits. Two of the exhibits were thematic and the other three traditional in style. Assigning 2 points to a first place vote and one point to a second place vote, the ultimate winner received a total of 203 points and the runner-up 164 points. The other three exhibits trailed badly with only 65, 39 and 33 points, respectively. The winner received 81 first place votes compared to 60 for the runner-up, so there was a fairly clear decision here. What may not be surprising is the fact that the winner and runner-up were the two thematic exhibits, notwithstanding the fact that one of the traditional exhibits was far superior to all the other four exhibits had all been judged using the standard FIP point system!

What was surprising to me was that I could not detect any clear collector vs. non-collector bias among the voters. **The two thematic collections were the clear choice of both classes of voters!** The winner received 48% of the first place votes cast by collectors and 44% of those cast by non-collectors. The runner-up's comparable figures were 33% and 37%, respectively. On the point system the results were similar: the collector vs. non-collector point percentages of the total point potential for the two classes of voters were 41% for collectors vs. 39% for non-collectors for the winner and 31% and 35%, respectively, for the runner-up. One can argue that the number of voters involved is not large, or one can question the degree of sophistication of the collector voters in a third world country (none of whom were philatelic judges), but the results are certainly interesting and, to me, somewhat surprising. While there was no collector bias discernible, there certainly was a bias by all the voters toward the more colorful

and more easily understood thematic collections.

The results at BANGKOK provided, for me, another surprise, and yet not a surprise. Of the nine exhibits, I would classify four as traditional, four as thematic and one as maximaphily. The surprise was that the maximaphily exhibit was the clear winner!! It took 29% of the ballots, compared to 22% for the runner-up. In FIP exhibitions maximaphily exhibits are usually quite few in number and sort of the stepchildren of the exhibition. To the best of my knowledge no maximaphily exhibit has ever won even a gold medal at an FIP exhibition, let alone emerge as a clear winner over other classes of exhibits. Why then was I surprised, yet not surprised? The answer lies in the nature of the exhibit—it was an exhibit of Thailand maximaphily, the only exhibit of Thai material among the nine exhibits, even though shown by a U.S. exhibitor. With only Thais voting, I guess the result was foreordained! The result, however, in no way reflects on the exhibit. It was outstanding and beautifully done, including Thai language subtiles and might well have carried the honors at any Mophila Salon in any country.

What now can we conclude from the Mophila experience to date and what is the likely future of Mophila Salons? The most immediate conclusion is that significant changes may have to be made if Mophila Salons are to continue. Mr. Fernando Aranaz del Rio, FIP Board member responsible for the Mophila Salon activity, has submitted a detailed report to the FIP Board in which he raises serious questions which are currently under study by the FIP Board and which must be resolved. The first experimental Salons did not attract the new exhibitors for which they were intended. At Stockholm many of the exhibits were submitted by experienced exhibitors who showed some of their current or subsidiary philatelic interests in their exhibits. Subsequent Salons did not adhere to all the precepts advanced by the FIP in its Guidelines. Judging by the public is clearly flawed and gives no guidance to the exhibitor as to how he should proceed or improve his collection. A return to jury evaluation, using FIP point standards and with full feedback to the exhibitor, seems to the author to be a preferred route if the Salons are going to attract the new and or beginner exhibitors for which they are primarily intended.

Among the problems pointed up by Mr. Aranaz del Rio are such pregnant ones as how the ten years are to be counted. Whole years? From date to date? As each year advances, a collection would have to be restructured. How should one deal with related material such as drawings, proofs and essays which were prepared some years before the issued stamps? Are letters circulated during the specified period but bearing stamps of

earlier emissions acceptable? How should definitive series of stamps with different values issued over long periods of time, often exceeding ten years, be treated?

Other problems identified relate to the content of some exhibits. Some lacked an introductory page. Some were mounted on brightly-colored pages, contained an excess of oversize drawings, included bank notes with affixed and cancelled postage stamps or other non-philatelic material, included philatelic postmarks on non-philatelic items, or included many of the issues which violate the UPU Code of Ethics and have been considered abusive. Although the Guidelines for Mophila Salons are certainly broadly stated, were they intended to cover these types of exhibits and should modern prepaid mail or electronic mail or labels which do not include any specific date of use or issue be included?

As a result of initial discussion of the Aranaz del Rio report at FIP Board meetings in Bangkok it was decided that (1) Mophila Salons would be continued with the 10 year limit on exhibit content, (2) efforts would be made to encourage new and first-time exhibitors to participate while eliminating experienced exhibitors, (3) consideration be given to assembling a jury of representatives from postal administrations to evaluate the exhibits (which the author does not favor), and (4) including within the Salon a section of one-frame exhibits on a specified theme. Meanwhile Mr. Aranaz del Rio is preparing a questionnaire soliciting views on the many problems identified, which will be sent to all FIP Federations, with a return deadline date of March 30, 1994 and formal conclusions and recommendations to be drawn by June 30, 1994, with the intention of submitting formal proposals to the 63rd FIP Congress in Seoul following PHILAKOREA in late August, 1994. The fate and form of Mophila Salons is in the balance and the author, in his capacity as a Vice President of the FIP, would welcome the thoughts, suggestions and recommendations of AAPE members and other readers of this article.

#### SOME GUIDLINES

When submitting xerox copies of exhibit pages to be used with your manuscript, may we suggest:

- a. Clean unblemished copies.
- b. If the copy machine does not make clean copies, find one that does.
- c. Don't staple the copies together with your manuscript.
- d. Whenever possible submit pages that do not show punch holes.

Your printer



# Organize, Organize, Organize!

by Karol Z. Weyna

All too often, the "missing link" between parts of an exhibit, or of individual items in a frame, is organization. How many times have you sat it; a critique and heard a judge tell an exhibitor, "You don't have so-and-so," and the exhibitor replies, "Oh, yes I do, at such and such a place." Is the judge blind? No, we hope not. But he or she was looking for an important part of that exhibiting area, and couldn't find it where it "should" have been. Whose fault is that? The judge's? Hell, no! The exhibitor is responsible for telling a coherent story with his or her exhibit. A story that meanders, detours, or gets sidetracked may be charming to casual viewers, but it won't cut much ice with jurors who have an average of a few seconds a page to follow it.

Preparing a fantastic accumulation or a lifetime collection for exhibition requires a steady hand and a steely will. The art of telling a story in a limited number of frames requires a certain discipline that may be alien to collecting or accumulating the material itself. Many collectors are in love with certain items whose charms are an acquired taste; that is, which may be fine in a collection but should be cut from an exhibit. Great collectors must learn to become great exhibitors.

Organization is **not** presentation; organization is, pure and simple, how you treat the material in the process of telling your story. For a traditional exhibitor, it was once sufficient only to show a page of mint, a page of used, and then covers for any given issue (organized any old way was fine). This no longer works for most exhibits. Judges want clear organization, but they also want an intelligent story.

An exhibit is **not** a collection. This sounds like elementary stuff, but it bears repeating over and over - because a lot of exhibitors still can't seem to grasp the distinction. How you organize your collection is your business; how you present that collection in the form of an exhibit is going to be out there for public view, and if you want to receive your maximum potential marks, you have to play by the rules - or at least know them well enough to get away with bending them once in a while.

Therefore, it behooves you to treat your exhibit the way you once were made to treat a term paper or an article for your school magazine. Organization of the "facts" (i.e. the material you will be showing) must follow some logical pattern; for most areas, there often are several logical patterns, any of which can be adapted to the material you have and the story you are telling.

A corollary to this is that (in a traditional exhibit) what you do for one issue, you do for all. Don't organize the covers for one issue in chronological order, then for the next in value order, then for the following by destination. Know your parameters - the ones you set for your exhibit - and stick to them.

One of my dear friends is a gentleman who once asked me to critique his exhibit, one that had scads of powerful material scattered all through. My comments, at the time, went right over his head; he was still grappling with distinctions between a collection and an exhibit, and how an exhibit was supposed to get from the first page to the last. Organization, in a formal sense, was something it would take him years to learn - but he did, and he's now winning Grand Awards with much the same material that once got him Vermeils.

Some experienced judges tell exhibitors that the basics of exhibit organization consist of a beginning, a middle and an end. The beginning is obviously the title page; this page (which many of us prepare last, after all the subsequent pieces are neatly in place), must be kept in mind from the beginning. After all, it is the one public place where the exhibitor is allowed to self-limit the subject matter he or she is presenting, to define and emphasize his or her specific approach taken in presenting the subject, and to make any other necessary claims, instructions, or introductions to the body of the exhibit.

