

THE

Philatelic Exhibitor

VOLUME 9

NUMBER FOUR

OCTOBER, 1995

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THE PHILATELIC EXHIBITOR

Official Publication of the the American Association of Philatelic Exhibitors



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October, 1995

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TPE is a forum for debate and information sharing. Views expressed are those of the authors and do not necessarily reflect those of the AAPE. Manuscripts, news and comments should be addressed to the *Editor* at the above address. Manuscripts should be double spaced, typewritten, if possible.

Correspondence and inquiries to AAPE's **Officers** should be directed as shown on page 4.

Deadline for the next issue to be printed on or about Jan. 15, 1996, is November 20, 1995. The following issue will close Feb. 20, 1996.

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. 1-3 at \$3.00 each.

FUTURE ISSUES

The deadline for the January issue of **The Philatelic Exhibitor** is November 20, 1995. The suggested topic is "**Why Medals (plaques, ribbons, cash)? - The importance of recognition, and alternative ways to provide it.**" For the the April, 1996 issue of **TPE** - Deadline February 20, 1995 - the suggested topic is "**The impact of technology on exhibiting.**" 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:

August, 1995 - World Columbian Stamp Expo '92 which has donated \$500 to AAPE in the name of **Ralph Herdenberg**. Ralph and Bette (who has replaced Ralph on the Board) together did a tremendous amount to build AAPE into what it is today.

September, 1995 - Thomas R. Wegner of St. Paul, MN for the nice article he did in "*The Texas Philatelist*" encouraging collectors to give exhibiting a try.

October, 1995 - AAPE Director James Gough who prepared for our STAMPSHOW board meeting a multipage proposal on possible new directions for AAPE. It's available from the editor for 50¢ in mint stamps.

AAPE STATEMENT OF PURPOSE

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

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SEND:

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

MEMBERSHIP APPLICATION TO: Dr. Russell V. Skavaril, Executive Secretary
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Enclosed are my dues of *\$18.00 in application for my membership in the AAPE, which includes \$15.00 annual subscription to **The Philatelic Exhibitor**, or \$300 for a Life Membership. (Life Membership for those 70 or over \$150; Life Membership for those with a foreign mailing address: \$500)

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

Editor's 2¢ Worth

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



Local and Regional Mentors Needed; "The Fly" Multiplies

"A promise unfulfilled" is putting it mildly! When AAPE began nearly 10 years ago, (Can it really be?) we listed as one of our goals the need to provide assistance to the hardworking people who put on local and regional shows; those who often volunteer to help with little idea of how much effort is needed to get the job done. The wheel has been reinvented many times because the resources they could call on have been meager and dispersed.

Many thanks to the anonymous person who made this point after the AAPE seminar after this year's Omaha Stamp Show. The result is that Pres. McCann is undertaking the task of energizing our Committee on Local and Regional exhibiting. One of the things we want to do is to put together a list of people who have done the major jobs at shows from local to national level and who would be willing to serve as Mentors for people just getting their feet wet.

This might be by phone, by letter, or if the Mentor is close enough, in person. For this to work, we will need a lot of volunteers and real national coverage. Won't you help? Please fill in the form at right and send it or a copy to me. At the point we have enough volunteers to assure success, we will announce the existence of the service through the philatelic press.

Last issue's "The Fly" column brought the Editor a bushel basket of "Fly Bites" from "The Fly". I exercised my prerogative of adding material to the Flybites and Swatters section of the column when, close to deadline, I received several negative comments about this year's NAPEX.

This illustrates that while "The Fly" is a central collection point and the keeper of the column, "it" is hydra-headed in that there are many contributors. In this case, the NAPEX comments are the work of neither "The Fly" nor the Editor. They came from one of the offspring, and were plugged-in whole. I understand that the NAPEX Committee has chosen not to respond, but others have, and you will find their comments below. The issues discussed are serious ones, and I invite further comment.

Local And Regional Mentors Needed

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I can help by advising others on one or more aspects of putting on local or regional shows. I have experience with

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Your 2¢ Worth

Napex '95

To The Editor:

As a judge at NAPEX '95 and a past president of the Turkey & Ottoman Philatelic Society, I feel that the criticism of both NAPEX and TOPS rendered by the yet-anonymous "Fly" in its July column was most unfair.

The aim of TOPS, aided by the NAPEX show committee, was to promote an exhibition in which Turkish and Ottoman material would be shown on a "super-national" scale, a scale which would envision the showing of exhibits beyond what was available to us here in the United States, and would allow us to

Earl Galitz - Douglas Clark - Gerhard Wolff - George Hall - Frederick Lawrence - Dan Laursen Robert Odenweller - Robert Morgan - Dave Savadge - Paul Burega - Gary Weiss - Stephen Luster - Nicole Pendleton - Richard Maisel - Gary McLean - Phil Stager

bring in exhibits and guests not only from the United States, but also from Turkey, Germany, and the United Kingdom.

TOPS also intended to have the visiting exhibits judged on a US national level, allowing the exhibitors from abroad that new experience and allowing the entry of novice and youth exhibits. TOPS felt that it had successfully met its goals, and felt that, with the exception of The Fly, a good time was had by all.

TOPS brought to NAPEX visitors from not only the countries named above, which had Turkish area philatelic organizations, but also exhibits from Switzerland and visitors from Switzerland and Canada, and although NAPEX is a national-level show a

number of our visitors thought highly enough of the exhibition to arrange to have their exhibits brought to us immediately after their presentation at FINLANDIA.

I have both judged and visited other exhibits at which a society or two has dominated the frames, and have not felt put out by having to either judge or volunteer my time to learn from what is being presented.

I don't know if jury selection for NAPEX was "dictated by whom the convening societies requested," and I do not know if it is necessary for any jury to have any "senior members of the APS jury corps on it." All three of the convening societies at NAPEX were

represented by experts on the jury, TOPS being also represented by the addition of a well-known international jurist. Being a rather junior jurist, I yet wonder what constitutes a "senior member" of the APS jury corps. All the other jurors looked older and craggier than I, especially the head judge, who was especially craggy. It might be of great interest to AAPE'S members to learn just who are included in this previously secret category of "senior" judges. Presumably, the make-up of the NAPEX jury was considered by the APS head judge and was approved.

Shame on the "Fly" for reporting that TOPS charged exhibitors \$20.00 for the \$9.00 frame fee and pocketed the difference. Although it was originally reported to out-of-country exhibitors that the frame fees were to be \$20.00, TOPS and its officers paid the frame fees of our visitors ourselves. The NAPEX show committee was aware of this and certainly would not be expected to complain. I find it reprehensible that the "Fly" would report that TOPS was defrauding its guests, all the more so because the truth was so easily ascertainable. If the "Fly" was a real person instead of a fictional insect it might consider the difference between reporting what it believes to be fact and what it believes to be opinion. The "Fly" is entitled to its opinion, but it is not entitled to create its own reality for the purpose of influencing others, nor to stoop to ad hominem (or is it ad insectorem) argument to demonstrate the worth of its positions.

I, for one, would hope that the editorial position of TPE would be to encourage, rather than discourage, philatelic competition at a higher level.

Earl H. Galitz
Miami, FL

To The Editor:

In the July 1995 issue, "The Fly" takes no less than four swats at NAPEX 95, including the composition, competence and performance of the judging panel. As the chairman of that panel, I would like to offer one person's answer.

"The Fly" objects because the exhibits came mostly from the Turks and Ottoman Society, the SAS/Oceania Society and the Mobile Post Office Society (the last of which he refers to as "other societies") and he also objects to the fact that the jury came mostly from those societies. Whether or not it was wise to accept so many society-exhibits (roughly 200-50-50 frames to the above societies), I cannot say; I certainly disagree with "The Fly's" statement that the Turkey and Ottoman Empire exhibits made the show "uninteresting." But, given the makeup of the show, it seems totally reasonable to choose four of the five judges representing the above

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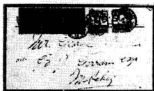
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societies in a 2-1-1 ratio. Only five exhibits fell outside the purview of the societies; all five fell within the expertise of the four society representatives, the one other jury member and the two apprentices and I believe all five received approximately their normal award level.

The phrase that the jury lacked "a cohesive force...to give prospective..." sounds profound, but it is hardly a comment that anyone could make who was not present for the jury deliberations. When a national society meets, there is a certain tendency for the award level to be higher than usual. The best exhibits in the area are likely to be attracted and, if the show committee does as the NAPEX committee did, the judges understand them and give them their due.

I was a little surprised to learn from "The Fly" that I am not a "senior member of the APS jury corps." Perhaps "in-crowd" is what is really meant.

"The Fly," in the same column, wonders why so many people are trying to determine his real identity. Because of the popularity of "The Fly's" column and the resulting influence upon some AAPE members who may never have been present at a jury deliberation, it is of some interest to determine what kind of person the "bites" are coming from. I worry that they seem to come from an individual who is uninformed or naive about the stamp judging process.

Douglas N. Clark
Lexington, GA

Napex Program

To The Editor:

In the July issue, John Macco asked for comments regarding the 50¢ charge for NAPEX exhibition program. NAPEX has no admission fee, nor is the purchase of the 50¢ program mandatory.

When I attended NOJEX, BALPEX and numerous other shows, national and international, I never paid for a program. I just paid an admission fee which included a "free" program. The charge for the program makes the cost at NAPEX to patronize a couple of dealers and view the exhibits as you stated, 50 cents. All admissions paid by me to attend the shows that charge for an entrance fee and a program ranged from \$1.50 to \$10.00, a little more than the voluntary NAPEX fee.

Since the dealers pay for the costs of these shows one may want to let the purchasing public visit their booth without an additional charge. The exhibitors pay a very small fee of the actual cost generated as Phil Stager's article in the January TPE illustrated. So the 50¢ fee may be subsidizing this area.

Maybe next year NAPEX will charge an admission and include a free program.

Gerhard S. Wolff
Kensington, MD

Exhibit Pzazz

To The Editor:

I have read the observation that few visitors actually walk from exhibit to exhibit. All exhibits simply don't attract viewers. They don't have PZAZZ. What a shame since the heart of some collector is wrapped up in that exhibit.

There is confidence that our judges are square shooters with good feel for exhibitors' efforts, but I could share with you the points lost for failing to leave 3/4 of an inch on all sides of a page! A judge started a review of my frames at a show once, "George, your maps were perfectly awful!" How awful to make a comment like that in front of 50 people. I have never attended a judging session since that day.

The Gold medal is not the only object of showing an exhibit; but Non-Gold exhibits are sometimes spoken of with derision. You may find something like this is the reason exhibits chairmen are scrambling for exhibits at the last moments. Some of us are Silver and Bronze people. Is that a sin?

The cost of a show in a large city definitely needs underwriting and the show committee counts on dealers to provide this. I want to point out, however, that the persons exhibiting in shows today pay a heavy cost also - in addition to risking a prized collection in the mail and show committee hands when you cannot attend. Persons attending have additional costs.

We are in this hobby together and this includes the dealers as well as the novice and experienced collectors. Let's make the meeting ground a common enjoyment for all of us. Don't under-shoot the target in considering the variety of levels of participants, but also don't overshoot the needs of dealers.

George Hall
Anchorage, AK

The Title Page

To The Editor:

In his article "The Road Map to Successful Exhibiting" THE TITLE PAGE' in the July 1995 TPE, Dr. Roger G. Schnell illustrates the title page from his Isle of Man postal history exhibit. This exhibit is subtitled "POSTAL HISTORY and MACROPHILY". In view of the rather diminutive size of the Isle of Man, **macrophil** would seem to be something of an exaggeration. Perhaps he means **marcophily**?

