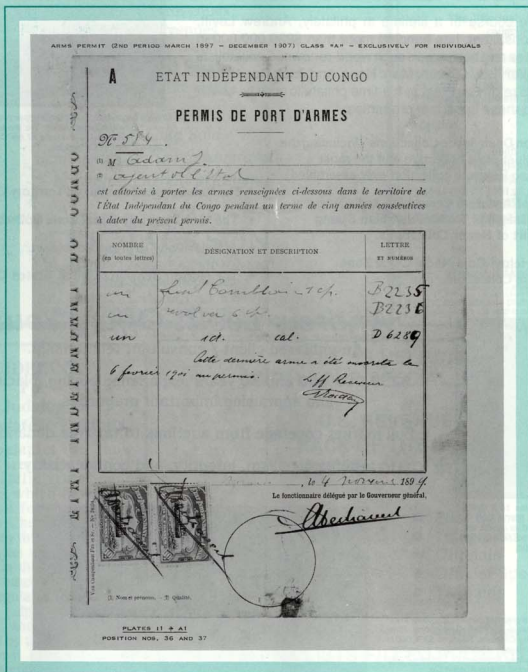


THE Philatelic Exhibitor

VOLUME 9

NUMBER TWO

APRIL, 1995



Ralph Jacquemin's Favorite Page
See Page 13

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THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors



Vol. 9, No. Two

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April, 1995

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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, 1995, is May 20, 1995. The following issue will close Aug. 20, 1995.

BACK ISSUES of *The Philatelic Exhibitor* are available while supplies last from Bill McMurray, P.O. Box 342, Westerly, RI 02891, Vol. I, No. 2 and 3, at \$5.00 each, Vol. II, No. 1-4; Vol. III, No. 1-4, Vol. IV, No. 3-5; and all four issues of Volumes 5-8 and Vol. 9, No. 1 at \$3.00 each.

FUTURE ISSUES

The deadline for the July issue of *The Philatelic Exhibitor* is May 20, 1995. The suggested topic is "Shows could attract more visitors by. . ." (Fill in the blank!)

For the October issue of TPE - deadline August 20, 1995 - The Suggested topic is "How to evaluate judges — should there be a formal system?"

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

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

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Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE (s) of the Month



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

February, 1995 — Sherwin Podolsky, whose idea it was to give Free classified ads to renewing members of the Association.

March, 1995 — Bette Herdenberg, who is carrying on with the essential job of scheduling AAPE meetings at shows across the country, the job she and Ralph did so well before his recent passing. (See p.12)

April, 1995 — Mike Milam, who is retiring as TPE's Assistant Editor, effective with this issue.

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

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Editor's My 2¢ Worth

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



Negativity: A Powerful Force For Good

Is TPE negative? After listening to folks at our show seminars, Letters to the Editor writers, a few resignation letters, and some friends at shows, I'm at last convinced that the answer is Yes. If that is how you choose to look at it. Guilty, as charged, your Honor, but with an explanation.

We Americans are problem solvers by nature. Though many of us think of ourselves as members of the Procrastinator's Club who haven't gotten around to joining, it is a distinguishing feature of our culture that we do not lay back and accept the status quo, nor do we take as gospel very much of what we are told by Duly Constituted Authority.

Thus, it should come as no surprise that, working in an imperfect system (which the exhibiting game certainly is), we as a group have lots of dissatisfactions, sneaking suspicions that things aren't quite as presented by the gurus, and have ideas as to how things could be done better, faster, cheaper, and more equitably.

Lump on top of this, a traditional American distrust of 'them what gots by them what don't', and we have the powerful thrust toward what has been called 'leveling the playing field' so that money, or the lack of it, doesn't alone - or even principally - determine the level of an exhibitor's success.

As one of the two architects of this organization nearly ten years ago, I guarantee you that widespread dissatisfaction with many aspects of exhibiting was a major reason for its founding. It was widely said at the time AAPE was needed, and the signing up of over a thousand members in the first year was proof.

I'll leave to others to judge what degree of success we've had, but however much there has been, we are a long way from nirvana. Thus, since the first stage of problem resolution is problem definition, I wonder why anyone should be surprised or upset that much of TPE's content rests on a bed of complaints; be they real, or perceived as a result of misunderstanding.

After defining a problem, we often compound the negativity by proceeding on to argue in print over whether an experiment to try to cure the problem has been as successful as it should have been. All of this back and forth can be seen as negative if we focus on the individual bellyaches instead of the process they represent.

In summary, this is not an organization that was created principally to promulgate sweetness and light. It was created to help shows, judges and exhibitors identify problems and solve them so that all might enjoy this corner of the hobby even more than we already do, and so that it will be more attractive to newcomers.

There is plenty that is attractive. Exhibiting is not a dying enterprise as some of the Letters to the Editor of this and other journals are fond of advancing; quite the opposite. It is dynamic, showing itself to be capable of change in response to changes in the hobby, and even in advance of those changes. TPE has been one agent of those changes and I hope and expect it will continue to be. Dissatisfactions will inevitably be a part of that process. If the process generates a fair amount of heat, at least light often follows, and we all benefit in the long run.

Your 2¢ Worth

Score Sheets At Nationals?

To The Editor:

I write in connection with Dr. Blakemore's suggestion that philatelic judging in the USA should be done with a numerical score sheet.

The reason that the FIP is using the numerical score sheet is because of the practice in Europe which I personally feel is not as desirable as the present system.

People advocating the numerical system say that it makes the judging process more uniform and less subject to bias. The fact of the matter is that instead of having one overall judgement call, you would have with the adoption of the numerical system, five cases of bias, rather than one. In other words, five chances of making an error.

H. Sutherland, R.D.P.
Toronto, Canada

To The Editor:

I agree entirely with Dr. Blakemore's (TPE January 1995) essay advocating some type of grading system to help exhibitors.

What we all look for is some type of improvement in our work. Since it is quite a step up from award to award, it would be useful to know, at least, whether one is

Harry Sutherland - Andrew Munster - Jerold Massler - Henry Fisher - Murray Heifetz - George Wren - Edward Mangold - Martin Richardson - Robert Collins - William DiPaolo - Paul Schumacher - Albert Young - William Rapp

"going in the right direction", or whether radical rethinking is called for.

Andrew Munster
Baltimore, MD

Bellyaching

To The Editor:

As a founding member of our organization, I have received the journal since its inception. To me there are entirely too many complaints about poor results and bad judging. To be sure this may happen on occasion but one would believe it to be the rule from the contents of our magazine. Most exhibitors I feel do know their particular area of philately better than do most judges, however, these learned folk who make up the panels usually have a much broader exposure to and knowledge of philately than do the exhibitors.

Most ask at a critique what they can 'add' to improve their exhibits. The answer at times may be to remove all redundant repetitive material. I first exhibited at PhilExFrance in 1982 before a qualifying national medal was required. Relying on the advice of none other than Herbert Bloch, "A good exhibit has three requirements: Material, Material, and Material.", I packed my pages with all the stuff I had. Thanks to a judge who said, "You have some good material but can't

see it." I began taking stuff out and did better. Rarity or expense alone is not sufficient justification for items to be included. When we start, it is difficult enough to fill five frames so everything goes in. When was the last time you looked at your exhibit with an eye for all the unnecessary duplication that you started with?

I find that many people wish instant success at the game but I take heed of the words of Sir John Marriott about the 40 years it took to build his marvelous study of Trinidad. It was once said to me "You picked your area and defined it in your title page. If you can't afford it you are free to select a less pricey area." I pass this judicial comment on in response to the misplaced 'economic envy' levelled at FIP exhibitors or those who receive gold awards. Contacting an international vermeil winner who displayed one of my collecting areas, I suggested either he buy mine or I buy his, and for less than \$4000 I became the owner of his exhibit and found out that not only millionaires can participate at the international level. It is philatelic erudition that counts more than economic outlay.

The development of the postal system has been an ongoing experiment with many countries trying parallel

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methods. It happened this way in England; How was it done in ????? Land?, is a fair question. A few years ago I was asked just this type of question about the significance of cancellations on revenue stamps. A curious but IGNORANT judge presented criticism as to the preponderance of used examples and wanted to know why so many were included. This exhibitor was equally uninformed and after a two year inquiry I was glad to learn the answer and share the response with my inquisitor. This judge's darn ignorance gave me a two year magnificent odyssey into an arcane area. Has a judge's lack of knowledge illuminated your shortcomings as well?

I have twice been shot down for including things that did not belong. Once at a Boston show in the early eighties' but most recently at an international. Having been lucky enough to acquire some world class rarities, I couldn't wait to put them on display. Surely their inclusion would entitle me to the award level I aspired to achieve.

Wrong! I lost points and dropped a medal level. I had four of five known Cavallinis of Sardinia used to ????? Land and Enzo Diena properly pointed out that even though they are postal stationery, usage as free-franked letter sheets inter-bureau after their dates of validity does not qualify. My philatelic knowledge was painfully increased. Rather than bemoan my ignorance of the rules, I hopefully have profited from the experience.

Usually a panel has in excess of a century of philatelic knowledge on the hoof. What a joy to tap into this walking encyclopedia. They are the only ones who must view all the exhibits. How often have we heard, "This or that doesn't interest me" or "If it doesn't fit into my exhibit I'm not interested." Are these mug hunters or philatelists?

As the judges are empowered to enforce the rules that are in force, it behooves any exhibitor to stay abreast of the evolving and changing standards. I used to show a bogus item on purpose and did not label it as such until finally a judge gave me the information I sought about it. Most exhibitors feel that research means to read what has been written in the past by others, but what have they done to advance the knowledge of their subject. To me exhibiting is but a stage on the way to authorship. At the Palmares in Paris in 1982, a tuxedoed gentlemen was asked by my female companion, "What do you collect?". The answer was "Not a thing. I used to collect Such a place and formed one of the finest holdings, after which I wrote the book and sold it off." Have you shared your discoveries with others via publishing your finds?

The standards of philately are changing and many are the brave souls who would enlarge our parameters to include advertising cachets or cinderellas. Recall that in the very recent past topical/thematic collecting was new. Revenues have only been with us for a few years and at one time postal history was a pejorative term for stampless covers. One of the few

constructive comments gleaned from the pages of our journal was to include a non-competitive class for those who would make a presentation that does not fit the current standards. Also the 'Platinum Class' espoused by Clyde Jennings so that local attendees could see what strong international exhibits look like is a valid thought provoking innovation.

Perhaps there should be a column or section for all the good advice and valid help received from the judges to put in perspective the bellyaching of a few.

Jerold M. Massler
Seville, Spain

Frame Fees

To The Editor:

When I exhibit in stamp shows I always wonder why frame fees are so high. Phil Stager's article on that subject in the January TPE is interesting, but I cannot agree with all of it. I'm not an economist so I don't know if his Average Annual Cost of Frames formulas is correct, but charging "actual" cost would probably deter at least a few exhibitors, including me.

As a person who has served for years on the committee of a mineral show I look at things differently from most stamp hobbyists. We no longer rent our exhibit cases; we let exhibitors use them for nothing. I know a set of stamp exhibit frames is expensive. Our mineral cases would cost \$250 each if we did not build them.

Comparing shows of both hobbies is interesting. For the last two years our mineral show had \$26,600 and \$30,700 income. Dealers paid 44% and 40% of this amount. We received 31% and 32% from the public in admissions; sales of items at the show comprised the rest of the income. Compare that to stamp shows. Figures given to me for the income of three large 1994 Midwest stamp shows were \$16,500, \$18,500, and \$15,500. In those shows dealers paid 83%, 82%, and 76% of the income, with frame rentals, sales of covers, and some admission fees making up the balance. Since dealers provide the bulk of stamp show costs, why are frame fees so high?

My mineral show committee will not let dealers pay most of the costs; we do not think that is fair. This philosophy produces a different attitude. Each mineral show would lose money badly if the committee did not work hard to attract the public. Our mineral show attracts 1600 to 2000 people on a weekend and has had that attendance for years. The Midwest stamp show charges less than half the admission fee of the mineral show but attracts only one-third of the attendance. If stamp shows were forced to attract the public and charge admission to meet costs, both dealers' fees and frame fees could be lower - and the hobby would profit by attracting more collectors.

Henry Fisher
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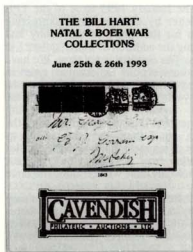
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Colour, Tours or Both

To The Editor:

The January 1995 issue of the PHILEAS has a letter by George Wren expressing concern for the future of the hobby and proposing the addition of more "colour" in exhibits. The concern is not new. We have seen comments of a similar type in countless articles and letters over the past several years. I may be oversimplifying the alleged rigidity of current judging guidelines and concurrent dullness of the exhibits, but I think the issue is not as complex as it appears, although the politics of solution may be. My views are not original. Many have written along the same lines.

The cry of those wishing to jazz up exhibits, add colour and pizzazz, and thereby be more attractive to viewers as well as beginning and younger collectors, is not restricted to the United States, nor is it unique to philately. We read about the same problem world wide, though outside the USA perhaps the fact of a much larger and successful youth section - particularly involved in thematics, mitigates some of the concern about youth development. Those who follow figure skating will recall a few years ago the problems encountered by a number of participants - particularly Torvill and Dean and the Duschenes, when they attempted to introduce concepts in dance, loved by the audience, but forbidden by the rules - and they were judged accordingly.

I had occasion to be an aerophilatelic judge at Brasilia '93. There was an exhibit which had not just great material, but actually archival items. However the exhibitor, a very experienced and knowledgeable one, liked the idea of mounting and assembling in his own way, and damn the rules. He got only a silver but knew in advance this would happen. Rearranging could easily result in a gold or large gold. One exhibits for oneself, for the judges or for the public. The choices are clear, and so must be the consequences.

