

THE
Philatelic Exhibitor

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NUMBER THREE

JULY, 1995

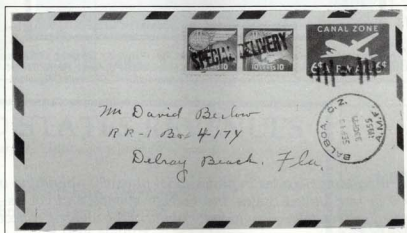
1955 (?) Provisional



Used, uncancelled
ex-Plus, illustrated in Canal Zone
Stamp, page 306
APR 67144



Used, cancelled



Air mail rate was 6 ¢. The United States 20 ¢ special delivery rate was paid with two winged globe 10 ¢ air mail stamps with provisional special delivery overprint. This is the only recorded example on cover and is from Balboa (September 13, 1955) to U. S. A. (September 14, 1955). The overprint is the same as the "Ancon 1954" provisional but as the Ancon postmaster was instructed against this practice the previous year and this is one year later, its source of production should be considered unknown.
APR 67138

Gary B. Weiss' Favorite Page
From his exhibit of Canal Zone Special Delivery
See Page 15

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- Send YOUR synopsis page (p.10)
- Send your FAVORITE exhibit page (p.15)
- Respond to John Blakemore (p.17)
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THE PHILATELIC EXHIBITOR

Official Publication of the the American Association of Philatelic Exhibitors



Vol. 9, No. Three

(35)

July, 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 inquires to AAPE's Officers should be directed as shown on page 4.

Deadline for the next issue to be printed on or about Oct. 15, 1995, is August 20, 1995. The following issue will close Nov. 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. 1-2 at \$3.00 each.

FUTURE ISSUES

The deadline for the October issue of **The Philatelic Exhibitor** is August 20, 1995. The suggested topic is "How to evaluate judges - Should there be a formal system?" For the the January, 1996 issue of TPE - Deadline November 20, 1995 - the suggested topic is "Why medals (plaques, ribbons, cash)? The importance of recognition, and alternative ways to provide it."

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:

May, 1995—The **NOJEX Committee**, its General Chairman **Jim Francis**, and **Glenn Speirs**, the Exhibits Chairman for AmeriStamp Expo '95, for their hours and hours of work to make the show a success.

June, 1995—Our V-P, **Ann Trigg**, who did the lions' share of coordinating AAPE's convention participation with the **NOJEX Committee**.

July, 1995—**G. H. Davis**, our new **TPE** Assistant Editor, who brings much in the way of philatelic, exhibiting, and writing/editing experience to his new duties.

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

MEMBERSHIP APPLICATION TO:

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Editor's 2¢ Worth

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

Classified Ads; New Assistant Editor



As you have seen in this and the last couple of issues of TPE, we have given significant space to the free Member ads that were offered with the 1995 dues renewal package. That offer was for a maximum of two ads, but I had no idea how popular the service would be! The ads run to date are all first ads, and there are more first ads pending for the next issue (the last of 1995). So, after consultation with President McCann, I have decided not to attempt to run the second set of ads. To do so would take up so much space, we would have virtually no space for articles.

It is an open question as to whether free ads should be offered next year. What do you think? Is this a good use for the limited space in the magazine? Please let me know your thoughts, or address them to Peter McCann, address on page 4.

I'm delighted to announce the addition of G. H. Davis to our small TPE staff as the new Assistant Editor. G. H. and I will be in regular contact, and he will be handling the work of most of our regular columnists. His self-introduction follows. Feel free to drop him a line with any thoughts you have about TPE.

Introducing TPE's New Assistant Editor

Hello! I would like to introduce myself. My name is G. H. Davis. I have recently accepted Editor John Hotchner's offer to become Assistant Editor of TPE.

Names are obviously a big part of introductions. My name is a bit different and requires some explanation. Although I use periods in my name, the initials do not stand for anything. The initials are my name. So, for the past forty plus

years, I have been known simply as "G. H.". Immigration authorities, draft boards and other government agencies are sometimes a bit reluctant to accept this. I hope TPE readers will be more understanding.

Now, for little background. My philatelic "career" follows the familiar pattern. I collected stamps as a kid, gave it up during college and returned to the hobby once I was settled in my real career.

My return to the hobby was in 1975 when I reactivated my United States collection and added Canada. As often happens, one philatelic activity led to another. In 1980 my interest in Canadian stamps led to my forming a specialized stamp and cover collection focusing on Canada special delivery material.

My Canadian specialty dominated my collecting interest during the 1980's. In the late 1980's I began collecting U.S. Scott #'s C25-C31—the Transports. Later, I added U.S. air mail postal cards, U.S. World War II FREE mail and U.S. business reply mail. After disposing of my Canada special delivery collection in 1992, I went south of the border and started a Mexico special delivery collection.

Pursuing the specialties mentioned above led me down the paths of philatelic writing and exhibiting. A few articles, one book and a couple of medals later, I now have the opportunity to combine these two areas and write about exhibiting. I am certainly looking forward to the experience and the chance to help John Hotchner maintain the high quality content of TPE. Wish me luck.

Your 2¢ Worth

Exhibit Frame Cost

To The Editor:

In the April issue of TPE, a number of letters to the editor bemoaned the high cost of exhibiting, and suggested that shows should subsidize the exhibits. I'd like to comment on these suggestions.

Shows already subsidize exhibits. Phil Stager's article in the January TPE was right on target. I have had similar analysis done for STAMPSHOW, and we come out at about \$50 per frame in costs. We charge \$10 per frame in fees.

If frame fees make up only 20% of the cost of putting on an exhibition, where does the remaining 80% come from? From the dealers, primarily, God bless 'em. Complain, if you will, that too many shows are turning into dealer bourses, but those same dealers are putting up the bucks that give you a place to exhibit.

If you'd like to test this theory, you could stage a philatelic exhibition . . . period; no bourse, no seminars, no anything but exhibits. That would be the true test of the cost of exhibiting, and on

Daniel Asmus - George Hall - Alan Warren - Richard Washburn - Gary Weiss - Joan Bleakley - Robert Odenweller - Wallace Craig - P.J. Campbell - Dempsey Prappas - Ada Prill - Stephen Luster - T.P. McDermott - Clyde Jennings - John Macco - Robert E. Lana

a break-even basis it should only cost \$40-\$50 per frame to do it. Messrs Fisher, Young, and Rapp could then complain about the TRUE cost of exhibiting.

Obviously, these costs will vary from show to show and city to city, but the one constant will be that the exhibition does not cover its costs. So, why do we continue to put on philatelic exhibitions? Because of the value the exhibition brings to the show. I consider the STAMPSHOW exhibits to be a major attraction of the show, a remarkable educational resource, and a vehicle for espousing the inherent joy of philately. The exhibitions bring together people from all over the world, giving them an opportunity to celebrate a common passion and to pursue a positive pastime in an increasingly negative world.

For these reasons it seems to me that the value of an exhibition probably warrants the 80% subsidy it receives from the show. It also seems to me that 80% is enough.

Daniel G. Asmus
Director of Shows and Exhibitions
APS

Entertainment

To The Editor:

Your ongoing commentary on stamp exhibitions is very interesting, but it does not touch on the need for a certain level of entertainment visitors should expect to find at the shows.

The dealers support the show by their table fees, but I have never found more than a few tables with anything worth my time, but this is because I am specialized. I have attended random organization meetings out of curiosity to see what suits people coming to our exhibitions. They have been uniformly dull and without purpose. The coffee area is wonderful for a place to meet and talk to people you have just met as well as old friends. But there is not a great deal to attract people for more than a few hours.

We need some imagination in using the time and the place and setting to teach and expose visitors to our finer points. Can we develop hands-on programs? Can we have a session on judging for novices? Would this reduce the amount of questioning about the actions of judges? Can we have a session on use of

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computers in mounting pages? These are only a few ideas, but they may give the persons attending the show, a new view of these affairs and at the same time reduce the comments I have been reading in past issues of The Philatelic Exhibitor. Collecting has given me many hours of fun and I would like to think the complaints are not as deeply critical as I sometimes read.

George Hall
Anchorage, AK

Youth Judging

To The Editor:

I have a bone to pick with some of my fellow judges about youth exhibits, especially thematic. We talk about encouraging more young people to enter exhibits in local and regional shows, but at the same time most of the critiques they receive discourage them.

I'm talking especially about the "rule" of not mixing mint and used stamps on the same pages, and judges who belittle CTO's. In talking with youngsters who have tried exhibiting and been turned off by being told their material has to be upgraded, I've learned that the young people think this "rule" is a high priority consideration. The result is they deliberately do not show good covers, cancellations on piece, or used stamps, etc. on pages with mint stamps.

Most CTO's are available at reasonable prices—many children do not have large pocketbooks nor do they have the opportunity to visit a large number of dealers. Many of them do not have a stamp collecting family member and can only get their material at their local stamp club from the "penny box". Locating mint stamps for Mongolia, the African nations, etc. is difficult enough for adults. Why do we think the children can do what we can't?

Come on judges, lighten up! Let's emphasize their success with story flow, philatelic knowledge shown, and organization of the exhibit. Some of these youngsters really know their subjects. Next time you judge a youth exhibit, appreciate what they have accomplished. Quit presenting these silly "rules" as if they were the most important aspect of exhibiting. If they are encouraged to continue collecting and exhibiting, they will upgrade their material as they mature. Give them a chance to enjoy our hobby!

Joan R. Bleakley
Woodbridge, VA

Meters?

To The Editor:

I take exception to one of the points made by "The Fly" in the April issue whereby he castigates a show for returning mailed-in exhibits using meter stamps. I agree that in most philatelic correspondence, every effort should be

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made to use commemorative stamps or unusual combinations to achieve the rates. I am also miffed by those collectors, and dealers, who simply use the current "flag" stamp or some other definitive in their mailings.

However, in the case of mailed exhibits, it seems to me that the APS insurance manager has even suggested not using fancy postage as it calls attention to the contents. This would be the case whether insured, registered, or express mail is used. I have no guilt feelings whatsoever in mailing my exhibits using meter postage, knowing that it may be one extra measure of insuring the package gets through.

Alan Warren
Philadelphia, PA

Awards

To The Editor:

I wonder if my position on the subject of awards at philatelic exhibitions is an isolated one, or are there others who feel the same?

My last prize was a well polished 8"x10" beveled edge piece of wood w/plastic stand an appropriate medal fixed thereupon. It looks great in my den, but my wife's remark of "just another expensive dust collector eh??" revived a belief I have had for years now that—maybe these awards should be more utilitarian.

My best award is a wooden desktop pen and pencil set with a small metal plaque stating the Show and level. A useful and beautiful addition to my room. Another cherished prize is a large silver medal from Interphil 76, a really classic piece.

Most of the shows have unfortunately, because of cost restraints, eliminated actual medals and now give the wooden plaques. Why not awards that could be put to some use by the collector?

There are various types of magnifying glasses, stamp tongs w/leather case, perforation gauges, stockbooks of various sizes, philatelic books, pen and pencil sets, even a desk clock. Most of these could be stamped or somehow adorned with the emblem of the club sponsoring the show.

What do you think?

Richard Washburn
Cheshire, CT

Hotels vs Convention Centers

To The Editor:

Stamp shows generally take place at hotels or convention centers. For many shows, there are no options but in certain areas, both choices are possible. In an informal survey of dealers, exhibitors, and collectors travelling to a show and staying at a hotel, the overwhelming preference of each group was for the exhibit to take place at the hotel. Most

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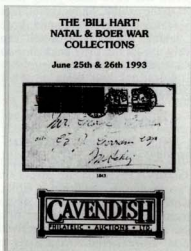
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were even willing to pay a higher price for this convenience. In the past year, I have gotten wet three times going from the hotel to the exhibit. Show committees need to examine their choices and those shows taking place at a hotel can effectively use this in their marketing to dealers and exhibitors.

Gary B. Weiss
Webster, TX

Philatelic Covers

To The Editor:

With regard to Henry Fisher's letter in the January TPE, philatelic covers are *always* acceptable in traditional exhibits, *particularly* when there are few or no commercial covers to show the use of a particular stamp or issue. The perceived "objection" to philatelic covers starts to appear when there are ample commercial covers, and the philatelic cover, which is usually less expensive, is shown, evoking a feeling that the exhibitor wanted to take the easy, or lower "challenge" way out. It's a choice the exhibitor can make. He must realize that the exhibitor who shows the same material, but has the more challenging commercial cover, has achieved a more difficult level. But just as easily, the commercial covers could be humdrum, while the philatelic cover could have something special that makes it a good choice.