Later in the article he states, "What should not be on the title page? Pictures and other non-philatelic material have no place on the title page." Come on, now, Dr. Schnell, lighten up. There are numerous national-level, major award-winning exhibits on whose title pages are found pictures, post cards, drawings, pieces of airplane/balloon fabric, etc. - all collateral, non-philatelic material properly shown on the title page to help set the stage for and tell the story of

the exhibit. And these are the exhibits which draw the attention and interest of non-exhibitor show attendees.

To take nothing away from his otherwise outstanding exhibits - I've judged a few of them at national-level shows in recent years, so I know just how good his exhibits are - his cookie-cutter "title - synopsis - outline" title pages are opportunities-lost to really showcase the philatelic material in his exhibits. If Dr. Schnell doesn't believe this is all true, I would suggest to him that he slip out of a specialized society's meeting on Saturday afternoon at a national-level show for about 10 minutes, go over to the exhibits area, look down the aisles of frames, and observe whose exhibits are being looked at by show attendees.

Although it may come as a surprise to him, no one will be looking at his exhibits, or any others with colorless title pages following his rigid, narrow template. Does he win top medals with these title pages? Of course, if the rest of the exhibit earns them. But, do those title pages reach out and touch a non-exhibitor or non-collector and thereby support the growth of philately? Not hardly.

But exhibitors can do both at the same time through creative, imaginative title pages. Dr. Schnell should try it with his exhibits. Trust me, he'll like the results!

Frederick P. Lawrence
Tempe, AZ

Collection/Exhibit

To The Editor:

The explanation/answer to T. P. Dermott's question in TPE, vol. 9, 3 of July 1995 about the use of "collection" for "exhibit" in English literature is, that there in reality is a great deal of differences between British English a.k.a. The King's/The Queen's English, or Oxford English, and American English than most Americans are aware of.

The x number of pages made up for use at an exhibition are of course a collection and therefore termed as such - that's logical.

In some countries in Europe for instance the Scandinavian, an exhibit is called an "exponate" derived from exposition, but the word "collection" is heard just as often. "Exponate" is mainly used by the philatelists and the difference between philatelist and collector is excellently defined by Clyde Jennings on page 26 of the same number of TPE.

Dr. Dan Laursen
Tucson, AZ

To The Editor:

Regarding the request by T. P. Dermott for an explanation of why some thematic writers refer to "collections" rather than "exhibits," the following might provide an answer.

Until the revision of exhibiting rules by F.I.P. about 10 years ago,

thematic exhibits were part of larger collections, with a required part of the writup and title page referring to the "size" of the collection. Thus, if an exhibitor had a collection of some 2,000 pages and had broken it into various component sections for the thematic exhibit, he may have had 135 pages for a given section, from which he would choose 14 as representative and left the rest at home. To show that there was more of that section left behind, with the implication that the most important pieces to develop the theme had been selected, the notation under "size" would show that 14 of 135 pages were on display.

"Size" is gone now. What you show is what you will be graded on, and not some impressive total that may (or may not) have been left behind. Nevertheless some people retain the replaced concept that the underlying "collection" is still an integral part of the exhibit. For them to mix the two is not unusual. As a vast majority of the rest of the world use F.I.P. rules as the basis for their national rules - we are one major exception - this influence may easily extend to the writings of individuals such as Mr. van den Bold and Prof. Gupta. I have seen a number of international judges who were active before the current rules were codified and agreed upon by all the nations involved who either refuse to follow the new rules or are ignorant of the differences that have emerged. That is why there are seminars to bring their "old" qualifications up to currency.

A simpler answer may also be offered. One international secretary of the jury made a very big point of emphasizing the difference between "exhibits" and "collections," and when a jury member made the slip of the tongue and referred to an exhibit as a collection, he was required to put a donation into a "kitty" that would later be donated to the Red Cross or another local charity. The number of donations made to this fund showed that quite a few jury members used the two words interchangeably and were forced into being more precise in their choice of words by this one individual's efforts. Most of them did not think that it was worth all the fuss.

I'd also like to add a few words to expand on an excellent article by Roger Schnell in the July issue. He comments that "presentation counts for 5% of the total award internationally" and leads to the conclusion that the title page is worth more than 5%, implying that the title page is most of "presentation." I agree with the first two parts, but offer that the title page is really not a part of "presentation" except in its mechanical appearance. Rather, it is considered a part of "Treatment," which counts for 20% of the evaluation in postal history exhibits, and also is taken into account for "Knowledge" and its related parts,

which counts for 35% more. Yes, the title page is definitely worth more to the overall exhibit than just 5%. All of the rest of what Roger points out is right on the mark and should be looked at carefully by those who would improve their exhibits without needing to add a single item.

Robert P. Odenweller
Bernardsville, NJ

Large Pieces

To The Editor:

Yesterday I was putting away some large envelopes and wrappers which I keep in a separate large box. I began wondering about those beautiful large wrappers and envelopes. Why are such nice things not shown in exhibits?

I've been exhibiting for a number of years, yet I can't remember anywhere seeing any large pieces on exhibit. (Except one at Chicago's Colombian in a Special Non-Competitive Section). Now, I understand that it is a) difficult to mount, b) even more difficult to fit into a frame, c) it's a pain in the neck to ship!

However, if any show would give an opportunity in a separate section for ONLY large pieces, I believe some of the most spectacular material ever, would come to light. Maybe it could be done relatively easily if the frames would be turned sideways and fixed up inside for 3 rows? It would be left up to the exhibitor how many pieces could fit into the frame's three long rows. I can imagine some material exist franked with high denominations to exotic foreign destinations. Finally the colorful Priority Mail and Express mail would have the room to be shown in an orderly fashion.

On the other hand, I don't think a one time experiment would give the correct picture of success or failure. Even with advance publicity, it takes time for collectors to figure out how to prepare for such showing (never mind to dig out the long ago packed away material).

Robert B. Morgan
Los Angeles, CA

To The Editor:

Francis Pogue's unusual mis-cut envelope (4/95 TPE, p. 14) page prompts these questions. What is the best method of mounting "non-standard" philatelic items on an album or exhibit page? By non-standard, I mean those that do not have right angle 90 degree corners. Mr. Pogue, how do you solve this problem? From the Xerox copy in the magazine, whatever you did looks extremely neat. Do any other readers have ideas or suggestions that worked for them? Thanks in advance.

Dave Savage
Livermore, CA

Exhibition Prizes Help Needed

To The Editor:

One special award we have used at ORAPEX in Ottawa has been an old post

Confederate States of America

Buying & Selling

John L. Kimbrough
10140 Wandering Way
Benbrook, TX 76126

Tel: (817) 249-2447
Fax: (817) 249-5213

Member: ASDA, APS, CSA,
FSDA, TSDA, AAPE.

office box which has been turned into a piggy bank. To take the money out, the person dials a combination to open the post office box.

I had managed to purchase some from a store in Colorado, but the store no longer exists. Does anyone know where I might obtain more of these banks?

I personally like philatelic awards which can be used, such as clocks, pens, etc. The banks also work well for youth awards.

Paul Burega
16 Aldgate Cres.
Nepean, Ont. K2J2G4
Canada

Exhibit Takedown

To The Editor:

The official prospectus for most exhibits contains a rule that no exhibit may be removed prior to the closing of the show. Some shows enforce this rule strictly while others are quite lax in the enforcement. At the last national show that I attended, all of the exhibitors had taken down their exhibits at least one hour before show closing and many of the dealers had also left effectively ending this show early. In planning for this show, the last flight home for me was soon after show closing requiring me to return home the next morning. It would have been easy to make an earlier flight if I knew that I could get out earlier, saving both time and money. It would be nice to see future show rules being enforced or for the prospectus to

note that "no exhibit may be removed prior to the closing of the show unless prior arrangements were approved by the Exhibits Chairman."

Gary B. Weiss
Webster, TX

Society Demands

To The Editor:

I read Jay Stotts' (1/95) letter with interest and am glad he took the time to keep the dialogue going. I have no idea why some societies place more demands on a show than others. We all belong to some of those societies and if we don't know, perhaps we should start asking. I think the reasons are lost in history - but for sure, philately isn't well served when either a society or a show begin to throw weight around.

I did not intend to leave an impression that there was a correlation between a society and the ability to fill frames at a show. To the contrary, I am suggesting that many societies want to be guaranteed a certain number of frames before those societies agree to participate at a show. Larger societies want a larger guarantee and that guarantee can often take the large part of a show with a limited frame capacity. (Not all shows can expand to the size of the number of frames requested due to physical and other constraints). That in turn, can limit the rest of the exhibiting public's opportunity to participate in a show.

Jay makes an excellent case for why some societies should be given preferential treatment, stating in summary, that they bring more to a show than some other societies. It's hard to disagree with that argument - unless of course you collect Upper Bongoland and think that your "stuff" is better than the "stuff" collected by that other society. The BIA is a good case in point, adding a substantial dimension to any show lucky enough to host its annual convention.

Judging has not been a problem at NAPEX since we don't "deal" out jury assignment. We do our best (not always successfully) to have at least one juror from the specialty societies convening at the show. Two years ago, we had a jury of 10 just to be accommodating.

We try to do all of the things Jay suggests. We do control frame allocations to societies, we do enforce our entry deadlines (much to the dismay of some exhibitors who get turned down), and we do allocate the balance (however, not on a first-come, first-served basis as that would relinquish our prerogative of being able to select the exhibits that will be in our show).

Finally, the society referred to in my article was not the BIA. I had another one in mind although the article was a composite of personal experiences while serving as a show chairman.

Stephen Luster
Ashburn, VA

Fees/Costs

To The Editor:

I enjoyed reading Mr. Albert Young's comments and suggestions in April's *TPE*. (p.9). Many of his suggestions seemed reasonable and well thought out and ought to be considered by the "powers that be".

I was perplexed by one suggestion, that while show coordinators should not charge a frame fee, they should provide monetary rewards instead of medals. Where should the funds for these monetary awards come from, if not from exhibitor's fees?

Nicole D. Pendleton
Angola, IN

TPE Content

To The Editor:

I find The Philatelic Exhibitor a little disappointing. I was hoping to find more technical material about exhibiting,

particularly examples of exhibits and the decisions the exhibitors made about what to include and what not to present and what to include in the write up. I never seem to know just what text I should put in the exhibit and no matter how much I write, it never seems to say what I would like to say about the exhibit.

Richard Maisel
New York, NY

Letters....

To The Editor:

I hope the April issue of *TPE* exhausted your supply of bellyaching letters. How about requiring bellyachers (me included) to certify that we have at least read the two recent articles by Jamie Gough, in the AP and *TPE* and the splended article by Bill Waggoner in the AP, i.e. Isn't It Supposed To Be Fun?

My condolences to Mr. Collins of Westlake, OH for being intimidated by

his lepidopteran neighbor (also from Westlake, OH). Maybe it was the comment on "moth balls" that got someone's knickers in a twist. Can you imagine being buried by butterflies or in moth dung?

I guess Mr. Young did not read my article on the cost to the show of exhibiting. Who is going to pay for the 'standard' frames? Details, always those annoying details.

Finally, please ask Mr. Fisher of Columbus, OH how his mineral show committee 'attracts the public'. As a stamp show general chairman, I would like to learn how to force my show to attract the public. I would also appreciate seeing a copy of the mineral show budget (and floor plan) so we can compare apples with apples, etc.

Phil Stager
St. Petersburg, FL

In Defense Of Topicals

by Clyde Jennings

I was one of those U.S. classics collectors who for years looked down his nose at collecting topicals when this new facet of collecting came upon the philatelic scene a number of years ago. "Just a fad", I told myself; "It won't last", was my confirmed opinion; "Strictly for the kids", I was convinced - - - and note I subbed "kids" for "birds"!