There are certain concepts in philatelic judging which seem to me to be axiomatic.

*To judge anything, there must be rules by which one applies judgement.

*If we are judging philately, then this is fundamental and must not be overwhelmed by historic knowledge, by artistic skill, or other extraneous capabilities.

*Guidelines for FIP shows must be universally understood and accepted.

There is absolutely no doubt in my mind that acceptance of these concepts will not result in an exhibit that will win a popularity contest. Nor does it in any type of exhibition, be it Olympic, flower arranging, dog show, dressage, or others where specific rigid routines must be observed. There is room for two classes of exhibit - the competitive and the non-competitive. The latter can be the "fun" type, and as in NORDIA and other shows, be put to popular vote for grading. There is a problem, already referred to by Phil

Stager. Will these "fun" exhibitors pay \$10 or more per frame to cover their share of cost?

Having said all this, there are ways of increasing viewer interest in shows - if this is an objective. I think one of the most effective ways would be to have a pre-announced series of exhibit tours led by docents who are knowledgeable and can add humour and interest to their interpretation. This has been tried but I believe that proper development of resource people to act as docents can eventually be very helpful.

Murray Heifetz
Don Mills, Ont., Canada

What's Proper Dress?

To The Editor:

In re: your remarks about appropriate judges' attire and G.R. Ungé's comments. While wearing a suit and tie was one of the things I retired from when I retired in 1969, I still don those old "working clothes" at appropriate times. So I side with your thoughts. I have judged many shows on the local and regional level back in the 1950's and never noticed the clothing hazards that Ungé mentioned. Perhaps he should wear overalls and hard toe shoes.

"I never thought you were an example of 'superior excellence.'" Just appropriately dressed, for which I thank and compliment you.

George R. Wren
St. Louis, MO

Exhibiting The Second Time

To The Editor:

Now that you've enticed me out of the closet (TPE January, 1995), I attended and exhibited my second show at York, PA (White Rose Philatelic Society, January 27-28th, 1995). WHY?

At the first show, the judges were kind with a silver, and AAPE award. Of more import was their advice on improvement; two to three frames, review of the material available, etc. WOW, sure enough, I had missed a whole segment of my topic.

Now the challenge was on with a new set of judges...Did I understand the message...? Into the second show with now three frames; additional material and a better story line. Still a silver and an AAPE award...and the input of a second set of judges. Still missing some pertinent material (which I just found in an auction March 8th), and I need a smoother story line.

Once again, the judges went to my exhibit and spent a half hour with a one-on-one critique and in addition I received a copy of W.E.J. van den Bold's "Handbook of Thematic Philately". More insight into what should be in a good exhibit.

Maybe it has become an obsession...at least my wife thinks so...to produce an increasingly satisfying exhibit encompassing my collection of material.

While the awards are nice, I gather more satisfaction from the response of the people at the show. I show my exhibit only at shows where I can attend personally. People seek me out and ask questions of me

and it is GREAT to be able to answer and encourage others to exhibit (as if I was an expert). So far, both shows were of the 'local' variety.

On March 10-12, I expect to exhibit at SCOPE in State College.

Edward J. Mangold
Jacksonville, VT

4x Judging; Computers

To The Editor:

Your idea of limiting judges to four shows per year max is a good idea. There are still judges on the roster who do not have sufficient experience with some of the approaches to exhibiting that we are seeing in the larger shows. There should be some mandatory requirement to judge at the National level at least once every two years. Although judges are categorized as local, regional, national and international, I don't think it unreasonable to require local and regional judges to participate at national shows to prevent them from becoming "stale".

As a show exhibits and judges chairman for all too many years, I'm afraid I have fallen into the same trap as so many other chairmen have. I rely too much on obtaining judges from a pool of people who I know personally or have worked with as a judge myself. The result of all this is that a small dedicated group of individuals is doing too much. I'm sure that there are exhibitors who would like to see some different faces at the head table during the critiques!

A brief criticism on the Computer Corner in the January issue. I hope the errors are just typos, but the computer word does not measure disk capacity and program sizes in Kilobits or Megabits. The correct terminology is Kilobytes and Megabytes. I don't think I need to explain it in great detail, but suffice to say 8 bits are sufficient to represent 256 numbers or characters. A byte is composed of 8 bits and is used (in most computer systems), to represent one alphanumeric character. One kilobyte is actually 1024 bytes, but is commonly referred to as one thousand bytes. A megabyte is one million bytes, a gigabyte is one billion bytes and so on.

I found Dr. Tyler's comments on the MAC vs. PC subject refreshing. I've seen so many off the wall comments in other philatelic publications, his statement, "It will be of little benefit to ask...", was great, and true!

The Philatelic Exhibitor readers should be encouraged to join the Philatelic Computing Study Group*. The PCSG publication, *The Computatelist*, contains in depth reviews of many of the programs Dr. Tyler mentions with an emphasis on how they can be used for preparing exhibit and collection pages. Ten dollars spent on a PCSG membership is a good investment when one considers (in my opinion) some of the mediocre publications and articles which have appeared recently on the subject of using computers in philately.

Martin Richardson
Dayton, OH

(*Editor's Note: Robert de Violini, PCSG Secretary, P.O. Box 5025, Oxnard, CA 93031.)

Why No Exhibits?

To The Editor:

I have a few thoughts on the subject of why people aren't exhibiting, and thought I would write in and get a few people mad at me again.

Several years ago I put together a postal history exhibit that I was very proud of. The exhibit contained covers from one state and several are one of a kind so they could be seen nowhere else. I also got a great deal of satisfaction out of doing the background work and reading books that I would not have bothered with were it not for doing the exhibit.

When I first got involved with exhibiting there seemed to be a lot of in fighting at the shows and in the APS over the topical exhibitors. If I can remember correctly, they were talking about dropping out of the APS unless their award level at the shows improved. It seemed to me at the time everyone bent over backwards to pacify the topical collectors. I do think they were justified in some cases, but I also think we have gone too far in the other direction, and they are now getting far higher awards than they deserve.

I firmly believe a topical judge cannot, and should not, try to judge a postal history or any other exhibit other than a topical exhibit. The reverse should also be true. I got a real eye opener a year or so ago during a conversation with one of the better known topical exhibitors. This exhibitor is also an APS accredited judge on the national circuit. At the time, I had been thinking about taking my postal history exhibit out of "moth balls" and getting it ready for an upcoming national show. As we were talking this topical exhibitor/judge made the comment that he would put either of his topical exhibits up against my exhibit, and he would "BURY" me every time. I had a hard time with this comment as it came from someone who could be judging an exhibit of mine sometime. I have already withdrawn from two shows when I found out this judge was on the panel and I will continue to do so.

It seems to me, the NUMBER ONE thing in our exhibits should be the MATERIAL SHOWN: covers, stamps, or whatever. The layout, story, and so forth would be a distant second, third, or fourth. In comparing my postal history exhibit with the above-mentioned topical exhibits, I find, without fear of contradiction, my material is hundreds of times more rare and scarce, and hundreds of times more valuable. I know value should be secondary, but it does play a role in what material we have and don't have, no matter how hard we deny it. My main point being that when someone can get a higher award with their exhibit than someone else with vastly better material, something is drastically wrong with the system!

No, I left this collection gathering dust in the bank and will not bring it out so a person like my topical friend can misjudge it. I don't feel this person has the knowledge to judge anything I own or to understand it.

To try again, I did however put together another lesser collection I have

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been working on for over ten years. It is an exhibit of material on a subject that took place in the early 1950's. I had it in one show and, true to form, the judges had no idea of the scarcity of some of the material and it garnered the lowest award. I can live with that, but at the critique a topical exhibitor with some sort of Santa Claus exhibit went on and on how they should have gotten a higher award. I don't have to tell you they were already somewhat higher than me. I attribute this to the ignorance of the judges doing this national show. I have found a lot of great judges over the years, but in too many cases, many have no idea what they were looking at - especially the topical people. Please do not suggest that I become a judge as I have no desire to do so, and don't need the ego trip that some seem to be on. Without a doubt I have more philatelic knowledge than most I have seen and met - if only because I started collecting 50 years ago and have owned material from several countries and collecting areas. There are other areas (a lot in fact) where I know nothing and I have never been one to "fake it" - so a judge I am not.

In a "nutshell" I suggest that possibly some exhibitors are being turned off exhibiting by the incompetence and narrow-mindedness of some of the judges, as I know I have.

Robert W. Collins
Westlake, Ohio

To The Editor:

You asked about 'revitalizing' exhibiting (TPE, Oct. p.5). It might help a bit to publicize these shows which have trouble filling the frames. For example, I

would be more inclined to show some place where I'm wanted more. It might also help to put more emphasis on what awards are available.

Paul Schumacher
Cherry Hill, NJ

To The Editor:

In response to your request concerning the problem with lack of exhibits at national shows, as an exhibitor in these national shows, I have a few observations to make.

In the latest issue of TPE there is a listing of shows. The following is the number of pages per frame. Nashville-9 pages, FLOREX-16 pages, York County-?, Sarasota-16 pages, ALAPEX-6 pages, OXPEX-6 pages, etc. I have two exhibits. Each time, if I want to enter one of these, I must make a decision as to what I must eliminate or how I am to rearrange the pages. I have, at some meetings of the AAPE expressed my opinion about this problem but generally the answer is that, "Well we have to put up with it". This is a touchy subject but, why should an exhibitor have to pay to enter a show? Generally the cost of entering an eight page exhibit can run from sixty to as high as one hundred dollars per show. The entry fees are not the only cost involved. Insurance and shipping both to and return are in addition to the cost. We have a small club in Indiana that sponsors a show. We do not charge for exhibiting. We feel that it is a service to us that the exhibitors are providing.

In addition, if I want a critique of my entry I generally have to attend. This can cost the time and expense of my travel. If you wish to attend the awards banquet the cost is upward of twenty-five dollars. The best "awards banquet" I ever attended was in Kansas City several years ago. There was no dinner, just excellent hors d'oeuvres, good conversation and awards given without comment.

Yes, cost is an important part of the decision to enter a show.

Speaking of cost, I have entered International shows in London and most recently in Adelaide, Australia. The cost of these entries ran to close to one hundred fifty dollars. I know this negates some of what I have just stated above but, in this case, it was a challenge to see how well this exhibit would do at the international level.

I did receive an excellent written critique from AEROPLEX in Adelaide. This was more than I ever received from any of the national exhibitions that I have entered here. It did contain a point system and I entered knowing full well that FIP rules applied.

Why should I enter a national show, when I know what award I will receive? I have a drawer full of vermails, as well as the certificates that go along with them. Occasionally I will receive a gold but they are few and far between.

I do not complain because of this. I know what the exhibits lack. In one case finding material that would raise the medal level is extremely difficult. In the second case, the material is such that not only finding what I lack is difficult but those items that would enhance the exhibit are beyond what I am willing to pay.

I think one of the best ideas in a long time was the synopsis sheet that accompanies an entry. In my case I exhibit British New Guinea and Flights in the Territories of New Guinea and Papua. These are somewhat exotic and few judges are familiar with this area. Therefore the synopsis may help explain the exhibit and accordingly it will receive the award at a higher level.

In summary:

1. A uniformity of pages on an exhibit frame. (The one frame exhibits, if they stay at 16, is somewhat a solution.)
2. Cost of exhibiting
3. Why exhibit if you know what the exhibit will earn.

My philosophy is that, don't complain if you can't offer solutions. So here are some in no particular order.

1. Establish uniform pages per frame.
2. Exhibit for "free". Or very nominal, three dollars per frame or less.
3. Eliminate the awards banquet as such, make the awards much less formal.
4. Provide monetary awards instead of medals.
5. Provide written critiques or point scores to those who can't attend.

Thank you for the chance to express these opinions.

Albert W. Young
Richmond, IN

To The Editor:

On the pages of this journal as well as that of the APS, much space has been devoted to critical commentary on the state

of exhibiting. Why don't more people participate? Is exhibiting just for a small coterie of the hobby's elite? Does it require a \$100,000 collection? These questions are all familiar.

Recently, one thing has become obvious to me. A small part of the problem lies in the attitude of the Board of Directors of WESTPEX which refused an award of the Modern Postal History Society. The reason was that "awards given at the WESTPEX show must be of substance rather than simply certificates." There was no clarification as to what "substance" meant. Terry Hines, the President of MPHS suggested to WESTPEX that perhaps a University should offer a lapel pin or ribboned medal in lieu of "simple certificate". This is the first time in my short exhibit history that I have ever felt that my exhibits might not be welcome at a show—the material too modern, not high powered enough.

The Modern Postal History Society is an APS affiliate with several hundred collectors, many with gold medal exhibits. I don't get it. It sure sounds like a brush off. It's a position that the WESTPEX Board should clarify. I for one would be proud to get an "Atta Boy!" scribbled on the back of a cocktail napkin for any of my exhibits.

William DiPaolo
High Point, NC

To The Editor:

I have some ideas as to why many stamp shows are having problems getting exhibitors.

1. Many exhibitors will not send their exhibit via the U.S. Postal Service. They will only exhibit at shows they can personally attend. Just how legitimate this reason is I don't know. (I have exhibited for over 30 years and have yet to lose an exhibit...maybe I have been lucky)

2. The cost of entering an exhibit. For example I recently received a prospectus from a major show. The cost to show my six frame exhibit would be \$70 plus Express Mail plus a \$3 wrapping fee. If I were to attend this show it would cost me approximately \$500! I am retired and much as I like to attend stamp shows I can't afford to go to many national shows.