Obviously, the body of a traditional exhibit will be organized roughly by issues, beginning with the first (sometimes preceded by forerunner material) and end at the last issue under consideration. The end of an exhibit must be thought out carefully; some exhibits are weakened by encompassing too much, as the more modern material at the end dilutes the impact of the classic material at the beginning.

One analogy that can be drawn is to think of the structure of the exhibit as a long curtain rod; all the material "hangs" upon it. The strength (that is, the "power" items) should, like a cafe curtain, be spread out evenly throughout, not bunched up at one end or another. If your strength is in material from one major period, why bother to show weaker stuff from others just to boost the scope? Don't! Learn when to cut off the exhibit; try to have a logical, necessary ending - either a transitional item closing one period while starting another (beyond your scope), or, if your subject allows it, the last issue of a coherent period.

When it comes to specific items to place into the frame, one of the most

difficult problems is dealing with an item that fits into more than one category. Let's say you have a cover that shows a major plate variety, and at the same time has a scarce cancel, and was sent to an unusual destination. Where should you show the cover (i.e. which factor do you emphasize)? Under plate varieties? Cancels? Usage? The answer may depend on several factors: where is your exhibit the weakest (i.e. where can the cover do you the most good); where will the item fall in the frame (conventional wisdom says top and bottom rows are bad, the center is preferred); what aspect is the most (dare I say it) valuable?

The method I suggest for fledgling exhibitors is to consider making an index card up for every item you want to include in your exhibit. A mint set of stamps could be one card; covers, blocks, plate varieties should be individual cards. On each card, put down the most important aspects of the item: the cancel, the destination, the franking, the provenance, the date of use, the shade or color, etc.

Then, for each issue or "chapter" within your exhibit, you can shuffle the cards and get a better idea of where your exhibit is headed. Clip cards that may end up on the same page together; try several ways of organizing the material. For many exhibits, there is more than one way to tell the story. The material you have on hand may determine your approach better than some idealized scheme.

For example, let's say you are showing Classic Peru. Now, judges know that the plating of the lithographed stamps is one important aspect, while cancellations are another. Mint multiples are very scarce, and used multiples larger than pairs also seem to be rather elusive. If you are weak on multiples and don't have the material to do justice to plating, emphasize cancellations. If your cancels are so-so, and you have the material, push plating. If you have a little of everything, then do a "representative" exhibit, balancing what you have, to introduce each aspect early on, and then to stress the items in each issue that relate to these aspects.

In other words, find an organizational scheme that you can use **throughout** the exhibit that will "accentuate the positive" and minimize the negative. If you are like most of us, you'll never own the "maximum" collection of a classic area, but that doesn't mean you can't exhibit. It does mean you've got your work cut out to tell your story with what you've got, and what you can get.

Let's say you're showing a traditional exhibit of some Classic European country.

The stamps fall neatly into one or more issues. Within the stamps, you will have mint, used, and multiples each way. Some of the used stamps will no doubt have uncommon cancels. Then, you will have covers of some (but probably not all) the values in any given issue.

Start by looking at how the material can be organized to its maximum effect. Do you introduce an issue with an overview, consisting of mint stamps? Then show a page or two of multiples, plate varieties, and other items relating to the printing of the stamps? Then present cancels as a separate subject, or incorporate cancels and covers into a "Usage" section for that issue? Or do you treat the issue value by value, showing the mint and varieties of an individual stamp first, then various cancels on it, then the stamp used on covers?

These are merely two of several approaches you could take. Some exhibits show everything relating to the printing of the stamps first - proofs, essays, mint, multiples, plate varieties, etc. Then, after the issue as a whole, domestic and foreign mail, or by evolution of postmarks, or by rate or destinations.

The specific way you organize your material is your business - judges want clarity (including a clear statement on the title page that tells them exactly what you propose to do and how you propose to do it). They want consistency - what you do

for one issue you should do for all, unless there is a darn good reason for veering from the pattern you have set for the exhibit. They want to know what they can expect to see before they see it, and in its logical (i.e. preordained by you) place. They don't want to have to spend inordinate amounts of time searching through your exhibit for an item that should be there (or that you've told them will be there) because it's not where it should be.

So organize, organize, organize. Don't feel like filling out index cards? Then use stockbooks, your copies, or any other method that will give you a chance to examine your overall structure before you commit your exhibit pages to print. You, after all, stand to know the area a lot better than nearly all the judges ever will. But don't lose sight of the forest for the trees. Got a complicated issue? Then by all means figure out how to present it simply, spoon-feeding the information page by page, a little at a time, and illustrate its complexities by comparisons using actual stamps or covers.

One of the best ideas in exhibiting I've seen was Clyde Jennings' exhibit of U.S. cancellations. One or two lines of text per page told a running story, and continued from page to page. The write-up was concise yet entertaining; you felt drawn to read every word. One page introduced a subject, the next developed

it, the following continued it further, the subsequent showed a contrast or an evolution from the previous, and so on through the many frames.

Okay, so your subject may not lend itself to that approach specifically. But, in theory at least, you are telling a story, and every page in your exhibit should add a little to what the previous page said, and in turn lay a foundation for the next page. I don't care if you're showing Classic Bulgaria or modern Chima, at least think about your story in page-by-page terms, and it will become obvious to you (as it will to most judges) which pages are out of place, which transitions need to be refined, which items would better serve the story in another place.

Keep it simple! Your organization should be capable of expression in a few words (namely, on your title page), or it is too complex to make sense for someone not as well versed as you in those complexities. And remember, it's never too late! Several Grand Award caliber exhibits have been reorganized several times, leading to better results both nationally and internationally. Of course, it meant a few dozen pages had to be retyped, but why rest on your current laurels? Isn't philately a process, rather than a static admiration of finished products? So get out your index cards or stockbooks, and get to work!

## 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 1994? Why not invite inquires 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 speciality for special awards? Use this space to pass them along to the judging corps.

**The Junior Philatelists of America (JPA)** has appointed Noelle Sing of Pasadena, California as the new chairperson of the Awards Committee. The JPA provides awards to stamp shows to encourage young exhibitors. The JPA Blue Ribbon is available to all stamp shows. The H.E. Harris Medal is available to regional and national shows (courtesy of H. E. Harris & Co., Florence, AL)

For more information about JPA exhibitor awards contact: Noelle Sing, JPA Awards Committee, 977 Holly Vista Drive, Pasadena, CA 91105-1221.

**The American First Day Cover Society** has available certificates for Best First Day Cover Exhibit, Second Best, and Honorable Mention, as well as Certificates of Participation. These are provided free of charge to any show (national or local) that requests them, as long as the exhibition is open to all exhibitors (not just members of the club sponsoring the show) in addition, we request that these awards be presented only if there are at least three FDC exhibits in competition (to keep the awards meaningful).

AFDCS Awards may be obtained from Gary Denis, AFDCS Awards Chairman, P.O. Box 11447, Norfolk, VA 23517.

## CLASSIFIED ADS WELCOME

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**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.

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# AAPE Computer Committee Notes by Dr. Paul Tyler

The AAPE Computer Committee plans to have a column in the journal most every issue, depending upon the space available. This month we will look at printers and papers for exhibit and album pages. As with all technology advances there are pros and cons in the use of computers to produce pages for your stamps. Many people like to use heavy stock paper, 65 pounds or greater for their album and exhibit pages. The heavy paper has always caused problems with typewriters, they were hard to roll through and many pages keep their rolled shape upon leaving the typewriter. This heavy paper was fine for those who hand lettered their pages or used the stencil type lettering.

With the advent of computers and laser printers the use of heavy paper is still a problem. Many of the early laser printers did not have a straight through path for the paper to travel. For the most part these printers produce a rolled page even worse than the old typewriters. It wasn't long before most manufactures of laser printers built in a straight through path, so that the paper was not rolled on exiting. But they still do not recommend that papers greater than about 32 to 38 pounds be used in their printers.

Paper size is one of the problems in suing a laser printer for album pages. The

majority of laser printers will only accept 8 1/2 x 11 inch paper, while many of today's albums are made for larger paper. There are laser printers that will take 8 1/2 x 14 or 11 x 17 inch paper, but they are not worth the expense for only home use. Most of the commercially prepared blank pages will not run through the standard printer. Those that make their own album pages generally use standard 8 1/2 x 11 archival paper and either punch their own holes in the pages or use a punched sheet protector to hold their album pages.