The Lynchburg (Va) Stamp Club, in my home town, was having problems keeping members. With so many people collecting so many different areas there was really no common ground among them to sustain sufficient interest in belonging to the club. At meetings the one or two Confederate collectors could find subjects in common, as could the several whose interest was U.S. But beyond that was a void. The few really knowledgeable among the members had already done a program of each one's speciality, and repetition can reap the purest form of boredom.

So the idea was hit upon to require each member to start, and maintain, a topical collection, the subject to be the choice of each individual. Trading of unrelated and unneeded items in a set purchased to obtain only one stamp became torrid, efforts to come up with a "different" subject - - i.e., one different from everyone else's - - were spirited and a whole new set of speakers became available as each expounded on his particular subject. This was way back in the late '50's and early '60's.

My father, who was President of the club at that time, opted for trains as his pet - - and my two cent Pan-American became his first acquisition! When he died in 1966

I felt like the Chairman of the Penny R.R. with all my locomotives, cars, and cabooses. Took me doggone near a year to send them all on one-way trips back out into philately via circuits.

But I remained aloof, as I was convinced all this petty-philately was beneath me, so I just seemed to find it more and more inconvenient to attend meetings lest I be accosted for not having a topical. Think ill of me for my snobbishness, if you will, but also please keep in mind this was a loooong time ago. Long before Jerry Husak established and built the American Topical Association into the respected 10,000-plus membership viable and active organization it became. Long before topicals, and later thematics, were generally accepted as exhibits in national level shows. Long before the likes of Mary Ann Owens rode her elephants into prominence and established herself as one of philately's leading topical activists, achieving international status as a judge and exhibitor. Long before the ATA established TOPEX its own annual show for topicals only. Long before Emilio Oregon, of Mexico, brought forth his display of "Death", a gruesome subject but a fantastic showing.

But now "The King" has fallen. Yep, I've finally succumbed to the pleasures of topical collecting. I guess the advent of thematic collecting did it. As I understand it, pure and simple, a topical collection is one subject, such as say left footed cows, and one tries to acquire and mount every single issue known with that variety of bingie on it. Conversely, a thematic showing is one which takes a theme and

develop it - - such as how that left footed cow got that way, what chance there is for therapy, and cure for it, and whether or not it is an hereditary condition.

So what finally got me hooked? "Gittin' Thar", that's what. Yep, that's right, "Gittin' Thar" - - the movement of a human body from point "A" to point "B", and some of the many ways of so doing it. Simple as that, once I conceived the idea, but what a chaise some of the methods and means have given me! By the way, for the uninitiated, "Gittin' Thar" is Rebelese for "Getting There" - - O.K.? Meantime, I'm having myself an absolute ball "Gittin' Thar" - - that is, from conceiving the subject to completion of the entire project.

I've begun to exhibit it, and learn what my peers think of my efforts. Must share this with you. This new PWP has a "Dictionary" - - i.e., it lets you know when you have misspelled a word. Well, when I typed in that "Gittin' Thar", bells sounded, lights flashed, all heck broke loose! Then I appended an asterisked translation of the title ("Rebelese for getting there") - - and the machine all but screamed, "Clyde, ya dummy! Oh my head. I have just been dragged, kicking and screaming, into the 20th century: now the proud possessor of a brand new personal word processor and attempting to do this exhibit with it.

P.S. Since I began the project and Special Studies has arrived on the exhibiting scene, that seems to better fit my efforts. So that is the category in which "Gittin' Thar" will be shown eventually.

AAPE PUBLICITY DIRECTOR NEEDED

If **YOU** are interested in joining the AAPE worker-bees in this capacity, write or phone Pres. Peter McCann, 201 Defense Highway - Suite 260, Annapolis, MD 21401-8961
(301) 261-8045

PRESIDENT'S MESSAGE by Peter P. McCann, Ph.D.



There was a recent milestone passed within the last few weeks that will potentially have a major effect on the exhibiting and judging community, the constituency of the AAPE. Last August at STAMPSHOW '95 in St. Louis, Bill Bauer turned over the Chairmanship of the APS Accreditation of Judges Committee to John Hotchner, who, among other duties, is the editor of this journal, TPE. Bill in the last two years had started a process of reengineering this Committee to make it more actively reflect its role as one of the most important of all the standing APS committees. John in succeeding Bill has continued this process, and has started its major overhaul by asking the committee to fully define its own role in not only accrediting new judges, but in other areas as well, e.g. drawing up a set of by-laws that regulate the committee's role in setting exhibiting and judging criteria for all the national shows that are accredited by the APS. In the works are plans to possibly change the name and structure of the now eleven member committee to reflect its greatly expanded functions. Other proposals call for heightened standards for approval of new judges via the apprentice system, evaluation of the performance of currently accredited judges, formulation of the new display class procedures for national shows and also plans for a survey of all currently accredited judges with regards to specific areas of speciality accreditation and some other issues facing the APS judging corps. These items, when implemented, will mean some major changes, and should certainly result in overall improved judging procedures for exhibitors. The leadership of the AAPE, besides John Hotchner, is strongly represented on the Accreditation Committee, e.g. Ann Triggie, our Vice President, Steve Schmunann, our Immediate Past President, Randy Neil, our previous Past President (an ex officio member as APS President) and myself as well. Thus, if anyone wishes to have any input or more more information about the above, please feel free to contact any of these individuals. I should also mention that Bill Bauer is also staying on the Committee and will provide continuity and experience from his past ten years as Chairman.

One other item I would like to mention is that our AAPE project of reprinting the "best" of early TPEs as a monograph for exhibitors is on the way to completion. John Hotchner will be contacting those of you who have pledged money for this project in the near future. We are still in need of some funds for the monograph and frankly the more we raise, the more pages we can reprint. If you feel inclined to contribute please write John directly.

Best wishes until next time.

Are You Exhibiting Less?

It seems a lot of us are not exhibiting as much as we used to given the fact that even some of the usually oversubscribed shows have been having difficulty filling their frames in the last couple of years. AAPE's officers would like to understand this phenomenon, what it may mean for the future of exhibiting, and then give some thought as to what we might do to end this cycle and get back to a growth cycle. To do so, we need the help of you, the individual member to complete the survey form and follow.

Please send it, or a copy, to John Hotchner, P.O. Box 1125, Falls Church, VA 22041 sometime before December 1, 1995.

- NAME (Not required): _____
- ARE YOU EXHIBITING MORE _____ LESS _____ ABOUT THE SAME _____ NUMBER OF TIMES PER YEAR YOU DID THREE TO FIVE YEARS AGO?
- IF LESS, PLEASE CHECK THE REASON (S) WHY:
 - ___ Frame Fees Too Expensive? _____ I Can't Afford Anything New To Add To My Exhibit.
 - ___ Postage Too Expensive? _____ I Can't Seem To Get To The Next Medal Level.
 - ___ Don't Want To Exhibit Unless I Can Attend. _____ I'm Stuck At _____
 - ___ Attending Is Too Expensive _____ I'm Not Interested In Exhibiting At PACIFIC 97
 - ___ I've Attained All My Exhibiting Goals _____ I Enjoy Doing Shorter/Fun/Display-type Exhibits More.
 - ___ Other Reason (s). Please detail: _____
- WHAT WOULD ENCOURAGE YOU TO RESUME YOUR PREVIOUS LEVEL OF ACTIVITY? OR TO GET MORE ACTIVE? OR TO GET MORE ACTIVE, IF YOU'RE NEW TO THIS PART OF THE HOBBY? _____

Feel free to provide any other thoughts or ideas you may have on this subject on a separate sheet of paper.

Where Are The One Frame Exhibitions?

TPE would like to run every so often a list of shows (and their contact points) that are seeking one frame exhibits. And while we're at it, we probably ought to do the same with the new Display Class.

All I need is the name of your show, its dates, and the name of the person to whom exhibitors should write for a prospectus.

Write to me today, or whenever you have your show plans set: John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125

Show Listings

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

★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 \$5 a frame. Juniors at \$2 a frame. Prospectus and information from Federick P. Lawrence, 5016 S. Kenneth Pl., Tempe, AZ 85282

★Jan. 19-21. Sandicall 96. Held at the Scottish Rite Center, 1895 Camino Del Rio South, San Diego, California. 250 16 page frames, \$7.50 per frame \$2.50 per frame for Juniors. Annual convention of MEPSI. \$3 daily admission and \$7 for three days. Prospectus and information from G. A. Santangelo, 4816 Mt. Helix Dr., La Mesa, CA 91941-4395

Jan. 26-27, York County Stamp Show, Sponsored by the White Rose Philatelic Society of York. Held at York Fairgrounds, Horticulture Hall, 334 Carlisle Avenue, York, PA. Bourse with 25 dealers and the USPS.

120 16 page frames available at \$5 per frame. Junior fee is \$2.50 per 16 page frame. Admission FREE. Entry forms and details available from: John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327

Feb. 10-11. ALAPEX '96. Sponsored by the Birmingham Philatelic Society. Held at the Bessemer Civic Center in Bessemer, Alabama 100 6 page frames available at \$2 per frame. FREE admission & parking. Prospectus and details from: Charles B. Wallace, P.O. Box 531330, Birmingham, AL 35253

March 9-10, FRESPEX '96. Sponsored by the Fresno Philatelic Society. At the Fresno Fairgrounds, Industry-Commerce Building, Kings Canyon and Chance. 200 12 page frames, \$5 adult, \$1 junior. FREE admission. Further information and prospectus from Ruth Seibert, 6158 N. College, Fresno, CA 93704

March 16, 1996 OXPEX '96. Sponsored by the Oxford Philatelic Society. At the John Knox Christian School, 800 Juliana Dr., Woodstock, Ont., Canada. 6 page frames; 12 frame limit. No charge. FREE admission.

Information from Gib Stephens, P.O. Box 20113, Woodstock, Ont. Canada N4S 5H1

★March 16-17, 1996, Filatelic Fiesta. Sponsored by the San Jose Stamp Club. Held at the San Jose Scottish Rite Temple, 2455 Masonic Dr., San Jose, CA. Adults \$7 per frame, juniors \$2 per frame. Frames hold 15 8½x11 sheets (5x3). Show admission free. Prospectus and details from M. R. Renfro, Box 2268, Santa Clara, CA 95055

★April 26-28 WESTPEX '96. Sponsored by the Association for Western Philatelic Exhibitions, Inc. Held at the Cathedral Hill Hotel, Van Ness & Geary Streets, San Francisco, CA. 300-16 page frames at \$9 per frame. (youth-\$1 per frame) Annual convention of the Society of Israel Philatelists. Prospectus from Steve Schumann, 2417 Cabrille Drive, Hayward, CA 94545 (FAX 510-732-8526). Other info from General Chairman, George Shalimoff, 5820 Ross Ranch Road, Sebastopol, CA 95472

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.

SARASOTA NATIONAL TO HONOR CLYDE JENNINGS: Clyde Jennings, one of American philately's most recognizable individuals, will be featured at the Sarasota National Stamp Exhibition, February 2-4, 1996, in Sarasota, Florida. The APS accredited World Series show will honor Jennings with an 80th birthday party and 'roast', with more than a dozen speakers taking the podium at a Friday night celebration.

In addition, a local stamp, dubbed the "Inverted Jennings", will be issued to commemorate the event, and special Jennings show covers will be available. A Court of Honor exhibit by Mr. Jennings will be included in the show's 200-frame exhibition.

Jennings was chosen to be honored because of his wide-ranging contributions to philately. He has collected for more than 70 years, and first exhibited in 1932. His creative exhibits of bicolored US stamps, US stamps with color cancels and fancy US cancels have won him both fans and Gold Medals, but one of his proudest accomplishments has been to influence his son Jay to follow his philatelic footsteps.