3. What does one get for exhibiting? At best a ribbon! After all the work and money the reward is pretty poor.

I am not sure that I know how to correct or reduce the problem, but I have some suggestions:

1. Many stamp shows should look for more economical places to hold their shows. It is not necessary to hold the show in the most expensive hotel in town. Having to pay \$500 for a three day show is a lot of money.

2. Many shows need to do a better marketing job. You can't wait until three weeks to start looking for exhibitors. If a show wants exhibitors they have to go after them five to six months before the show date.

3. Many shows should select better judges. Most shows use APS judges, but all many of them know is U.S. material! For example several years ago I was at a show where a judge was critiquing an European exhibit and the exhibitor stated that he was using a Michel catalog, and the judge replied: "Never heard of it". Things like this discourage exhibitors.

I am not sure what AAPE can do except to point out the problems I have mentioned.

William F. Rapp
Crete, NE

All New Philatelic Exhibitors Handbook Due This Spring

A greatly expanded, completely re-written new edition of Randy Neil's **Philatelic Exhibitors Handbook** will be coming off the presses shortly after you receive this issue of TPE. It is not a revision, but a completely new book...driven by the need to address dramatic changes that have occurred since the book's first edition was released seven years ago. (See Ad page 2)

Neil's new book will be published in a limited edition press run of only 1,000 copies...with over 500 going to AAPE members who already placed advance orders for the book during January and February. Members who use the original order form (which was sent to them in January) will also receive a special booklet, **The Gallery of America's Greatest Philatelic Exhibits** (to be released this summer), which will illustrate a wide range of exhibit pages in addition to over 200 featured in the main book. This offer will not be extended to the general public.

The new **Philatelic Exhibitors Handbook** is actually a number of "separate handbooks" within one book. There are large chapters on important philatelic exhibiting subjects, such as Mary Ann Owens and George Guzzio's "special handbook" chapter on topical/thematic exhibits, John Hotchner on Becoming A Judge, and Dan Walker's detailed chapter on Insuring, Storing and Shipping An Exhibit. Examples of pages from over 50 award-winning exhibitors are also included.

"I think the huge chapter on creating exhibits on the computer is worth the price of the book, alone," explained Dr. Peter P. McCann, president of the AAPE. "I have seen a number of chapters of the new book and there are wide ranging differences in...as well as countless additions to...the new edition."

The book is designed to be a definitive guide to all facets of exhibiting...from subject matter, design, page layout, illustrations, write-ups, and title, outline and synopsis pages, to full coverage on all key categories of exhibiting (traditional philately, postal history, revenues, semantics, one-framers, and many others)...including the new "Display Class" of exhibits now being developed by AAPE and APS leaders. More than 300 illustrations are included, plus over 300 chapters and sections, and appendices and index.

"I think the best way to characterize this edition of the book," says Neil, "is that the first edition was a broad introduction to philatelic exhibiting, while this edition positions the book as the definitive guidebook in its field. The contributions and input from over 100 experienced exhibitors and judges, for which I am extremely grateful, brings about this result."

The **Philatelic Exhibitors Handbook** is offered in softbound (\$29.95) and hardbound (\$39.95) editions, plus \$3.50 shipping, from: The Traditions Press, 10660 Barkley Lane, Shawnee-Mission, Kansas 66212-1861

PRESIDENT'S MESSAGE

By Peter P. McCann, Ph.D



Exhibiting is alive and well in the heartland of America! I just spent a very pleasant weekend as one of the judges at LINPEX 95, the annual show sponsored by the Lincoln Stamp Club of Lincoln, Nebraska. This regional show could put many of our national WSP shows to shame. Although only 92 frames, the 15 exhibits garnered 10 Golds, 2 Silvers, 2 Silver Bronzes and 1 Bronze. As I mentioned at the critique, while the panel, including Bob Loeck from Omaha and Bill Rapp from Crete, judged the exhibits by regional rather than national standards, probably half the Golds would have received Golds as well at any of our national shows. A pretty good showing for an unsung regional. The exhibiting group in Lincoln has a number of national level exhibitors as you may gather, and it was great to see the power in one Gold after another. Show Chairman Tom Meyers and his committee did an excellent job all around with a well attended youth table, several talks and presentations, an active dealer bourse, and even a critique that attracted 12 interested exhibitors and show attendees. The venue, the student union building at the East Campus of the University of Nebraska, was spacious and clean with eating facilities and other amenities normally only found in such places as the convention centers of some major cities. There was also plenty of free parking as well. Cornhusker hospitality was also abundant with the judges getting assistance and attention and food every time we turned around. I had a great time and thank Tom and his team for the invitation.

Elsewhere in this issue of TPE is the outline of a dramatic new proposal put forth by John Hotchner, our Editor, who in his capacity as a member of the APS Board, is asking that some of the basic rules of national level exhibiting be adjusted to allow more scope for exhibitors to show their "stuff" without the rigidity of the current national competitive exhibiting rules. I think it is an idea that must be seriously looked at, and I urge all of you, highly concerned members of our exhibiting and judging community, to take seriously, and send him your comments.

Last issue I made a big deal about the Judges' Accreditation Committee and the access that everyone should have to its members and particularly the Chair, Bill Bauer. Several of you contacted me and said, great, but how do we get hold of Bill. Well you can write him at: William H. Bauer, P.O. Box 519, Unadilla, NY, 13849-0519. Several members of the Committee are also listed at the front of each issue of TPE for their various roles in the AAPE.

NOJEX '95 - An Exhibitor's Festival! Memorial Day weekend at NOJEX '95 (Meadowlands, Secaucus, NJ)

WILL FEATURE:

- AAPE's Annual Convention & Friday Night Cocktail Party
- AmeriStamp Expo '95 (National One Frame Competition)
- American Youth Stamp Exhibiting Competition
- NOJEX '95 Normal Open Multi Frame Exhibition
- Exhibiting & Judging Seminars
- Surprises to be announced closer to the show

Use the prospectus included with this issue AND
Put NOJEX '95 on your calendar today!

Available:

"Development of Railways During The Steam Era - Progress In Thematic Exhibiting", A five page article by John O. Griffiths, RDP, FRPSL, from the September, 1994 issue of the *London Philatelist* is available from John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

Please include 30¢ in mint postage to cover photocopying, and a 55¢ stamped, addressed legal-size envelope.

A Guide To Judging The Philately Of . . .

So far, not even one AAPE member has volunteered to follow Jerone Hart's lead ("A Guide To Judging The Philately of Aden, 1839 to 1967"); 14pp, available from address below for \$2.50 in mint stamps or a check to cover copying and postage.

This is your opportunity to educate both judges and other collectors. (If we get enough to make it worthwhile, we'll also make them available at cost through the philatelic press as a promo for AAPE.) Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematics and other exhibiting categories. Get creative!

Send monographs to the address below, and I will make them available in future TPEs:

John M. Hotchner • P.O. Box 1125 • Falls Church, VA 22041-0125

AAPE PUBLICITY DIRECTOR NEEDED

If YOU are interested in joining the AAPE worker-bees in this capacity, write or phone Pres. Peter McCann, 201 Defense Hgwy. - Suite 260, Annapolis, MD 21401-8961

(301) 261-8045

Ralph S. Herdenberg, 1932-1994

Ralph S. Herdenberg, who had just completed a second term as AAPE Secretary, died on December 26, 1994, after a brief illness. Ralph and his wife Bette had jointly chaired the AAPE's Conventions and Meetings Committee since 1990, arranging AAPE programs and meetings at dozens of U.S. shows each year. Their work in this area was so extensive that a new AAPE board position (Director of Conventions and Meetings) was created when Ralph's tenure as secretary ended. Bette is being named to succeed Ralph in this position, to carry on the work they performed so diligently. A Founding Member of AAPE, Ralph had also long been the society's official photographer; many of his photos graded the covers and pages of TPE (his own picture - sans camera - appeared on the cover of the Vol. 2, No. 1 TPE).

Ralph permanently rejoined his childhood hobby in 1980 after a visit to COMPEX '80, where he selected the Austin Philatelic Club as a "home club." Bette (his high-school sweetheart whom he married in 1983) noted that "philately became his whole life - when he joined an organization, it was because he wanted to take an active part." (A non-philatelist at the start, Bette also became an active collector in addition to joining Ralph in organizational duties.) Ralph held several offices in Austin, including the presidency, and had represented Austin on the COMPEX Board of Directors since 1982,



including seven years as a Vice-President (Bette has been on the COMPEX Board almost as long, including six years as Controller or a Vice-President).

Ralph became a board member of the Mexico Elmhurst Philatelic Society and helped to reorganize the Chicago-area chapter, which he served as Secretary-Treasurer. He was also an officer of the Germany Philatelic Society's Chapter 5. His other memberships included the APS, the Collectors Club of Chicago, the Garfield Perry Stamp Club in Cleveland and the Park Forest Stamp Club.

Ralph was just concluding his first term as President of the Chicago Philatelic Society (CPS) and had been reelected for

another term ten days before his death. He served on the Organizing Committee for AMERIPEX '86 and the Board of Directors for World Columbian Stamp Expo '92. For his service to Chicago philately, he was honored with CPS's Saul Newbury Award in 1990 and he and Bette jointly received COMPEX's James J. Matejka Award in 1994 for their shared philatelic work (Ralph often joked about returning from stamp meetings and teasing Bette with "guess what I volunteered you to do").

While Ralph collected the stamps of various countries, he (and Bette!) became most involved with the classic issues of Mexico: he did the buying and research and Bette wrote up the material. The resulting exhibit of the Hidalgo issues, first exhibited in 1988, garnered four grand awards in WSP shows and a large vermillion at its international debut at Brazilian '93.

One of the added joys of philately is making new friends - and Bette recalled that Ralph treasured the many friendships he had made with fellow collectors across the country. One of the sorrows of philately is losing such an enthusiastic participant too early. Ralph's many friends extend our sympathies to Bette and their family - and look forward to her continuing the philatelic activities she and Ralph enjoyed together.

Show Listings

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by an "★". Because of space limitations, only those shows that are still accepting exhibit entries will be listed. Requests for a prospectus should be accompanied by a #10 SASE.

May 27-28, METRO STAMP SHOW '95. Single-frame exhibits. Sponsored by Oregon Stamp Society at National Guard Armory, 500 NE Division, Gresham OR (accessible from Portland light rail). 15 page frames at 95 each (maximum 2 entries per exhibitor). Bourse, free parking. Prospectus from Tom Current, P.O. Box 4586 Portland OR (Tel. 503 254-7093).

★June 2-4 PIPEX 1995. At the Holiday Inn, 3020 Blanshard Street, Victoria, B.C. Sponsored by the Northwest Federation of Stamp Clubs. Admission 16 by donation, 15 page (8½x11) frames at \$7.50 per frame. Juniors 6 page frames at \$1 per exhibit. Exhibit information and prospectus from PIPEX 1995 Chairman, Canada 5164 Station B, Victoria, B.C. V8R 6N4, Canada

★June 9-11, TEXPEX '95, Southwest Philatelic Foundation, Dallas Medallion Hotel, 4099 Valley View Lane, Dallas, TX. 16 page frames at \$7.50 adult, \$3 junior. Free admission. Information and prospectus from Larry Sall, University of Texas at Dallas Library, P.O. Box 830643, Richardson, TX 75083-0643

June 16-18, STAMPEX '95, sponsored by Stampex Canada, held at Metro Toronto Convention Centre, 255 Front Street West, Toronto, Ontario. National level competition

plus one frame exhibition. Frames are \$10 each and hold 16 pages. Junior entry is free. Entry deadline June 1, 1995. Entry forms and information available from J.E. Nixon, Stampex Canada, P.O. Box 204, Station Q, Toronto, Ontario M4T 2M1

Sept. 1-3, MERPEX XIX, sponsored by the Merchantville Stamp Club. At the Cherry Hill Masonic Center, on Berlin-Haddonfield Road near the 295 interchange in Cherry Hill, NJ. Frame fee is \$5 each; hold 16 standard pages. Minimum one frame, maximum six frames. One-frame exhibits are welcomed and we have several prized for one-frame exhibits. Bourse with 15 dealers and the USPS. For prospectus, map, and information, write Merchantville Stamp Club, Box 2913, Cherry Hill NJ 08034

Sept. 15-17, HoupeX '95, sponsored by the Houston Philatelic Society, Held at Trading Fair II, 5515 South Loop East, Houston, TX. 100 15 page frames. Adults \$6, youth free. Free admission. Prospectus and information from Denise Stotts, P.O. Box 690042, Houston, TX 77269-0042

★Sept. 29-Oct. 1, Philadelphia National Stamp Exhibition, sponsored by the associated stamp clubs of southeastern Pennsylvania, Delaware, and southern New Jersey. Held at

Valley Forge Convention Center, 1200 First Ave., King of Prussia PA. 320 16 page frames, \$10 per frame, \$2 for Juniors. Prospectus from PNSE, Box 358, Broomall PA 19008-0358

Oct. 22, THAMESPEX '95, sponsored by the Thames Stamp Club. Held at Mitchell College, Clarke Center Auditorium & R.C. Weller Conference Center, New London, CT. Handicap Accessible, eighty frames with 16 (8½x11) pages per frame at \$4 per frame. Juniors exhibit free. Free Admission & Parking. Entry forms available from: Bill McMurray, P.O. Box 342, Westerly, RI 02891

★Nov. 10-12, FLOREX '95, Florida Federation of Stamp Clubs. At the Orlando Expo Centre, 500 W. Livingston St., Orlando, FL. 170 16 page frames, open competition at \$8 per frame. 80 16 page frames Platinum Class at \$10 per frame. Annual convention of Germany Philatelic Society, Inc. Free admission. Prospectus from Patricia A. Siskin, 18720 Gulf Blvd. #28, Indian Shores, FL 34635. Other info from General Chairman, Phil Stager, 4184 51st Ave. S., St. Petersburg, FL 33711-4734

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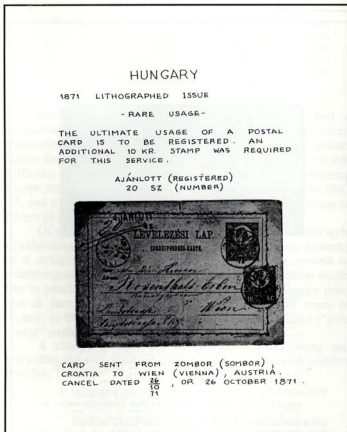
What is the most prized page in your favorite exhibit? Send a clear photocopy and tell us about the page. The best examples will be printed in future issues of TPE, and you'll get a free classified ad. Send your entry to John Hotchner, TPE Editor, P.O. Box 1125, Falls Church, VA 22041-0125

Ralph Jacquemin: (Refer to front cover) A limited number of these arms permits are recorded. The example shown is dated 4 November 1899; most are dated in the twentieth century.