If you are thinking of buying a laser printer to make your album or exhibit pages, it is recommended that you insure the printer has a straight through paper path. If you want to use heavier paper than about 38 pounds, be sure to check with the seller and try the paper you want to use in the laser printer, before you buy.

For exhibits where you use a sheet protector of some type, generally, you will not need to use heavy paper. For example, I use 24 and 28 pound archival paper for my exhibit and use Tuck Taylor's 4 mil sheet protectors. They are strong enough that they will stand upright in the frames without any additional support. If using a lesser mil gauge protector, a heavy weight paper can be

used as a backing for the exhibit page. If both sheets are 8 1/2 x 11, the heavy page will fit behind your exhibit page unseen. In many cases you may need the heavier paper to assist in sliding your exhibit page into the sheet protector.

One member has reported that using a 65 pound archival paper with his HP LaserJet II printer, it started to crumple the paper inside the printer after about 300 pages were used. All paper weights were affected, even 20 pound writing paper. An HP technician stated that the printer had a worn fuser. The question arises was this failure caused by using the 65 pound paper, or was it just a mechanical failure which can be expected with any modern electro-mechanical device?

The committee would be interested in hearing from members who have encountered this or similar problems in using a heavier grade of paper with their laser printer? Any computer related comments should be addressed to the Chairman of the AAPE Computer Committee, Paul Tyler, 1023 Rocky Point Court NE, Albuquerque, NM 87123.

I would also be interested in what topics the members would like to see discussed in future issues of the Journal.

## As I See It...How About You?

### Judging What's There...And What Isn't by John Hotchner

I'm tired of seeing exhibitors wind up the Old Excuse Machine, punch button three, and have to listen to the tape that says, "...but the 'APS Manual of Philatelic Judging' says you should judge my exhibit based on what's there, not based on what's missing.

The Manual says precisely as follows under the heading Material vs. Presentation:

"As the level of the exhibition drops, proportionately does the challenge drop and the encouragement rise...

"One may say that, at the International level, the judge judges by what is not there.

"Example: When judging a general exhibit of Zeppelins, judges would first look to see if there is a Hindenburg crash cover; then they would look to see if there is the Finland error 1830 on cover; then they would look for examples of the rare contract states. For each item that is missing, the level of the award drops. This means that judges must know their subjects well enough to know what should be there but is not.

"At National shows and all lower exhibitions, we reverse our attitude and judge by what is there, taking into consideration the challenge versus encouragement principle. If we see an exhibit of the flights of the Graf Zeppelin, then of course we would not expect to see a Hindenburg crash cover, but by limiting the subject of his/her exhibit, the exhibitor has reduced the chances for a high award. The limitation of the exhibit has limited the award it will receive."

The first sentence of the last paragraph is where some of us get into trouble. Despite the clarifying sentences that follow, that sentence is often misinterpreted to mean something that was never intended: That exhibitors don't need to show the better material of their chosen area to earn the highest level of award.

What I think is fair to deduce from the language is that in national judging:

a. The award will not be significantly lowered just because the items presented to make a philatelic point are not the rarest and most expensive examples. In other words, if a philatelic

point is adequately covered by something inexpensive, something expensive that makes the same point is not required; though it certainly adds.

b. The absence of an item or two that is truly rare and/or expensive may not greatly affect the medal level at the National level; especially so if the exhibitor honestly notes its existence and difficulty (thus showing philatelic knowledge), and there is an array of other difficult material shown.

It does not mean that an exhibitor can get away with ignoring an essential piece of the story he or she has set out to tell.

Let's look at a few examples. The exhibitor is presenting the Presidential issue of 1938. Can a judge ignore the absence of the 19c and 22c stamps from the frames? Certainly not!

Can the judge ignore the absence of a \$2? Again, no. Though a bit pricey, it is part of a set; the part that if shown will make a substantial contribution to the earning of whatever medal the exhibit at its best can receive.

Must the \$5 color error be shown? It should be to earn a major medal, but no one can reasonably expect it to be shown as a plate block (unless the exhibit is defined as Prexy Plate Blocks). A single will do.

How about a Postal History exhibit of first class rates from 1916 to 1993. Can the exhibitors earn a gold with 12 year rate period uncovered? Absolutely not.

How about a 12 day rate period? Maybe, if much other equally scarce material is shown, and the exhibitor doesn't try to hide the missing part of the story.

Let's try something more complex. There are four different perforation types

on a particular issue. Three are shown as pairs. The fourth is shown as a single only, because there are only two pairs known; one of which is in a museum and the public one last went for \$35,000.

In National level exhibiting such a lack would not by itself cost a gold medal. In fact, absence of the \$10,000 single wouldn't likely cost it either. It almost certainly would in an international. That's the top of the heap and everything conceivable should be in the exhibit for it to achieve top honors.

This is equally true for condition. Show the lesser of four known copies in the US and there is no significant deduction. Show the same stamp in an international and count on being docked.

The reason is that at the international level, the judges are working backward from Perfection. Whatever is not at that standard must be noted and points deducted. Else what do you eventually give the better exhibit that has in it everything it should in excellent condition?

We are not so picky in National judging, but no one should think that they can leave uncovered a major story line element and have that fact ignored by the judges.



## 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.

**\*May 13-15 STAMPORE STAMP EXPO '94.** Southeast Florida Stamp Exhibitions Inc. At the Jupiter Beach Resort, Five North A1A, Jupiter, FL 33477-5190. Hosting The Confederate Stamp Alliance. \$6.00 per adult frame and \$3.00 per junior frame. Prospectus from Thomas Walend, 6592 N.W. 16th Court, Margate, Florida, 33063 Information: Harry Johnson Sr. at P.O. Box 16843, West Palm Beach, FL 33416-6843.

**May 20-22 STAMPEX 1994,** Toronto's Annual National Level Exhibition, also includes a new one frame exhibition. 16 page frames, \$10 per page. Information: Ted Nixon, P.O. Box 204, Station Q, Toronto, Ontario, Canada M4T2M1.

**\*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 regional meeting of the Postal History Society. Frames hold 16 (8 1/2 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, Morrisstown, NJ 07962-1945.

**June 17-19, AmeriStampExpo '94.** National one-frame exhibition. Sponsored by AAPE and The Indiana Stamp Club. At the Convention Center, 500 Ballroom, 100 S. Capitol Ave., Indianapolis, Indiana. One frame holds 16 (8 1/2x11) pages. Adults \$25, junior \$10 per 16 page exhibit. A maximum of 3 exhibits per exhibitor. Free admission. Prospectus and details from AmeriStamp Expo '94 P.O. Box 501974, Indianapolis, IN 46250.

**\*June 17-19, TOPEX '94.** Hosted by the Omaha Philatelic Society of Omaha, NE. At Holiday Inn Central, I-80 & 72nd St., Omaha,

NE. Friday 10 a.m. to 7 p.m. Saturday 10 a.m. to 6 p.m. Sunday 10 a.m. to 4 p.m. Free admission. 33 Dealer Bourse. 16 page frames at \$7 per frame. Exhibit information and prospectus send SASE to Richard Bouma, 5220 Jones St., Omaha, NE 68106.

**Aug. 6-7, CINCOPEX '94.** Sponsored by Chenango Valley Community, Fort Stanwix, Tr. County, and Utica stamp clubs. Held at the Commons Building, Colgate University, College Street, Hamilton, N.Y. 150 - 6 page frames, 8 1/2 x 11. \$1.00 per frame adults. Juniors free. Free admission. Critique of each exhibit. Entry deadline: 3 June. Prospectus and information: Robert Betz, RD 1, Box 135, Earlville, NY 13332.

**\*Sept. 2-4, Omaha Stamp Show.** Sponsored by Omaha Philatelic Society. Holiday Inn Central, I-80 & 72nd St. Omaha, NE. Friday 10 a.m. to 7 p.m. Saturday 10 a.m. to 6 p.m. Sunday 10 a.m. to 4 p.m. Free admission. 30 Dealer Bourse. 16-page frames at \$7 per frame. Exhibit information and prospectus send SASE to Richard Bouma, 5220 Jones St., Omaha, NE 68106.

**Sept. 2-4, 1994; MERPEX XVIII:** Sponsored by Merchantville Stamp Club, Box 2913, Cherry Hill, NJ 08034 and held at the Cherry Hill Masonic Center; open exhibits (including three one-frame awards), \$5 per standard 16-page frame (limit of six frames per exhibit); bourse, USPS, free admission and parking. Write to the Club for more information.