A prolific philatelic writer, Clyde's articles have appeared in dozens of US philatelic publications. He received the Luff Award in 1989, and is a current member of the Luff Selection Committee.

Jennings is a past President and Vice President of the Society of Philatelic Americans (SPA), past President of the Florida Federation of Stamp Clubs, a founder of the Virginia Philatelic Federation, a founding member of the American Association of Philatelic Exhibitors, and active in a large number of other clubs and societies. He is an accredited judge on both the National and International levels, and is believed to be the only person to have been a judge at all 34 APS accredited shows, many as jury chairman.

In addition to his many activities and awards, Jennings has actively promoted youth philately through the Junior Philatelists of America and several other organizations.

Known for his off beat sense of humor and his colorful attire, Clyde Jennings has established a record of philatelic accomplishment that is unmatched by any other living stamp collector. He has become one of America's most widely-known and beloved philatelists.

All collectors and friends are invited to attend the special birthday party and roast on February 2, 1996. Those attending are also invited to visit the Clyde Jennings Hospitality Suite at the Sarasota Hyatt Hotel, adjacent to the show site, during the evenings of February 1, 2, 3 and 4.

The show will be held at the Sarasota Municipal Auditorium, 801 N. Tamiami Trail, Sarasota, FL. Show hours are 10 a.m. to 6 p.m., Friday and Saturday, Feb. 2, and 10 a.m. to 4 p.m. on Sunday, Feb. 4. For information on tickets to the birthday party and roast, hotel rates, frame availability and other show activities contact Jack Harwood, P.O. Box 32015 - Midtown Station, Sarasota, FL 34239. Those unable to attend may also send messages or greetings to the same address.

EXHIBIT PAGE LAYOUT BY COMPUTER

by Allan N. Glennon

In this era of personal computers, more and more philatelic exhibitors are turning to their computers for page layout. Some, however, hesitate because they aren't sure which software to use, or they fear that it may be too complicated for them to master.

The introduction a couple of years ago of Windows 3.1 for IBM-compatible PCs made quality type and graphics available to PC-users at moderate cost, and began a new revolution in personal computing, featuring a new generation of easy-to-learn software with extensive, on-line help built in. Programs formerly dedicated exclusively to word processing, to graphics, or to page layout began converging into multi-function desktop publishing programs. Under Windows, such versatility is natural, because all Windows programs use the same basic techniques to accomplish their specialized purposes. In addition, all Windows programs share access to whatever fonts are installed in the PC.

In the paragraphs that follow, we will look at Ami Pro 3.0, a word processing program; Corel DRAW! 3.0, a graphics program; and Corel Ventura 4.2, a page layout program. Although the procedures for setting up a page differ among these programs, their final products can be identical.

A nice feature of Windows is that you don't need a laser printer in order to get sharp, crisp output—a dot matrix printer can produce very attractive pages under Windows. (Many people don't realize that the resolution on a 24-pin dot matrix printer can be as high as 360 dots per inch (dpi)—slightly finer-grain resolution than the 300 dpi produced by most office laser printers until the recent advent of 600-dpi lasers.)

The first step is the same for any program: do a rough design sketch for each page. This sketch should show all your text, plus the positions of everything that will be on the page. Whether you plan to use frame lines around the materials or not, you should draw the frames in, in the correct position, and show their dimensions. This step will assist you in placing the text on the page.

Ami Pro 3.0

Ami Pro is published by the Lotus Corporation. If "upgrading" from a previous version, or from a competitor's product, it costs around \$100; non-upgrade purchase price will be around \$250.

Ami Pro's greatest strengths are in its sophisticated handling of text. Each Ami Pro document has an associated "style sheet" that combines page configuration (margins, columns, orientation,

headers and footers) and type characteristics (font, alignment, spacing, tabs, indents, and other features).

In exhibit layout (except for the title or synopsis pages), text is of secondary importance. Even so, Ami Pro can be used efficiently and effectively to create exhibit pages, by using its "frame" features. Dimensions of a frame and its position on the page can be specified to one one-hundredth of an inch (or its equivalent in centimeters, picas, or points). The frame outline thickness can be specified from hairline to several points, and various type of frame outlines are available. If you prefer, the outline can be left unprinted.

Information that is repeated on each exhibit page can be put into the page style sheet as headers or footers. Other headings, labels, and incidental text are best put into frames of their own. This gives the designer control over the positioning of each item on the page, while retaining control over the font and alignment of the next items. Problems can arise with text placed directly on the page (called "loose" text, hereafter). Because word processors flow text smoothly from page to page, editing of a page can cause loose text to be displaced from its desired position. Removal or addition of a frame, for example, or even using the Enter or Backspace key to move a line down or up can cause a loose label or heading to jump to the following page or slip to the previous page. If you have done a multi-page exhibit as a single document, and have placed all the text as loose text, a change in an early page can cause disruption throughout the rest of the exhibit. This will not happen if all the text is in frames.

For exhibit page layout, Ami Pro is straightforward if you use frames for both text and display items. It is, of course, possible to undergo considerable frustration during the learning process, before learning to make sure that the frame margins and the text alignment, indents, and line spacings are compatible with one another. When you specify a line of text as being centered, for example, and it's obviously not centered, it's possible that there's an indent specified for that text's style.

Style, whether for page, text, or frame, is instantly available. The text styles are available from a fly-up menu at the bottom of the screen, as are type faces and sizes. To modify a style, the item to be modified is selected by a click of the left-hand mouse button, and the style sheet can then be called either from the menu at the top of the screen, or with a click of the right-hand button.

Corel DRAW! 3.0

Corel DRAW! 3.0 is one of a family of products from the Corel Corporation of Ottawa, Canada. It is available both on floppy disks and on CD-ROM. The CD-ROM version usually sells for under \$100, and the floppy disk version is around \$120. If you have a CD-ROM, you probably already know that the CD version of any program usually has many more features than the floppy disk version, and is definitely much simpler to load into your computer.

Corel DRAW! 3.0 was Corel's top of the line product when it first came out. It retained for several hundred dollars, and even the upgrade from previous versions was well over \$100. When Corel DRAW! 4.0 was issued and, more recently, when version 5.0 was released, the Corel Corporation decided to keep version 3.0 on the market, at a reduced price, and promote it as an entry-level graphic program. It's entry level in price only; remember that, only a couple of years ago, it was state-of-the-art. Preparation of exhibit pages is, in effect, a trivial task for Corel DRAW! The program will be referred to simply as Corel from here on.

Corel is a superb program for type manipulation. You can stretch or extrude type, form it around odd shapes, distort individual characters, and do all sorts of other wonderful things (most of which aren't really appropriate for an exhibit page). But it handles type best in small quantities. It's great for individual exhibit pages, where type is at a minimum, but you'd be wise to use another program for your title page and synopsis, unless you have a very fast computer with a fast graphics accelerator card, and 8MB or more RAM.

Corel shines in its ability to position things exactly where you want them, in the size you want. To position an element, either graphic or text (which are the same to Corel), you can pull out a horizontal or vertical guideline from the top or side ruler, select it by clicking on it, and specify its position to a hundredth of an inch. Then, by selecting "Snap to Guideline," you can position any object's frame flush with any guideline. Another alignment feature allows you to align the top edges, bottom edges, sides, or centers of two or more objects.

A simple keyboard combination creates duplicates of any selected object. A frame, for example, that is the exact size you need, can be reproduced as many times as desired. In addition, a Preferences menu allows you to specify exactly where each duplicate will appear. If these

guidelines and alignment features aren't adequate, there is a "nudge" feature that uses the arrow keys to move any selected object. The distance that a single tap on an arrow key will move the is selected in the Preferences menu.

Corel is not well-adapted to producing multi-page documents—each page is a separate file. Once you've created a basic format, however, and saved it under whatever name you want to call it (say, XYZ1.CDR), you can use the identical format simply by saving it again under another name (such as XYZ2.CDR), then use the editing features to change the text and frames appropriate to your next page. This, of course, means that you'll create 160 files for a 10-frame exhibit, if you want to maintain a full set of pages in your computer. Alternatively, you can simply maintain your basic page as one file that you edit and print sequentially, retaining only the latest page as your file copy. This is not necessarily bad—after all, if you've been creating your exhibit pages manually, you probably have no file or backup copies of your pages at all.

If you want to maintain a computer file of every page in your exhibit, Corel

can be unwieldy. If, however, you're happy just to keep a master copy of your exhibit page format, Corel works just fine.

Corel Ventura 4.2

Corel Ventura started out a few years back as Xerox Ventura Publisher. After a couple of incarnations, Ventura was bought by the Corel Corporation in the Fall of 1993. Corel Ventura 4.2 was published a few months later. The product sells for around \$130 in CD-ROM format, and \$170 on floppy disks. As a competitive upgrade, it may be available for considerably less.

Frames are the basic units in Ventura. Dialog boxes allow maximum flexibility in sizing and positioning the frames. Within the frames, text is governed by style sheets, as in Ami Pro. Also, as in the other applications, frame lines may be printed in various weights, or not at all. Any frame may have a caption box attached to it at top or bottom. These are well-suited to brief descriptive matter, such as color or performance data but, for a longer caption, you'd probably want to use a separate frame.

Since it is oriented toward multi-page documents, Ventura makes it easy to retain all your pages on disk, if you wish. If all your text is in separate frames, pages can be edited, redesigned, or reorganized without affecting the appearance of other pages.

Afterword

All three programs discussed here are available at computer superstores, or by mail order, at the approximate prices mentioned. For some home computer enthusiasts, those prices may seem a little steep. There are many other Windows-compatible programs in the stores at lower prices. Although these less expensive programs may not have all the features of the office-oriented programs discussed here, they may be more than adequate to the task of preparing exhibit pages. At the low end of the price scale, first preference should probably go to a publishing or a graphics program, as these programs will probably have better capability for placement of frames and brief pieces of text than a word processing program. Programs of this sort can be found for as little as \$25 to \$30.