Robert P. Odenweller
Bernardsville, NJ

Score Sheets

To The Editor:

I just got around to reading the January issue of "The Philatelic Exhibitor". It was a great journal as it always is. However, one article did bother me. On page 15 is an article written by Dr. John S. Blakemore.

I am sure he is sincere but he does not understand what he is asking for when he wants numerical score sheets for all exhibits. I am sorry but they will do nothing to help him. The one thing to remember is all judging is subjective.

The mere adding of numbers to show what happened in the judging will never make it objective. This is true in judging art, dancing, dog shows or any other area.

The only place where numbers can be used and make sense is in the sciences. In these areas there is an answer which is correct. As $2+2=4$. Now numbers have some meaning.

A great majority of the judges I have been able to work with try as best they can to be fair. This does not mean you would receive the same award from show to show. It is possible to receive a gold in one show and a vermeil in another.

It is not true that assigning a number makes it correct. One must

remember the numbers are arrived through subjective judging. Therefore, nothing will make it objective. Even though the FIP uses a numerical system it does not in any way mean their results are any more accurate than any WSP show.

So the youth use the numerical system. Just ask Betsy Towle about it. She works daily with youth and I believe she looks DOWN on that method. The numerical system for the youth is for the birds. I have used it and the nicest thing I can say about it is "I HATE IT" It does nothing to help the youth. I have found many of the judges who use it determine the level and back into the award level.

Wallace Craig
Fullerton, CA

To The Editor:

A thoughtful article on page 15 of January's TPE asked for reader's views on the use of numerical evaluations for judging philatelic exhibits. Dr. Blakemore apparently favours the use of numerical scoresheets, but an editorial note says that contrary views would be welcome.

Well it seems to me that the question is not that simple, for judging is done by a group of individuals of differing tastes and backgrounds. In my own case, as an engineer by profession, I have always favoured a numerical system, because that's the way my mind works, for better or worse. All my own training has been associated with assigning numerical values to various phenomena, and judging them accordingly.

On the other hand, I have worked with judges, journalists and members of the legal profession, for instance, whose minds function quite differently. Some of them would walk out rather than use a numerical system.

Accordingly, when judging at a recent national show in Canada, I brought along some forms that were acceptable to all. On one side was a numerical scoresheet, and the other side was entirely blank. Some used one side, and some used the other. The surprising thing is how closely our collective evaluations tallied at the judge's meeting after we had viewed the exhibits. One of the judges, a journalist, expressed the opinion that all we "Numericals" did was to make our numbers agree with our intuitive judgement and our assessments of the merits of the material being exhibited, and maybe he was right. But perhaps the "unnumbered" group are, subconsciously, allocating values to individual characteristics of the exhibits, and mentally totalling and averaging the results, to set their value on the exhibit.

But when shows insist on use of a numerical evaluation, the show organizers had better be sure that the judges are

so informed before they accept the assignment.

In the case where there is a mixture of judges, the individuals can judge by their own methods, and the Chief Judge will have to poll the judges and come up with the numbers and the appropriate medal levels for the record. After the critique, the judges can tear up their sheets, if they wish, for the only written record of their deliberations will be the final report of the Chief Judge, which must be in the form decreed by the show organizers.

P. J. Campbell
Montreal

Attractions

To The Editor:

Shows could attract more visitors by:

1. Requesting Exhibitors who attend the show to make themselves available to escort visitors to their frames and give a personal briefing on their exhibit and answer any questions from such visitors. I remember during StampShow in August, 1992, I personally conducted a number of briefings with friends and visitors who were interested in viewing my exhibit. This gave me an opportunity to point out things and tell them various facts about individual sheets and covers that would not be available but for my presence. Many of my friends and visitors told me how much they appreciated the personal tour of my exhibit and my comments.

2. Each show should undertake, if possible, to have several volunteers be available to conduct personal tours of the exhibit hall with a group of visitors. The volunteers should be familiar with all the exhibits and should be prepared to conduct a brief explanation of the exhibit and tell the visitors what the Exhibitor is exhibiting and if possible point out some unique features of the exhibit and also answer any questions. This will help to educate the visitors and give them some insight to what is being exhibited.

Both of these suggestions will give visitors a personal touch. It is common at Art shows for guides to conduct tours of particular exhibitions and tell the visitors about the artist and his exhibition. I believe the same idea has merit for philatelic exhibits. I welcome any one else to express their views of my suggestions.

Dempsey J. Prappas
Houston, TX

To The Editor:

In the October, 1994, TPE, Robert B. Morgan suggested that shows place a "Post-it" on the frames saying when each exhibitor would be at the exhibit to answer questions. Sounded like a good idea to me, so just before ROPEX I printed up a supply of notes that said

"THE EXHIBITOR WILL BE AVAILABLE TO ANSWER QUESTIONS," leaving a space below for day and time.

As each exhibitor checked into ROPEX, I offered a sticker, along with the suggestion that the best times were probably after the critique on Saturday or during the day on Sunday, so visitors would have a chance to see the notes and come back at the appointed time. Nearly everyone took a note, and I laylaid exhibitors who arrived on Friday and Saturday to offer them stickers as well.

I soon learned that a little tape was necessary to keep the stickers on the frames.

Results? Mixed. On Saturday some exhibitors had several people come to discuss the exhibits; others stood looking uncomfortable, waiting for someone to arrive. Sunday is difficult to evaluate: a few minutes after the show opened, a collapsed wall on a building just across the river forced the closing of the street in front of the hotel, and it remained closed until long after the show was over!

It was possible to get to the show if you knew the back way into the parking garage or were willing to park several blocks away and walk in, but local radio stations were advising that people avoid the downtown area. You can guess what that did for show attendance, and most exhibitors did not have many "fans" coming to ask questions.

Bottom line: ROPEX plans to try it again next year and hope for better results on a normal show Sunday. I commend the idea to other shows; it's easy, practically free, and has the potential for making the exhibits more accessible and more interesting to the average showgoer.

Ada M. Prill
ROPEX Exhibit Chair
Rochester, NY

Command Performances

To The Editor:

I would like to touch on a subject that is important to all accredited judges: social occasions, and some of the obligations accompanying them.

Judges are required to attend the breakfast on the first day of show judging. These are "working" breakfasts, and usually work pads, directions, and other information are handed out. Attendance is also required at the critique, obviously.

However, there are other functions to which all judges are usually "invited", and I would suggest judges should consider these as "command performances" along with the two required attendances. These invitations can consist of first day ceremonies, judges' luncheons, and the banquet, of course. Where there is a hospitality room one should certainly at least put in an appearance, teetotalers included. Should there be a party of some kind on

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Saturday evening, in lieu of an awards banquet, good taste dictates attendance. And when awards are given out at a Sunday morning function your presence is a must. If circumstances should occur that would justifiably warrant skipping any of these "optionals", then by all means the show committee should be so advised as quickly as possible. To fail to do so may be justifiably seen as rude, since socials are put on for the benefit of show principals and out-of-town guests. The judges fit into both categories.

Clyde Jennings
Jacksonville FL

JPA Award Follow-Up

To The Editor:

Please be advised that the situation regarding youth exhibitors not receiving their Junior Philatelists of America awards in a timely manner, as described in "The Fly's" column which appeared in the January 1995 issue of TPE, has been corrected. The awards were received only after the personal intervention and hard work of Ms. MaryAnn Bowman, JPA Advisory Council member. MaryAnn's personal involvement saved the day and the two NAPEX 1994 youth exhibitors are now in receipt of their awards. If it is within your power, perhaps you could convince "The Fly" to give MaryAnn a Gold Flyswatter for her efforts on behalf of the children.

Stephen Luster
General Chairman
NAPEX 1994

Exhibit/Collection?

To The Editor:

I have just finished reading the English language edition of "Handbook of Thematic Philately" by W.E.J. van den Bold. It's a great book on thematic exhibiting. But why does the author use the term "collection" for "exhibit"?

Prof. V. K. Gupta of India in his "A Handbook on Thematic Philately" has done the same. A few other writers have done the same also. I believe only Mary Ann Owens and a few of her friends is the only one who uses the correct terms.

Can anyone explain?

T. P. Dermott
White Plains, NY

Program Charges

To The Editor:

I am writing to inquire if you or any AAPE member has run into this. I just came back from NAPEX which is the basis for this letter. **Have you run into a stamp exhibition selling its exhibit and show program?** I go to a few shows VAPEX, NOJEX, BALPEX to name a few and exhibit at a few. It totally turned me off to NAPEX. I came to NAPEX to patronize a couple of dealers and hoped to view the exhibits to help me with my exhibit. What I like to do is circle exhibits that interest me and go view them.

I'd be interested in any comments the AAPE members may have on the above.

John Macco
Crofton, MD

Banquet Refund

To The Editor:

Just after the Philadelphia National Stamp Exhibition of 1994, an event occurred that may be unique in the annals of stamp shows.

It seems a new caterer was being used by the hotel in which the PNSE award banquet took place. It became apparent to almost everyone at the dinner that the food was terrible. That is, it even seemed beyond the usually indifferent cuisine one is subjected to at most palmares banquets.

Dan Siegel, the PNSE president, during and just after the dinner, confronted the caterer and declared that they had essentially bismarcked the honor of the Philadelphia National Stamp Exhibition. Dan refused to pay.

Some week or so after the banquet, the hotel agreed with Dan. PNSE then proceeded to return the full amount of the dinner to everyone who had paid.

Has that every happened before? It seems to me that if the Fly had this information he or she would have awarded a gold flyswatter to PNSE and Dan Siegel.

Robert E. Lana
Narberth, PA

SYNOPSIS PAGE OF THE ISSUE

by Alfred F. Kugel

THE ALLIED INTERVENTION IN RUSSIA 1918 - 1925 EXCLUDING AMERICAN FORCES

SYNOPSIS

Scope and Presentation: This exhibit is a comprehensive showing of the postal history of the various Allied intervention forces during the 1918 - 1925 period. It attempts to present the postal history within the larger historical context, but the emphasis is on as exhaustive as possible a treatment of the postal aspects: rates for and handling of mail, postal and censor markings, etc.

Philatelic Knowledge. Information presented in the exhibit is derived from a wide variety of books, articles, auction lot descriptions and unpublished correspondence with other collectors, accumulated during this exhibitor's 4-decade pursuit of this material. One frustrating aspect of the knowledge situation is that it varies widely from area to area and from contingent to contingent. Roughly speaking, information is best (and fairly good) for the British and Canadian forces, and declines in quantity and quality as one deals with the Japanese, Czechs, Italians, French, Greeks, Yugoslavs, Belgians and Chinese, in that order. The most useful sources of information are as follows:

General Information: Dobson & Miller, *The Day They Almost Bombed Moscow*

British: Kennedy & Crabb, *The Postal History of the British Army in WWI*; Proud, *History of British Army Postal Service, Vol II*; Ashford, *British Occupation of Batum*; and the collection of articles in *The British Journal of Russian Philately* (No. 36), March 1965.

Canadian: Richardson, "Canadian Military Postal History," *BNA Topics*, Jan-Feb. 1983; Smith, "Markings of the Canadian Expeditionary Force (Siberia)," *PHSC Journal* No. 36; and Bailey & Toop, *The Canadian Military Posts, Vol. I*.

Japanese: Rasmussen, "Japan's Fieldpost in the Siberian Intervention, 1918-22," *Postal History Journal* (No. 76) June 1987.

Czech Legion: Page, ed.: *The Field Post of the Czechoslovak & Allied Forces in Russia, 1918 - 1920* (CPSGB Pub. No. 9, 1991)

Italian: Buzzetti, "The Italian Presence in Russia During WWI & the Civil War" and "The Italian Troops in the Far East"

French: Waugh & Luft, *A Chronology of French Military Campaigns and Expeditions With Their Postal Markings*

Organization -- and the Balance Problem. It is important to understand that the interventions in the various parts of the late Russian Empire were almost completely independent of each other. Moreover, different contingents arrived at and left from the various theatres at different times. As a result there was a considerable imbalance in the size and duration of the various interventionist forces in different areas of Russia during the period covered. (E.g., Siberia was mainly a Czech and Japanese [and American] show, with the British having very few troops on the scene, and those under Canadian command for much of the time. In contrast, North Russia was very much a British-run operation from the beginning, devoid of Czechs, Japanese and Chinese.)