**Sept. 23-24, KEYSTONE FEDERATION STAMP SHOW.** Sponsored by the Keystone Federation. At the York Fairgrounds Horticulture Hall, 334 Carlisle Ave., York, PA. 150-16 page frames at \$5 per adult frame. \$2.50 per junior frame. Exhibit entry forms, dealer information and general show information from: KEYPEX, 56 P.O. Box 85, Glen Rock, PA 17327.

**\*Sept. 30-Oct. 2, SESCAL '94.** Federated Philatelic Clubs of Southern California, Held at LAX Hyatt Hotel, Los Angeles, CA. Hosting national meetings of UPS and SPI. \$7 per adult (16-page frame); \$3 per junior frame. Philatelic prospectus from Howard P. Green Literature prospectus from Robert de Violini, P.O. Box 5025, Oxnard, CA 93031. Other information: SESCAL Chairman, Wallace Craig, P.O. Box 3391, Fullerton, CA 92634.

**Oct. 23, THAMESPEX '94** at the Clarke Center Auditorium and R.C. Weller Conference Center, Mitchell College, New London, CT. 80 16-page frames, \$3 per frame, juniors exhibit free. Entry deadlines Oct. 1, 1994. Prospectus from Bill McMurray, P.O. Box 432, Westerly, RI 02891.

**\*Oct. 28-30 CHICAGOPEX '94.** Chicago Philatelic Society's 108th Annual National Philatelic Exhibition, O'Hare Expo Center, 5555 North River Road, Rosemont, Illinois. Radisson Suite Hotel O'Hare Airport has reduced rate. Hours: Fri. 10 a.m. to 6 p.m.; Sat. 10 a.m. to 6 p.m.; Sun. 10 a.m. to 4 p.m. JUNIOR EXHIBITS WELCOME. Frames hold 16 (9 x 11 1/2) pages. \$7 per frame (Adults), \$1 per page (juniors). Philatelic and/or literature prospectus and hotel reservation cards, write: Ms. Simine Short, P.O. Box 291, Downers Grove, IL 60515.

**\*Nov. 18-20, FLOREX '94.** Florida Federation of Stamp Clubs. At the Orlando Expo Center, 500 W. Livingston St., Orlando, FL. 250-16 page frames at \$7 per frame. Annual conventions of SAS/Oceania, Tonga/Tin Can Study Circle and Spanish Philatelic Society. Admission free. Prospectus from Patricia A. Siskin, 187020 Gulf Blvd. #2B, Indian Shores, FL 33435. Other info from General Chairman, Phil Stager, 4184 51st Ave. So., St. Petersburg, FL 33711-4734

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

# "The FLY"

WONDERS HOW JURORS ARE SELECTED



At the time this column is being written, there is a "situation" quietly unfolding in the selection of the jury for TOPEX 1994, the annual philatelic exhibition of the American Topical Association (ATA). That show is also an American Philatelic Society (APS) Champion-of-Champions qualifying event. The "situation" points out how important it is to have written jury selection criteria, and the need to have that criteria coordinated between the ATA and the APS.

"The Fly" hopes that by the time this column is published the situation will have been resolved. Why write the column then? Because this insect feels that valuable lessons can be learned by looking into the underlying causes of the situation and by applying enough "heat" in this column to ensure that sufficient guidance is generated in the future by the APS and ATA Judges Accreditation Committees, to ensure that the situation never happens again. I also want to point out that no blame whatsoever should be ascribed to the hardworking TOPEX 1994 committee which as much as anything, is an equal "victim" in this situation.

"The Fly" isn't sure that all the facts are exactly right, having been gathered from a variety of sources. Notwithstanding, I believe the following scenario if not exactly correct, is close enough to get the points across. Here is what I've been told.

It seems that the TOPEX 1994 show organizing committee (or at least someone on that committee) made contact with several people concerning their participation on the TOPEX 1994 jury as either judges or apprentice judges. At least one of the persons contacted had served on the TOPEX 1993 jury. The TOPEX 1994 committee made those approaches to prospective jurors without the pre-approval of the ATA...and the committee got "caught."

The TOPEX 1994 committee apparently did not realize that it was supposed to obtain prior clearance from the Chairman of the ATA Judges Accreditation Committee before inviting TOPEX 1994 judges. Once they were informed this was expected, a letter listing the names of the TOPEX 1994 proposed jurors (including alternate names) was then sent to the Chairman of the ATA Judges Accreditation Committee.

It seems that the Chairman of the ATA Judges Accreditation Committee believes that the person who served on the TOPEX 1993 jury, while eminently qualified to judge a TOPEX show, "CANNOT" serve on the 1994 TOPEX

jury. Why? Well, in the words of the Chairman it would "be unfair to others on rotation..." This opinion has been rendered in writing to the TOPEX 1994 Committee. A letter was sent back to the TOPEX 1994 Committee, offering the names of several alternate jurors.

Have I lost me senses? Is there really now an equitable rotation of ATA judges? How long has that policy been in effect? It seems to me that up until a few years ago, there were precious few ATA accredited judges and that most TOPEX juries were sure to contain the names of one or the other of the two topical/thematic judges known to us all.

Where was the requirement written that says a TOPEX show must obtain prior clearance before inviting members of the jury? Where was the requirement written that says a TOPEX juror cannot serve two consecutive years on a TOPEX jury? "The Fly's" personal opinion is that juries should be composed of different judges year by year. However, this insect respects the right of a show to have on its jury people of its own choosing; qualifications and other stated factors considered.

How does a TOPEX committee know what "rules" to follow unless they are written down somewhere? I do know that ATA sends a book full of guidance to each TOPEX committee. Is it possible that the jury selection rules are contained in that book? It is possible that the ATA's "rules" are silent on the points at issue? Certainly the ATA wants to have some authority over TOPEX committees with regard to jury selection, then the ATA should have a formal policy recorded and available.

Not so with the APS. The APS rules on jury selection, which are contained on page 103 in the third edition of the APS *Manual of Philatelic Judging*, are very specific.

How does the APS jury selection system work? When a show decides who it would like to have on its jury, and at least six months prior to the show, a form letter listing the proposed jurors, desired jury chairman, and apprentices if any, is sent to the Chairman of the APS Judges Accreditation Committee. The APS reserves the right to **APPROVE** proposed juries on the following basis:

1. Qualifications of nominees
2. Balanced panel with varied expertise
3. Needs of specialty societies
4. Which persons on the jury are qualified to serve as chairman

I do not see any mention of an equitable rotation as a criteria, or an admonition that a judge cannot serve on the same jury for two consecutive years. In fact, if you examine a list of who has been judging lately, you will see some of the same names over and over again, and while unusual, it has happened that one judge has judged the same show two years in a row.

Why is a jury selection policy necessary? Well in part, it is driven by a situation that I was told occurred several years ago. It seems that a jury judged an APS accredited, Champion-of-Champions qualifying event, with a member on the panel who was not an APS accredited judge. As I recall, the matter was quietly put to rest, but the APS to its credit, adopted a policy requiring APS accredited shows to send their proposed jury list to the chairman if its Judges Accreditation Committee. This I believe is a necessary and good policy.

Perhaps the same procedure should be followed by a TOPEX chairman but, as an APS Champion-of-Champions qualifying event, it is unclear to me if the proposed TOPEX jury list would go to the APS, ATA, or both.

Does the ATA follow the APS rules for jury selection? If it did, at least we would have consistent criteria for jury selection. (Of course if the ATA did, we wouldn't need two Judges Accreditation Committees to rule on the jury would we?). It seems to me that if the ATA wants to behave like the APS with regard to jury selection and approval, then the ATA should prepare and promulgate a formal policy on the subject just like the APS did.

Look, I'm not condoning the use of the same jurors at all...two years in a row or otherwise. Judges should be limited in the number of their annual "appearances" and the judges that no show wants to use, should be dropped from the rolls (or they should be allowed to retire gracefully).

Don't get me wrong. This is not a column "bashing" the chairman of the APS and ATA Judges Accreditation Committees. I know both gentlemen personally, and they do one heck of a job on a relatively thankless task. But what I am trying to point out is that there is an appearance that something is broken in the jury selection system...and it needs to be fixed, and documented as policy, NOW!

Here, for what it's worth, is this insect's view of what needs to be addressed.

1. If the committees of TOPEX shows have to go to the ATA Judges

Accreditation Committee for approval of their juries, such policy must be put in writing and widely promulgated to the philatelic press and all applicable TOPEX show committees.