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- **WANTED BY COLLECTOR EARLY COVERS** 1922 to 1950's From and To U.S. Naval vessels that served in Chinese Waters, Asiatic Squadron, Asiatic Fleet, Yangtze River Patrol etc. with clear markings. Send photo with price. Wilbert Dalum, 6525 N. Nashville, Chicago, IL 60631
- **PEACH STATE STAMP SHOW** is Atlanta's future national exhibition. For information write: Nancy B. Zielinski Clark, P.O. Box 31, Lexington, GA 30648
- **WANTED:** Any stamp with a RPR (Panama Rail Road) perfin, mint or used. Raymond W. Ireson, 86 Cartier, Roxboro, Quebec, Canada H8Y 1G8.
- **WANTED: FLOWN COVERS**, commercial and private, to and from the United States on the Graf Zeppelin LZ-127 between 1928 and 1933. Send photocopy and asking price to Edward J. Mangold, P.O. Box 380, Jacksonville, VT 05342. Will pay top dollar for top material.
- **WANTED FOR EXHIBIT:** U.S. stamps and stationery showing margin markings that should have been trimmed away. Plate numbers, control numbers, E.E. markings, process marks, color blocks, traffic lights, anything due to miscuts, color shifts, foldovers. William Hatton, P.O. Box 622, Piqua, OH 45356
- **China, Japan, Korea and other Asian country material** wanted by specialist/exhibitor. Will pay reasonable price or have worldwide postal history material for trade. Please write first: Jack, P.O. Box 7118, Villa Park, IL 60181, (708) 953-8264.
- **Newfoundland Specialized Stamp Catalogue 3rd edition** 1995. The reference for Newfoundland philately. Features postage stamps, flight covers, revenues, tobacco, pictorial postcards etc. Postpaid U.S. \$37. Visa, MC accepted. John Walsh, 9 Guy St., St. John's, Nfld, Canada A1B 1P4
- **Unusual Book for Sale "KOEHLER-GIRSCH EXPO VIEWS & PLATING UX10"** by Robert C. Stendel, improved revised edition. Price \$12. Money back guarantee. Write Stendel: 1041 N. Dee, Park Ridge, IL 60068
- **WANTED Covers/Postal History** franked with Yugoslavia King Peter II issues, 1933, 1935, 1939 and provisional overprinted issues of Croatia, Kotor, Ljubljana, Montenegro, Serbia, etc., 1941-1945. Gary J. Anemaet, 5904 Merkel Road, Dexter, MI 48130-9647
- **WANTED 500 "USPOD Registered Packages"** used before 1902. Will pay at least \$1.25 each. Also French, Spanish, Italian, or other common bulk stampless covers. Send to Robert Stendel, 1041 N. Dee, Park Ridge, IL 60068
- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, 1914 Christmas Seals on cover, Pentothal Cards, U.S. oddities wanted. Write John Houtchner, P.O. Box 1125, Falls Church, VA 22041-0125
- **WANTED HOLOGRAM COMMERCIAL USAGES** from Canada, Mongolia, Poland, New Zealand, Tonga, Australia and all of the other countries that have issued them as well as postally used hologram postal cards. Roland Essig, P.O. Box 251, West Bend, WI 53095

My Quest For A Medal

by Henry Fisher

Reasons why collectors exhibit vary. I first exhibited my collection of used U.S. postal cards about 25 years ago. I had not attended stamp shows before, and exhibited at our local Colopex show merely because club members were asked to. My exhibit received a third prize.

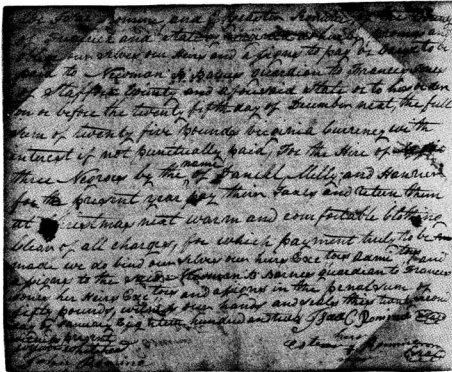
Although a beginner, I wondered if I could get a better prize? I decided that it would not be possible to rearrange the cards for a better medal, so I tried showing Swiss stamps on printed pages next. It did not produce any better results. I knew that I couldn't compete with exhibits that had inverted centers but perhaps I could develop something that could achieve a second.

In perusing Scott's Specialized, I noticed Colonial embossed revenues in the back-of-the-book. The stamps date back to 1755 and their age alone was intriguing. (Nothing in the catalog is older.) Although they're listed, it didn't occur to me that such esoteric items were available because I had never seen one. Other than the picture in Scott's, I didn't even know what they looked like. Several years afterwards I received an auction catalog from a Florida company. One lot was the 3 p. Massachusetts Colonial, the least expensive one. I bid full catalog and was successful. (I now know that I overpaid.)

Collectors get many sale catalogs. One Massachusetts auction dealer who offered embossed revenues placed me on his mailing list. An idea came to me—these stamps might earn a better award than a third. With their age they could influence judges who only like "classic" material. Within a few years I obtained more and more of them. What started out as a quest for a medal quickly changed into a challenge to build a collection. The stamps are quaint in spite of their lack of color. They were used on interesting documents. Everything combined to provide pleasurable collecting.

The First Federal Issue has a greater variety of stamps than other embossed revenue issues. Since specialized collections generally get the best medals, I limited my exhibit to this Issue alone. I had few First Federal stamp types but many duplicates and decided to show stamp usages. (Usages are analogous to postal markings on covers.) For example, I could show stamps of the same denomination, one used on a promissory note, another on a bill of lading, and another on a notarization. Entire documents also add historical interest. I recently bought a \$1 stamp which is most frequently used on an insurance policy; however, this policy was for a ship that transported slaves from Africa to Cuba.

The Philatelic Exhibitor



10¢ stamp and counter stamp on reverse side, for promissory note dated January 22, 1802. The note is payment for the hire of three slaves for the balance of the year, and to return them at Christmas with warm and comfortable clothing. Above paper with Roman watermark. According to survey 136 examples of this stamp are known.

My first exhibit of First Federals had received a Silver in COLOPEX, which by now advanced to national-level status. Everyone joked that my stamps were "invisible," and yet they received an award. No one other than myself was familiar with the stamps. I overheard two judges discussing the exhibit. One thought the stamps were cheap. The second judge corrected him saying that the cheap stamps were in the Second Federal Issue; these were First Federals. I didn't say anything; I was content and happy.

Little by little the collection increased. I learned who the major revenue dealers were and bid at auctions. I read the literature (one book and one society bulletin) and learned what existed. I bought material from the M. D. Joyce collection when it became available. I exhibited at other shows and eventually received my first Gold. After receiving a Gold at the recent STAMPSHOW in Pittsburgh, I think I can probably get a Gold in any national-level show.

In order to do well, an exhibitor normally has to fill a minimum of eight frames. Showing entire documents can be an advantage. I use pages as large as 20 x

24 inches; they take up space. My 10 frame Gold had only 81 different stamps on 91 pages! A Gold medal exhibit of wine tax stamps at STAMPSHOW had more stamps mounted on one page than I had in any individual frame. I've also taken a Silver showing all nine Colonial embossed revenues (another exhibit) in two frames.

Exhibiting is as much fun as winning medals. My First Federal collection is now recognized as being somewhat complete. I don't mind receiving low-level medals for other exhibits because I know that I can always get a Gold if my ego requires it. I will probably expand my embossed revenue exhibit. I would like to show off my five British-America's. They are my most historically important stamps and I am proud to own them even if they are only cut squares. I enjoy showing embossed revenues because most people have never seen them. Exhibiting them might even interest others to collect them.

Although some people don't consider revenues as good as postage stamps, that didn't deter me from exhibiting. Any reason to exhibit is a good one, whether it is to try for a medal or just for fun. And who knows, the exhibit could even receive a nice medal.

October, 1995/15

POSTAL HISTORY COMMENTS

Not too long ago I saw the numerical evaluation of a postal history collection, shown competitively at a European exhibition. This hometown exhibit, made by a knowledgeable collector and long-time exhibitor of gold-medal material, was ranked far below its previous levels. Although this is not his main exhibit, the owner was nevertheless dismayed by the discrepancy between the new and old evaluations, particularly because good material had been added meanwhile.

As usual for European exhibits, this one apparently offered no critique session or guidance at the frames, as is mandatory for shows certified by the American Philatelic Society. My friend did receive a form with the score for his exhibit, maximum points possible for each criterion, and prescribed minimum needed for qualification in each of three show ranks. This show was of rank 1, the highest one, for which 80 points are needed to qualify; the exhibit got 65. (Obviously, it had once reached 80 or higher to have been admitted in the first place.)

	Rec'd	Max. Possible	Min. Needed
Treatment	12	20	16
Importance	8	15	12
Knowledge	24	35	28
Condition	11	15	12
Rarity	7	10	8
Presentation	3	5	4

The above are the usual six criteria. For readers unfamiliar with their definitions, here are those of only the first three:

Treatment: completeness and correctness of material selected by exhibitor to illustrate chosen subject.

Importance: general significance of subject in terms of scope and philatelic interest of the exhibit.

Knowledge: information exhibitor displays by means of items shown and by his related comments.

Thus, treatment evidently reached merely 60% of perfection; importance was rated at barely more than 50%; knowledge was not quite 70% of what it should have been if perfect. These three criteria alone were downgraded by 26 points out of 100.

The object failed to qualify in every criterion by at least 1 point, but by as many as 4 in three criteria. The total number of points just sufficed for a silver-bronze medal. It also meant that it is excluded from future rank-1 shows. Leaving aside possible subjective motivations of the jury, let us look at its

detailed message concerning the quality of the exhibit:

About 40% of the material needed for a theoretically perfect exhibit of the subject was lacking. This does not refer to the number of pieces, because unusual pieces carry greater weight than run-of-mill material. It is a difficult subject for an outsider to have at his fingertips, in view of the fact that the exhibit concerns a particular locality. Normally the exhibitor knows better than most viewers, judges included, what is still missing. In any case, the jury should cite the most important examples, thus telling the exhibitor that it knows the big holes.

Of course, treatment might be faulted also for padding, that is, for duplicate material and/or material not relevant to the subject shown. Whereas duplication is virtually impossible for postal historical exhibits, simply because no two covers are exactly alike, inclusion of irrelevant material is easily guarded against. Hence these last two faults are unlikely to occur in an exhibit put together by an experienced exhibitor.

Importance is something that has led to much ill feeling among exhibitors. Yet when a U.S. speaker mentioned the goldfoil stamps of Staffa as being relatively unimportant to philately, his U. S. audience laughed out loud, proving that the term is quite well understood by philatelists. The stamps of a province of a largely illiterate country, issued in tremendous quantities to "satisfy" philatelic demand, would clearly be rated similarly. The postal history of a backwoods town, barely a century old, also is not terribly important.

In contrast, covers sent to, from or through a town important in the history of a country that, itself, is one of the postal history giants, can hardly be rated as relatively unimportant. Of course, it is up to the exhibitor to make that importance clear to the uninitiated viewer. Then it should automatically be clear to the judges as well. As that was obviously not the case, the judges should inform the exhibitor in which way he might elaborate on the importance of his exhibit.

It happens not infrequently that an exhibit does not reflect all the knowledge possessed by its owner. Occasionally one also sees examples of errors that ought not to happen not misspellings and the like, but lack of knowledge of rates, routes, markings and whatever constitutes postal history. Such shortcomings are usually uncovered early on in the career of an exhibit and are then easily corrected by proper write-ups. It would be strange that an experienced exhibitor (and published postal historian) should have such little knowledge of the contents of

by Ernst M. Cohn

his own exhibit. Still, if the jury felt that that was the case, it should certainly point out at least some of the main omissions and mistakes.

Modern juries' tasks are not merely to rank exhibits but also to advise exhibitors on how to improve their work. Yet it does not help an exhibitor to have numbers thrown at an exhibit. Verbal and/or written comments are needed.

My main reasons for objecting to judging by the numbers are that (1) gives the illusion of being a precision tool though, in fact, it may disguise judges' ignorance or prejudice, and (2) is of no educational value because it provides no guidance to the exhibitor.

In other words, judges should not be allowed to hide behind numbers but, if numbers are used, ought to supplement them by means of substantive commentary.

To be sure, requiring justification for every subtracted point is about as unreasonable as arbitrary point assignments.

Instead, if an exhibit falls short by, say, 25% or more of the maximum for a particular criterion, juries ought to spell out the principal weaknesses as concerns that criterion. In case of such a severe down-rating, it is not difficult for knowledgeable judges to enumerate good and sufficient reasons for it, which also means having good suggestions on how to improve the quality of an exhibit.

All philatelic federations using point systems will help their exhibitors by amending the national judging rules as well as urging the International Philatelic Federation (FIP) to amend the international rules accordingly.

There will be at least three salutary consequences of such changes: Personal vendettas by jury members will be minimized, actions of ignorant judges will be exposed, and exhibitors will receive substantive guidance.

The suggestion is not as radical or novel as some readers might think: The literature class internationally as well as in the U.S., at least, has already introduced written critiques for each entry. That seems surprising at first, because the published literature is not susceptible to being changed. Still, active authors thus know what the jury thought particularly good as well as especially weak in their works. If the authors agree, they will know how to improve their writing for the next edition, the new book, or the forthcoming article.