The net result is that the only way to make sense of the chaotic situation is to take it theatre by theatre and contingent by contingent within each theatre, dealing with each unit as exhaustively as the material permits. This results in a dramatic inequality of space devoted to the various contingents. What is important to note here is that where material in a given area is skimpy, it is because the material generated in that area is scarce. (The only areas in which an effort has been made to cut back are with respect to Japanese and Czech forces in Siberia, where even after reduction of emphasis the treatment is still extensive. This is because the Czech Legion numbered 80,000 men, and the Japanese Army commitment in Siberia eventually escalated to 70,000 -- as compared with about 13,000 British in North Russia and less than that from any other interventionist nation in any area.)

Degree of Coverage. With the exception of Czech Legion and Japanese Forces in Siberia, the exhibit shows virtually all of the recorded markings, frankings and exhibitible stationery which have been available over the past 40 years.

Scarcity and Condition. The material in this exhibit runs from a relatively small amount of fairly readily obtainable (the basic British North Russia cover with a PB 2 postmark, for example) to the extremely difficult with more of the latter than the former. The majority of the items fall into the category of "obtainable if you wait long enough" -- long enough here being measured in decades rather than years -- and are lucky enough to be aware when they come on the market and to beat out the competition (which can be fierce) to obtain them. An effort has been made to show material in the best available condition -- realizing that in the case of only known copies the best available is sometimes not the best imaginable.

PRESIDENT'S MESSAGE

By Peter P. McCann, Ph.D



I recently spent Memorial Day weekend at our one frame AmeriStamp Expo '95 show held in conjunction with the regular NOJEX show at the Meadowlands Hilton in Secaucus, New Jersey. This was the first time we had held the one frame show in conjunction with a regular WSP show and I think the results were such that I would recommend to the AAPE Board that we repeat the process. The fact that NOJEX had the infrastructure in place to do many of the things needed at a large stamp show was extremely helpful, and Jim Francis and Nathan Zankel and their Committee did many of the things that we needed to do for ourselves at the two past shows in Indianapolis and Kansas City. Of particular help was Glen Spies, the designated AmeriStamp Expo Exhibits Chair, who handled the 105 AAPE exhibits with great dispatch and efficiency. We had lowered the entry fee from \$25 last year to \$16 per exhibit in response to a vocal group of previous exhibitors who said \$25 was too high and we were "ripping off" the exhibitors. Well we tried this experiment and the level of entries dropped from 130 last year to 105. Furthermore, most exhibitors we talked to said that the \$9 difference in price made absolutely no difference to them whether they entered or not. Thus we wound up with fewer exhibits and having to make up the difference to help fund our other costs such as judges' fees and awards. Thus, you live and learn!

The general membership at the AAPE Meeting at the show and the exhibitors in general were extremely enthusiastic about the one frame show, but the Board members who were present felt that for financial and other reasons that we would probably forgo the next AmeriStamp Expo until after CAPEX 96 and PACIFIC 97. Randy Neil has asked that we come back to Kansas City in the fall of 1997, i.e. several months after PACIFIC 97, and we will consider this at our planned Board meeting at Stampshow 95 in August at St. Louis. If any of you out there has any thought on the matter, please let me know.

As far as the show went George Kramer won the overall Grand Award with his *Great Britain Transatlantic-Transcontinental 1850-1869*. The Reserve Grands went to: Joseph Frasch in the thematic section for *OYEZ OYEZ OYEZ: The US Supreme Court*; Arthur Groten, postal history, for *The Nairn Way: Bagdad-Haifa Overland Mail Route*; Richard Maisel, individual countries, for *The Cayman Islands Provisionals of 1907-1908*; and Gregg Hopkins, special studies, for *US Number Ones on Cover*. There were 10 Platinum Awards, 31 Golds, and 21 Vermeils, more than half the total exhibits, overall an outstanding showing. There was what I felt was a strong jury that included Ann Triggle, our Vice President, as Chair, with Michael Dixon, Mary Ann Owens, Jim Mazepa, Charles Peterson, Dan Walker, Peter Ibler, Ken Lawrence and myself. We worked in an "international" style format in formal specialized teams, i.e. postal history, etc., using a point system score sheet, a copy of which went back to each exhibitor. This was a lot of work, but obviously appreciated by the exhibitors.

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

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

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

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

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

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

Still More Diary of a Novice Exhibitor

Editor's Note: The January, 1994 and October, 1994 TPE, **The Diary Of A Novice Exhibitor** covering the first three years of tip-toeing into exhibiting, reprinted from *"The Anchorage (Alaska) Philatelist"*. We are pleased to be able to update the story, from the March, 1995 issue.

Fourth year:

Wonder if "Novice" still applies, but decide not to let winning an award go to head. Start in summer thinking about next exhibit. In winter, decide only a block of uninterrupted time will get exhibit completed and mounted. Schedule overnight stay at vet for cat same weekend rest of family will be away. Hope that other cat and phone will not team up to derail exhibit work plans. Realize this is probably futile given track record of past few months but proceed anyway. Have some trouble with computer mouse, check and discover ball is covered with cat fur. Clean off ball, use stamp tongs to get one last stubborn cat hair from inside housing, reassemble mouse and get down to business. Leave computer briefly, discover cat has walked on keyboard and radically altered text. Carefully reconstruct affected page in time to take call that other cat can be released early. With no one else home, both cats are free to devote their undivided attention to exhibit. Consider letting them have their own exhibit, tentatively titled "Stamps on Cats." Work at computer awhile, hoping cats will get bored and go away. Start to do some printing, realize an operating printer is as good as a can opener for attracting cats. Put final printing and mounting of exhibit on hold for a week. Settle family, including cats, in front of Super Bowl broadcast, disappear upstairs to work on exhibit in peace. Hear advertisement for Pro Bowl following week, plan to complete exhibit then. Consider including short statement expressing gratitude for assistance from NFL. Family chooses silly movie over Pro Bowl, but same purpose is served. Wind storm makes using computer dicey, reprint one page, realize supply of correct size mounts is exhausted, shut down computer and exhibit project for yet one more week. Four days before exhibit, purchase new mounts, print pages, realize one box on each of four pages is too small, make corrections and reprint. Mount stamps, feel sense of accomplishment exhibit completed three days before set-up. Wonder of calm-appearing fellow club members go through similar agonies. Figure there is still much to learn and "Novice" still appropriate.

by Phyllis A. T. Lee

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 a ★. 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.

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 prizes 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 3458, Broomall PA 19008-0358

★Oct. 14-15, AIRPEX XX, Sponsored by the Dayton Stamp Club. At the Dayton Convention and Exhibition Center, 5th & Main Streets, Dayton, OH. Frame fee is \$7.00 each; holding 16 standard pages. Junior fee is \$2.00 per frame. Special one frame exhibit category for

Post-1940 only, three levels of awards. Prospectus available from: AIRPEX Exhibit Committee, P.O. Box 1574, Dayton, OH 45401-1574

Oct. 21-22, CUYLORPEX '95, sponsored by the Cuy-Lor Stamp Club. At Lutheran West High School, 3850 Linden Road, Rocky River, Ohio. Frame fee is \$3; each frame holds 9 pages. Minimum one frame and maximum ten frames/exhibit. Bourse with twenty dealers and USPS. Free admission & parking. For prospectus and information, write: Exhibit Chairman, Cuy-Lor Stamp Club, P.O. Box 4542, Westlake, OH 44145

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. 4-5, SACPEX '95 STAMP SHOW. Sponsored by the Sacramento Philatelic Society. Held at the Scottish Rite Temple, 6151 "H" Street, Sacramento, California. 100-12 page frames available at \$10.00 per exhibit for adults and no charge for juniors. Free admission. Prospectus and details from: Eric Goude, 10685 Jackson Rd., Sacramento, CA 95830

★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, 16720 Gulf Blvd. #2B, Indian Shores, FL 34635. Other info from General Chairman, Phil Stager, 4184 51st Ave., S., St. Petersburg, FL 33711-4734

★Nov. 10-12, MIDAPHIL 95, Collectors Club of Kansas City, at the Hilton Plaza Inn, 45th and Main, Kansas City, MO 200-16 page frames; \$7 adult, Free for youth. Prospectus and information from James E. Lee, P.O. Drawer 250, Wheeling, IL 60050

★Jan. 5-7 ARIPEX '96, Sponsored by the Arizona Federation of Stamp Clubs. Hosted by the Phoenix Philatelic Association. Held at the Mesa Community Center, 263 N. Centennial, Mesa, AZ (12 mi. E. of Phoenix) \$1.00 weekend admission. Kids FREE. 15 page frames (8½x11) (or 18 w/overlap) at \$8.00 a frame. Juniors at \$2.00 a frame. Prospectus and information from Fredrick P. Lawrence, 5016 S. Kenneth Pl., Tempe, AZ 85282

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

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 Lighthouse Stamp Society will provide an Honor award ribbon for any exhibit featuring lighthouses. When three or more lighthouses exhibits are entered into a competition an Outstanding Exhibit ribbon will be awarded to the best of these as determined by the judges.

Exhibit chairmen can order ribbons from: Lighthouse Stamp Society, Dalene Thomas, president

8612 W. Warren Lane, Lakewood, Colorado 80227-2352

International Society Of Worldwide Stamp Collectors is pleased to make available a youth merit award to encourage worldwide stamp collecting.

The judges are free to award the certificate to any youth exhibit displaying an outstanding use of worldwide stamps. They may set their own specific criteria in deciding which exhibit wins the award. Our only requirements are:

1. The exhibition contain at least 5 youth exhibits displaying worldwide stamps in any fashion.
2. A minimum of 50 youth pages in total be in the competition.
3. The recipient be 18 years old or younger.

For further information write to: ISWSC President Thomas M. Fortunato

42 Maynard St, Rochester, NY 14615-2022

The Philadelphia National Stamp Exhibition (PNSE) has established a telephone number for information about its upcoming show. The number is 610-853-6564. Callers can learn about the show dates and location. They can also leave their name and address for additional details or request a copy of the show prospectus. The Philadelphia National Stamp Exhibition will be September 29-October 1, 1995 at the Valley Forge Convention Center in King of Prussia, PA. This year's show features conventions of the national Postal History Society, the Pennsylvania Postal History Society, the Carriers and Locals Society, and the Christopher Columbus Philatelic Society.

"The Road Map to Successful Exhibiting" by Roger G. Schnell, MD

THE TITLE PAGE

The most important non-philatelic component to a stamp exhibit is the title page. It is the road map that the observer and judge use to find their way through the exhibit. It is the plan that maps a start, finish, and denotes what will be seen along the way.

What constitutes a good title page? A good title page is limited to one page, and begins with a clear title that defines the subject, philatelic component, and time frame. The subject is generally a country. The philatelic component may be Postal History, Postal Stationery, Special Study, or Traditional Philately. The time frame is the period the exhibit encompasses. These three items should be noted in large print so one can stand back five feet and read. There should be no ambiguity or doubt as to the contents of the exhibit. An example of this is shown in Figure 1, the title page from my Isle of Man postal history exhibit.

The title should be followed by a "micro-synopsis", a brief description of what is to follow. This micro-synopsis, no longer than 10 - 12 lines, sets the tone and describes the story line. It should provide an appetizer, or a glimpse of what is to follow, to entice the observer. Variations on this theme can be seen in Figures 2 and 3.

The synopsis is to be followed by the meat of the title page - a table of contents in an outline form. The outline is divided into appropriate time frames, or sub-titles, apropos to the topic presented. This is the detailed road map of what will follow, and in what sequence. This is the map that details and delineates in a logical fashion the turns and twists, the jogs and jags of the exhibit. This is what guides the observer through the exhibit, a trip that ends with a complete story. If you have done a good job, it will be a good story. If not, it will fall short of a best seller, regardless of the philatelic material shown. Unfortunately, the observer doesn't have a copy of the title page to take with him as he walks past the frames. Therefore, he must take a visual image with him instead. If you can look at your title page, close your eyes for two or three minutes, and then revisualize it, you have a good title page. It is that visual image that the observer takes with him.