2. Both the APS and the ATA should spell out the specific duties of their respective judges accreditation committees and the "rules" of jury selection. I've often wondered where one goes to get the charters of those two committees, or even if written charters exist (I think I saw one for the APS, but cannot remember seeing one for the ATA). If the members of the APS and ATA want their judges accreditation committees to have certain authorities and responsibilities, those authorities and responsibilities should be spelled out. Absent formal guidance, we collectively run the risk that too much "power" will be assumed.

3. The pre-approval of juries needs to be clarified by both the APS and ATA. Do they/can they deny approval to one or more jurors? The APS rules seem to suggest that the APS has absolute approval authority. A letter I saw from the Chairman of the ATA Judges Accreditation Committee freely intertwined the terms "cannot serve", "both are acceptable", "may I suggest", and "I would recommend". Use of those terms collectively makes it impossible for me to determine if the ATA has a definitive jury selection policy. What would happen if a show decided to ignore the recommendation of an accreditation committee chairman?

We as exhibitors and members of one or both of the APS and ATA should be able to see that the charters of the Judges Accreditation committees and jury selection criteria are written out in detail and made available to the organizations' memberships. This will give us and show organizers a clearer picture of the policy, and it will enable us to ensure if the duties of office are being properly discharged. Don't you agree?

GOLD FLY SWATTER - To John Hotchner, "THE FLY's" long suffering editor. John doesn't always agree with my columns, but he has allowed me to get many things off my hairy chest over the many years I have been writing the column. So John, for awarding me a "super largest gold (with vermeil oak leaf cluster) medal, this swatter's for you!

FLY BITE-To those judges at national level shows who feel compelled to comment on international exhibiting criteria. Let's make a deal. Let's write to the Chairman of the APS or ATA Judges Accreditation Committee (and demand a reply lest you not receive one), and demand action be taken every time a judge fails to discharge the duties of office as required by the rules. Commenting on

international judging has little place at a national level critique and if you are like me, I'm sick and tired of hearing about what I should have, or should not have done, in my exhibit according to the way it's done abroad. The rules are quite different, and if some judges cannot tell the difference, they ought not be allowed to serve.

TENATIVE FLY BITE- I've heard these complaints from several sources. What went wrong at MIDAPHIL last year? Several people told me that requests for prospectuses went unanswered, failure to inform entrants if their entries had been accepted or rejected, and submitted title pages not being distributed to the jury. Can these allegations be true? Anyone from MIDAPHIL care to reply.

FLY BITE-To exhibitors who cannot seem to get their title pages, plans and/or synopsis pages to the show on time. It's these same people who cry that the jury wasn't able to properly judge their exhibits...but did little to help the process or themselves.

FLY BITE-To the American Stamp Dealers Association (ASDA) for once again stepping on the show dates of another national level, American Philatelic Society sponsored, champion-of-champions qualifying exhibition.

How can a national philatelic related association manage to step on so many show dates? Is it possible that the ASDA does it deliberately? How hard can it be to plan far enough in advance and check around and see what shows may be planned for a specific date and select another, non-conflicting date. The philatelic press is full of show dates and it is relatively easy to check...if one cares to.

Here are a couple of things we as exhibitors can do to reign in the ASDA and make them more compassionate to our needs. First, when the ASDA puts on a show in conflict with an APS show, boycott the ASDA show. Second, to get the ASDA's attention, write to its Executive Vice President, Mr. Joseph Savarese at ASDA, Inc., 3 School Street, Glen Cove, NY 11542, or call him at (516) 759-7000, and tell him how you feel about the ASDA stepping on the show dates of established APS shows. Here is something else you can do. If you are associated with a stamp show committee, try and get that committee to not invite back for their bourse, one or two prominent dealers who are ASDA members. Explain to those dealers that the sole reason they are not being invited back to the show is in protest of the ASDA's pattern of stepping on established show dates. "The Fly" predicts that it won't take long for that policy to hit the ASDA where it hurts.

Remember if we don't hang together on this one...we'll hang separately

GOLD FLYSWATTER-To all of the people who feed "The Fly". While "The Fly" tries to be everywhere all of the time, it is simply not possible to do so...especially when the insect lives in the United States where there are over 30 national level shows each year, compared to some countries that have but one. Were it not for the many people who write to "The Fly" in care of the editor, providing me with information about issues that need to be addressed, I simply would not be able to cover as much ground. So to all of you (and especially TB)...thanks!

GOLD FLYSWATTER-To Steve Luster, Mike Dixon, John Hotchner and NAPEX for doing such a great job with the prospectus study. Some time ago, Steve collected, analyzed and wrote a report on what he perceived to be the best way to put together a show prospectus and official entry form. Because the report was over 40 typed pages, it proved to be impractical to run it (even in serial form) in TPE. Efforts to reduce the size of the report met with little success, primarily because a prospectus and entry form cover so much ground. Mike Dixon, drawing on his own experiences and Steve's research, rewrote the NAPEX 1994 prospectus and official entry. Then, the light came on. John Hotchner and Steve agreed that the best way to share the work with AAPE members, would be to include a copy of the prospectus and entry form with an issue of TPE. Steve prepared a short article introducing the subject and asking for critical comments, John and the AAPE agreed to include a copy of the prospectus and entry form with an issue of TPE, and NAPEX bore the cost of producing an additional 1500 copies of the prospectus and entry form. Thanks to all, this valuable piece of research is now widely distributed. Let's help Steve out by providing him feedback.

GOLD FLYSWATTER - To judges who in general are a hard working dedicated group of people committed to the hobby. I never appreciated it before but a good judge has to do a substantial amount of "homework" in preparation for a judging assignment. If conscientious, hours and hours of study and research time are consumed in learning about the material to be judged. Then, the judge has to give up a long weekend, often starting on Thursday, and often not ending until the following Monday. Travel, local transportation, hotel, meal, and incidental costs are born by the judge. All of this for a \$250-300 stipend which typically covers only the cost of lodging. I used to be down on all judges (because they never gave my History of Chopped Liver exhibit more than a certificate), but over the years, I've gained a lot of respect for most of them. So to you people who do the "duty"...this "Swatter's" for you!

**GOLD FLYSWATTER** - To the AAPE member who is quietly going about the pleasure of doing a good deed for senior citizens. This Northeast United States dweller has, for the past several years, organized the payment of dues on behalf of AAPE senior members who, for reasons of fixed income, etc., have advised the Executive Secretary of their need to resign. "The Fly" thinks that helping seniors maintain their AAPE membership is a great idea. If you do too, why not send a contribution to the Executive Secretary along with a note earmarking your donation to help pay the annual dues of members who would otherwise have to leave the AAPE. The Executive Secretary will do all the rest, seeing to it that your donation reaches the proper helping hands.

**FLY BITE**-Did I hear correctly-the elders of the Federation International de Philatelie (FIP) have declared calling cards taboo in international exhibits? If true, that decision figures, because in this insect's opinion, the elders have gotten little right of late. I guess it is to much to expect of the elders to understand the concept of electronic mail. In my opinion, left to their own devices, the elders will ensure that nothing new is ever introduced into the hobby. I've seen statistics that

indicate that 50% of information moving over computer-to-computer telecommunication circuits is electronic mail.

Let's look at a couple of scenarios. In the first, a person writes a letter, works out the method of payment for the carriage of the information (such as purchasing and affixing a postage stamp in the correct amount, sold by a post, telephone and telegraph administration), sends the letter over a path prescribed by a postal administration, the conclusion of which is the delivery of the mail by the postal administration. That letter can be shown in an FIP sponsored show.

Here is another scenario. A person purchases a calling card from a post, telephone and telegraph administration. Yes folks, in many countries around the world, calling cards are sold by PTT. The person uses the calling card to establish a telecommunication path over PTT networks, with a party to whom some electronic mail is to be sent. When the PTT establishes the telecommunication delivery path, the calling party sends the "E-mail" via modem from one computer to another, all over PTT circuits, at PTT rates. That "letter" cannot be shown in an FIP sponsored show. Why?

I for one am glad because we have no such "rule" in the United States against

showing phone cards in philatelic exhibits. If "V-mail" is okay, why not "E-mail?" I encourage those of you who can do so, to use phone cards (in balance and moderation) when their use will enhance your theme, and when the phone card can be connected to the movement of mail (electronic). If any judge makes a comment about the inclusion of a phone card in an exhibit, or if an APS accredited judge at a national show cites an FIP rule, report the judge to Bill Bauer, Chairman of the APS Judges Accreditation Committee.

Here is a prediction for the FIP elders. One day, in the not too distant future, virtually all mail will be sent electronically...and such mail will be readily collected and shown at the highest levels of competition. Here is another prediction for you...you won't be around to see it!