The tastes of authors and exhibitors do not always agree with those of readers and viewers, judges included. In any case, if literature juries can and do comment in writing about the material they have evaluated, why can't juries of the other classes of philatelic materials?

Use of Photocopies in Exhibits by G H Davis

One presentation technique that can be used effectively in exhibiting is the inclusion of photocopies. It is the purpose of this article to present ideas on how photocopies of philatelic material can be used to enhance even a gold medal exhibit.

SOME GUIDING PRINCIPLES

1. Use in moderation.

Frequency of photocopy use is important. Obviously, a 10 frame exhibit can "absorb" more photocopies than a three frame exhibit. One rule of thumb for frequency is an average of one photocopy per frame. Since photocopies should not be intrusive, moderation refers not only to frequency but also to size. Smaller photocopies can be created by reductions or by photocopying a portion of the original. A rule of thumb for size when the entire philatelic item must be photocopied is to reduce the original to 75 per cent.

2. (Almost) never use black and white photocopies.

Today's color photocopiers produce high quality and low cost copies. Therefore, black and white photocopies have little place in an exhibit. Do not use a 6¢ black and white photocopy to supplement the showing of a \$50.00 cover. As once was stated at a judge's critique, "... show you care, use color photocopies." One possible exception involves black and white originals. It may be appropriate to use black and white photocopies for these. For example, photocopying a black and white drawing of a plate layout. However, even in this instance, consider using a color photocopier set to black and white. A better photocopy will result.

3. Label photocopies.

The high quality of today's color photocopiers can produce a true likeness of the original. Therefore, be sure the write-up indicates a photocopy is being used. Avoid any confusion in the judge's mind. When identifying photocopies, brevity is important. A simple PHOTOCOPY under the item often will suffice.

4. Be sure what is illustrated with photocopies is important.

Philatelic material must remain the star of the exhibit. Be sure the supporting role played by the photocopies is necessary. Make the photocopies earn their place by ensuring that the information conveyed by them is important to the judges. Their message must be a necessary part of the story. If there is reasonable doubt, leave them out.

SOME POSSIBLE USES OF PHOTOCOPIES

1. To show something NOT visible from the FRONT of a philatelic item.

The obvious implication here is to use photocopies to show something important on the back. However, there are less obvious possibilities. See Figure 1. In this example, a Swedish Post Office label was attached to a cover with an incomplete address. To better understand the use of the label, the judge/viewer needs to see the incomplete address. By gently folding back the label and making a color photocopy, all the information can be exhibited. Other possibilities include using photocopies to show something inside a folded letter, unprocessed V-Mail or folded lettersheet.

2. Show something NOT visible from the BACK of a philatelic item.

Sometimes the back of a philatelic item is more important than the front. In this case, the back of the original should be exhibited accompanied by a color photocopy (probably reduced) of the front. This will give the judge/viewer the

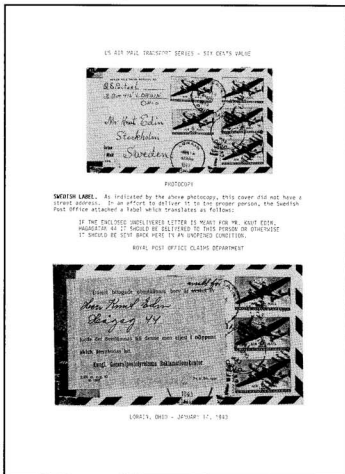


Figure 1

complete story. Also, this approach, which emphasizes the back, conveys that the exhibitor truly understands the important part of the philatelic item.

3. Show an enlargement.

In philately, small things can be critical. A printing flaw or another stamp characteristic can be difficult to exhibit. A color photocopy showing an enlarged area of a stamp can be helpful. Keep in mind that showing an enlarged area of a stamp does not necessarily mean a large distracting photocopy. See TPE cover. In this example, three color photocopies are used. They show how over a period of three issues of a stamp the "M" in the word INMEDIATA becomes obscured by the archer's arm. While the word INMEDIATA has been enlarged, the photocopies are very small—less than a square inch. Also, since only a portion of the stamp design is shown, the photocopies are included on a page with material that shows the complete design. This association allows the exhibitor to take some liberty with guiding principle number three and omit labeling the photocopies. Another benefit of enlargements is that they can eliminate the need to use distracting arrows to call attention to details. Enlargements certainly do not have to be limited to stamp items. Cancells and other postal markings also make good candidates.

SUMMARY

There are numerous ways photocopies can enhance an exhibit. Judges understand and accept this. However, there are some common sense "rules" that should be considered. Following these, plus a little creativity, can lead to even more exhibiting success. Good luck.

The Mail-In Exhibitor

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

This time I'll start with scores received since my last column. All of those indicated below are for 1995 shows, and are listed in chronological order of the show dates.

ARIPEX 100
SCOPEX 100
ROPEX 100, 100
WESTPEX 100
Philatelic Show
(Mass.) 100
ROMPEX 100, 100, 93
NAPEX 100, 100, 98
TOPEX 100

The preponderance of 100 scores is impressive. If this keeps up, the TPE Editors and I may conclude that the sterling job done by Charles Luks over the years has brought almost all exhibit committees up to speed with respect to handling mail-in exhibits, and that this column as a regular TPE feature may no longer be necessary. (One could always arrange to have any nasty remarks about mishandling of an occasional mail-in exhibit sent on to that anonymous and voracious insect, "The Fly." However, we first need continued evidence that a 100 score is earned almost every time, so please keep reports coming to me! I do welcome reports not only on WSP national shows, but also on major regional events.

What caused the two less-than-100 scores shown above? You will note that ROMPEX this year earned two perfect scores, and one 93. Though I was not a contributor to ROMPEX this year, I have mailed exhibits to that show twice in the last five years, and was delighted with how they were handled both times. The score of 93 came from a mail-in exhibitor who was able to be at the show for part

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

of the time, but had difficulty finding out details of the ROMPEX locale, functions, etc. He also applied really early, and for many months was in that familiar limbo of not receiving either an acceptance or a canceled check.

Both for mail-in exhibitors, and for those who wish to hand-carry their exhibit to a show, waiting for weeks and months is nerve-wracking. Maybe if enough is said and written about it—and I do not just mean comments in this column—the U.S. exhibiting community will gravitate towards a consensus on when to start mailing out acceptances. My own 2¢ worth is that I would be happy with a "first come, first accepted" system, recognizing that an entry from a participating specialist society might arrive too late to get in. Tough!

The NAPEX 95 scores include one 100 from me, since I was able to be present for most of that show, but not in a position to hand-carry my exhibit to and from McLean, VA. The NAPEX exhibit chairman, Dr. Michael Dixon, graciously agreed to enclose a "Mail-in Exhibitor

score sheet blank with each exhibit mailed back from that show, and this encouraged two others to complete and send me their evaluations. One of those exhibitors deducted one point for late acceptance (as Steve Luster had predicted in January's TPE, NAPEX 95 was massively over-subscribed), and deducted another point because he got a "NAPEX Special Award" ribbon without explanation. He did indeed get an award from a national society for his exhibit, and that award was sent with the returning exhibit, but he was just a bit confused about whether the award and the special ribbon went together: they did.

The score of 100 for TOPEX comes from a gentleman who did, nonetheless, have two teeny complaints. One that his ribbon was wrinkled, the other that TOPEX required exhibits to arrive a week before the show. I do not consider this a hardship myself, but welcome hearing from others about what they would consider a reasonable time window for arrival of a mail-in exhibit at the show's secure address.

Entice Exhibit Viewers With \$\$\$

by John M. Hotchner

1. _____ Which exhibit describes the life cycle of an amphibian? # _____.
2. _____ This exhibit is mostly made up of postal history from the War To End All Wars. # _____.
3. _____ "The King" is featured in exhibit # _____.
4. _____ This exhibit is on a subject that is out of this world. # _____.
5. _____ "Free" mail makes up over half the material in exhibit # _____.
6. _____ USA 10x12 and 12x10 errors are included in this exhibit. # _____.
7. _____ There is a cover addressed to Mrs. Franklin Roosevelt in the first frame of exhibit # _____.
8. _____ Uncut sheets of postal stationery are found in this exhibit. # _____.
9. _____ This exhibit shows the history of a sport that began in the orient. # _____.
10. _____ There were seven printings of the stamp featured in exhibit # _____.
11. _____ The exhibit I liked best in this show is # _____. (There is no right or wrong answer to this question.)

So you want to get more non-exhibitors to look at the exhibits? Why not use a questionnaire like the one above. It can be made up before hand or at the last minute. The key is to make the quiz a combination of easy macro questions, with a few micro questions that will require the viewers to study at least some of the exhibits.

Make enough copies so you are able to give one to each visitor through the front door.

The hook should be a \$50, or better still a \$100 cash prize, which can be donated by members and/or dealers, can come from club funds, or exhibit receipts, or be funded by a 25¢ entry fee.

The winner is the non-exhibitor with the most answers right, or if a tie, it is broken by a drawing from the tied entries.

ASK ODENWELLER

by Robert P. Odenweller



Okay, I lied.

I once said that having won the F.I.P. Grand Prix d'Honneur I would never exhibit competitively again. That was 15 years ago. Times change. Not long ago I was pressed quite heavily by three distinguished gentlemen who insisted that I should resume exhibiting (no, I won't say who - confessions can go just so far), and I must confess that their reasoning was compelling.

So, I will get "active" again in the exhibiting world. But this time, I'm not interested in any big awards. Rather, I will be very content to aim for the middle of the road award and to share some ideas on techniques of exhibiting while still having the chance to let others enjoy seeing some of the items I have stashed away in my safety deposit box. And, after all, the one principle that stopped me exhibiting was that I did not want to look like a "mug hunter" and possibly to deny any others with worthy exhibits the chance to have a shot at them. That principle has not been compromised and will not be.

It should be fun; after all, that's one of the goals of exhibiting. One exhibit is in the planning stages now, and others may follow. I won't say what they are, but don't be surprised to see modern material and some from the back-of-the-book. I hope that others will enjoy what results.

How to Evaluate Judges. The announced topic for this issue is one that I have previously addressed in print. One article in an extended series on judging that I wrote appeared in the *Collectors Club Philatelist* in the March-April 1984 issue, titled "A New Approach to Determining Qualifications as a Philatelic Judge." In it, I discussed how a candidate judge could determine his own qualifications by first doing his own judging and then comparing the results with those of the panel. By seeing what the differences were and applying them to a "success/failure" graph, he could see whether he had the consistency of evaluation necessary to consider trying to become a judge.

But, I gather from the subtext of the question, that there might be a desire by some to see if there should be a mechanism to determine the abilities of those who are already judges. If so, the same approach could be used to evaluate the performance of such an "approved" judge.

To answer the question, "Is a formal system needed?" (which is a proposal that I can see as being useful from many different standpoints), the evaluation that I have mentioned is a very easily applied one. The judge, or candidate judge, would simply evaluate a sufficient number of exhibits "solo," and then after the results are in, his written list of findings would be compared with the official results and the success/failure graph consulted. If it is a success, then the test is passed. If a failure, then other thoughts must be considered, including the possibility of ultimately removing credentials (perhaps after a new test is conducted, to another failure) or some other action.

I would imagine that there are likely to be howls of anguish at such a thought, but it is equally likely that those howls will be from ones who know or consider themselves to be marginal. If the purpose of the exercise is to improve the reliability of our judging pool, then I would suspect that most qualified judges who do not have any self-doubt would not have any problem with such a system.