The title page is important because it is a guide to the presentation of the exhibit. It is purported that presentation accounts for 5% of the total award internationally, and a small percentage nationally. But is this truly the case? Suppose the title page does not clearly delineate the subject and purpose in a logical clear fashion. Will the true philatelic story line show through? The answer is clearly, "no". Thus regardless of the caliber or rarity of the material, the exhibit will not rate well. The judge or observer will be lost in an endless series of U-turns and detours, and when he finally reaches his destination, he will be frustrated and unsatisfied. In this context, one can clearly see that the Title Page counts more than 5%, particularly in beginning or lower award level exhibits. It is the life line of the exhibit and sets the tenor for what is to come.

This approach to a title page is one that I have used for traditional philately, postal history, and postal stationery. It has been successful in exhibiting at both a national and international level. However, there are other approaches that also have been successful. There is nothing "etched in stone".

ISLE OF MAN

1728/9 TO 1919

POSTAL HISTORY and MACROPHILY
with Special Section on MANX
Military Mail 1903 - 1919

Isolated by the Irish Sea, the Manx people have been under Scottish-English suzerainty since 1265. Until this Century, only the New Government-Church "Manxlanders" and a handful of the 40,000 (1910) natives could read and write. A letter of 1728/9 is among the earliest outside official archives and mailings. The island was brought into the British Postal System in 1757, when Douglas became Isle of Man "receiving house for Gibraltar, Corsica". This exhibit will trace the development of the Postal System from the 1700's to the historic Uniform Penny Postage Act of 10 Jan. 1840 - through the late 19th century with the establishment of additional post offices with a variety of mailings and cancellations. The explosion of tourism in the decade before World War I strained fast growing postal facilities of which few records were kept.

The CAMP KNOCKALOE (PEEL) was the only Prisoner of War camp in Great Britain to have its own postal facility during either World War II. It has a postal history of its own, which will be told through the postal items shown, and their respective mailings.

OUTLINE

1. Isle of Man - A private domain.
2. Isle of Man Mailings and Usages (1728 - 1840)
3. Isle of Man Mailings and Usages (1840 - 1855)
4. Mailings and Usages - Specific Post Offices and Towns.
 - a. Douglas
 - b. Ramsey
 - c. Castletown
 - d. Peel
5. Smaller towns.
6. MANX Military Mail.
 - a. Pre-War Military use of Camp Knockaloe
 - b. Allens Detention - Prisoner of War Camp Knockaloe (1914 - 1919)
 - c. Postal Facility and the Isle of Man CAMP KNOCKALOE
 - d. Smaller Camp at Douglas
 - e. "Non-Camp" use of Military Handstamp.

DANISH WEST INDIES - 1748 to 1905

This exhibit presents the diverse and fascinating story of Danish West Indies Postal Services from their beginning in pre-colonial times to 1905, with emphasis on the Classic and Roster Issues.

OUTLINE

I. PRIVATE AND FOREIGN MAIL SERVICES

A. EARLY PERIOD:

1. DMI Concept - 1748 to 1754
2. Colonial Period - 1754 to 1801
3. 1st British Occupation - 1801 to 1802
4. 2nd British Occupation - 1802 to 1815
5. British Postal Agency - 1815 to 1820

B. ENTREPRENEUR PERIOD:

1. British Mail.
 - a. 1803 to 1807
 - b. 1808 to 1812
2. Spanish Mail
3. United States Mail
4. French Mail
5. Private Mail Services.
 - a. Foreign Letter Office
 - b. Dutch-Indies Express Office
 - c. Hamburg American Packet Line
 - d. North-Indies Lloyd Line
 - e. Vaporaat - St. Thomas Mail

II. DANISH WEST INDIES MAIL SERVICE

A. CLASSIC DMI STAMPS:

1. Issuance Issues - 1858 and 1905
2. Postmarked Issue - 1873

B. BICOLOR ISSUES:

1. Double and Excess
2. Postmarked 4 by 13 1/2
3. Postmarked 2/3
4. 1902 provisional Issues

AVIARY REFERENCE - (DMH record - 42 av. comparison DMH Issues last 30 pp. - DMH, 2005, 1, 2, 3)

What variations can one consider in the title page? Some propose adding a "show stopper" philatelic item to the title page. This is often done to attract the observer to the exhibit and extract a "wow" response. Others, however, feel it detracts from the road map. Some exhibitors use the title page to alert the observer to important items contained in the exhibit. An example is where the exhibitor states, "important philatelic items will be denoted by a red dot". A small map may be used to orient the observer to the appropriate geographic area, particularly lesser known spots such as Swains Island. If the exhibit attempts to denote rarity, such as "this letter is one of three known from Mongolia to the Danish West Indies", it is sometime useful to alert the observer as to how this rarity was determined. (see Figure 2).

What should not be on the title page? Pictures and other non-philatelic material have no place on the title page. Reference to postal regulations, or a bibliography of philatelic references used in the development of the exhibit should not be used. The latter is better placed on the last page or not at all. Finally, paragraph after paragraph of verbiage, the so called "history lesson" is a "no-no". No one wants to read it, and if they do, they will have forgotten the contents by the time they have finished the last paragraph.

With all these points in mind, when do you complete the title page? Start out with temporary outline exhibit plan. Then lay out your exhibition pages after they have been completed. At this point you know what material you have, where you will start and where you will end. Now is the time to draw your "road map" to success, the "Title Page".

NEVIS - 1662 to 1890

This exhibit presents the diverse and fascinating story of Nevis postal arrangements from 1662 to 1890 when Leeward Island addresses replaced those of Nevis.

OUTLINE

- A. Prestamp mail.
- Privately carried mail from Nevis.
 - Mail without postal markings.
 - Ship letters.
 - Established packet routes and markings.
 - "Transit Tortoise".
 - Falmouth Straight line "Nevis".
 - Packet letters without marks of origin.
 - Nevis Post Office Markings.
 - Semi-Arched Nevis date stamp.
 - Crowned Circle "Paid at Nevis".
- B. Stamps of Great Britain used at Nevis.
- C. Stamps of Nevis.
- Nissen and Parker Issues.
 - Proofs.
 - Engraved issues.
 - 1861 issues - perf. 13
 - 1866 issues - perf. 15
 - 1875-8 issues - perf. 15.
 - Lithographed issues.
 - Study of 1d transfers.
 - Other values.
 - De La Rue Issues.
 - Watermark CA issues.
 - Watermark CC issues.
 - Surcharge provisions.
 - Manuscript cancels (Village postmarks ?).
 - Crowned Circle cancellations.

Like It? Buy It!

The Twin Cities Stamp Expo '95 has come up with a fascinating new exhibit class—The \$150 Claiming Single Frame Exhibit—for its August 18-20 show.

The frame fee is \$10. Judges will award first, second and third place, with monetary awards of \$100, \$50 and \$10 respectively.

But here's the challenge: Exhibitors will have to meet the challenge of doing great one framers without spending a fortune on material, since any exhibit in the class may be purchased by anyone with \$150 on Sunday, August 20, at 3:00 p.m. If there is more than one claimant for an exhibit, a lottery drawing will determine the winner of the exhibit.

The \$150 will be given to the owners of the exhibits sold.

We at TPE will look forward to receiving a report on the success of the test and will publish it in the first available TPE.

For anyone who can't wait and would like to ask questions toward putting on a similar exhibition, write to Exhibit Chairman Ross V. Olson, Box 23377, Richfield, MN 55423.

It isn't very often . . .

It isn't very often that all appropriate parties to a setting are there at the same time and in the proper roles. This attached photograph of Mary Ann Owens and Dan Walker is one such occasion I couldn't resist.

All three of us were attending the 1995 edition of the Sarasota National Stamp Exhibition. Dan and I as judges and Mary Ann



exhibiting her *Indian Revenues with Elephant Connections*. Upon my arrival at the Hyatt Hotel, where I was staying, I spied the elephant nook in the lobby and decided to stage manage the fortuitous circumstances. I talked to Dan and we invited Mary Ann to the hotel after the critique—she was staying at another hotel and had not seen the lobby of the Hyatt; so that Dan could give her a 'private' critique. After a good laugh, and with her usual good sportsmanship, Mary Ann allowed me to take the picture.

By the way, Sarasota is a great show to visit, attend and judge at. The organizers, particularly Jack Harwood and Ken Martin, made my stay most enjoyable and were most obliging to all the requests of the jury. Special thanks to Ken Martin for the loan of the camera. Ever heard of a Canadian going south in the winter, to a city he has never visited and doesn't bring a camera. Yep. That's me.

—Charles J. G. Verge

More Favorite Pages

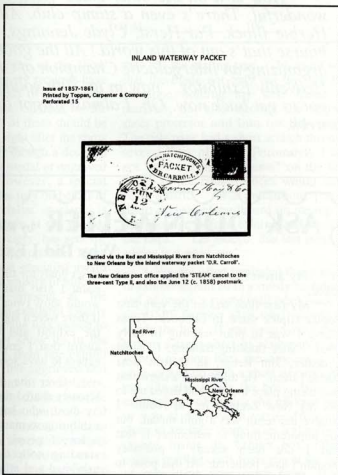
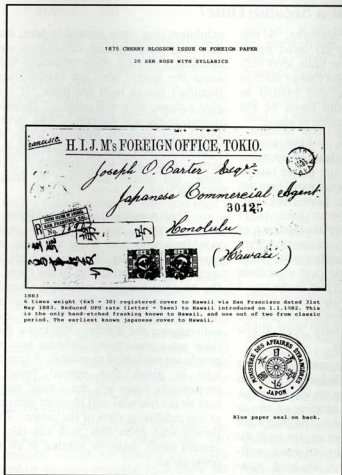
Gary B. Weiss: (Refer To Front Cover) The cover on this page represents one of my most exciting finds and was the inspiration for this one frame exhibit. At a stamp exhibit last year, after looking at the exhibits and browsing through the dealer stocks, I still had time and rummaged through junk boxes. The cover is franked with a rare provisional special delivery stamp, so rare that I had thought that the copy already in my collection, purchased at the sale of the Plass collection, was unique. As I had been chasing special delivery covers from the Canal Zone for many years, I now thought that I had more than a proper start for an exhibit as all of the "best" material was already at hand. After arranging my collection, a few holes were apparent and a number of trades and purchases were done. When the Canal Zone Study Group had its October 1994 auction, a third example of this rare special delivery stamp appeared and became a part (top right) of this page. With "all three recorded examples" on the page, this page seemed permanent. However, a very recent trade/discovery turned up a fourth example but with the overprint in purple rather than black. It is now at the American Philatelic Expertizing Service and, if genuine, the page will need to be changed again. Besides containing great material, this page is teaching me the dangers of listing in an exhibit the number known for obscure fields.

Yigal Nathaniel: This is an interesting cover to an interesting destination. In the end of the 19th century few Japanese families left to Hawaii. The cover which is shown here is the earliest known cover to Hawaii from Japan. It is a registered letter with the reduced UPU rate of 5 sen. The rate was 6 times the weight equal to 30 sen and 20 sen for registration. The cover has the flower Florian cancellation and

Roman figure registered cancel of Yokohama. On the back there is a blue paper seal of the "Ministere Des Affaires Etrangeres-Japan"

If someone from the readers know something about the history of the Japanese community in Hawaii and their postal history mail, I would like to know.

Paul Bearer: Having resisted the urge for many years, I finally took the big step and bought a Macintosh home computer. One reason was to improve the "presentation factor" of my exhibit pages. I had used personal computers for several years at work, and am quite familiar with their operations. This



page served as my first attempt at incorporating computer generated graphics directly onto an exhibit page.

The cover itself is a mourning cover franked with the Type II three-cent value from the issue of 1857. It was transported by the inland waterway packet "D.R. Carroll" from Natchitoches to New Orleans, where the cover was postmarked by the New Orleans post office. Of additional interest, the cover was originally part of the famed Carroll Hoy correspondence; and its pedigree can be traced back to lot 789 of the Turner auction of mourning covers in 1980. I have no idea how many others owned this cover between then and when I bought it from a New York dealer in 1992.

I thought the cover's presentation could be enhanced by adding a small map of Louisiana showing the location of the two cities, and the route taken by the packwet boat. The computer to the rescue! A CD-ROM of Grolier's Encyclopedia provided a color map of the state, which I copied into Adobe

Photoshop, a color graphics application program. In Adobe, I eliminated all color and text, leaving only the state outline and the rivers routes. Then, the size was reduced, and the lines showing the rivers reinforced by adding pixels one-by-one to compensate for the loss of detail caused by the smaller size. The result was copied to MacDraw (a black & white graphics application program), where the city and river names were added, and the entire map moved to the bottom of the page. The headings and brief description were then included and

positioned to allow proper space for the cover itself on the final printed page.