If you wish to contact "The Fly" send correspondence via The Editor, TPE, P.O. Box 1125, Falls Church, VA 22041

## Getting New People Started In Exhibiting by John M. Hotchner

At two recent AAPE meetings, the conversation turned to what we might do in the exhibiting community to bring more people into the field of exhibiting; both as novice exhibitors and to encourage continued participation. Here's a 'baker's dozen' of the ideas that came from the audiences:

1. Promote one frame small exhibits at all levels, perhaps with its own class at national level.
2. Target collectors who are newly retired, who are looking for a productive way to expand their hobby to cover newly available time.
3. Encourage every club to have a yearly exhibit; even if it's just one page per member.

4. Get information on preparation of exhibits by computer into the philatelic press.
5. Stop the practice of some shows of "recruiting" gold winners to fill 3/4 of their frames.
6. When a show is oversubscribed, accept more newer exhibits instead of the established golds.
7. Charge beginners less in fees.
8. Increase the recognition given exhibitors generally and newer exhibitors specifically.
9. More coverage of AAPE activities and services in the philatelic press.
10. More AAPE literature/services for beginners.

11. Articles in any/all philatelic publications on how to get started.

12. Continue the trend toward more acceptability for fringe material - as recognized in the 3rd Edition of the MPJ.

13. Offer one-on-one AAPE mentors.

Some of these are more practical than others. Some can be started immediately. Others need to be fleshed out. I'd like to have your thoughts and your further ideas on what we might try to do.

What do you think? Write to me at P.O. Box 1125, Falls Church, VA 22041.

## Luster's "Prospectus Analysis Project" Report Still Available

Steve Luster's 40 page analysis of the content of 30 exhibit prospectuses, and his resulting thoughts and recommendations, is available from the editor for \$6.00 postpaid. Send your order to P.O. Box 1125, Falls Church, VA 22041.

# The Mail-In Exhibitor

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

Today let's start with the scores; slim pickings. Have you lost interest or haven't you been exhibiting? Remember, I depend on you, the exhibitor for the scores. Here is the latest batch of scores. All shows were in 1993.

AmeriStamp Expo - 100  
CHICAGOPEX - 100 - 90\*  
THAMESPEX - 100 - 100  
STAMpsHOW - 100  
ASDA - Fall - 95\*\*  
KEYSTONE - 95 No Palmares  
MIDAPHIL - 87\*\*\*

## Explanations for the asterisks:

\*Acknowledge of acceptance or rejection: somewhere between 0-10. Promptly acknowledged receipt of entry - but said notification would be about 15 days after closing entry date but was well into September before I was notified. You decide 90-100. Since the notification was not as promised I would give them a 90. Everything else was fine". This has only happened to me once in all the years (since 1949) that I have been exhibiting as the deadline approached and passed I began to worry. I wanted to show that exhibit someplace, any place, and there were other shows I could submit to, so I wrote and asked that my application be withdrawn.

The exhibit chairman sent back my application and fees and enclosed what I thought was a very nasty letter; not berating me so much for withdrawing, but for having the idea of doing so. This was back in the early '80s and I did get into another show, but I never applied again at that show. That show is still held every year and I guess it does fine but I don't have to put up with that type of treatment. It turns off the potential exhibitor.

\*\*As for ASDA Mega Event "exhibit was put into a Priority Mail envelope and sent (back). It did not have the plastic double wrapping that I had

|   |    |
|---|----|
| 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

used but I hadn't put my name on the envelope so I have to take responsibility for that. I paid the \$8 frame fee and the \$12 for the exhibit return, but it took only \$5.10 to mail it back to me. I would guess the extra was used for handling (?).

"I intend exhibiting at ARIPEX and will send a self addressed stamped mailer with my exhibit. I'll overpay the postage with a \$9.95 express mail stamp. This way, down the road I'll be able to sell the stamp and recover some of my postage cost.

I'll be waiting to hear how he makes out. I know most shows want the cash, not stamps. It becomes too confusing.

\*\*\*This normally superior and well-run show has really soured me on mail-in exhibiting. No certificates, no award enclosed or notice. I had to ask for my medal and had to ask for a program. For lack of a program I had no way of knowing who the judges were. And when I did I picked the wrong one for critical comments on my exhibit. Took over two months before I heard from the "right" judge and received a couple of useful comments. But even so I hardly feel I received my money's worth out of this experience."

I wrote a letter back to his unhappy exhibitor and told him not to let one bad show discourage him. I think we have all taken our lumps at one time or another but why let one show sour you. It really shouldn't. As for who the judges are, I ask when I apply so I know who I am

dealing with. I suggested he do the same. I keep records of all who have judged me in the past and it comes in handy. If a judge can keep records of exhibitors and their awards I guess it can work both ways.

Though I was out of commission for the year due to extensive surgery and recovery, I did have exhibits ready to go to Omaha and Keystone and would give them my usual 100. My wife mailed the exhibits for me. I had to cancel out of Thamespex and one other show whose name escapes me, but if they write I will give them credit. I wrote and told them I would be going in for surgery and would "be out of it" for awhile to keep the frame fees but please return the mailing fees. Both shows were kind enough to refund both mailing and frame fees. That was a very nice gesture and I do appreciate it.

Now the new year is with us, as I write this, and there are plenty of shows that will be taking place between now and summer, so let me hear from you with your scores and comments. I have eight applications sent to me unsolicited to enter various shows from the east to the midwest.

Up until now I had lost interest in exhibiting but now that I'm well on the road to total recovery my interest in exhibiting is perking up again and I will enter some of them. My apologies to those that I skip. I just can't enter them all. Maybe next time. In the meantime, good luck on your exhibiting and mailings.

## Does It Exist?

My son, Jay, collects the 1959 U.S. Postage Due issue (all by himself; he do the Half-A Collection together!). I was going to TEXPEX when it was in San Antonio, so he asked me to bird dog something for him. He needed some short paid mail coming into the U.S. from Mexico with his postage due issue used to collect the shortage, figuring with itinerate Mexican labor working in Texas there would surely be plenty available on letters from home.

Soon as I got to the show site, I went right to the booth of good friend Bill Shelton, "Mr. Mexico", himself. Told him what I was looking for, and without hesitation he replied, "I've never seen one". Well, with such an unequivocal and direct reply, I was naturally curious, figuring there must be a very good reason.

There was. Bill explained that the caliber of help the USPS hires in Texas isn't always able to transpore Mexican

pesos into U.S. pennies. Consequently, regardless of the franking on such a letter, it mostly goes right on through the system. It could be over paid, it could be under paid; makes no difference, whatever the franking. I found that very interesting, and thought you might also...but, meantime, Jay is still looking for what may exist!

Clyde Jennings  
Jacksonville, FL



# ASK ODENWELLER

by Robert P. Odenweller



**The Book:** At last all the delays, some of them most difficult to understand, are over. *The F.I.P. Guide to Exhibiting Traditional and Postal History Exhibits* is now available. In order to get the book for distribution to those who ordered it some time ago, I had to ask to have it sent by Federal Express from Singapore, where it was waiting for shipping orders. Otherwise we may still be waiting. For the moment, however, I can supply copies, while the supply lasts, for \$25.00 postpaid.

**Exhibiting Modern Philately Nationally and Internationally—Why Bother?** Modern philately exhibits came to life when, in 1982, the late Dr. Soichi Ichida made a proposal at the Vienna meeting of the F.I.P. Commission for Traditional Philately. After initial discussion within my commission, various attempts have been made to stage "Mophila" exhibits; most notably in Germany.

The intent of mophila exhibits has been simple: to give a venue for those who collect modern issues to exhibit them. These, in turn, are intended to show those who may not have the ability or inclination to collect older issues how they might still enjoy competitive exhibiting. It was recognized from the start that few modern issues will have the challenge factors that face those who are in the normal competition classes. Thus, the awards are different and the intent has been that the public decides on the awards by voting.

**Judging vs. Voting:** It is fairly obvious to any who follow the results of public voting for exhibits whether for the "most popular" or for mophila exhibits, that certain exhibits will always show strongly and others, which may have more merit in the eyes of many philatelists, will fall by the wayside. For example, in Bangkok, with anywhere from 250,000 to over 500,000 attending (depending on who was counting—either way it's a lot), it should not be any surprise that the exhibit of Thai maximum cards was the highest scoring mophila exhibit. However, one knowledgeable observer commented to me that he had heard that the maximum card community was less than happy with the exhibit since he had heard that they felt the exhibit did not really comply with the way they like to see them. If such is the case, it would appear that some view the public ballot as a less than satisfactory way to resolve the issue.