These permits were issued during three periods: the First Period used 10 franc stamps depicting Leopold II; the Second Period used the 10 franc stamps of 1898 and had three classifications—"A" for individuals, "B" for either a company or a river boat and "C" for *capitas*, a term used for natives. The Third Period dropped the "C" permits and used the 10 franc stamps of 1905.

These permits are in a sense illegal. They were issued for five years with renewal for another five years. At expiration the permits were supposed to be turned in to the issuing office to be destroyed.

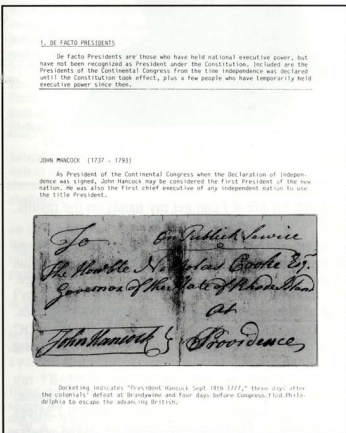
Robert Jensen: My favorite page shows a registered postal card of the 1871 lithographed issue.



This card is the first true issue free of Austrian domination. This registered postal card is possibly unique.

Paul Schumacher: First and foremost, the page shown here is my most prized page because of its thematic significance.

My exhibit, "Not Quite President of the United States", tells the story of the many people who failed to become President. It is arranged in groups, according to how close the members in each group came to gaining the Presidency. Given my arrangement and definitions, the first group is "de facto" Presidents, those who held



executive power but were not recognized as President under the Constitution of 1787. (See the introductory paragraph at the top of the page).

As the first "President of the United States in Congress assembled" after the colonies declared themselves independent, John Hancock is the first chief executive of an independent nation to use the title "President", and the logical choice to open my exhibit.

Second, the free frank shown here is a great "impact item". Several years ago, at a critique, a judge told the audience that a thematic exhibit should begin with an eye-catching "impact item". How can you top an item which will be recognized even by those who do not collect stamps or autographs? Hancock's name has entered the language as a generic term for a signature.

A New Category Of Exhibiting?

by John M. Hotchner

What follows is a proposal to the American Philatelic Society Board of Directors at the March meeting at SCOPEX. I hope to be able to report that it or some reasonably changed version of it has passed, by Note* (since this will go to the printer before SCOPEX.)

Let's assume it will pass. The next task is to massage the rules to govern the new category so they are:

1. Practical to implement,
2. Appealing to newcomers and current exhibitors, and
3. Flexible to the extent possible

I don't expect to be able to please all of the people all of the times, but let's make it better. To that end, we need to hear opinions of as many AAPE members as possible; everything from "fine as is" to "perform major surgery", and anything in between. Please be specific with what you don't like (or think can be improved) — and say how. Write to me or to Bill Bauer at:

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

Bill Bauer, Chairman
APS Accreditation of Judges Committee
P.O. Box 519
Unadilla, NY 13849-0519

*Note: The Board passed the change to Rule 10 as proposed.

With that introduction, here is the proposal:

American Philatelic Society Proposal for Action to the Board of Directors

I. Proposed for Action: That Rule 10 of the APS General Requirements for Exhibitions (p. 102-103 of the *Manual of Philatelic Judging, Third Edition*) be changed from:

10. World Series of Philately shows may use up to fifteen frames (240 pages) of the 2,500-page minimum for one-frame exhibits by members of the sponsoring organization. It is intended that these single-frame exhibits be non-competitive. The Judges Accreditation Committee may grant further one-frame exemptions.

to:

10. World Series of Philately shows may allocate up to 500 pages of the 2,500 page exhibition, or any frames over the 2,500 page required minimum, to the presentation of non-standard displays, which may be non-competitive or judged according to rules that differ from the APS national level World Series of Philately (WSP) standards.

Rationale: National level exhibiting has reached a crossroads, as has been evident in the pages of *The American Philatelist*, *The Philatelic Exhibitor*, and in AAPE seminars across the country. Briefly, many shows are having considerable difficulty in filling their frames. (This would not be alarming except that we are now into the qualifying period for PACIFIC 97, and still many exhibitions are having to rely upon calling in favors to fill their frames.)

Of even greater importance, it is clear that the current style of exhibiting and judging is seen by a vocal but growing minority as a straight jacket that is effectively stifling the growth of exhibiting as an area of philatelic enjoyment by those who would like to participate, but can not or will not compete under rules that in fact require the investment of considerable sums of money, in the great majority of cases, to be a successful ("gold medal" winning) exhibitor.

A change to open up the process by welcoming and rewarding the non-standard exhibitor can have several positive benefits. It will:

1. bring new people into the process some of whom will grow into competent national level exhibitors and judges.
2. increase the level of creativity and experimentation with regard to subject selection, exhibit preparation, and judging.
3. provide a section of each show that will be more attractive to the casual viewer, including non-collectors; thus increasing the entertainment value of the exhibition.

Doing this will not decrease the level of competition among those who do choose to compete under the classic rules. In fact, the level of competition has been rising for the last decade, and that is one of the reasons we are in the situation we are. One public response has been to call for watering down the rules to make exhibiting easier and higher medals more attainable. That, I believe, would be unfair to those who enjoy striving to master the craft and are willing to invest the time and effort, and financial resources, to do so. The philatelic studies that result are both a source of pride to their authors, and significantly advance philatelic knowledge.

Thus, it is preferable to create a category of exhibit that is judged by a less financially-driven set of rules. Classic exhibiting will eventually reap the benefits as some who are successful in the new category will inevitably want to step up to greater challenges.

The new category: While Board action is requested only on the wording of item 10 as set out above, I want to provide here my proposal for the new category that is being submitted to the Judges Accreditation Committee (JAC) by copy of this proposal.

NAME: The "Display Class" signifying that the purpose is to show off the hobby.

WSP SHOW PARTICIPATION: Must accept entries up to one tenth of its number of pages; may accept entries at its discretion up to the number of pages over 2,000, but must have a total number of pages on exhibition of at least 2,500

FRAMES: One to a maximum of ten per display. Normal frame charges apply; given the fact that the exhibition committee should not be expected to lose income on these frames, and will not have fewer expenses. However, discretion should be given to charge less if they wish to do so.

JUDGING CRITERIA:

a. Displays may be non-competitive at the discretion of the exhibitor.

b. If in competition, the criteria against which the displays should be judged are:

1. **Story:** The material presented tells/supports a story that has breadth, is logical, and is well developed.

2. **Interest/Originality:** The object is to do an interesting, unusual, and attractive display that will appeal to the general public, and the effort should be evaluated against that standard. The material shown should be of general interest and have eye-appeal. Up to a third of the material may be non-philatelic: post card fronts, pictures, maps, non-philatelic material such as cinderellas and cachet/corner cards. Any type or category of philately may be shown.

3. Value/Scaracity: Neither value nor scaracity of the material presented shall be considered. They are overtly money-related features. However, accurate information on scaracity may contribute to interest.

4. Condition: The condition of the material need not be perfect, but should be Fine in the context of the material being shown.

5. Knowledge: The information presented in the display, whether philatelic or non-philatelic, should be accurate.

6. Presentation: The display should be neat and reflect the creator's care in using this factor to contribute to doing an attractive presentation. No deduction should be made for use of color in the display materials, preprinted pages, or extra write-up that is helpful to understanding the material.

7. Point Guidelines: The following guidelines shall be used in judging the Display Class:

STORY 35 points

INTEREST/ORIGINALITY 35 points

CONDITION 10 points

KNOWLEDGE 10 points

PRESENTATION 10 points

8. Awards: 91-100 points: 1st Place
81-90 points: 2nd Place
71-80 points: 3rd Place
70 and below: Certificate

JUDGING: Should be done by a locally appointed panel of no more than three non-participating collectors; no more than one of whom may be an APS accredited judge; or by the public at large. If the latter, a voting sheet must be available that states the above criteria and guidelines.

AWARDS: To avoid any misunderstanding between the classically judged exhibits and the Display Class, the awards will be by Place as noted above, and in the form of ribbons only. Additional elaborate awards are not required, but may be given at the discretion of show committees.

ADMINISTRATIVE EFFORT NEEDED BY THE JAC:

None, other than the already-in-place monitoring of number of frames in competition.

Cost: To publicize the new category and include it in the next revision of the *Manual of Philatelic Judging*.

Suggested Administrator: The Chairman of the JAC

Proposed Effective Date: Mandatory at and after STAMpsHOW 96. Voluntary before that once the JAC considers and approves a Display Class, and the final rules have been given proper publicity.

Signed/ John M. Hotchner/Director

A Synopsis Page Synopsis By Jack Harwood

As General Chairman of a World Series show, and as an exhibitor myself, I have watched the spread of the synopsis page requirement with interest. In the past few years, virtually every National show has begun to "require" submission of a synopsis page with the exhibitor's application. This has generated a variety of responses from exhibitors. I have only limited knowledge of how synopsis pages are handled by other shows, but our show is doing some things exhibitors may want to consider when preparing their synopsis.

Recognizing that two years' statistics from only one show do not represent a statistically valid sample, I offer the following as a basis for my comments:

	1994	1995
Number of exhibits:	32 (208 frames)	31 (206 frames)
Exhibitors submitting synopsis	31	29
submitting 1 page	19	15
2 pages	9	17
3 pages	2	4
4 pages	-	1
9 pages	-	1
32 pages	-	1
72 pages	1	-

The first observation is that the length of the synopsis seems to be growing. Fewer exhibitors are limiting themselves to a single page. Next, a few exhibitors seem to believe that the judges are not capable of locating published information on their subject, so they send it to the Exhibits Chairman to be disseminated. At the other extreme are the stubborn few who do not submit a synopsis page until the day before the show opens, or don't submit one at all.

Exhibitors should remember that the synopsis page is supposed to help the judges by enabling them to properly research an exhibit. Submitting the page so late that a judge can only read it the night before judging, or not submitting it at all, only penalizes the exhibitor. Our show is reluctant to reject an application which lacks a synopsis page, as we do not always fill 200 frames. But without the page, the exhibitor has missed an opportunity to help inform the jury.

In each of the last two years, one exhibitor has sent a complete publication or article with his synopsis page. Last year, it was a 70-page magazine. This year, a different exhibitor sent a 32-page article. And another sent a 9-page 'synopsis'. As a general policy, our show has decided that we will not send to the jury more than two sheets (both sides, therefore, four pages). And we prefer a single page. Extra material, such as the magazine or article, will be included in the judges' notebooks, but not mailed in advance.

There are two reasons for this decision. First, a synopsis is supposed to be just that: a synopsis. If you cannot summarize your subject in a single page, it is no longer a synopsis. If there are relevant publications to which the judges should be directed, list them on the synopsis page. Second, if each of the thirty or so exhibitors sent us 72 pages, we would be sending out 17,280 pages (2160 each to judges, apprentices, and APRL), and would require large crates rather than envelopes.

We have decided to draw the line at two sheets, both to save postage expense and to do our part to save our forests. If you must send more than a single page, we suggest you make front and back copies. If you send us multiple pages printed only on one side, we convert them to front and back before we mail them. So save us some time and save yourself some postage by making front and back copies.

If you absolutely must send the jury a publication or article, perhaps you should obtain the names and addresses of panel members and send it yourself. But our show believes a better solution is to list relevant publications on the synopsis page and trust the jury members to find them.

By the way, if you are wondering whether the length of the synopsis has any bearing on the award received, apparently it does not. The Grand Award winner in each of the past two years submitted a one-page synopsis.

And finally, I hope that our Editor will be able to squeeze this article into a single page, lest I be accused of making my synopsis too long.

The Mail-In Exhibitor

by John S. Blakemore, P.O. Box 248, Bellingham WA 98227-2248

A TPE column with this title appeared during the period 1991-94, with Charles Luks of New Jersey as its writer. This grew out of an article "Exhibit Chairmen: Make the Exhibitor's Day" that Charles wrote for the April 1990 issue (TPE Vol. 4, No. 3, p.28). That article listed suggestions which, if followed by an exhibit committee and its Chair, would provide the best and most courteous treatment of an exhibitor—especially one who submits a mail-in exhibit. The letters generated by the April 1990 article were evidently numerous and heartfelt enough to cause "The Mail-in Exhibitor" to be inaugurated as a regular TPE column.