A number of years ago I served on a jury with a judge whose abilities, or rather his lack of them, prompted me to write to the appropriate APS people involved with the problem. I suggested a simple process: That any judge who was marginal or worse, in the viewpoint of another judge, could be challenged. Let's call the basis for that challenge "Article X."

Here's how it would work. If I, or any other judge, saw such marginal or embarrassing performance on the part of a judge, I would write to the chairman of the APS Judges Accreditation Committee and complain about that judge under Article X and would give reasons why. The chairman of the committee would go to the file. If there was nothing in it, he would file the letter and that would be the end of that stage.

Move to a subsequent exhibition. A different judge feels sufficiently aroused to write to complain under Article X. This time, the chairman visits the file and finds a previous letter. He then looks at the two complaints and if he finds that they have some merit, will contact the offending judge. That individual will be given three options:

1. To "retire" from judging;
2. To decline any future judging invitations while still remaining "theoretically" available; and,

3. To accept a test of his judging abilities, with an intent to justify his qualification to continue as a judge.

If the third choice is made, it would be done only with the knowledge of the chairman of the committee and the challenged judge. The latter would judge a mutually acceptable show, completely by himself, and turn over the results to the committee chairman before the official results are announced. The result would then be compared with the official results and the success/failure evaluation graph consulted. If it is a failure, the judge will be offered the first of the two choices again, with a third choice being a mandatory removal under Article X if he does not accept one of the other two choices. If the result is a success, the file will be "cleared," but the two letters will remain. If at any future shows he again triggers Article X, that single triggering will reinstate the sequence.

That was the process recommended.

The response was something to the effect of: Whatever the merits of the idea, the feelings of the already accredited judges should be taken into account. I accepted that and did not push the idea any farther. At this point in time, however, I would think that we may be ready to re-evaluate whether such a measure is needed or not.

Competent judges should not feel much threat from such a system. Those with more modest abilities might be spurred to improve their abilities, rather than just to continue to ride the coat tails of those who wind up carrying them on the jury. Although this procedure does not address the more ephemeral question of personalities, that element would be likely to appear in the complaint letters. That is, however, a different matter that would need to be handled in a different way, and is beyond the scope of this discussion.

A final note: Over the winter I was quite involved in producing a seminar for judging traditional exhibits at the international level. The resulting seminar materials should appear in serial form in the *Collectors Club Philatelist* over the next year. The in-depth discussion treats every aspect of every criterion that may affect an exhibit, either from the standpoint of the judge or the exhibitor. If you have access to the magazine, you might find it interesting.

An Open Letter To "The Fly" by Dann Mayo

Me thinks thou went off half-cocked in your harangue against the dealer who set up outside the bourse at a recent national level show. You didn't state all of the facts necessary to determine whether this act was craven or merely a rational response to an unhappy situation in which the dealer found himself. Is it possible that you left out these essentials because you did not know them? That you heaped on "shoddy" and "unscrupulous" and "violation of . . . ethical behavior" merely on the word of "a correspondent of mine?" Do you stoop to libel ("Name . . . upon request.") without even checking with the (for all you really know) victim for his side of the story? If so, I suggest that you bite yourself — and your editor.

Personally, I am all for supporting club-based shows. Part of this is sentimental: I put in about 15 years on one of them, and knowing the sort of work that the volunteers put out, I feel they deserve some support. Part of it is mercenary: I've tried both commercial bourses and club shows, and club shows consistently provide me more of the collectors who buy what I sell than do commercial bourses. However, there are club shows and there are club shows.

I have not been in the position of the subject of your attack here, but I have been one step short of it. In 1983 I put in an application for a bourse table at a show which was famed for its long waiting list (which so far as I could tell — and I asked more than a few people in and outside of the sponsoring club) no one but the bourse chairman had ever seen. In 1992 I was still on that waiting list and tired of it. So in the hearing of many people at a show attended by the bourse chairman of the PEX that had kept me waiting for 9 years, I let it be known that I would be at that show the following year, either in the bourse or with my stock in my room, with a mailing to my customers as to where to find me in either case. Within 2 hours the bourse chairman was at my table telling me that things looked good for the following year. This may have been co-incidence, or it may have been a response to my public tantrum. In any event, the following year (and since) I've been in that show's bourse.

Fly, you exhibit a snat's understanding of the business side of philately, so please get this straight. The fact that this dealer had his table outside the bourse does not mean that he did not make "an appreciable financial commitment" to being in business at that time and place. My average expense at a non-local 3-day show is something over \$1,000. Of that, around \$300 to \$500 is

for the bourse table. Were I to hold a room show, I save the \$300-\$500 bourse fee, but I could easily see spending money on additional space for offering my wares (bedrooms may be good for some sorts of commerce, but that's not the business I've chosen for myself). So after I plow some of that table fee back in to additional space, be it for a suite or a meeting room, I would be out of pocket at least \$650-\$750 for the week-end (plus I am out of my office for the 4 to 5 days that a show requires, which is an appreciable investment in itself). And this expenditure puts me outside the bourse, with the result that I will get at most a small fraction of the benefit of whatever advertising the show has done, none of the table rental, security, etc.

I've been doing bourses for over 12 years now. I've had multi-year waits to get in 4 of them, and am on 3 waiting lists now (including one from which I don't expect a bourse table this century). I can tell you that some waiting lists are run fairly, and that others are not. Even where advancement up the list is handled with scrupulous fairness, there is still room for resentment by the excluded when the list of those included has on it people whose stocks are notoriously stale but who are kept in the bourse year after year for old times' sake. In a case involving either of these two ills, or both of them as with the PEX about which I delivered my own ultimatum, I can see why a dealer would feel that, having been denied access to the inside of the hall, he will damned well show them by setting up outside.

Even where the fictitious or rigged waiting list and the stale-good-old-boy retention system have been eliminated, there are still some shows where there is chronically more demand for tables than there is table space. The clubs running them have decided, for whatever good reason, not to supply more tables to meet this demand. Now, as I understand it, you are calling for a moral crusade and *restraint of trade* outside the show's bourse. Do tell, Fly, where you go for legal advice, so that we might avoid that source.

Finally, there is the possibility that the show is doing something else that makes attendance at its bourse less desirable. In the past year, 2 major shows have adopted the practice of adding the cost of 3 room-nights at the hotel to each dealer's table. This means that the dealers are not able to stay down the road for half the price, and that (each having his own room) those inclined to do so cannot double up (thus reducing that half-price room down the road to a quarter-price room). Figuring a \$100

hotel room for 3 nights, you have just seen \$225 added to overhead. (If any AAPEs out there want to guarantee me an extra \$450 in additional sales to cover that, I'll withdraw my objections to this new practice.) Is it perhaps the case that whatever conditions the show decides to impose on the dealers are correct, so that a dealer who chosens not to sign on for them is automatically wrong? At what point do shows' increasing charges become so rapacious that the dealer might be able to compete with it without being labeled (by your sardon, Fly) a maggot. C'mon Fly, if you say that dealers must sell to you on unprofitable terms or not at all, there may come a time when you'll be wondering where you are going to buy your philatelic goodies.

Please understand, I don't know about whom you were blowing so hard in your July 18 flyattribution. He may in fact be dumb enough to prefer to spend 60% to 80% of the cost of setting up outside a show for the very much smaller percentage of the traffic that he could have gotten inside the hall. If this is the case, he's probably harmed himself more than he has the show, and that being so I think that we can agree he might be condemned for stupidity, if not for the other things on your paper. However, if he was forced into this disadvantageous arrangement by a bourse that would not let him in, I think that in fairness you might retract your charges involving moral turpitude.

Guide To Perfin Exhibiting

by
Sylvia Gersch
and
Robert Schwerdt

Available from
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The Perfins Club, Inc.
301 South Hine Ave.
Waukesha, WI 53288

"The FLY"

- PREPARES ITS "DISPLAY CLASS" EXHIBIT



I had just put the finishing touches on my next exhibit (the one that would become a contender for the champion-of-champions) and I was worn to a frazzle. Frankly, there are far too many rules that govern exhibiting. I should be allowed to exhibit anything I want and in any way I want. Why is the hobby so hide-bound that we have to conform or suffer the consequences? Isn't there any room for innovation? Then an article in the philatelic press caught my attention.

The article explained a new exhibit classification, called the "Display Class," that allows APS sanctioned philatelic exhibitions to devote an increased number of pages to new and innovative ways of exhibiting. The new "Display Class" is designed to allow exhibitors to show off the hobby. The class is permitted at APS sanctioned shows but it is hoped that regional and local shows will see some benefit in opening up this class. In the new class, an exhibitor will be allowed from 1 to 10 frames per display with normal frame fees applying unless waived by the show committee. The "Display Class" may be either non-competitive or put into competition, at the discretion of the exhibitor.

At last, I thought, a classification better suited to my free spirit. At that moment, I decided to redo my exhibit the way I wanted it to be . . . without regard to those tired old rules.

The first thing I did was to contemplate the first frame of the exhibit. It is titled "Foods of the World," a thematic. It started with an explanation and plan on the first two pages. On page 1, between the title and explanation, I had placed a very rare 19th century pictorial cancel showing early food production. What could I replace that item with that would be more pleasing to me and the viewing public? I thought and thought - then it hit me. Why not something bold and graphic.

I immediately flew off to the nearest art gallery. "Do you have the Andy Warhol painting of the Campbell Soup Can," I asked? "No," replied the clerk. And when I found out how much one would cost, I had to pick myself up off the floor. The clerk did indicate that reprints of the artist's print were available. I was reluctant to do it, but I figured that it was a good investment and besides, it would be the show stopper in my new revised "Display Class" exhibit. Something to make the judges stop and take notice. Something that would cry out that mine was a serious philatelic undertaking. So I shelled out the money and took the print home.

I had no idea the print was that big. It took up the entire first frame. But it was a show stopper. So I removed all 16 pages of

philatelic material in the first frame and replaced them with the Warhol print. Gosh, how I love the brilliant red of the soup can.

What about the next group of frames? It was my intention to show the 5 basic food groups, one per frame. I wanted to do a good job of introducing the subject, but there was no single philatelic item that did the job. Then I remembered my last visit to my doctor. There on the wall of the waiting room was a poster that illustrated the food groups in full color. Exactly what I needed. The doctor was more than happy to let me have the poster. As a stamp collector herself, she appreciated how that poster would contribute to a better understanding of philately.

Unfortunately, the poster was the same size as the Warhol. But, after removing all 16 pages previously in the second frame, I was able to mount the whole poster. I admit that it clashed a bit with the soup can in the first frame, but according to the judging criteria for the display class, presentation didn't count for nearly as many points as did originality and interest. Besides, "The Fly" doesn't exhibit to win high awards. Exhibiting allows me to bring forth my free spirit.

The next five frames were devoted to the food groups with one group being assigned to a single frame. I was still concerned about having a "balanced" exhibit. It used to be very bad if the subjects in a thematic exhibit were not treated equally. That rule used to lead exhibitors to create stupid, arbitrary chapters, but it was an important rule to follow because judges who knew little of your subject had to have something to complain about.

I had once seen an exhibit of coffee in which the exhibitor had attached coffee candies to the first frame. It was done so that the viewers could enjoy the candy while enjoying the exhibit. What a great idea. In the dairy products food group, I decided that each page would be devoted to a different king of cheese - with an actual sample of the cheese on each page.

Good grief - and on the first page of the dairy frame. I had smeared some cheese on a stamp. I was heart broken. The stamp was quite valuable, having been acquired from my new issue service just that month. The stamp was ruined. I decided that cheese and stamps didn't mix. So I carefully replaced all of the stamps in frame three. No sense in taking any more chances. But how would the viewers be able to savor the delights of the cheese?