The whole process took under an hour, and now you see the finished result. So far, it's my favorite exhibit page. Perhaps other exhibitors can use this or a similar technique. My next philatelic computer project will be to try optical scanning of postmarks and printing them directly on the exhibit page.

Heavenly Philately In 2045

In the year 2045 a collector was working late in his den when a good friend, recently passed away, appeared before him. Shocked and surprised, he asks his friend:

"How is it on the other side?" Are you UP or DOWN?" "Oh, UP of course. It's wonderful. There's even a stamp club. All the great philatelists of the past are there: Herbie Block, Pat Herst, Clyde Jennings, Grunin, Odenweller—all of them! There's a bourse that's out of this world! All the good stuff at 1930's prices! We've got Randy Neil organizing an Intergalactic Champion of Champions Show, and Hotchner is editing "The Heavenly Exhibitor," now in its 20th volume. There are regular displays, too. Well, I've got to get back now. Oh, I almost forgot to tell you. You're in The Court of Honor next week.

—Contributed by an anonymous AAPE member

ASK ODENWELLER by Robert P. Odenweller

Why Did I Exhibit a Second Time?

My answer is quite easy. I was asked.

My first time was in the very first Soplex-Hiplex show in Lubbock, Texas where I was in pilot training in early 1961. After finishing training, I visited a dealer, Jim Reese, in Detroit near where I lived. He told me of a show that was taking place locally, and urged me to put my New Zealand in, so I did. I believe the result was a gold medal, but the important thing to remember is that had I not been asked, I probably wouldn't have bothered. At that point in my collecting and fledgling exhibiting status, I had many other things to think about and did not have any goals set.

My first exhibiting experience had been similar. I really hadn't intended to exhibit but responded to a challenge.

I think there's an important lesson here, as much for exhibitors as for organizers. Now that I think about it, the same pattern held true for my first five or six exhibits—I had to be asked and challenged. It didn't just happen. Those who asked knew I did not have any "natural" inclination to exhibit.

Once the results started to become more than just interesting, it was possible

to set goals for future exhibiting. At that point I also made up my mind that I would show twice at the same level only if there were a significant change made to the exhibit and there still existed an award that I could both aspire to and expect to have some chance to attain.

Over the years, I have unconsciously shared the guidance given to me by those who helped me to get started exhibiting so many years ago. There are a lot of people who have truly outstanding collections who have never exhibited and who have no intention of doing so. I am happy to say that there are a very large number who have responded to my gentle (and sometimes not so gentle) urging to join the group. I cannot think of one who has not been pleased with the experience in general, although there may have been a few grumbles along the way.

In the same way, many organizers I know have full knowledge that they can get exhibits by picking up the telephone or writing a letter, or bending an arm at the local club or show. The important thing to remember is not to give up if the prospect has even the slightest willingness. (Even some die-hard non-

exhibitors may come around in time, but they may need special cultivation and handling.) A good show organizer will know the people who can exhibit, and shouldn't just sit back and think "If you give a show, they will come..." because it just might not happen. And never forget that there are different levels of exhibiting, and that each international shows needs 20% new exhibitors. For some, the second time may be international.

This magazine is for exhibitors, although there may be a few non-exhibitors who read it for a variety of reasons, so urging them to exhibit is something like "preaching to the choir." On the other hand, all exhibitors should, in my estimation, consider the recruiting of new exhibitors as an obligation that will enhance the hobby. We know that there are a great many different reasons people are motivated to exhibit. A person who is given that special "push," particularly when it's the second time, may be the one who will blossom into one of our exhibiting stars of the future. The person who gives that push can take a certain small pride in helping it all to come about.

The Mail-In Exhibitor

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

I am writing this, perforce, at a time when the April issue is still a relatively recent arrival, and so do not yet have much substance to report from members who have written to me so far about their mail-in experiences. If this is a TPE column you normally read, you will recognize that this is my second one, the first having appeared in the April issue. As I remarked in concluding that first epistle, your input to me is earnestly sought and appreciated. In so doing, I ask that you mail your comments plus a copy of the Score Sheet appearing above (a photocopy from the printed page is fine) to me at the above address. A gremlin omitted one '2' from Box 2248 in the heading of the April article, and I am keeping my fingers crossed that any of your reports mailed to Box 248 (which is in a different postal building) will reach me eventually.

And so to the four reports I have received by mail, as follows. All of these are 1995 shows:

ARIPEX 87
CENEPEX 100
COLOPEX 100
ROPEX 100

The last three numbers are self-explanatory; each exhibitor was fully pleased. One expressed pleasure that the CENEPEX organizers returned a \$9.95 express mail stamp used in submitting the exhibit, and used another \$9.95 stamp as part of the return mail cost. Whether or not an exhibitor collects modern U.S. stamps, a good home can always be found for a neatly canceled high denomination.

The 87% score for ARIPEX came from a mail-in exhibitor who also used a \$9.95 express mail stamp when sending in his exhibit, but did not get it back. Of more consequence, the first package this exhibitor got back from the show contained only the exhibit itself and a show booklet. After enquiries were made, a medal and the awards list were sent a week or more later, and the ribbon in a mailing later still. You and I may puzzle over these little mysteries, but if reading these lines helps to persuade the ARIPEX 1996 officials to be even more diligent over details, this paragraph has served its purpose.

In the ordinary way of things, the ribbons, certificates, awards list, and (usually, though not always) the medals and/or plaques awarded by a show are

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

available by the Saturday of the show weekend. Provided timely requests have been made, APS medals of excellence, and AAPE pins, are also on hand for the awards ceremony. All of these should be available to mail back right after the show to a mail-in exhibitor, though a decision may be made to mail a medal or engraved plaque separately. However, a special award decided on by the jury on behalf of a participating specialist society is available for presentation at the awards banquet only if that society has sent the 'hardware' to the appropriate show official. If the required specialist award has not been sent, that usually produces a chuckle from those present at the banquet—but the mail-in exhibitor usually does not know why he/she was named to an award that did not show up in the mail. I recently heard from one exhibit chairman who rightly felt aggrieved that he ended up as the butt of complaints, when the specialist group did not provide their award mementoes until several months after the show. And so, a plea to all those of you whose specialist group is having its 1995/96 meeting at a forthcoming WSP meeting: please ensure that the awards you wish the jury to make do reach the show officials in good time.

In addition to those few reports above of early 1995 shows, I do have an interesting—and breathtaking—account of what happened to a mailed exhibit at a 1994 WSP show. With the writer's permission, I quote his words verbatim: "I recently received my exhibit back from a WSP show and carefully opened it to see what award I had received as well as to check on the exhibit. I was shocked to find that whoever opened my exhibit package at the show used a razor or box cutter, but neglected to pull the top of the box up and away from the contents as

they slit the sealing tape. The result was that the blade not only cut through the envelope holding my first frame of material, but also through the Mylar® sheet protector and into the title page. The title page had a short scratch through several lines of text. Fortunately I did not have one of my "gems" on the title page, as the consequences would have been drastic. As a precaution, I now insert a piece of cardboard on the top of the package before closing and sealing the flaps." Yes indeed, that last piece of advice is a good one.

We are often reminded that a mail-in exhibit should be in a sturdy container, and of course a return mail label (such as the USPS Express Mail label) should be inside the box. If you wrap your exhibit box in a large sheet of plain paper, and want it to come back the same way, it is wise to fold up such a sheet of paper and put this also inside the box. How the mailing cost of getting the package back to you is dealt with varies from one show to another: some want a glassine of stamps inside the exhibit box, others collect mailing costs from you at the time of submitting your entry form. However, the exhibit box is not a good place to enclose a letter of last-minute information or requests for the exhibits chairman. If you need to write any such note, send it separately by first class mail. For the package with the exhibit sealed inside will probably be kept all sealed up until the crew are ready to put pages into the frames. Their priorities at that point are (i) assembling your material in the frames, and (ii) preserving your packing materials needed for the return mailing, and that is how it should be. Please don't make the work of those volunteers any harder.

"The FLY" - REVEALS ITS IDENTITY



"Who is The Fly?" That question is being asked by a vocal minority of readers of *The Philatelic Exhibitor*. Why do those people care who The Fly is? It's because they cannot stand to read my column without knowing who I am.

Those curious people still haven't figured it out. The whole premise of "The Fly" is to remain anonymous. The notion of "The Fly" and my column was to remain anonymous for the very reason that not knowing who I was would drive some people to the brink of distraction.

Now why do some people feel the way they do? I think it's because they believe that the medium is the message. Shame on them. They go to inordinate lengths to try and figure out who I am. They compare my writing style with every philatelic author, searching for patterns that would reveal my identity. Is a message any more or less credible if the author is known?

A recent letter from one such "fan" was forwarded to me via the editor from the person who received it. The letter was most uncomplimentary and accused its recipient of being "The Fly." To this point, "The Fly" has been committed to maintaining silence on the subject of identity. But with this column, that policy will change. Read on, because my identity is going to be revealed.

But before I do that, I want to make a point. I have always operated on the premise that what was being written was far more important than who was writing it. Do you agree? During its column writing years, "The Fly" has tackled some tough subjects and as a result of the insect's crusades, exhibiting in particular, and philately generally might just be a little better off. Let's consider some previous issues attacked by this feisty insect:

Proliferation of the "old boy" (and girl) network method of selecting members of the jury.

Shoddy treatment of exhibitors by some show committees

Exhibitors who don't know how to behave at critiques

Incompetent judges

Incompetent jury chairmen

Judging biases

"Spreading the medals around"

The need for a more forceful engaged Committee for the Accreditation of Judges

The importance of "importance" as a judging criterion

Parents who "front" for the children's "youth" exhibits

National versus international judging standards

The running of bourses

Why isn't exhibiting fun any more?
What's wrong with today's banquets
The need for show committees to get better organized

The evils of using the "point count" system of judging

Why are some catalog and stamp album publishers out of control?

The importance of condition in a philatelic exhibit

Who actually owns the material in the exhibit

Why some exhibitors leave the hobby Scoring postal history exhibits

The ethics of exhibiting
Reporting of auction results in the philatelic press

When is the decision of a jury "final?"

Societies that are "pains in the neck" when they convene at a stamp show

What's wrong with youth exhibiting in America?

Keeping a lid on medal levels

The problem with jury secretaries

Altogether, if I may be so humble, I think that the foregoing list represents some heavy subjects (and doesn't even cover the crusades disguised as Fly Bites). If I was of some help in getting those issues before the exhibiting public, then I feel my job was done. Further to the point, if something constructive came from pointing out some of the evils of the hobby, then I believe that my work was twice rewarded.

The art of editorial, and writings by anonymous authors are found deep in the traditions of the American and British press. For those of you who insist on trying to find out who I am, it's time for you to grow up and get a life. So, for those of you who read all the way down to this point, I'm sorry to have to disappoint you. I've changed my mind. I have no intention of revealing my identity. The work continues!

And Now For Our Usual Feature:

FLY BITE - (From a correspondent of mine) - To the dealer who didn't participate in the bourse at a stamp show, but set up his wares in a hotel room in the same hotel as a recent national level show. In my opinion, the dealer took advantage of the money spent by the bourse dealers on table rental, advertising, etc., and all of the hard work of the show committee in putting on the major philatelic event, without having to make an appreciable financial investment. This insect doesn't like the idea of dealers riding on the backs and financial investments of others. I think at best it's a lousy, shoddy practice. To me it's an unscrupulous practice that might even be in violation of APS and ASDA rules on

ethical behavior. If you agree, take note of those dealers who engage in the practice and do everything in your power to stop them. Name, address and details of the specific dealer who is the subject of this "bite" upon request.

GOLD FLYSWATTER - To WESTPEX for its attention to security. Your armed guards were highly visible, and much appreciated.

GOLD FLYSWATTER - to CAPEX for having a toll-free "800" number. Perhaps the PACIFIC 97 committee will do the same.

GOLD FLYSWATTER - To the American Philatelic Society Board of Directors for adding to the general rules governing exhibitions. Now, the major shows will be able to devote some frames to exhibits that might otherwise not have seen the light of day. To the naysayers, "The Fly" suggest that you "get a life!" Where would philately be today without all of the changes made in the past. This APS initiative is just one more step on the never-ending continuum.