I did not have the pleasure of meeting Charles Luks in person, but felt that I got to know him well as a friend in correspondence. I sent him my tabulated scores for several WSP shows where I had been a mail-in exhibitor. Also I was able to write him some on-the-spot feedback about how his "Errors in Stamp Design" exhibit was received at a California show. From our occasional notes to each other, I knew that Charles underwent major surgery in 1993 with an extended convalescence, so it is impressive that he provided this column for all eight 1993-94 issues. As John Hotchner noted at the foot of the October 1994 column, Charles passed away that same month; and he is indeed missed, as a columnist, exhibitor, philatelist, and fine gentleman.

Accordingly, I have volunteered to take over the mail-in exhibitor column, and request input from any exhibitor who has been using USPS or a reliable private courier service for exhibit transmittal. I must start with an apology to any of you who mailed score sheets to Charles Luks in the final months of 1994. Since I do not have that material, would you please send me another copy, to the above address?

Reproduced above is a sample score sheet, with numbers for various categories that can lead to either delight or heartburn for one who has entrusted an exhibit to the mails and on to an exhibit committee. If you wish to send me a #10 size SASE, I'll be happy to send you several copies of the score-sheet. Alternatively, your numbers entered into a photocopy of the above boxed score sheet will do just fine. I do request your name - kept confidential by me - and welcome your written comments on topics that relate to the numbers you write in. Some horror stories do need to be reported when they appear justified, and so do words of praise for an exhibit chairman and committee that got it all right.

The "maximum points" numbers in the box score are the same ones Charles Luks had evolved; obviously where I need to start. These may get tweaked a bit as time goes by, and of course I can be

SCORE SHEET, FOR MAIL-IN EXHIBITOR

Name of Show: _____ Show Date: _____

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

influenced to do so if enough mail-in exhibitors urge a change of the numerical weighting system. As one example of a category not listed above, how many readers think one should allot some numerical credit for an Exhibit Chair who sends a postcard to advise that the parcel containing the exhibit has arrived? To be sure, one can know this if the package was sent "Return Receipt Requested", but I for one don't usually tack that on to the mailing arrangement. I was thus pleased in 1994 when a show chairman took the extra trouble to send me a postcard to advise of my exhibit's arrival.

Some matters germane to mail-in exhibiting may seem irrelevant for part of the AAPE membership, though I believe this column's "good" and "imperfect" ratings can help us all. Not long ago I read comments by a well-known exhibitor, that he exhibits only where he can be present in person for setup, takedown, and everything in between. Of course I respect and salute his resolve, and recognize that this 100% participation provides the backbone for collector participation in major stamp shows. Unfortunately, not all exhibitors can be so single minded. Health considerations prevent some from attending shows far from home, the cost of travel deters others from going to more than one or two major shows a year, and juggling of work schedules is often tricky. Since I live in the Pacific Northwest, even leaving home on a Thursday morning may not get me to a show's site in time for Thursday evening setup. And so, horror of horrors to some, I sometimes mail in an exhibit (and get it returned by mail) even though I shall be present at the show for part of the event.

The exhibitor who can attend a show, even if as indicated above for just part of the time, does have an opportunity to attend (a) the Judges' Critique, and (b) the Awards Banquet. I mention both of these for a reason. What award(s) were conferred by the jury is always a matter of

interest to each exhibitor, but is not relevant to the objectives of the "Mail-in Exhibitor" column. If one attends the show and its Critique, the award level is known, and one has some opportunity to have dialog with a judge about what pleased juries and what might please them more. A mail-in exhibitor gets just the ribbon, medal or plaque, and the awards list (or at least should get those in the mail). My own desire would be that any mail-in exhibitor would also automatically receive a brief written review from a jury representative; but this is a matter to be argued elsewhere, and is not within the scope of this column. And so, dear reader, if you wish to write to me how unfair the jury's award was at PAINPEX, I can be sympathetic but shall not report your distress in the mail-in exhibitor column.

I also mentioned in the preceding paragraph the Awards Banquet, since this is the occasion for handing over a medal or plaque, often individually engraved. If the exhibit is mailed to and from the show, a plaque may be placed inside the exhibit mailing box, though it may be mailed separately, a week or two later. So please don't panic if there is no metallic item in the box! Writing of panic, the Exhibit Chair may be the one in a state of alarm if he/she expects to wrap your award up to go in the exhibit box, and it is not to be found. So if you are that hybrid, a mail-in exhibitor who does attend part of the show, please make sure the committee has recorded that you claimed your award in person at the banquet.

In closing, I reiterate that your input to me, your brand new columnist, is earnestly sought and appreciated. Without attribution by name, I shall try to get the essence of your evaluations into print. Even when a show does falter one year, it is likely to try hard to remedy the situation for the next year, and constructive comments from you can help.

EXHIBITING PICTURE POST CARDS

by Derek A. Pocock

Most philatelists have some picture postcards even if they are closet* collectors, feeling slightly ashamed at this weakness of looking at their fronts rather than the stamps and markings on the backs. Some bravely use a PPC on their front, introductory page: some squeeze perhaps one or two of them into the display itself if it can be justified; and of course the maximaphilists are full of them but here naturally only for their part in the overall philatelic "concertance".

Picture post card societies exist throughout the world be they cartophilists in British areas, or deltiologists in America (? title in German, French, Spanish, etc.) These groups display and compete but their methods are less sophisticated with open display boards and generally a popular type voting system (c.f. Mophila Salon).

In recent years Australia has invented the PPC collectors to display in philatelic exhibitions using our standard (5x3 page format) frames, whilst giving the PPC group a suggested yardstick for competitive judging of the displays based on

philatelic principles; e.g. rarity, condition, knowledge and research, presentations, etc.

Certainly the viewing public has appreciated these displays being grouped together alongside the philatelic exhibits. Non-collectors can often relate more easily to PPCs than to stamp exhibits, especially if same are very specialised or monochromatic—being just one or even two stamps—and in quantity! The PPC collectors take 1-5 frames per display and score their exhibits using independent judges, for preset medal levels as the normal philatelic entries are assessed.

This has much better reassurance for them seeing their cards in secure frames that do not need a guard constantly standing by each open board. There is the challenge of creating an attractive exhibit with knowledgeable write-up, yet accepting the constraint of a standard size of the items and the limitation of numbers that can be accommodated on each page (c.f. the Postal Stationery collector, etc.)

The variety of subjects available to the PPC exhibitor is enormous, be it thematic, geographic or focussed on the study, classification orientation of a producer or series of producers of cards.

Perhaps AAPE may feel it is sacrilege to introduce such an idea even as a subject for comment under the aegis of a philatelic medium. However the author would be happy to correspond with any readers who have suppressed their interest in PPCs in their relationships with philatelic purists. Our present marking scale in Australia is still developing and a fresh opinion from outside would be welcome.

Maybe the U.S.A. might incorporate this concept into regular stamp shows: certainly in Australia we have found that it has added a new dimension to our exhibitions. If you'd like to discuss this, write to me at P.O. Box 670, Subiaco, West Australia 6008.

*Not meaning you pin them up on the back of the door of the smallest room!

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 1996 or 1997? Why not invite inquiries here?

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

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

The US Philatelic Classics Society has run an Exhibition Photocopy Program for over five years. This program was formed in response to the many frustrated collectors who, in the short time allotted at typical stamp shows, could not study and fully absorb all the information and material contained in the exhibits. By leisurely studying the photocopies, collectors can learn more about the topic, and also see how award winning exhibits tell their story.

Virtually all US classic stamps are covered, from Creighton C. Hart's "First Issue of U.S. Stamps" to "United States Trans Mississippi Issue 1898" by Jack Rosenthal. Other stamp topics include postmaster provisionals, Confederate general issues and the Honolulu Advertiser's "Classic Hawaii 1819-1900". Postal history is well represented by city and state studies, rate studies, postal cards and other stationery, as well as the foreign mails. Many of the exhibits are by AAPE members and include Clyde Jennings, Douglas N. Clark and Don L. Evans.

All photocopies are produced from master copies supplied by the exhibit owners. In all but a few noted cases, masters are made from the original exhibit pages. Exhibit photocopies may be ordered both bound and unbound, photocopied on single or double sided pages. Unbound copies start at \$5.50 postpaid; binding is \$3.50 extra. For a list of available exhibits and an order form, send a SASE to Jeffery C. Bohn, P.O. Box 2301, Columbia MD 21045

PACIFIC 97 Joseph D. Schwartz, Commissioner-General for PACIFIC 97, has announced the appointment of United States commissioners for the 1997 World Philatelic Exhibition to be held in San Francisco, California from May 29 to June 8, 1997:

Commissioner for Eastern U.S.A.:

John Lievsay, 20 Center Drive, Old Greenwich, CT 06870

Commissioner for Central U.S.A.:

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

Commissioner for Western U.S.A.:

Dr. Peter Iber, 9379 West Escuda Dr., Peoria, AZ 85382-0979

Commissioner for Philatelic Literature:

Dr. Russell V. Skavaril, 222 E. Torrence Rd., Columbus, OH 43214

Bulletin Number One is currently in preparation and will be released in April, 1995. Prospective exhibitors who are interested in receiving the bulletin and the PACIFIC 97 provisional entry form should contact the appropriate commissioner.

So-You Want To Win The C-of-C?

by James P. "Jamie" Gough (Champion of Champions, 1992)

Well, it is spring season and the frenzy of preparation—rewrites and buying—for the exhibit circuit has begun. Oh... the pressures the exhibiting philatelist puts himself through: finding the money to buy that "sexy" blockbuster cover or finding the time (five straight weeks of 9 p.m. to 2 a.m. to rewrite the exhibit. And all in the expectation that these "final" additions of material and time will catapult the exhibitor into the top ranks of American philately...

With these expectations, you arrive at the show. Like a proud parent you mount your exhibit, beaming at its new look and material. You look for the chance to show your latest additions to your friends and competitors. On Friday, you stalk the exhibit hall, looking for the slightest hint of the jury's pleasure or its need for your extended, personal discourse on the wonders of your collection as the representative of your topic. You know if you get that chance, you will dazzle the jury with your deep philatelic knowledge and enlightenment [this invitation, by the way, never materializes for anyone.

When the awards are announced, you ask yourself in the first split-second if this isn't really a mistake by the committee in reading the jury's list of awards. But then you realize, that "they" had not properly appreciated your exhibit due to "their" lack of preparation or even some prejudice concerning your field. You silently [the silent majority?] swear that you'll never submit to such humiliation again...except that four weeks later you repeat the process at another WSP show after some more significant adjustments based on the last judge's personal comments at the frames.

Over time, you either move up to your expectations [hope?], stop exhibiting [at least regularly], or [the minority] take to getting even by writing disparaging letters in Linn's, TPE and the AP about the jury system and judges.

What draws so many through this seasonal, self-induced, psychological bashing—this pathology? While many of the articles in *The Philatelic Exhibitor* deal with the issue of "how to get there," I honestly do not remember one that deals with why or what the "there" is. And yet, this "there" is the very fundamental reason for the existence of the AAPE as well as for much of the angst among many exhibitors in what is supposed to be a pleasing hobby.

There seems to be a general, unspoken assumption about the benefits of winning a Grand Award or the Champion of Champions. And so I ask our collegial membership of exhibitors, "What are those benefits; why exactly do we do this

to ourselves?" What is it that being at the "top" entails to push us to financial brinkmanship or even marital danger? "What do the hungry-eyed exhibitors expect when they get to the "top"?

It is generally conceded that winning the Champion-of-Championships is recognition or even "glory" for effort—like winning a national bicycle or figure skating competition or an Olympic event [but with much, much less of the financial upside!] When exhibitors list what the C-of-C is about, they include:

- **patience** over many years while developing an understanding that cannot be transferred solely in an intellectual way or by viewing;

- **participation** in the process so that you learn at the gut level; an emotional learning process that can only be reached by doing it as best as you can with a significant degree of *dedicated, frequent effort*;

- **passion**, for what you collect as well as for the exhibiting process;

- **vision** for what you want to achieve in light of your selected topic which will carry you through the disappointing medal levels and the thoughtless [but generally not intended to be mean] comments from other collectors and judges;

- **perseverance**; and
- **luck**.

But these are the elements necessary to get the recognition. So I ask, just what is the recognition? Too often in our society, we assume that achievement is its reward in itself. This is the underlying premise of many of the goose-bump-generating and teary-eyed-making snippets at Olympic time about the favored athlete of the day, their life, history of struggles and their glorious triumph all rolled into one with appropriate overlays of flags and music. But this kind of hype leads many people to chase awards and recognition without a clear understanding of what they expect such awards and recognition to do for them. It becomes a hazy search for glory. But when the goal is reached, what then? What materializes to satisfy the philatelic-exhibiting Don Quixote's quest and his needs? Too often we hear of the depression champions go through after the event...how come?

How many exhibitors have chased the glory with this vision deep within their minds:

As you enter the exhibit hall, there is a momentary hush of respectful silence. Within the clusters of philatelists on the floor, young and old, esteemed and ordinary, there's that whispering... "There, there is the one..." And you know that the

reverent tones and glances are an acknowledgment of your status.

As you walk down the avenues of the hall, dealers and collectors come out from the booth areas to shake your hand, be seen with you or to get your comment on a stamp in the middle of a serious negotiation. You never have to buy another drink or sandwich at a show, pay for another auction catalogue, or even be expected to pay for an item in an auction before they've sent it to you.

Wherever you are in the philatelic world, they know and respect who you are. And you never again have to impress upon anyone how important you are...