At other shows, confusion as to how the voting was intended to be conducted led to the belated realization that ballots

had not been prepared for the public, and a hasty resolution of the matter was to have a small panel of regular judges evaluate the mophila exhibits. In the absence of special rules for mophila exhibits, the judges tended to grade the exhibits according to the rules for the category best fit by each exhibit. By doing so, some exhibits may have scored lower than the exhibitors would have liked due to the apparent lack of the challenge factor. So the choice of having judges evaluate the exhibits using rules may also fail to reach a satisfactory conclusion.

**Stealing Candy From Babies:** Another feature of the mophila section is that many of the exhibits have been prepared by large gold medal and grand prix winning exhibitors. Some feel that this is unfair, and that the section should be reserved for novices or those who have not achieved any reasonably high awards with other exhibits. Others argue that who better can show modern material to its best advantage than those who have been very successful in regular competition. Most seem to feel that there is room for both, as they all serve a purpose.

Until recently, I cannot recall that there has been a "best in mophila section" award, but rather the awards were simply "very good", "good" and so on. Some of the experienced exhibitors failed to make the top level when the public was voting for the exhibits, but in the absence of any real structure, it's hard to predict what will happen.

**Mophila and the Future:** What can we expect to be the future of the Mophila exhibit?

For one thing, I have no problem recommending that as long as there is enthusiasm for it, the idea should be continued. People should be free to collect anything they choose. If this provides the only venue for them to exhibit, perhaps it will bridge the gap between those who exhibit and those who choose not to. There are sure to be collectors of modern material who would like to prepare exhibits that might be of interest or could air new approaches to subjects that might not otherwise qualify for competition. On the other hand, in those few modern areas with the necessary complexity and challenge, an exhibitor may always choose the normal exhibiting venue if he were to feel that the mophila salon is unworthy of his material.

**Suggestions for the Future:** But to continue, I would think a few changes might be in order.

First: The judging criteria should be more carefully spelled out than they are at present. It's difficult to prepare an

exhibit if you don't know the rules (or, worse yet, haven't bothered to read them, as is sadly the case with many regular exhibitors.) But then, it's even more arbitrary if there are no rules. The rules do not have to be changed very much from those that now exist for the various regular exhibiting categories, and probably they shouldn't be. Rather, they should take into account the challenge factor and lack of rarity, and reduce that amount in order to put them into proper perspective for exhibits of modern material.

Second: The process of grading or judging the exhibits will have to be reconsidered. It is clear that the public is not a reliable source of evaluation. National pride (or recognition factor) and "stuffing the ballot box" are both difficult, if not impossible, to control. In my opinion, the job may best be done by a team of judges otherwise qualified but not necessarily on the normal jury (which has enough work to do anyway). Armed with well defined rules, this team would make the awards. The public could still vote on the most popular exhibit, as some exhibitors find satisfaction in having achieved such recognition, regardless of the final award received.

Third: In my opinion, veteran exhibitors should not be discriminated against if they want to contribute to this exercise. They have the opportunity to show how modern material may be handled by experienced exhibitors and thus add a dimension that the others may learn from. Sometimes this will work against them, as a too sophisticated approach may occasionally strangle the material. Even if one of these should win whatever "best in..." category may be created for it, no other competitors in the mophila section should feel it's the end of the world. After all, it's more for fun and education than hard-as-nails competition, and if the public is voting the results are likely to be fickle anyway.

So the future for mophila, in my estimation, is that it serves a purpose and as long as that purpose is met, it should continue. I would recommend more "experienced" collectors to try their hand at it, since the process requires them to look at the total aspect of their exhibits rather than concentrating their focus on the high priced or key items. As a result, the exercise may help them to re-think how to organize other regular exhibits they might have to better advantage.

So rather than ask "Why bother?" I would ask "Why not?" Those who haven't tried it might be surprised at how much of a challenge it can be.

# Exhibitors arise, you have nothing to lose...Not!

by Stanley J. Luft

Once upon a time and almost too long ago, people exhibited for vanity's sake and to impress spectators and their peers. With increasing sophistication among hobbyists, pleasing the judges rightly made this a trioka. If one jury was not pleased, the next panel might be more understanding, or at least more generous. It was a game many of us played and some of us even won.

Lately, however, judges (or significant numbers of them) have been allowed to have the upper hand, and unbalance this tripartite relationship. It is now frowned upon, in exhibiting circles, to point with pride to certain items in your exhibit, so that your viewers may join you in your euphoria of ownership. One must be subtle to the point of breathing hardly at all.

The jury system has instead created and created the Synopsis Page, which is the most creative and original part of one's exhibit. However, it becomes privileged information that effectively shuts out the casual spectator. Beware if you don't sweat blood formulating a synopsis page, and beware if you don't make and mail at least seven copies! In this page (or two) you are free to have bragging (and exaggerating) rights over your exhibit. It is here, and there alone, that you are truly free to point with pride, and to wax lyrical. Just don't do that in your exhibit pages, for all but the terribly subtle bragging is definitely non-grata.

Words alluding to rarity or scarcity seem to have been banished from the language. It is now preferable—if one

must—to write quantitatively, as if philately has suddenly become an exact science. This is utter nonsense, of course, for, except within the confines of a very few, extremely limited (and usually expensive) specialties, no one honestly knows how many examples do exist—or are even known (to whom?) to exist. You don't know what I keep in my vault and I don't know what you have in yours; much less what those other fellows in Singapore or Paraguay have stashed away.

Colored press-on dots or computer-generated symbols have been popularized in recent years as a means of (1) avoiding simple, basic English words such as "scarce" and "rare", and (2) indicating "significance" and "importance", whatever that may mean. These in turn have been battered for being too large, too colorful, too distracting, too numerous. Then there's the rather ridiculous suggestion sometimes offered during a critique, for "highlighting" an item by framing it or double-mounting it. That's at least as distracting, and commonly in very dubious taste.

More popular nowadays among some judges is the specious suggestion that "highlighting" may be made more subtly conspicuous by (1) mounting the prize cover alone on a page or (2) leaving an abundance of white space about the prize stamp or multiple. Empty space must somehow demand a respectful hush from a jury. Consider that only one oversize cover or item can fit on a page; ergo, all oversize covers and items must perform be "important". You figure!

Well and good. But, if the exhibit does have its share of genuine goodies and if it's reasonably well assembled as well, then it has already arrived. It is now worthy of International showing. Encouragement to exhibit internationally is what some judges will offer to compensate exhibitors, in lieu of a Grand Award, whether or not the exhibitor cares to bother to show internationally. But, should the exhibit go international, the last thing you want, or have the luxury of, are white spaces on your pages. So then you're forced to remount, crowd up, and return to the use of symbols or colored dots, for the benefit of a new, international audience and jury.

In closing, I want you exhibitors to know that I, constituted as one-fifth of a voting jury, care not a whit whether you use any sort of symbol to flag your goodies, so long as it's done in good taste and does not overwhelm the page. I do not flinch at seeing "rare" or "scarce", if I'm in agreement with how they're used for, to me, they are at least as valid descriptive terms as "only 3,738 known". I cringe, however, at seeing "unique", and go positively ballistic over "almost unique".

And I want your exhibit to please your first, and to the fullest, and only then for it to please your general audience and your judges. After all, you've entered into a public exhibition and not a star chamber. And you other judges, out there (and you know who you are), lighten up a bit.

## Just Exactly What IS a "Philatelic Cover"?

by Clyde Jennings

Let's talk a little bit about so-called "philatelic" covers, O.K.? For instance, just what are they, anyway? Maybe we can reach some kind of a conclusion, and whether or not they should be included in exhibits. Here's my 2¢ worth.

To me, philatelic and contrived are synonymous in this case. First day covers, mostly, fit this category perfectly, as do first flights, and the airport dedications in the days of yore. How about Tin Can Mail, Janet? Isn't 99% of it collector oriented? And how about those Zeppelin covers, and those from Antarctica? Mind you, I'm not knocking them, or the collecting of them. But you have to admit: they are all, for the most part, contrived—i.e., sent ahead and held for a special date, or occasion. To me, that is contrived, or a true "philatelic" cover.

Now we come to another category. How about all those "fancy" cancels of

the 1920's and '30's? Ever see one on a cover from the gas company? Your favorite department store? How about on your Amoco statement, Bill? Some crafty philatelists saw a loophole in the postal regulations - - and jumped through it with both feet. But if you are exhibiting that era, and feel you must include them in order to cover every facet, they are only available as created by philatelists. Should an exhibitor be penalized for showing them? You tell me.