FLY BITE - To those shows that allow inexperienced people to become exhibits chairman. That job is one of the most important and should only be given to people who know how to handle the job. At the national level, it helps to have someone in the job who is a national level exhibitor. With that background the person knows what should, and what should not, be done.

FLY BITE - To those people on show committees who are responsible for determining which exhibits are accepted in competition and think it is okay to accept exhibits from themselves and/or their family members. It seems to this insect that exhibits chairmen should avoid even the appearance of wrongdoing by adhering to a rule such as "...I will neither exhibit at my own show, nor accept exhibits at that show from family members or others who are in positions of great responsibility on the show committee..." What do you think?

FLY BITE - To NAPEX '95 (June 2-4) which allowed one convening society, the Turkish and Ottoman Philatelic Society (TOPS) to dominate the exhibits to the extent that more than 220 frames were from this society, which made for a totally unbalanced, and, as a result, uninteresting exhibition. The other exhibits from SAS/Oceania and other societies were buried by the Turkish material.

FLY BITE - To NAPEX for the second year in a row allowing jury selection to be totally dictated by whom the convening societies requested. As result neither the '94 nor the '95 jury had any senior members of the APS jury corps on it, which resulted in awards that to many

people seemed inappropriate, in many cases significantly too high or much too low. Balance on a jury is good, but balance always includes a need for a cohesive force that can give perspective to a jury.

FLY BITE - To NAPEX for allowing the TOPS, the major convening society, to centrally solicit entries for the show, i.e. the entries were returned to TOPS, not the exhibit chairman. TOPS changed the entry fee for its members on the entry form itself from \$ 9 per frame to \$ 20 per frame, and kept the difference for its own expenses at the show. The NAPEX Committee was apparently aware of this rip off to the TOPS members in the name of NAPEX and did not intervene.

FLY BITE - To NAPEX for having the longest and most boring awards presentation at its banquet in recent memory. The Master of Ceremonies in the middle of the awards presentation announced that the TOPS had given out its own long, long list of awards at its own dinner the night before, but would the President like to make a few comments about them. He did, and then re-presented the entire list of TOPS awards again, much to the dismay of the audience.

GOLD FLYSWATTERS - To those shows whose venues include carpet over the

entire exhibition and bourse area. Not only does the carpet make for a nicer looking show, but it helps the feet of us old flies (and probably the feet of my human friends as well). SANDICAL and ARIPEX are good examples. Let this be a lesson for PACIFIC '97!

GOLD FLYSWATTERS - To those shows that provide free beverages (and sometimes food or other "munchies") to the volunteer crew. As many of us know, working on a stamp show is a labor of love. We get the reward for putting on the show. However, it is always a "class" touch, and one that is most appreciated by the volunteers, when the committees goes the extra little bit and provides for our well-being. SANDICAL is a good example.

GOLD FLYSWATTERS - To the people associated with ROMPEX - clearly one of the friendliest groups of people associated with a national level stamp show. A great time was had by all. Your hospitality room was an outstanding one, however, I might have had a bit too much hospitality there because the next morning all of my multiple eyes were seeing double.

FLY BITE - To the exhibitor at a recent show who had the "chutpah" to drop off his exhibit for the committee to mount, so that he could go to dinner. Did it

ever occur to you, that the committee members weren't able to get their dinner until after all of the exhibits were mounted? Thanks for nothing! Oh, by the way-is everything okay? We didn't damage your exhibit, did we?

GOLD FLYSWATTER - To the Garfield-Perry March Party committee member for going the extra mile to help out a visitor to the show. When a collector wrote for hotel information, he got a telephone call in return from a committee member informing him that the show hotel was booked solid. The committee member had found the visitor a room anyhow, and had telephoned the confirmation—now that's hospitality.

GOLD FLYSWATTER - To the American Philatelic Society for sponsoring the first Philatelic Leadership Conference. The APS is considering hosting other leadership conferences and if the success of the first one (dealing with the management of stamp shows) is any indication of what can be done—the APS has hit on an idea that will benefit the hobby in the years to come. A special tip of the wing to Ellen Stuter of the APS who got the whole thing organized and to Georgann Francis, Dan Asmus and Steve Luster who served as the instructors for the leadership conference.

Our 4¢ Worth - How To Chief Judge by Clyde Jennings and John Hotchner

Chief Judging The C of C

Few judges will ever be honored with the nod to be Chief Judge for the Champion of Champions exhibitions at the annual APS STaMpsHOW, and we are not among them! But we've both served on one of these juries, and can transcribe that experience to the task of Chief Judge.

This, of course, is less a how to, since there are very few consumers of the information, than a how it's done for the benefit of exhibitors and judges in general.

This task should be a breeze—picking the best of the best. Right? All you have to do is look for the best material that has been presented in the most outstanding manner. That exhibit should just leap out of the frames; screaming, "Me! Me!"

Not so. Why? Sometimes there may be as many as eight bests of the best. No medal levels are involved, just picking the best exhibit of the 30-plus Grand Award winners of the previous year's APS accredited national level shows.

It can become a sticky affair when one exhibit does not obviously stand out above all the others, and at this level competition, it is rare for that to happen.

It has been observed more than once by judges on a C of C panel, that were medal levels given to differentiate the

exhibits in the C of C, there would probably be a range from Golds to Silvers. The reason for this is quite simple; not all the 34 national level shows draw the same level of exhibits—from show to show, and from year to year. In other words, what might be a Grand at one show might be only a Gold at another and in no way a contender for the Grand.

So for the panel, the first task is to identify the exhibits which are going to be major candidates for a Grand Award every time out, regardless of the other competition. There may be only three to five, but there may be as many as ten.

The Chief Judge must organize this process so that the panel reaches a consensus on this determination, and can then spend the remainder of its study time looking carefully at the contenders and evaluating them against the normal national judging criteria, but giving additional attention to the matter of how complete the story line is as illustrated by the best possible material—all of it that ought to be there to make it a truly outstanding exhibit; the best that it can be for its subject.

The usual method of selecting the C of C winner takes place in deliberations; i.e., nominations, then a ballot on the ones that are advanced until

the C of C is chosen. The discussion of the merits and problems of the individual exhibits can get down to the splitting of pretty fine hairs, considering the fact that this will be acclaimed the best exhibit in the entire U.S. for the past exhibiting year, careful and thorough discussion is appropriate, and the Chief Judge must encourage it at the same time he or she maintains control of the situation so that the judges maintain their composure and a needed level of decorum.

More than any other exhibition decision in the U.S., the C of C selection will be Monday morning quarterbacked to a fare-thee-well. In fact, it's a reputation maker. Stories of past decisions, and consensus missteps, linger for years. And the juries that did it are often enshrined in the "I Can't Believe They Did That" hall of fame; spoken of in hushed tones wherever exhibitors and judges meet.

But if you find yourself on a C of C jury, don't be overawed. It's another day's work and the sun will neither rise nor fall because of what you do. Give it your most careful attention, your most honest and thorough efforts, and chances are it will all come out right.

From The Society Member by Jay B. Stotts

I began to read with interest Steve Luster's new column in the January TPE. He was addressing one of the serious problems in philatelic exhibiting for show organizers; that of consistently filling all the show's frames year after year.

For APS accredited national shows, some years are great with high demand for space while others are lean and require some soliciting to reach the desired numbers. For local and regional shows almost every year falls under the classification of lean.

As I read on, I sympathized with Steve's assessments. After many years as an exhibitor, club member, show committee person, Exhibits Chairman and judge, I was well aware of the consistency problem, and personally don't have the ultimate answer to the dilemma.

As the context turned to societies and their participation in the exhibit portion of national shows, I became even more interested in Steve's comments. I guess that's because I belong to a half dozen or so national philatelic societies and have some experience in the way they operate.

Barbara Fraize, Society Coordinator for NAPEX, is very active, possibly making NAPEX the most aggressive of all national shows when it comes to soliciting and landing societies. Although I didn't get a chance to attend NAPEX in 1994, as of January 29, 1994, they were advertising annual meetings at NAPEX '94 for the American Helvetia Philatelic Society, Italy & Colonies Study Circle, Nepal/Tibet Philatelic Study Circle and the Society of Indochina Philatelists. In addition, meetings were planned for 13 other local, regional and national groups. In general societies fill frames and lots of societies should fill lots of frames. No wonder NAPEX had a demand for frames in '94.

Reading on, Steve mentioned something that brought me to the edge of my seat. He wrote

"we are already in active communication with many societies who will be convening with us in the next few years. Many of them want us to provide them with some degree of EXCLUSIVITY."

The word that Steve had capitalized, "EXCLUSIVITY", brought me to the edge of my seat. Hey, I thought to myself, don't I belong to one of those societies that requests "EXCLUSIVITY" when holding their annual meetings in conjunction with an annual philatelic show. Sure that's right, I belong to the Bureau Issues Association (BIA) and they

practice that ritual of requesting exclusivity.

Again, thinking to myself, I'll bet that Steve's going to explain why such societies request exclusivity. It'll be nice to have a nationally known and respected philatelist enlighten our collecting community on why societies do this, so I read on with anticipation.

Wait a minute! I've just finished the next several paragraphs and I haven't seen an explanation! Maybe I better re-read it again, a little more carefully.

Wow! There wasn't any explanation, but there was what appeared to be an implication. Was he implying that because some societies request exclusivity, this inhibits the ability of the show committee to fill exhibit frames? If there is only one major society to participate in the show, and they don't fill their original allocation, the committee may have to revert to the old method of beg, borrow and call in favors? Does exclusivity tarnish that easy society paved road to filling frames? That's the way it sounded to me.

Did I sleep through a major metamorphism in philately? Must have! Don't show committees control their own shows? I thought so. Can't they say stuff like 'sure you can be the headline society at our show, but you're getting only 100 frames and those must be filled by XYZ date, and if they're not, then they become available on a first come, first serve basis.' Sounds straightforward to me.

Yes, some societies have exclusivity requests, but I assure you that most have little or nothing to do with frame allotments. Complaints connecting lack of frame space from society members usually can be traced back to lateness in submitting an entry form on the part of an individual. My advice to society members who are thinking about exhibiting at their society's annual meeting is to respond by sending in an application early to avoid causing show committees such problems in the first place.

Okay, back to the subject that brought me to the edge of my seat, why societies even have exclusivity requirements. I can only answer in the case of the BIA. The BIA has a six page document called the Convention Guidance Manual. Note the word Guidance in the title. Because societies are guests at shows, they can't really make demands on show committees, they can only make requests.

The document was put together by two people with a world of experience. That point is important because it gives credence to the document and its value.

The authors are John Hotchner and William Dunn and the document is in its fifth year of usage. Both Hotchner and Dunn are APS judges, accomplished exhibitors and active in national societies. In my opinion, they drew from their experiences and did an excellent job in putting this document together.

The exclusivity request exists for a number of reasons. To best explain, assume that Steve's nationally prominent society, the Upper Bongoland Society (UBS) and the BIA are meeting at the same national show. By the way, both have been allocated the desired number of frames and both have filled them to every one's satisfaction. Even the Show Chairman is smiling.

Picture these scenarios, however:

As a member of the BIA, you want to go to the annual meeting, but your boss won't sign your vacation request yet because your workload fluctuates too much. He'll let you know by the 3rd of April. But the hotel's deadline for reserving a room at the special show rate is on April 10th. That gives you a week to call the hotel and reserve a room at the special rate, right? Wrong! The deadline date isn't here yet but because you waited until the last minute, other BIA and UBS members sucked up the available rooms.

Because of floor space constraints (remember the County Fire Marshall that Steve mentioned?), each society has been limited to a four foot table. Just enough room for some free handouts and a sign-up sheet). I guess the BIA can sell its world-class philatelic literature from a cardboard box on the floor behind the table.

The BIA provides lots of seminar speakers, I mean lots. At this show, we'll have five, including the Washington-Franklin Committee with a two hour time slot. But wait a minute, UBS has three, including Mr. Miles with his home movies in his 1957 visit to Upper Bongoland, just before the big uprising (That's got to be a Saturday seminar for sure!). And the UBS general meeting needs to be on Saturday afternoon. What's the problem, you ask? Well the APS has a Judges' Critique Saturday afternoon and the AAPes want a room on Saturday for an hour before the critique. And the state federation traditionally gets an hour at 1 PM on Saturday. There just aren't enough rooms or enough slide projectors or enough Saturday time slots. Maybe those BIA guys can take the Friday morning and Sunday afternoon time slots (prime flying time)? Scheduling with more than one major society is ALWAYS a problem.