Sounds great, doesn't it? Except now it is Monday morning, and you realize that you were only dreaming. This simply does not happen—not even in the sports world. While the winner gets reported in some of the philatelic press, it is very different from sports events which are covered in virtually all the papers and TV too. And very much unlike sports coverage, in the philatelic press your photo will probably NOT appear and there will be no narrative assessment of your exhibit or its competition. In addition, the C-of-C differs from most national sports competitions because in sports federations the national championship is the central focus, unlike in the APS where the C-of-C is almost a complete side-show. If you want to win the C-of-C because you think that everyone will then know who you are, then I ask you to consider the following encounter during my 'year' as the C-of-C winner.

The AAPE had organized a group of seminars on different aspects of exhibiting at AMERISTAMP EXPO '93 for exhibitors serious enough to want input on "how to do it right!" I was asked to give a seminar on the title page. After presenting my workshop, a somewhat terse gentleman came to me in the hall with three of his friends to tell me that I didn't know what I was talking about; "nobody reads title pages" he said. What he needed was a jury that knew his material. [A common claim by Stage II* exhibitors who do not yet understand that exhibits are not only for fellow specialists, but any stamp collector wanting to view good material and increase his knowledge].

As his explanation proceeded, getting louder, more people joined the hallway debate [perhaps 10-12]. As I tried to be empathic to his frustrations, he finally said to me, "What does a young (sic!) guy like you know about achieving high awards in exhibiting?" I asked him, "How do you think I came to speak here today?" He guessed that 'they' couldn't find anyone else [which brought some moans as well as many laughs in the group

including me "volunteering" as a speaker to having won a grand at one of the "small" WSP shows.

When I gave up on the guesses, I responded, "I am the current Champion of Champions." This drew silence and polite stares. Sensing some incomprehension on the part of my audience, I then translated the title as the current national exhibit champion of the United States, which drew continued silence. Finally one of the crowd asked what was honestly going through everyone's mind, "You don't say! And who decided that?"

That was a valuable conversation. But thank God that my sense of philatelic merit did not rest on having won the C-of-C! However, I was shocked at how few of our philatelic brethren know about the C-of-C or the exhibiting process nationally and I do not think that the competitive exhibitor really understands how little is known [or cared?] about his or her achievements on the exhibit floor.

The conversation did force me, however, to reflect on why I had worked so hard over twenty-six years of exhibiting and so doggedly with my unconventional exhibit over the preceding twelve years to win the C-of-C? While I cherish the accomplishment of having won the C-of-C, I have not considered that my collection is at an end. I continue to add to both my exhibit and my collection. Furthermore, I

just recently stripped my entire exhibit from the pages**, remounted every item on its new mat and am in the process of rewriting every page in a new style of presentation [inspired by a pioneering giant of presentation, Fran Adams] for FINLANDIA '95. Some friends cannot believe this. I've been told to stop working so hard; to sit back and "enjoy" my status as a USA national champion and an international large gold medal winner.

And yet I can't stop. "What is it that drives Jamie?", more than just myself, have asked? More medals? No, I figured out, it can't be that because I don't get that excited about medals anymore except for their artistic merits. And I've come to realize that within the hour after the award has been handed out no one cares. For my wife and the closest of friends, they're happy for me, but nothing in our relationship has changed because I've won another one.

I've discovered where I get my real sense of satisfaction: when I am at the computer, in the quiet of the night, working up another page with new material or correcting that quarter-inch placement of narrative on an old page to make it more aesthetically pleasing to the viewer. I get a thrill out of the process as well as the end-product, time and time again. And where else do I get my satisfaction? From the viewers I meet who want to show-n-tell, or occasionally offer for sale, an item from

their own collections that are relevant to mine.

If I could give an exhibitor, especially a despondent one, some advice, I would say—Make the writing up your fun; do not focus on the award level. If you focus on the fun as being the actual preparatory work, doing a scholarly job, with a strong sense of marketing your exhibit to the viewers, the awards will follow. Do not be motivated by the award because if you lose, you'll be disappointed; if you win you will also be disappointed." In other words: "Success is not at the destination, it is the journey."

*See James P. Gough, *The American Philatelist*, July 1994, p.644, "The Evolution of An Exhibitor."

**This is a "scorched earth strategy"; I can't change my mind about the rewrite now!



Use a photocopy of the form on page 4 to recruit a new member for AAPE – or write to the executive secretary for copies.



"The FLY" - TRIES TO EXHIBIT

Some time ago, I made up my mind that I was going to win the American Philatelic Society's Champion-of-Champions competition. However, before I did that, I had to win the grand award at a qualifying event. The problem for me is that I have so many different exhibits, any one of which is a major contender, that I didn't know which one to enter into competition. Also, I wasn't sure which national show to enter because there are so many qualifying events (unlike the rest of the world in which a country may only have one national level show in a year)

So which exhibit did I pick, and which show did I enter? The decisions were simple, I entered all four exhibits in the same show. The thought that I was going to win the grand and reserve grand award at the same show, at the same time, made me feel real good. The prospectus was sent for, seven copies made, and the official entry forms returned. Then I sat back and waited.

There they were in today's mail-seven envelopes from the show that I decided to honor with my exhibits.

The first envelope was top open (being careful not to damage the postage

meter that the show thoughtfully used on all its correspondence). "Dear FLY" the letter read, "We are very sorry that we are unable to accept exhibits of less than two frames." I stared at that letter in disbelief. Didn't those fools realize what we were rejecting? My one-frame exhibit (actually it's only 11 pages, but I'm still working on it), contained some of the finest examples of mail that I received last month. The exhibit is innovative and deserving of a grand award.

In rejecting my exhibit the show committee indicated that I had not read the exhibit prospectus carefully because there was some rule in it that stated "exhibits of less than two frames are respectfully declined."

Well, after getting over my shock, I tore open the second envelope from the show (again, being careful not to damage the lovely meter). "Dear FLY" the letter stated, "We are very sorry that we are unable to accept your ten-frame exhibit on flying insects of the world. I nearly fainted! What were those idiots doing to me? After taking a whiff of smelling salts, I read the show committee's full reply.

The letter indicated that according to the American Philatelic Society's *Manual*

of *Philatelic Judging* (Third Edition), an exhibit purchased intact may not be exhibited in competition for two years from the date of purchase unless new material or text has substantially altered the exhibit. What were they trying to do to me. I'm no fool! I know the rules for exhibiting. I HAD purchased the exhibit intact (I won't lie on that point). But it HAD been substantially altered with the addition of a cover from Fly, Ohio. HOW DARE THEY?

I quickly contacted the Chairman of the APS Judges Accreditation Committee who informed me that he had worked closely with the show committee. He indicated that he had reviewed my official entry form and made the determination that my exhibit did not yet qualify for competition. He further stated that his decision was FINAL. I was angry but undaunted. After all, I still had a number of official entries to go.

Tearing open the third envelope, I clipped the edge of the meter, rendering it unacceptable as a collectible. The letter inside started with the usual "Dear FLY... We are very sorry that we are unable to accept

your ten-frame postal history exhibit on 1994 routes and rates on mail going to and from the front door of your house." Why? I was getting very angry now. How could they reject the finest modern postal history exhibit on the face of the earth? I read on.

It seems that the show was hosting the annual conventions of several prestigious societies and the committee was primarily looking for exhibits from members of those societies, or at least exhibits that were in the general collecting areas represented by those societies. The letter from the committee explained that an exhibit such as mine was not the type of exhibit they wanted this year in light of the attendance by both the Upper Nagaland Philatelic Society and the ultra-prestigious Collectors Club of Uppityville.

This reply from the committee went on to explain that I should be patient and consider submitting an entry in their show scheduled for the year 2050, because in that year they had tentatively penciled-in the annual convention of the PWEGATTSCHA (People Who Exhibit Garbage And Think They Should Receive High Awards) Philatelic Society. Well, they had a point.

Apoplectically, I tore open the fourth envelope rending the meter into two equal halves. The committee reply was the usual "Dear FLY... We are very sorry that we are unable to accept your six-frame exhibit entered in the youth category." The letter went on to state in no uncertain terms that the exhibit was being declined because it was the opinion of the committee that the only things youthful associated with the exhibit were the fact the official entry form had been made out in the name of "THE FLY's" son and the exhibit which had been shown all over the country in the name of "THE FLY" was in fact quite child-like.

It seems that the committee had done its homework and in investigating the entry, had found out that the exhibit had been shown 25 times in the past year...all in the name of "THE FLY." Well, that part was true...but I had just given it to my son and it was now his. So in my opinion, it was legitimately entered as a youth exhibit.

I don't see anything wrong in giving children a LITTLE helping hand now and again. I feel the entry was justified on the basis that many American youth exhibits being shown at the national level today aren't very good. If we adults can make them better it will be good for America. And what's good for America is good for the rest of the world, right? Hey, we have an international show coming up soon and on the shoulders of our urchins rests the

philatelic prestige of the entire country! We have to do something to prove yet one more time that we are better than anyone else.

Okay, I accepted that defeat as well. I still had three entries to go, and I knew that one or more would be successful because they represented the best of my exhibits.

This time I was very careful to use my letter opener to meticulously slice open the envelope. Success! The meter remained intact. However, the letter opener had managed to slip between the folds of the enclosed letter and when I removed the letter from the envelope it fell into four parts. After some work, I was able to tape the letter back together and here is what was written.

"Dear FLY, We are unable to accept your exhibit because of the tremendous over-subscription of our frames." We received requests for 600 frames and our show venue can only accommodate 300 frames. As a result, the committee had to select from among the entries." Unfortunately my ten-frame exhibit on Chopped Meats of the World had not made the cut. Oh well, it's their loss.

"THE FLY" didn't fare much better with the sixth letter. It seems that I had failed to read carefully the official entry form which had required the submission of all entry fees to include return postage, submission of eight copies of a synopsis of my exhibit, and signature on the entry form indicating acceptance of all the rules. TECHNICALITIES!

I learned many years ago that most shows will absorb the cost of returning an exhibit that might have been short paid for return postage. For the committee it is often easier to absorb the cost than to go back and forth with the exhibitor for a few dollars. Over the years I have been able to accumulate additional funds in that way, plowing the money into acquiring better material for my exhibits.

The reason I didn't follow the rule about sending in my synopsis is because I don't have one. It is my belief that judges are supposed to be knowledgeable. In that regard, it's not my responsibility to help them get ready to judge. That's their problem. Second, each of my exhibits is self explanatory and requires no further explanation.

Finally, I did sign the official entry form. Well, I think I did, I didn't actually retain a copy of it. Don't you hate those show committees who follow the rules? I do.

My four legs (or is it six?) were trembling as I opened the seventh and last

of the envelopes from the show committee. As a result of my nervousness, I cut both the meter and the letter in half. The final letter indicated that my exhibit could not be accepted because the official entry form had been received weeks after the published cut-off date for its submission.

Is this a conspiracy, or what?

And Now, for our usual feature:

GOLD FLYSWATTER - To NAPEX which arranged for two children to receive savings bonds as a way of making up for the failure on the part of the Junior Philatelists of America to send their awards to their rightful recipients.

FLY BITE - To the Junior Philatelists of America for failing to get its act together until more than six months after NAPEX. Yes the awards have finally been sent to the children, but at what price? If you want to know what's wrong with youth exhibiting in America, there's one thing.

FLY BITE - to MIDAPHIL for using, as was reported to me, meters to return the mailed-in exhibits. Is that true? If it is, doesn't it occur to you that using stamps, while perhaps a little more time-consuming, would have been a nice touch. Also, when using stamps on exhibits, you can often frank with the real high values which adds yet another fine way of saying thanks to the exhibitors who supported your show.

GOLD FLYSWATTER - To the American Philatelic Society (especially Ellen Stuter and Dan Asmus), Georgann Francis, and Stephen Luster for sponsoring a conference on how to organize and run a stamp show. Yes, I know that the publicity was a bit late getting out, and the cost might seem to some to be a bit high, but the seminar is right on target and should be a "must do" for anyone either associated with, or contemplating holding, a stamp show.

GOLD FLYSWATTER - To the American Association of Philatelic Exhibitors for offering a scholarship so that one of its members could attend the APS conference on running a stamp show. Not only did the scholarship enable one more person to attend the conference, but it ensured that the special concerns of exhibitors would be met at the conference.

GOLD FLYSWATTER - To the ARIPEX show committee in Tucson, and to Betsy Towle in particular for putting on a great show. The people are friendly, the show was well organized, and attendees had lots of fun.

GOLD FLYSWATTER - to the SANDICAL committee for preparing and distributing an outstanding show flier, complete with detailed show information and a map.

FLY BITE - To the whiners who have exhibited once or not at all, yet complain about everything that is wrong with a show.

FLY BITE - To those people who control the selection of judges at some APS national level shows for continually inviting their friends to serve on the jury. Is it possible that one reason your shows are having trouble getting exhibits is

because most of us won't exhibit unless it is in front of well constituted juries, capable of fairly judging our material? For "The Fly's" part, this ignoble insect is tired of seeing the same "good old boys, and girls" used over and over again. Perhaps Bill Bauer (Chairman of the APS Judges Accreditation committee) should adopt a policy of requiring the use of qualified jurors, or at least the newly accredited judges who are having a tough time getting assignments...due in some degree to the policy of using the "good olds" over and over again.

FLY BITE - To those show organizing committees that become cults of

personalities, allowing one person to dominate all of the key activities, year after year. If you want to know why it is important to rotate jobs and not allow one person to continuously dominate forever, just look at a couple of shows recently and the financial, tax, and other troubles they've had. Spread the work around and if you do not have too many volunteers, at least rotate all the jobs so that one person cannot dominate the committee.



What Is a "Philatelic" Cover?

by John Liles

Notwithstanding the recent article on the same subject by the venerable Clyde Jennings in this journal, I provide the following for consideration of the readership.