Next we come to what might be described as a "gray" area. Give you an example. A retail jewelry firm mails an engagement ring, which must be registered. Registry mail requires a return address on the front of the envelope. O.K.? The ring goes, the envelope is registered and you have a "non philatelic" cover no one can question, right? Raymond Weill mails a stamp on

approval. Richard Frajola mails out an auction lot, Stamp Company "A" sends out some approvals. All three are registered, all three have corner card return addresses, all three use adhesives to pay the required correct franking of the period. "Philatelic" covers? Apparently it depends on the individual judge. What do you say?

And while we are at it, are you like me? Does it just about flip you when you hear a judge at critique say, "I'd like to see a few more covers". Doesn't the know that since the day 20 years ago that the exhibitor began assembling the material he has been searching for covers, and if he had found 'em you'd sure as heck be seeing 'em! He wants to show them as much - if not more - then you want to see 'em, you can bet your sweet bisect on that!

# From The Executive Secretary

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

This report was prepared on February 17, 1994 and is based upon new memberships, resignations, etc. received through that date. It is a pleasure to welcome the following 20 individuals as new AAPE members:

|                            |                         |                        |                           |
|----------------------------|-------------------------|------------------------|---------------------------|
| 2055 Richard Maisell       | 2060 Aaron Ain          | 2065 Richard D. Norton | 2070 Greg A. Hopkins, Sr. |
| 2056 Everell Chadwick      | 2061 George Reitwiesner | 2066 Michael Hoffner   | 2071 Bradford D. Baucom   |
| 2057 Henry H. Fisher       | 2062 George P. Masse    | 2067 John W. Panke     | 2072 Cho Yeung Chan       |
| 2058 Angus Kress Gillespie | 2063 Lin Collette       | 2068 Mahamat Baba      | 2073 Dorothy B. Atkins    |
| 2059 Edward Tricomi        | 2064 J. Edward Nixon    | 2069 Thomas J. Post    | 2074 Elmer L. Nelson      |

There are three new Life Members: Cyril F. Bell Stephen D. Schumann Ross Towle  
I am sorry to report that three following members are deceased:

George S. Okell, Jr. Emma G. Koberg Dr. J. A. Vosburgh

Please advise me if you know the correct current address for the following:

Robert G. Bernreuter  
R. E. Hoffman

A. Clark Grierson  
LeRoy Lipman, Jr.

J. L. Grimwood-Taylor  
Frederick E. Lutt

## MEMBERSHIP RECONCILIATION as of February 17, 1994:

|  |      |
|--|------|
| Total membership as of November 6, 1993  | 1240 |
| New Members                              | 20   |
| Reinstatements                           | 1    |
| Deceased                                 | 3    |
| Dropped for non-payment of dues          | 127  |
| Total membership as of February 17, 1994 | 1114 |

**PLEASE please.** Those of you who write columns and articles for the philatelic media and who advise your readers to write to me for copies of our free AAPE brochures on exhibiting, please instruct your readers to send an addressed number 10 envelope with 52c postage with their request for the brochures. AAPE welcomes the publicity, of course. However, if only stamps for postage are sent, it is an unreasonably time consuming to have to address envelopes when I respond to such requests. My sincere thanks.

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

## PSSS '94 HOSTS INTERNATIONAL SEMINAR

BY

Nancy B. Zielinski Clark

A.P.S. Representative to FIP Youth Commission  
P.O. Box 451, Lexington, GA 30648

How many times have you considered, when judging youth exhibits nationally, that it might be interesting to participate on an international jury as well? How many times when working with a young collector on their national level exhibit have you wondered if you were giving appropriate advice for preparation for possible international participation? How many times have you questioned whether or not the current APS Youth forms really do lead logically into the international forum?

Speculate no longer. The opportunity to learn and be exposed to this international scene is coming to Georgia, for your participation. You will not have to travel over an ocean or familiarize yourself with another culture. You will not even have to brush up on your high school French. No visa nor passport required. Peach State Stamp Show '94 will host the first international level Youth Judging Seminar to be offered in the United States.

Michael Madesker, President of the Youth Commission of the Federation Internationale de Philatelie, will lead his newly formulated Seminar on Sunday, October 15, 1994, following the posting of the national level PSSS '94 award ribbons. The newly developed format allows for a great deal of discussion on the use of the international forms as well as the rationale for the assigned points.

With both Pacific '97 and Olympiex '96, international exhibitions being hosted by this country in the near future, it is timely to offer an opportunity for those who seek international accreditation to judge youth exhibits the opportunity to prepare for an apprenticeship. The seminar also will allow those who work with young people and hope to have them participate in these exhibitions to be better informed mentors.

The Seminar will be aimed at those who are already Nationally accredited youth judges and at those who work with young exhibitors and wish to provide better guidance. Advance registration is required. There is no charge for the Seminar. It will be held in conjunction with PSSS '94 at Gwinnett Civic and Cultural Center, 6400 Sugarloaf Parkway, Duluth, GA.

For a registration form, prospectus, or dealer information write: PSSS '94, P.O. Box 31, Lexington, GA 30648.

Function: International Youth Judging Seminar

Date: October 15, 1994

Place: PSSS '94, Gwinnett Civic and Cultural Center, 6400 Sugarloaf Parkway, Duluth, GA

To Register: PSSS '94, P.O. Box 31, Lexington, GA 30648

## Dealer Guide and Collector Survey

A survey form with introduction and format shown was used at a recent CHICAGOPEX to help both collectors and the show committee. It was included in the show program given to every visitor. Thanks to Les Winick for sharing it.

"This is a guide to bourse booth numbers to help you locate dealers offering material of interest to you. Please help us find out your interests by putting a checkmark or an "X" in front of your interest areas and turning this survey in at the front CPS table when you leave the show. Thank you, CPS

- Africa: 3, 34, 58, 67 and 77
- Airmails: 18, 20, 31, 34, 46, 58 and 77
- Antarctic & Polar: 3, 18, 34, 58, 67 and 77
- Asia: 3, 7, 20, 29, 34, 58, 66, 67 and 77
- Auctions: 13, 71, 72, 76 and 77

The other categories used were:

- Australia, New Zealand & Pacific Islands:

- Austria:
- Back of Book:
- Balkan States:
- Belgium: See BENELUX
- BENELUX & Colonies:
- British Empire & Commonwealth
- Canada & British North America:
- Central America:
- China, Taiwan & P.R.C.:
- Cinderellas, Seals:
- Coils:
- Collections:
- Confederate States:
- Duck Stamps:
- Errors, Freaks & Oddities:
- Europe-Eastern:
- Europe-Western:
- First Day Covers:
- Foreign-General:
- France & Colonies, Andorra, Monaco:
- Germany & Colonies:
- Great Britain:
- Greece:
- Hawaii:
- India: - See Asia
- Ireland:
- Israel:
- Postal History & Stationery - Foreign:
- Proofs & Essays:
- Revenues-U.S.:
- Revenues-Foreign:
- Russia and former U.S.S.R. - See Europe, Eastern
- Scandinavia:
- South America - See Latin America
- Souvenir Sheets & Cards:
- Spain, Portugal & Colonies:
- Supplies:
- Switzerland & Liechtenstein:
- Topicals:
- United Nations:
- United States:
- U.S. Cancell:
- U.S. Possessions:
- Vatican City:
- War Covers:
- Western Covers:

Finally, this question ends the form:

I would also like to have dealers who sell the following:

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## A Simple Method of Indicating Page Placement In Exhibit Frames

by Kenneth Trettin

For the past two years I have employed a very simple but readily understandable system for indicating the placement of my pages within the frames when I exhibit. I insert a small slip of paper into the back of each page protector with a diagram of the page's placement within the frame along with the frame number, the exhibit name and my name and address. An example is shown.

I use a Macintosh computer and PageMaker to make these slips although any page layout program and most graphics programs could also be used. On PageMaker's master page layout I create the first slip and use the automatic page numbering feature to indicate the frame number. After the first slip is laid out, I use multiple copy and pastes to complete the page. If the exhibit is going to a show with 16 page frames, there are 16 slips per page; for nine page frames there are nine slips per page. In the page setup window I then tell PageMaker to create as many pages as I have frames. When printed I have a set of slips for each frame. While PageMaker's page numbering is normally used to automatically number pages, it automatically places the frame number on the slip for me.