So the BIA wants to present a couple of big awards during the annual awards banquet? But so does the UBS. And so do the other participating societies. You know the RIBS, the SPOTS and the LBS (the Lower Bongoland Society). Hold it, the awards ceremony is too long already, so sorry BIA, no special awards tonight because then all the our societies will want to do it too. Mail the awards to the winners.

The judges are all APS accredited, but they're each more or less specialists in their own areas and less versed in other areas, but we're fortunate this year. It's a banner year because the show committee has gone out and invited a specialist judge in each of the five society

areas: the BIA, RIBS, SPOTS, UBS and LBS. And the UBS has requested that Mr. Miles be given a judging apprenticeship. The UBS and LBS are closely related and judges in these areas tend to be knowledgeable in both and with the expertise of Mr. Miles, exhibits in these areas tend to be knowledgeable in both and with the expertise of Mr. Miles, exhibits in these areas should be both thoroughly and fairly judged. Hope the other societies get thorough treatment with such thinly spread expertise.

These are just some of the reasons why a major society might request exclusivity. I think you get the picture. I understand that in 1996, NAPEX will

host annual conventions of the American Revenue Association, International Society for Japanese Philately and the U.S. Philatelic Classics Society.

I think the solution to the NAPEX problem is for the local committee to take control of the number of frames that they offer to each society and establish and enforce deadline dates. After that date, frames should be available to all comers on a first come, first served basis. Shame on the society exhibitors who procrastinate and then complain about not getting exhibit frames. Some years the committee may have to beat the bushes to finish filling the frames, but local and regional shows with no society participation have to do that every year.

CANADA'S JUDGING CORPS The R.P.S.C. has recently released an updated list of its accredited judges and apprentices. If you would like a copy, write R.P.S.C. Judges Accreditation Chairman Charles J. G. Verge, P.O. Box / B.P. 2788, Station/Succrsale 'D', Ottawa, Ont. K1P 5W8

Exhibiting—Fun Or Insanity! by Cora B. Collins

For many of us philately is a hobby, which Webster defines as "a specialized pursuit that is outside one's regular occupation and that one finds particularly interesting and enjoys doing. . . as a source of leisure-time relaxation."

Having collected and researched my speciality for several years, it seemed appropriate to find outlets for sharing my research and collection with other philatelists. Some of the options available are writing articles on the subject, starting a specialized society and of course, exhibiting.

Since my husband and I were deeply involved with one of the national shows, this seemed a logical starting place even though many are now saying we should follow the European system of exhibiting at a regional show first.

The rules of exhibiting were studied, material was researched, and the exhibit was mounted and (remounted with additional material every year) entered in "our show" for three or four years. Then it seemed appropriate to enter other shows. Initially the basis for selecting these other shows was to enter the exhibit in shows which we would be able to attend. This would provide an opportunity to attend the critique and hopefully learn how to improve the exhibit.

After entering several shows, invitations were issued to exhibit at other shows for various reasons. Initially, this was flattering to one's ego and it was felt to be an honor.

However, as one learns the show circuit, exhibitors' unwritten criteria for selecting shows becomes more and more apparent. Rule 1 appears to be that certain shows traditionally are not favorable for certain kinds of material.

Rule 2 seems to be that one selects shows based on the jury panel. Before sending in the prospectus, find out who has been selected to serve on the jury. Many exhibitors write the exhibits' chairman for this information prior to filling out a prospectus.

It's easy to become disenchanted with the "exhibiting game" as it seems to exist today. When one spends as much time selecting shows as one does searching for material, performing the research and mounting the exhibit, it almost seems like a political campaign or office politics. Considering the unwritten rules for exhibiting in addition to the standards for exhibiting as presented in the *APS Manual of Philatelic Judging*, somehow diminished the fun and relaxation which a hobby should provide.

Exhibiting requires many hours of preparation as well as money. At some point an exhibitor needs to evaluate one's

goals for exhibiting. If one is doing it purely for personal satisfaction, not awards, one can ignore the rules, prepare the exhibit to one's own satisfaction, not question the award received and skip the judges' critique.

Due to the competitive nature of most human beings and the desire for recognition, it becomes extremely difficult to exhibit and not want the "gold". If you want the high awards, then follow the rules and accept the fact that your exhibit is going to be judged by the same standards as any other exhibit. Attend the judges' critique and seek out ways of improving your exhibit.

It appears only a very few really achieve the personal satisfaction which should result from a hobby done for fun and relaxation. The one exhibitor that comes to mind was Vernon Moore who supported many of the exhibitions around the country with his educational and fun exhibits.

Having written numerous articles on my speciality and having started a specialized society, exhibiting and possibly judging at a future date are aspects of the hobby still available to pursue. One cannot help but ask, is this fun or is it insanity?

Book Review by Dr. Paul Tyler

Philately and the Computer by Dick Wolf and Ali Mary

Published (272 pages, soft cover) by and available from: The Traditions Press, 10660 Barkley Lane, Shawnee-Mission, Kansas 66212. Cost \$29.95 plus \$3.50 Postage & Handling

If you are a person who sees no humor in Life or Philately, then you may not appreciate the humorous presentation in this book. On the other hand if you do enjoy some humor and want to learn how you can use a computer to enhance your enjoyment of philately, then this book is a MUST for your library.

The book is made up of 13 chapters, an appendix and an excellent index if you just need to look up some topic and do not want to read the entire book. Sub-topics with chapters are even bolded in the index so you can see at a glance major topics that are discussed in the book. In addition to plain simple discussions of most topics, there are numerous examples of exhibit pages, title pages, database files etc. to illustrate most of the topics covered in the text. One criticism is that many of the illustrations are several pages away from where they are referenced in the text and if you are like me I was always thumbing through the book to find the illustration, then back to the reading. This is somewhat distracting, but not a major disaster.

The first ten chapters deal mainly with preparing exhibit or album pages. The authors concentrate on what you can do with a good word processing program, but do provide suggestions for the use of DeskTop Publishing programs. One of the best chapters is chapter 1 where they discuss Layout Basics. As an exhibitor I learned a lot from this chapter and as a

Judge I hope that all exhibitors will read the chapter and take it to heart as I have seen some exhibits that really needed a simple lesson in layout design.

In later chapters the authors deal with type and fonts; tools to handle text; how to make and use boxes to your advantage, using Rules and Borders, and combining various elements on a page using Tables as a format for album or exhibit pages, and an excellent chapter on the use and abuse of graphics. There is a chapter on Special Page Formats that covers many different type of pages from Title pages, Synopsis page, Thematic Plan page, Oversized pages to Financial and Record pages.

Chapter 12 on Databases is very basic and will bore someone that has been using these programs before, but for the novice who is just beginning the discussion will give him fundamentals of database use and jargon. The Editor's note at the start of the chapter does state that the chapter has been written for someone who is a complete novice to the area. If you know databases it will be easy to skip the chapter and not miss anything.

The last chapter is a litany of other uses for the computer in the philatelic field from writing books, periodicals, preparing club newsletters, and maintaining catalogs. To club management including membership and financial records. Other topics include Show and Event management, publicity, and all

types of forms that can be prepared with a computer.

The appendix contains topics that the authors state "didn't fit elsewhere", but they thought were important. This chapter contains discussions on printers, resolutions and rules, and an excellent discussion on papers. If you are not knowledgeable about paper grades and weights and types of paper, the authors discussion is a MUST for all who prepare their own exhibit and album pages. The chart of equivalent weights for various grades of paper is worth the price of the book alone, especially if you are or plan on using a laser printer to produce your pages. The best papers for lasers in the various weights and grades is even bolded so you can see at a glance the best papers to use. The authors cautions on using heavy paper with laser printers should be heeded by all who use these printers.

In conclusion, while I enjoy good humor, there are places in the book that this reviewer thought the authors overdid it a bit. In spite of this excess, the book is full of gems and excellent advice on using a computer to enhance your philatelic pleasure. Do you know the difference between a Book and a Pamphlet? Or what the USPS will accept at the special Book Rate? Find the answers on pages 212 and 213. You will not be disappointed that you bought the book.

CHINA '96

From Michael Leyden

China '96 is a general Asian International Philatelic Exhibition. About 1500 frames will be on show, of which 200 to 300 frames will be for noncompetitive class and 1200 to 1300 for competitive class. The frames will be made according to international standard size. The Organizing Committee has sent out invitations to all the FIAP members and the postal administrations of UPU members in Asia and Oceania.

About 150 sales booths will be available for the stamp dealers and postal administrations of China and foreign countries.

Philatelic activities with a theme for each day will be offered during the exhibition, such as the opening ceremony for China '96 on May 18, ACPF Day May 19, Post Day, May 20, Youth Day on May 21; and a philatelic research symposium on Philatelic Research day, May 22. We hope sincerely that philatelists over the world will present their research

papers to the symposium. On May 23, Stamp Collecting Day, a forum on philately will be held by the philatelists of the capital city—Beijing, and the palmare will be also given by the Organizing Committee. On May 24, FIAP day, the 11th FIAP Congress will be convened. Seven attractive pictorial postmarks will be used during the exhibition and posting boxes will be available at the venue for each of the special postmarks.

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- **I am looking for stamps of the world with overprints.** Mint, used, (some), covers, postal cards or anything else of interest. Please contact me with what you have. Thanks. Peter Bergstedt, 9409 Melanie Dr., St. Michaels, MD 21663
- **1940 Famous Americans Series.** Commercial Cover usages. Seeking for exhibit: any 2nd class usage, perf. COD, plane or train "crash" cover. The more bizarre the better. All help appreciated. David Wessely, 125 Elma Dr., Elyria, OH 44035
- **The Tonga/Tin Can Mail Study Circle** invites anyone interested in the postal history of Tonga to join. Dues \$12 per year. Excellent bi-monthly journal. Contact Tom Jackson, 121 Mullingar Ct. #1A, Schaumburg, IL 60193
- **The Fellowship of Samoan Specialists** invites those interested in a specialized study of Samoan postal history to contact Dr. Guy Hamilton, 12 Bulwer Street, Perth 6000, WA Australia
- **WANTED: Lancaster County (PA) Covers** and post cards, related to Franklin and Marshall College. Send information to Daniel J. Siegel, P.O. Box 336, Broomall, PA 19008-0336
- **WANTED: Back Issues of Bureau Specialist:** June 1937, March & April 1938, all of 1941, 42, 43, 44, Jan., Feb. 1945, Feb., Dec. 1946. Jerry Mix, 510 689-4948
- **IRAN WANTED-Used Stamped Envelopes,** International and Foreign Destinations. Also need Scott #422-427 covers, non-standard uses. Lawrence Fogel, P.O. Box 3409, Sunnyvale, CA 94088
- **WANTED TO BUY, U.S. Revenue stamps,** including state tax stamps, possessions revenues, tax paid, and any other non-Scott listed items. Send with price or for offer to: Eric Jackson, P.O. Box 728, Leesport, PA 19533, Phone 610 926-6200
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- **UNUSUAL MONACO WANTED.** Mandats, Package Receipts, Express or Air Letters, vignettes, and fiscals or revenues, plus commercial hand stamps. Send all with prices or photocopies to: Jerold Massler, Apartado 545, 41080 Seville, Spain
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- **PEACH STATE STAMP SHOW** is Atlanta's future national exhibition. For information write: Nancy B. Zielinski Clark, P.O. Box 31, Lexington, GA 30648
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- **The Latin American Post** dedicates itself to promotion of philately and associated fields such as postal history, revenues, etc. of Latin American countries. Membership \$15 a year. Write to L.A.P.S., Box 6420, Minton AB Canada T7V 1X7
- **WANTED: Postal History of Brantford, Ontario, Canada.** Send photocopies, details (condition, contents of letters, etc.) and asking price. Write to: Robert Hyodo, Apt. #1217, 10020 - 103 Ave., Edmonton, Alberta T5J 0G8, Canada.
- **WANTED: Postmarks** from the following California towns in San Diego county is: Escondido, Apex, Bernardo, Jesmond Dene, Lake Hodges, Moosa, San Pasquel, Silivano, and Vinegard. James Busse, P.O. Box 187, Escondido, CA 92033
- **The Hunt, The Hunter, The Hunted.** Looking for quality exhibit material. Man hunting animal. Send corres. to J.B. Green, 8 Bracken Ct., Mechanicsburg, PA 17055 or CompuServe Brian Green, 74553, 1441 or AOL JBRIANG941
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- **WANTED Delaware Stampless Covers** from small towns, also ship letters and Del. RPO's, Frank Stewart, 1600 Belvue Drive, Forest Hill, MD 21050

● **Doing Research on US Stamped Envelopes** printed both sides (not setoffs) and multiple strikes especially ones printed on folded envelopes. Will swap information on these and other EFO stationery. Francis Pogue, 1816 Meredith Road, Virginia Beach, VA 23455-2644

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● **Looking For That Special Item For Your Exhibit?** Bid with Lowell S. Newman & Co. Auctioneers. Sample catalogs \$3.00. Write to Lowell S. Newman & Co., 1400 Harbor Blvd., Weehawken, NJ 07087. Material to self? Consignments always welcome.