Since 1990, when I rushed headlong into the turbid waters of philatelic exhibiting, I have heard learned references to the "philatelic" cover(s) in my exhibit/collection that "just can't be shown". Then, recently I see at a major show a classic example of a philatelic cover: a registered cover franked with a 1 Pound high value from a small British colony to the late W.T. Wilson, a prominent British dealer during the golden age of philately. Without Mr. Wilson's foresight, covers with some high values would not exist. Of course, if nothing else is available (which is the above circumstance) this type of "philatelic" item would be acceptable. This example is easy and understandable; however, below are shown some examples of Portuguese covers that may raise questions on their actual status.

The cover in Fig. 1 is franked with a colorful display of Ceres issues of the period for the 1 Escudo foreign letter rate. This usage appears philatelic, but it seems to be more of a souvenir for the addressee than a premeditated "philatelic" creation.

These stamps are the first Ceres issues of 1912, perf. 15x14 on chalk-surfaced paper. The stamps are quite well centered, and the postmark is well struck (an uncommon event).



Fig. 1. 1 Escudo Foreign Letter Rate Made Up of Several Values.

Commercial or private mail covers exist, but rarely in this condition. Is this not a possible "commercial" cover?

The entire with the imprinted 2-1/2c. and the 75 reis (7-1/2c.) Manuel II stamp combine to make 10c., the foreign registered letter rate. The addressee is M. Forbin, a famous name in French philately. Is this common rate, but desirable franking, considered philatelic? Or is it a commercial cover?

Should we not have an official definition of "philatelic cover"? We have after several years of debate finally decided upon the official definition of Postal History, so let's go for it with the philatelic covers!



Foreign Registered Letter to M. Forbin.



Foreign Registered Letter to W.T. Wilson.

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- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, 1934 Christmas Seals on cover, Pentothal Cards, U.S. oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125
- **WANTED: Usages on cover of U.S. Scott #859** Washington Irving (especially postcard rate) and #1548 Sleepy Hollow. Send photocopies and price to Gary Denis, P.O. Box 110, Havelock, NC 28532
- **WANTED: "PAID ALL" markings** in straight line without city or date, on covers between NZ and USA or Hawaii 1870-1891. Ed Williams, P.O. Drawer 1, Carrboro NC 27510
- **Sonora, Mexico Covers Wanted** 1913 to 1916, also coach seal and anvil seal. Rod McGlothlin, 2953 Crystal Palace Ln., Pasadena, MD 21122
- **WANTED Colonial covers of Virginia:** Petersburg, VA CSA covers, Virginia CSA covers with M/S cancels. Tov Tobias, 501 N. Rossmore, #B-1, Los Angeles, CA 90004
- **U.S. and Worldwide** (Mint and Used) single stamps, sets and souvenir sheets available. Send your want list to: David Tomeraasen, P.O. Box 178100, San Diego, CA 92177-8100 (619) 276-1288 AAPE, PISG, APS and ASDA Life Member.
- **Award winning books available from publisher:** Rowe, Postal History Canadian Contingents Anglo-Boer War \$35 U.S. (Post Paid) Pratt, Pence Issues Newfoundland, 1857-1866; \$65 U.S. Duckworth, Large Queens Canada 1868-1872 \$125 U.S. Arfken, Canada's Small Queen Era, 1870-1897 \$150 U.S. Greene Philatelic Research Foundation, Box 100, One First Canadian Pl., Toronto, Ontario M5X 1B2, Canada
- **WRITER-EDITOR.** Books, articles, audiovisuals. Business experience (35 years): journalism, public relations. Philatelic experience (30 years): research, writing, exhibiting. Recent award-winning credits: Postal History Journal, PhilLitEx catalog, Philatelic Foundation publications. Harlan F. Stone, P.O. Box 334, Woodside, NY 11377
- **WANTED BLOOD DONATION/TRANSFUSION and related material:** covers, cachets, meters, stamps (postal and revenue), postal stationery, etc. for thematic collection. Ken Martin, 1348 Cottonwood Trail, Sarasota, FL 34232-3437
- **PHILATELIC LIBRARY:** retiring, must sell my Philatelic World Wide Library 218 different books, U.S.-61, BR-28, FO-38, WO-34, SP-32, TO-25, R.T. Witt, 295 Hatchville Rd., East Falmouth, MA 02536
- **WANTED: Scott R3,** anything unusual, also any first issue revenues on cartes de visite photos, need Scott RK material (consular) on or off documents. Ed Andrews, 216 Whitaker St., Mont Clare, PA 19453
- **WANTED UN #1, C1-4** on official or commercial covers used between 1951 and 1967. Especially need Insured, Certified with correct rates. Write Tony Dewey 157 Warrenton Ave., Hartford, CT 06105
- **WANTED: Luxemburg Clear Cancels** on Scott 17 through 90. James R. McGee, Box 126, Fair Oaks, CA 95628, Send with your price or for my offer.
- **WANTED: "Consular" covers,** with foreign stamps canceled in U.S., typically Washington, after being pouched from abroad. Need esp. European stamps, non-Washington cancels, all pre-1940 and post-1970. Send photocopies and prices. Barth Healey, 86 Bar Beach, Port Washington, NY 11050
- **WANTED: Soviet Inflation Mail 1917-1923.** Send Photocopy with asking prices. Michael J. Carson, RR 2, Box 27, Tuscola, IL 61953
- **SAINT GEORGE MATERIAL** wanted badly: covers, postmarks, meters etc. Will gladly trade first born son for 1950 10 shilling British George on cover. George Loan, 1177 Hampstead, Essexville, MI 48732
- **WANTED Berlin Rohrpost** 1876-1945 purchase, copy, exchange for research. Cancels, auxiliary markings, early Express Delivery (pre 1886) usage by Gov't Offices, Postal Stationery (essays, errors), Stampless Stationery (formular). Write with what you have. W. Kurth, 211 Dundee Place, Stillwater, MN 55082
- **MASONIC FIRST DAY** and special event covers, \$1.50 each with SASE. Elmer Nelson, 4220 Oak Hill Road, Evansville, IN 47711
- **WANTED: U.S. Post Office Dept. Free Frank,** Penalty, Official Stamp, Official Stamped Envelope, mail covers. Please send me the xerox copies with prices. Mr. Fumiaki Wada, 376 Honjou, Miyda Kurate, Fukuoka 823 JAPAN
- **WANTED: COVERS P/C's with German franking,** mixed franking (Polish-German), German Registry in Polish Posen and Pommeranian areas, 1919-22 also covers P/C's etc. with Polish franking and German cancels. Tom Goby 5356 N. Moody, Chicago, IL 60630
- **EXHIBIT IN THE PLYMOUTH SHOW WSP** For more information write to the West Suburban Stamp Club, P.O. Box 700049, Plymouth, MI 48170
- **COLLECT MACHINE CANCELS:** For more information write Machine Cancel Society c/o Art Hadley, 3407 N925E, Hope, IN 47246-9717
- **WANTED: North Borneo 19th Century Postal History** send xerox copy for initial offer and then we'll negotiate. John Warren, P.O. Box 70775, Washington, DC 20024
- **Exhibitor looking for #286 2c Trans Miss.** on cover showing unusual usage or foreign destinations. Photocopies appreciated. Alex Currie, 12 Rosedale Rd., West Hartford, CT 06107
- **WANTED For Exhibit:** U.S. stamps and stationery showing margin markings that should have been trimmed away. Plate numbers, counting numbers, E.E. markings, process marks, color blocks, traffic lights, anything due to miscuts, color shifts, foldovers. William Hatton, P.O. Box 622, Piqua, OH 45356

● **WANTED U.S. Gov't, 1918-24**, covers flown on Trans Continental Route between 1924-27. Photocopy with asking price please. Jon E. Drabyk, 1501 Quincy St., Piscataway, NJ 08854-1657

● **Nordic Country Exhibitors** who are not members of the Scandinavian Collectors Club can benefit from joining SCC. for sample journal and application write: SCC Exec. Secy., P.O. Box 125X, Newark, DE 19715

● **WANTED: COMMERCIAL COVERS OF ISRAEL** bearing 1960 provisional issue stamps. Send price lists or photocopies. Mark Isaacs, Box 531 Chicago, IL 60690

● **STAMPLESS FOLDED LETTERS** of Illinois sent to all parts of the world prior to 1853 wanted. Photo copies appreciated. Do not stand until paid for. Barnes, P.O. Box 116, Hazelcrest, IL 60429-0116

● **WANTED: Belgian Congo Covers** and postal stationery for my exhibits. Send priced or for my offer. Mozambique Company, Transval, Natal and Orange Free State also wanted. Ronald Strawser, 19811 Brandon Oaks Way, Katy, TX 77449

● **WANTED JAPAN 1-54A**, used or mint. Also all used Japanese stamps and covers till 1970. M. Ruggiero, 264 Westminster Rd., Brooklyn, NY 11218-4343

● **WANTED: GOOD PHILATELIC ITEMS** pertaining to these themes: Lepidoptera, coffee, tea, tobacco, smoking, anti-smoking, chocolate, sugar, rice, apples and spiders. Send photocopies first with desired prices to: Vincent Lucas, 800 Brick Mill Run #301, Westlake, Ohio 44145 USA

● **Collector Looking For Zeppelin Covers** for exhibiting. Write with price to Gerhard Wolff, 3901 Spruell Ct. Kensington, MD 20895

● **WANTED WM. CROCKER CATALOGS** -Sales No. 6 or 7. Call/Write Jeff Forster (408) 280-2807, 160 W. Santa Clara Stret #1500, San Jose, CA 95113

● **CYPRUS POSTAL HISTORY**, postal stationery and early postcards wanted by collector. Individual pieces, collections, accumulations. Top prices paid. No FDC's please. Ship with asking price. Alex Ioannides, 5222 East Otero Place, Littleton, CO 80122

● **WANTED: Postal Notes**. 19th Century and 20th Century on card. Also, typewriter and playing card related advertising covers and ephemera and boating revenue stamps. Send photocopy with price to: Peter Martin, P.O. Box 505, Springfield, VA 22150

● **1938 PREXIES PRECANCELLED**, high values i.e. 50¢ & \$1, +pre cancelled perfins same issue wanted. Gary Steele, 6 Braem Ont Court, Lower Sackville, N.S. Canada B4E 3A1

● **WANTED: 1925 Canadian Slogan Cancel** "Help Control Corn Borer", G.T. Riegel, 1133 4th, Charleston, IL 61920

● **WANTED: Redonda S/S showing Linnaeus**. G.T. Riegel, 1133 4th, Charleston, IL 61920

● **JOIN US ON THE COMMISSIONER'S TOUR TO SINGAPORE 95 1-10 Sept. 1995** with an after show trip to Bali. For more info write Peter Iber, US Commissioner, 9379 West Escuda Dr., Peoria, AZ 85382 for a brochure.

● **WANTED: For Exhibit**: Hawaii used postal stationery to foreign destinations. Robert Schlesinger, 875 Horatio Blvd., Buffalo Grove, IL 60089

● **HUNGARY INFLATION COVERS WANTED**: May 1, 1945 - July 31, 1946. Write and send photocopy to Robert Morgan, P.O. Box 24312, Los Angeles, CA 90024

● **BALPEX**, Baltimore, Maryland, September 1st, 2nd & 3rd, 1995. For information write to Baltimore Philatelic Society, Attn.: BALPEX, 1224 North Calvert St., Baltimore, MD 21202

● **Need Clear Xerox** of any cover any era posted at Corpus Christi, Texas for postal history study. Reimburse cost. Jim Stever, Mercantile Tower MT167, Corpus Christi, TX 78477

● **Exhibitor Needs Material**-U.S. **Back of the book**: Number ones on cover IT-1, ILB-1, O-1, PR-1, PS-1, Q1-1, R-1, RC-1, RK-1, RUB-1, S-1, UCM-1, UO-1, WV-1, Gregg Hopkins, 2344 N. 32nd Street, PHX. AZ 85008, Call (602) 846-4140 FAX: (602) 957-2910

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

● **For Sale**: Aviation covers of all kinds. Airport dedications, CAM's, FAM's, C11 covers, air shows, rate changes, USS Macon and others. Sanford Solarz, P.O. Box 65, Fairless Hills, PA 19030

● **EXHIBITOR NEEDS VICTORIA POSTAGE DUES**: 1d red/green for plating, specimen overprints (not sets), other unusual items or usages. Bonnie Lyons, 1732 Mockingbird Lane, Anderson, IN 46013

● **WANTED POSTAL HISTORY ITEMS FROM ADEN**: Including India used in Aden (1840-1937), Aden 1937-1963, Military Items, unusual cancels, Indian Revenues used in Aden, various markings such as Registration, Postage Dues, etc. J. Hart, P.O. Box 611, New Haven, CT 06503

● **U.S. Pioneer Airmail Covers, 1910-1916** Wanted: cards, covers, related material. Send photocopies with asking prices. Stephen Reinhard, P.O. Box 110, Mineola, NY 11501

● **WANTED: Peoples Republic of China** Northeast Liberation Area (Regionals) and Manchurian local ovpts. on cover/postal history. Wayne Standley, 38 Lucy Fiske Road, Shelburne, MA 01370

● **DO YOU HAVE ANY PERUVIAN POSTAL CARDS** with views printed on the front or back? Not postcards, I will pay \$20 up to ? for any I can use. Price or send for quote. Robert Magnesen, 457 Oak, Elmhurst, IL 60126

● **WANTED: Olympic Games Covers, Meters, Essays, Proofs** 1896 to 1948. Includes: Haiti 1939 Pierre de Coubertin; International Olympic Committee; Germany 1913 Berlin Stadium cancels, Olympic Organizing Committee. Trades possible. Sherwin Podolsky, 299 Whitworth Street, Thousand Oaks, CA 91360-1826

● **WANTED: PRE-1855 Stampless American Mourning Covers** for exhibit under development. David Savadge, P.O. Box 580, Livermore, CA 94550

● **WANTED: Exhibit Quality Covers** from Cape May County, NJ to improve my exhibit, stampless to about 1910. Will appreciate and promptly respond to all offerings. Craig Mathewson, 636 Ocean Ave., Ocean City, NJ 08226

● **WANTED WINE REVENUES** with clear and legible cancellations. Please send list with winery and date info to T. Leeds, 9467 Macomber Lane, Columbia, MD 21045

● **WANTED: First Bureau Precancels** on and off cover. Will buy or trade. Dr. Clarke Yarbrough, Box 548, Montrose, AL 36559

● **NEED exhibit quality flown covers:** Graf Zeppelin Flights; Orient, Mittelmeer, & Egypt. Please send photocopy and price. Kenneth L. Reid, 62 Pegasus Dr., Groton, CT 06340

● **Unusual Book For Sale** "KOEHLER-GIRSCH EXPO VIEWS & PLATING UX10" by Robert C. Stendel, Improved Revised Edition. Price \$12. Money back guarantee. Write Stendel: 1041 N. Dee Park Ridge, IL 60068

● **CYPRUS COLLECTION**-Showgard mounted on excellent homemade Lighthouse Springback Pages, unused/used, F-VF, 1880-1940's, Victoria-George VI, many better items, 1995 c.v. \$1800 +, best offer over \$600 will take this prize. Mr. Falls, 575 Virginia Drive, Norfolk, VA 23505-4242

● **HUNGARY from Stampless to Recent**, on or off cover; perf-imperf. Send your interest to Stephen Frater, P.O. Box 2462, Providence, RI 02906

● **NAVAL COVERS** and collateral material dealing with sinking, rescue and salvage of submarine USS Squalus SS-192. Wanted for exhibit. Col. R. W. Morain, 302 Linden Shade Court, Millersville, MO 21108

● **WANTED UNUSUAL PREXIE COIL MATERIAL**-Stamps or covers especially want 100% number strips. Send material or copies with price. Bill Dipaolo, 404 Dorado Court, High Point, NC 27265 Evenings:910 869-4456

● **Interested in Marthas Vineyard** (Dukes County, Mass.) Postal History, both information and material. Contact Paul Magid c/o African Development Foundation, 1400 Eye Street NW, Washington, D.C. 20005

● **"California Gold"** the newest book covering the exciting postal history of the California Gold Rush 1849-69 with actual letters. Limited Edition order from Gold Fever Publishing, 7 Whaling Rd., Darien, CT 06820 \$37.50 regular, \$49.50 deluxe postpaid if prepaid.

● **SCADTA Covers Wanted** any size with SU overprints only. Send copy and price. Anderson, 33780 Feldspar St., N.W., Princeton, MN 55371

● **ASK APS** to publish Champions of Champions exhibit in The American Philatelist annually. 55,000 members should see Title Page, Summary and 10 items and 6 pages minimum. Editor, P.O. Box 8000, State College, PA 16803 814 237-3803

● **Post office Dept. Announcement Card** for U.S. Issue of 1870 stamps, issued April 1870 wanted. See example in 1979 Congress Book page 147. Ronald A. Burns, P.O. Box 'A', Shelbyville, IN 46176-0316

● **WANTED: Covers with London 1945 United Nations slogan canceled**, used in London Dec. 1945 and Jan. 1946. Need all types of cancels. Buy or have few to trade. Earl S. Merriman, 9415 Goddard, Overland Park, KS 66214

● **WANTED 1992 COLUMBIAN EXPO STAMPS** from Souvenir Sheets on commercial covers. Prefer unusual usage. Bob Brichacek, 3512 36th Street, Columbus, NE 68601

● **AIRPLANE FANCY CANCELS** on cover from 1920's and 1930's, wanted for cash. Please call, FAX or write with info. Thank you! Dan Wells, P.O. Box 6751, Louisville, KY 40206 (502) 896-0740 FAX (502) 897-1598

● **MATERIAL FOR Bimonthly Auctions** of errors, freaks and oddities. Collectors Club. Join, annual dues \$16. Write EFOCC, 1903 Village Road, Noewood, MA 02062 or Call: 800 236-2128

● **WANTED: Covers from the League of Nations** and its associated organizations. Clayton Wallace, 158 Arapaho Circle, San Ramon, CA 94583 USA

● **WANTED: Papua Registration Labels (etiquettes)** and or cancels on piece or cover. No Moresby, Samarai or Buna. Photocopies and price. R. M. Nelson, 1333B Regents Blvd., Fircrest, WA 98466

● **Newfoundland Specialized Stamp Catalogue** 3rd edition 1995. The reference for Newfoundland philately. Features postage stamps, flight covers, revenues, tobacco, pictorial postcards etc. Postpaid US \$37. Visa, MC accepted. John Walsh, 9 Guy St., St. John's Nfld. Canada A1B1P4

● **WANTED: Covers To, From or Through Mandate Palestine** including overland mail Haifa, Baghdad, Airmail, RPO's, Maritime. Write for prompt response. Art Groten, Box 30, Fishkill, NY 12524

● **FOR SALE: Topical pictorial meter slogans.** What is your topic? Meter Stamp Associates, Box 30, Fishkill, NY 12524

● **WANTED: Ceylon covers, stamps, with SLAVE ISLAND postmark, numeral postmark, CAVE overprint.** Send photocopy or description with pricing to Vorhis, 1930 Camelia Circle, Midlothian, VA 23112-4177

● **WANTED: Early United States Air Mail Covers** 1910-1923. Send photocopy and asking price to: Don Jones, 5113 Greenbrook Drive, Portsmouth VA 23703

● **WANTED Confederate perforated issues** "Official" and "Private" on cover or "used only" off cover. Send photocopies with price to: Richard D. Norton, 172 McIntosh Drive, Pittsfield, MA 01201

● **WANTED: Covers displaying proper postal usage of Bosnia/Herzegovina** Scott's B1 thru B4. Also need Bosnia Scott B1 and B2 overprint varieties. Please contact: W. Curtis Fossett, P.O. Box 574, Broken Arrow, OK 74013. Member AAPA and APS.

● **WANTED: European RPO Cancels** on cover before 1900. Send photocopies with prices. Jim Anderson, 2174 South Eagle Ct., Aurora, CO 80014

● **WANTED war time covers** from submarines to improve my exhibit. Photocopy or description. Bob Rawlins, P.O. Box 981, Healdsburg, CA 95448

● **WANTED-QUALITY World Wide Postal History** items prior to 1950. NO U.S., John C. Olson, P.O. Box 720188, Orlando, FL 32872 407 384-0168

● **IRELAND ADHESIVE REVENUES** (Court or Land) wanted on or off documents. 1860 to present. B.B. Zellers, P.O. Box 52207, Riverside, CA 92517-3207

● **NEED BADLY FOR EXHIBIT** Scott's U.S. #J88 on cover legitimate use in proper time period subject to P.F. Certificate. Clyde Jennings, 319 West 70th St., Jacksonville, FL 32208 Phone: 904 768-4602

● **HARP TOPICAL EXHIBITOR:** Wants good Irish Mermaid Cover (pre-adhesive); commercial usage harps on cover: Tom Current, P.O. Box 4586, Portland, OR 97208

● **Lighthouse interest?** Lundy in the Bristol Channel has three! A.P.S. Affiliate Lundy Collectors Club issues interesting quarterly journal and boasts 200 members worldwide. Membership information, application available from Roger Cichorz, 3925 Longwood Avenue, Boulder, CO 80303-7233.

● **WANTED Kansas Nebraska Overprints On Cover** to Bulgaria, Ivory Coast or Italy, pre First Day Covers, mint, missing overprint varieties in large blocks and any covers over 8½x11. Vicky Hadley, 3000 North 75th, Lincoln, NEBR. 68507-2185 \$\$\$!

● **WANTED Washington/Franklin perf 12 coil covers** with pairs or larger. Must be contemporary. Also need same to foreign dest. or registered. Need 356 pair with Chicago Cancel. Mick Hadley, 3000 North 75th, Lincoln NEBR 68507!!!

● **I have an extensive exhibit on the St. Lawrence Seaway.** I am interested in hearing from anyone that might have Seaway items for sale. Address as follows: David Roberts, 83 N. 22nd St., Newark, Ohio 43055

● **CANADIAN FLAG AND MACHINE CANCELS** wanted for exhibit, pre 1903 only. Write or phone Bob Heasman, 4353 Parkwood Terrace, Victoria, B.C. Canada V8X 5B4 (604) 658-4270

● **TENNIS POSTAL HISTORY WANTED:** Commercial covers, slogan meters, special cancels, especially pre 1970. Ad covers from any era. Write or send photocopies to Norman Jacobs, 2712 N. Decatur Rd., Decatur, GA 30033

● **WANTED For UN in the Middle East collection.** For exhibit. Early, around 1948, covers of UN commissions, committees, forces etc. involving Palestine in 1940's and/or founding of Israel. Nancy Morrow, 501 Portola Rd., Portola Valley, CA 94028

● **SHOOTING SPORTS ON STAMPS or COVER.** Also advertising covers, guns and ammo. FAX., Photocopy to Nancy Eaton, 617-227-6003. VOICE 617-227-6001. 13 Short St., Reading, MA 01867

● **WANTED GERMANY INFLATION POSTCARDS** (Local, Registered, Advertising, etc.), Local letters, or international destinations. Also Sweden covers, cards, town cancels. Pre 1900. Write Don Shorting, Box 5164 Station B, Victoria, B.C. Canada V8R 6N4

● **Wanted British Occupation of Batum and Early Uruguay** including covers, forgeries, postal stationery. Have good Germany varieties for trade, only listed in Michel. L. Martin, P.O. Box 38, Port Moody, B.C. V3H 3E1, Canada

● **WANTED US letters with 3c Rectangular Commemoratives 1934-54** or beacon airmail stamps with interesting usages or foreign destinations. Roger Schnell, 4800 NE 20th Terrace, Ft. Lauderdale, Florida 33308 305 491-0751

● **WANT TO BUY:** Any philatelic item with these numbers in the stamp or cancel: 56, 79, 81, 82, 91, 92, 94, 98. Also PNC covers to foreign destinations and/or with rate change franking (especially with wrong rate). Larry Crain, P.O. Box 4349, Medford, OR 97501-0170

● **WANTED: Arkansas Covers** for National Level Exhibition Foreign Destinations, Non First Class usages, fancy cancels, inland waterway covers from Arkansas towns, unusual items in Exhibit Condition. Bruce Roberts, 7617 Cedar Crest Road, Route 2, Knoxville, TN 37938

● **WANTED: Cancels, Meters and unusual usages** of postal materials which depict prehistoric life, dinosaurs and/or cavemen. Please write or include photocopies before sending material, postage refunded. Fran Adams, Box 420308, San Diego, CA 92142

● **WANT GB 1870 1/2p** (Scott 58, or SG 48 or 49) with check letters MN. Write Mary Norris 2907 Grinnell Lane, Indianapolis, IN 46268-1228

● **I NEED HELP,** Critique my "Can't Get Published" article. What's the secret to acceptance in the Philatelic Press? Michael Fassbender, 609 Brule Rd., Marquette, MI 49855

● **Ionian Islands 19th Century Covers** (including stampless) cards, wrappers, to/from U.S.A. Write Bill Liaskas, 43 Valecrest Drive, Islington, Ontario M9A 4P5 Canada

● **SHIPWRECK COVERS WANTED!!** I am buying shipwreck covers. Also have shipwreck covers for trade and for sale. Rod Dyke, c/o GAC Ltd., 1501 Pike Place Market, Suite 401, Seattle, WA 98101 FAX (206) 842-4644

From The Executive Secretary

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

This report was prepared on February 13, 1995 and is based upon new members, resignations, etc. received through that date. It is a pleasure to welcome the following 5 individuals as new AAPE members:

2157 Martin J. Miller
2158 Phillips B. Freer

2159 John A. Lange, Jr.
2160 Thomas M. Fortunato

2161 Gordon E. Eubanks, Jr.

The following individuals have become AAPE Life Members:

Dr. James S. Benedict
Mr. John S. Blakemore

Mr. Richard Drews
Mr. Thomas M. Fortunato

Ms. Shirley A. Heinzl
Mr. Wolf Spille

Mr. R. J. Daniel Wells

I am sorry for the earlier oversight on my part for failing to list Mrs. Ingeburg L. Fisher as an AAPE Life Member. Mrs. Fisher became a Life Member on January 1, 1993.

I am sorry to report that Thomas Belknap, Harry W. Johnson, Ralph S. Herdenberg, Oliver R. Sanford, and Norman W. Townsend are deceased.

Please advise me if you know of a correct address for either Nikolai Lau (the last address AAPE had for him was 520 W. 14 Mile Road #311, Troy, MI 48083) or Nicholas Shestople (the last address AAPE had for him was HHC, 220th Base Spt. Bn, CMR 453, APO, AE 09146).

MEMBERSHIP RECONCILIATION as of February 13, 1995:

Total membership as of August 28 1994	1213
New Members	5
Reinstatements	3
Spouse members changed to joint members	-3
Resignations	-28
Deceased	-5
Dropped for non-payment of dues	-181
Total membership as of February 13, 1995	1001

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. Skavaryl, 222 East Torrence Road, Columbus, Ohio 43214-3834.** There is now a \$3.00 fee charged to cover AAPE expenses to remark the journal when you fail to send advice of your change of address in a timely manner.