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● **WANTED: Covers to or from U.S. Navy ships in Asiatic waters** pre-1925. Handwritten return address on envelopes or postcards usual identification. Also wanted covers from USS Hannibal. Henry Sweets, 5005, Wyaconda, Hamibal, MO 63401

● **Wanted – Law enforcement/police related materiel** for thematic exhibit. Write Steve O'Coner, P.O. Box 129, Vernon, NJ 07462

● **WANTED: Pitcairn Island censored covers, plate and inscription blocks, and related esoterica.** James E. Brill, 2948 Chevy Chase, Houston, TX 77019

● **BEACON AIR MAIL, US #C11.** Unusual commercial usages wanted (obscure rates/routes, unusual foreign destinations, mixed with foreign franking, perfins, C11 with foreign postage dues, paquebots, etc.). Also off-cover C11 EFOs, perfins, etc. Kent Koberstein, P.O. Box 33515, Washington, DC 20033

● **Wanted Japanese Commemorative Cards (H&G CC-1/72).** Postally used or with common cancels. Also bands of folders with sets of cards. Leroy Collins, P.O. Box 2183, Norfolk, VA 23501

● **ARMCHAIR GOLF can be played 365 days a year.** If you would like to become a golf philatelist, write Kevin Hadlock, 447 Skyline Drive, Orange, CT 06477. For information about The International Philatelic Golf Society.

● **Learn about using your computer for philatelic enjoyment.** For \$10 the Philatelic Computing Study Group will send four issues of "The Computelister" to US addresses, \$12 to Canada, \$17 elsewhere. Write PCSG, P.O. Box 5025, Oxnard, CA 93031 for more info.

● **WANTED: Stampless Covers from Lexington, KY.** Mail copies and price to Mike Strain, 111 St. Marks, Sugar Land, TX 77478

● **Seeking Bahamas Specialized Material.** All reigns, all types. Covers, cancellations proofs, specimens, etc. Ed Waterous, P.O. Box 1105, Homewood, IL 60430

● **WANTED: 1932 South America Flight covers** of the Graf Zeppelin-Brazilian dispatches, all flights. Send photocopy or complete description, including cachet color, for an offer. W. Hendersen, 804 Park Ave., New Martinsville, WV 26155

● **Wanted-Covers/Postcards sent to/from Poles Training in Canada during WW I** (Niagara, St. John's, Que., Borden, & U. of T. and WW II (Windsor, Owen Sound). Send xerox copies first! P.S. Madej 30 Ormskirk Court, Toronto, Ontario M6S-1B1, Canada

● **Hawaiian Stamps Wanted, Mint, used or covers.** I am interested in hearing of any items you may have. D. Jackson, P.O. Box 2397, Martinez, CA 94553 APS, HPS

● **Burma Covers 1937 to 1948** including the Japanese occupation wanted. Unusual destinations, high values, officials, 1 die on wrapper, etc. Stamps in large multiples may be of interest. Mike Ley, Box 984, Grand Island, NE 68802

● **NEW ZEALAND POSTAL STATIONERY:** Mint, used, proofs, essays, single items, collections, accumulations. Dealers welcome. Write: Steve Schumann, 2417 Cabrillo Drive, Hayward, CA 94545

● **WANTED: Private die medicine company cellophane material.** Anything unusual, e.g. provisional private medicine cancels, essays, trial color proofs, facsimiles, printed cancels, covers, etc. D. Green, Box 2357, Sunnyvale, CA 94087

● **WANTED: Advertising Covers, and meter ads showing Sponge Divers, Salvage Diving and Scuba Divers.** Also looking for meter ad from the New York Telephone Co. used around 1965 that reads "VACATION NEEDS? Check THE YELLOW PAGES" ad plate is that of a scuba diver. Also related material. Roland Essig, P.O. Box 251, West Bend, WI 53095

● **WANTED: 6¢ Stars-in-Circle stamp** from 1981 booklet on postcard, cover, wrapper, especially to foreign destinations; also EFO's. Leonard Piszkiwicz, 951 Rose Court, Santa Clara, CA 95051

● **Wanted Honduras Nos. 1 and 2** cancelled manuscript with partial transit and/or receiver markings. Please write: R. Washburn, P.O. Box 25, Cheshire, CT 06410

● **WANTED: MN Postal History Items.** Any Pre 1950 metered from Benton, Sherburne, Stearns, Morrison and Becker Counties. Includes cities of St. Cloud, Sauk Rapids, Little Falls and Becker. Send xerox to Robert Becker, c/o 320 3rd Ave. S., St. Cloud, MN 56301

● **New York Stock Transfer Tax Wanted:** Documents, errors, varieties. No common stamps or brokers tickets. Buy or swap. Kenneth Pruess, 1441 Urbana Lane, Lincoln, NE 68505

● **CONSIGN NOW** for our 1995-96 show auctions. Next is CHICAGOPEX 11/17-19/95. Richard E. Drews Philatelic Auctions, 7139 W. Higgins, Chicago, IL 60656. Phone 312 775-2100. FAX 312 792-9116. Write, phone or FAX for FREE catalog.

● **For a price list of Hawaii, Canal Zone, DWI or Guam** please send a 32¢ stamp for one list or 55¢ for all. Warren H. Crain, P.O. Box 5954, San Antonio, TX 78201

● **Medals mounted on solid hardwood of contrasting color.** Price: \$8 to \$10 plus shipping. Henry Fisher, 4636 Dundee Ave., Columbus, OH 43227

● **NEED German, Austrian, Turkish Military Mail WW I** in Palestine and ancillary material. Jerome Byers, 4133 Stanhope, Dallas, TX 75205

● **Wanted Commercial covers and postcards** from ex-USSR 1992-95 Republics. Paul Burega, 16 Aldgate Cres., Nepean, Ont. Canada K2J 2G4

● **Want the following for my U.S. 1938, 3¢ Prædie Traditional Exhibit:** 807P2 small die proof, EFO items and commercial covers. Will send want list. W. Cole, P.O. Box 340, French Gulch, CA 96033

● **WANTED for research and exhibition.** Any examples of Ryukyu Islands Scott Nos. R9-16 on document. Send xerox and price to Gary B. Weiss, 400 Medical Center Blvd. #111, Webster, TX 77598

● **Wanted one cover postmarked New York City on 11 May 1918,** cachet or stamp immaterial. M.N. Collison, 68-2098 Boucherie Rd., Westbank, B.C. V4T 2A5 Canada

● **Belgian bar and dot numeral cancels** on Scott Nos. 1-16 and 17-21. Send list of available numbers. Covers welcome too. Otto Sellinger, 307 Doty St., Ann Arbor, MI 48103

● **UN NY first issue 1-11 & C1-4** specialty items wanted. Non-philatelic usages desired. Dr. Reuben Ramkissoon, 120 N. Oak St., Hinsdale, IL 60521

● **Wanted Hungry Postal Cards 1869-1892,** also newspaper stamp items 1851-1922. Robert B. Jensen, 8 Heather Ln., Reading, PA 19601

Philatelic People

by Clyde Jennings

In our hobby there are roughly three broad categories: collectors, philatelists, and philatelic people. The first group would be those who mainly collect "gimmies" - - stamp(s) from a post card from Aunt Tillie in Paris, Uncle Willie in Kathmandu - - don't belong to a club or society, or subscribe to any of the hobby's media.

They may have an album of sorts, a 3-ring binder or an old ledger book. They may even have gone so far as to buy the first three or four lower values of a 10 value set from some approvals at one time. They might save a single or block from what they buy at the post office for mailing purposes, "Accumulator" might be the more synonymous word for this group.

Next comes the philatelist. He or she goes a number of steps beyond those in that first group. Not only do they "collect" the stamps, they also really study them: A stamp's planning and production, produced quantities, errors and varieties, usages, including unusual oddities, its paper, ink, perforating, overprinting where applicable, conjunctive use with other values/issues. They write articles, pamphlets, handbooks, sometimes even books about them and their fascinating facets. And here are found most of these in the exhibiting community.

Now we come to "philatelic people" - - the focal point of why I'm sitting here

writing this now! And who are these people, you ask. Well, I'm about to tell you who some of them are - - my version, anyway.

Let's take actual people some (all?) of us might know. One of the first to come to mind is Dorothy Blaney. Correct me if I'm wrong, Dorothy, but if you save/collect/study any stamps at all I am totally unaware of it. But you are a well known figure nationally in the hobby. You have been very active particularly in the area of youth philately. You and your husband Jack put together all those thousands of packets of stamps to be given to youth collectors - - and then personally brought all of them to Chicago, not once but twice, for AMERIPEX '86 and again for WORLD COLUMBIAN '92. Both of you are familiar figures at a number of shows every year. Yes, Dorothy, you are a "philatelic" person.

Now how about Charles Jenkins of Phoenix, Arizona? Yes, he of AMERIPEX aluminum exhibit frames fame, Charlie, do you collect any stamps at all? If so, I've never seen any of them in your frames, which are now used at most of the national level shows, as well as some international shows, and usually even taking in the banquet as well as a number of the other social functions. Not one mounted stamp, but you definitely

"belong". Charlie, and I consider you one of our "philatelic" people.

Who would come next? How about Betsy Towle? From Tucson, General Chairman of AIRPEX every other year, and Executive Secretary of the Postal History Foundation. Yes, Betsy does "own" stamps/covers, but they are her late husband Charlie's railroad material. But you will find Betsy at numerous shows around the circuit, representing the Foundation, and touting its programs for youth, programs supported by funds donated, or raised, by the Arizona Philatelic Rangers, a most worthy, dedicated, and generous group, and it's indeed an honor to be one of them. True, Betsy, you are also one of our high profile "philatelic" people.

This is a quick composite picture of a few "philatelic" people. I'm certain a number of you can bring to mind many others who fit this mold. All of them are an important facet of our hobby, we need them, we enjoy them, and we appreciate them.

I'm reminded of the first show my Fran attended with me after we married in 1970. I was introducing her around, and someone said to her, "And what do you collect, Mrs. Jennings?" After only a moment's hesitation she replied, "I collected Clyde".

From The Executive Secretary

Dr. Russell V. Skavaril, 222 East Torrence Road,

Columbus, OH 43214-3834 Telephone: (614) 262-3046 (with answering machine) FAX: (614) 261-6628

This report was prepared on June 16, 1995 and is based upon new memberships, resignations, etc. received through that date.

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

2162 Wanda M. Miller
2163 Mel Spinella
2164 Pamela Zoubie
2165 Kurt H. Schau
2166 Robert Harper
2167 David H. Plunkett

2168 Stuart Reddington
2169 W. M. Wickert
2170 Myron Fox
2171 Phyllis Bobeck
2172 Charles B. Wallace
2173 Nicholas Lombardi

2174 Joel L. Bromberg
2175 Dr. Joel T. Klein
2176 Ray F. Smith
2177 Gordon Smith
2178 Gary McLean

I am pleased to announce that Daniel A. Brouillette has become an AAPE Life Member

I am sorry to report that Dorothy Atkins and Otto G. Schaffling are deceased.

Please advise me if you know of a correct address for Peter Martin (mail to him at 7657 Southern Oak Drive, Springfield, VA 22153 is being returned as undeliverable) and/or Maurice O. Simmons (mail to him at Post Office Box 183349, San Francisco, CA 94119-3340 is being returned with a notation to the effect that there is no such box number).

MEMBERSHIP RECONCILIATION as of June 16, 1995:

Total membership as of February 13, 1995	1001
New members	17
Reinstatements	44
Suspension (pending receipt of correct address)	-2
Resignations	0
Deceased	-2
Dropped for non-payment of dues	0
Total membership as of June 16, 1995	1058

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