I decided to purchase extra quantities of cheese and place spots of each variety on the Plexiglas over the gob that the cheese was in the frame. Nice touch I thought. My heart was racing. At last! Free from the

bonds of tradition. Now I can exhibit anything I want, in any way I want.

The next four frames went the same way. Grains, meats, fruits and vegetables. What a great plan and organization to the exhibit. Everything fell neatly into place. Well, not exactly neatly. The fruits were drippy and left marks on everything. The breads started to get moldy after only a few days. The crackers left crumbs. Thank God, I had the foresight to remove the philatelic items from every page. "The Fly" is no fool. I wasn't going to damage any more of my stamps.

I still had a lot of material left over. None of it fit into the plan of my exhibit. What titles should I assign to the remaining chapters in my exhibit. I didn't care that it didn't fit, it was more important for me to fill the frames. In a small concession to uniformity, I found that all thematic exhibits were using essentially the same plan. It seemed that in an attempt to co-opt the judges, exhibitors were copying the plan pages from the judges exhibits (no point ever lost there again). So I added a chapter on the "Food Groups, Relationship to Man" (or is woman? Insects?) and a concluding chapter on "Mythological Food."

For the food group frame, I selected articles from newspapers and magazines to illustrate the point I was trying to make. In a major concession to philately, I was able to find an article that had used stamps to illustrate some point. Since I did not have any of the illustrated stamps, I used the article - after all, it did depict stamps.

In the final frame on the "Mythology" of food, I had my children design stamps that represented the subject. In order to maintain viewer interest, and show the judges that I cared, I had each child use a different color crayon. When all 16 pages were done, I placed a letter of the alphabet, in black, on each page so when all the pages were correctly mounted in the frame, the pages spelled out "Grand Award Winner." A nice finishing touch, don't you think?

Of course I had already removed all the stamps from the pages because I didn't want them damaged by the children and their crayons. At last! My new and revised display class exhibit was ready. Where to enter it?

None of the big national level shows wanted it. However, DISASTERPEX, did accept it. I was assured by that show's committee that the acceptance had nothing to do with the fact that they were terribly short frames and in jeopardy of losing their APS accreditation. I entered my display class exhibit in the competition class. Okay, I lied, I do exhibit to win prizes.

There it was, taped to the first frame for everyone to see. A blue ribbon with the words "First Place" printed on it. I was so excited. I couldn't keep my wings from beating.

At the judges critique, I waited my turn and I asked the judges two questions. "What does First Place mean?" I asked. The chief judge responded without hesitation that it was awarded for philatelic excellence. But of course!

My second question had to do with how I might improve my exhibit. The judge who had been assigned to speak first on my exhibit (a porcine fellow who had stains from all five food groups all over his suit and necktie) explained that my exhibit had been awarded points as follows: Story (35), interest/originality (35), value/scarcity, condition (9), knowledge (10) and presentation (10). He said that a point had been deducted because there was no philately in

the exhibit, but the scarcity and rarity of the Warhol print more than compensated in that category.

The judge went on to say that since philately was a barely rated category, I had no trouble achieving the 91 points suggested for a first place ribbon. The judge opined that there was little that I could do to improve the exhibit, as it was already near the top of the display class. He suggested that as a top-rated exhibit, it should be moved into regular competition at either the national or international levels of exhibiting. I made a note of that.

All right! Let me bring an end to this tongue-in-cheek look at the new display class of exhibiting.

I am really in favor of it, because I believe in change. However, there is an inherent danger when the rules for the new class are so loosely defined. I'd hate to have exhibits like "The Fly's" exhibit actually

entered in a show. But the new rules suggest I can do pretty much what I want. Here is the point of this column.

This insect was in the audience during Ameripex when Dr. Morroli from Italy lectured on the essence of exhibiting. The key point of his comments sticks with me to this day. He said that it makes little difference the genre of the exhibit. He said what was really important, the thing that makes the difference, is the "exhibit's level of commitment to philately."

So, my dear friends, I say let's have the display class, but also, let's insure that exhibits in that category are philatelic first, foremost and always.

"Fly" contributors: Gold Flyswatters and Fly Bites welcome. Send c/o The Editor.

Q & A

Have you a question about exhibiting, judging, exhibition administration, or . . . ? If so, send it to the editor, P.O. Box 1125, Falls Church, VA 22041-0125. Your thoughts in response to the Questions below should be sent to the same address.

Q. Restoration

One of my major interests has been the collection of classic US stamps used on covers originating in Vermont. After some 20 years of searching and auction record searching, many items have proven to be unique or of significant historical value, yet they aren't in great condition.

As an example, the earliest known trans-continental cover after the 10 cent rate was established April 1, 1855 is a cover dated April 2 in Brownsville, VT. This cover has been well known for many years and is pictured as such in Ashbrook's work on the 1 cent stamp. But the cover is not very pretty and unless one appreciates the early date, it will downgrade an exhibit.

Similarly, only 20 covers bearing Scott #2 are known from VT from five towns and four of these are unique usages. Again the cancels aren't great, a few are dirty or have strong creases and tears. . .not "pretty". But they are the only items known!

Should items such as these be "restored" prior to exhibiting them? How do judges feel about this practice? Should notations be made as to the "restoration" on exhibit pages?

Q. Not Postal History

How does one exhibit a collection of classic US on cover from a state such as Vermont? It is certainly not postal history as per definition. There aren't enough of any individual issue to show a range of different rates, usages, etc. What is one to do? I'd like to share my covers with others, but don't know how to go about it.

Strange as it seems, the most plentiful of the classics on cover from VT (excepting the common 3 cent issues) are the 1847 5 cent issues of which there are about 250 covers known from about 40 towns. . .again many are unique. How would one display these items? Are these items able to be made into an award winning exhibit?

Paul G. Abajian

HAVE YOU REMEMBERED TO:

- Pay your dues — See p. 26
- Ordered your copy of Guide To Perfin Exhibiting — See p. 20
- Responded to a classified ad — See p. 14
- Sent for a prospectus — See p. 12
- Responded to the questionnaire on p. 11
- Considered volunteering for Publicity Director — See p. 10
- Mentioned AAPE when responding to our advertisers
- Start on that article or letter for TPE — See p. 3
- Volunteered as a mentor — See p. 5

JUNAPHILEX – OUR PART IN IT

by Robert Harper

Over here in Switzerland the local clubs organize most stamp fairs and exhibitions; even national exhibitions. And this year it was the turn of the clubs in and around Basle to put on the "Basle Dove" National, together with the 10th National youth exhibition "Junaphilex".

In this double exhibition there were over 3,000 frames, of which 380 were reserved for young philatelists. It was staged at the Basler "Mustermesse", a large Trade Fair complex and a ideal setting for this big exhibition.

The exhibitions ran over two weekends from June 17th through the 25th. As one of our club's jobs was looking after the visiting juniors on the second Saturday night, I will concentrate on this.

There were exhibits from kids from all over Switzerland and neighboring countries: Austria, Belgium, France, Germany, Holland, Lichtenstein, Luxembourg, Norway and Sweden. These exhibits were pretty evenly balanced between traditional and topical philately, with 200 to 180 frames, respectively.

There were about 50 prizes ranging from watches, cameras, radios, gold coins through to a mountain bike; and cash prizes totalling 1300 Francs (\$ 1140.-), so I think the kids did pretty well.

On the second Saturday youth groups were invited to Basle for a two day visit. Their itinerary was as follows:

- Sat. 15.00 Hours. Arrival in Basle
15.30 Hours. Visit the Basler Rhine Paper Museum
17.00 Hours. Visit Basler Rhine Harbor with a boat trip up the Rhine to the Birsfelden lock. Then sightseeing and shopping in Basle.
20.30 Hours. Train to Rheinfelden, home of the greatest little stamp club in Switzerland. (Maybe I'm a little biased)
21.00 Hours. Chow at the Christian Center, courtesy of the greatest little stamp club in Switzerland. (I am biased.)
22.00 Hours. Stamp quiz with our youth group leader, and finally
22.30 Hours. To bed.

- Sun. 07.00 Hours. Breakfast. Courtesy of the greatest . . . (Okay, Okay, I am overdoing it.)
09.00 Hours. Wave goodbye to Rheinfelden and back to Basle.
10.00 Hours. Arrive at the Mustermesse and into the exhibition. Those who entered exhibits could now pick up their prizes and diplomas.
11.00 Hours. Junior Palmares and lunch.
13.00 Hours. Junior Quiztime.
16.00 Hours. Meet the judges.
16.00 Hours. Goodbye to Basle. Start the trip home.

Now to our part of the job. After spending the day at the exhibition, I drove back to Rheinfelden and started my tour of duty at four o'clock. The team consisted of three members, three wives of members, and one junior.

Our job was to get the hall ready, prepare and cook dinner and finally serve it to the boards. Dinner consisted of boiled bacon and potato salad with a variety of other salads. Only a few days before we had only two people who had volunteered to help on the Saturday night. This made me quite nervous as I was one of those two and the other was the cook, and to serve 120 kids on my own seemed a bit much. But as they say "the Lord will provide" and at the last moment the others joined us to make up quite a good team.

It still seemed a lot to do and arriving at the center we got stuck in straight away. The bacon had been put on to boil a few hours before and boy did it smell good. The kitchen was very hot and we slaved away until seven when we had a short pause for coffee. If I say short I mean it. Our cook, Mr. Clerc, had spent time as an army cook so he was quit used to this kind of job. But like any army sergeant at boot camp, he sure kept us going.

He had just started slicing up the bacon when the kids arrived. It was five after nine and within a few minutes the hall was full. We got the kids lined up and started them off with the salad. I think they thought that was all they were getting because they piled it on and a couple of times I thought we would run out before we fed them all but wonder of wonders it just about lasted. The bacon went down even better and we were serving it almost faster than Mr. Clerc could cut it. With this too, he had judged very well what the kids would eat.



An hour and a half later we had served up almost everything. It was time to finish the washing up and eat something ourselves.

The kids were sleeping either in the High School gym or at the fire department and they left in groups. By a quarter after eleven there were only about 20 left and we finally sat down to our meal.

Next morning at seven o'clock the kids arrived back at the center for breakfast and at nine they boarded the train to Basle. And so ended our stint for the Junaphilex. Of the twelve groups attending two came from Germany, seven from German Switzerland, two from Welschland, (French Switzerland) and one from Tessin (Italian Switzerland). It was a lot of work but also a lot of fun. And one thing we learned – Never underestimate the hunger of a young philatelist.

About the Author:

I was born in England and brought up in the Cotswolds where I attended college at Gloucester and Pershore. In 1967 I moved to Rheinfelden, Switzerland where I have since worked for Sandoz Chemicals at their plant just outside Basle. There I work in the Analytical department. After a lapse of 13 years I took up stamp collecting again in 1980 and four years later with a couple of Swiss friends founded our local club "The Frick Valley Stamp Club" known over here as the Briefmarkenclub Fricktal. Starting out at that time with five members, we now have over fifty adults and twenty juniors. (Who says this is a dying hobby?) I was the club chairman for seven years and I have now taken over the post of Vice-chairman. Which gives me more time for my stamps.

My main collection is Numeral and Duplex cancellations of Great Britain, especially London. This collection I have exhibited three times so far, twice with the club in the so called "Swiss Champion" at Buchs near the Austrian border and Bellinzona, Tessin and once on my own in Sindelfingen, near Stuttgart, Germany. My other collections include GB Perfins, Triangular cancels, topical Birds and a whole world collection to 1924.

A Good Start by Nicole D. Pendleton

I'm no expert at philatelic exhibiting. In fact, I'm not really even a beginner, since my first exhibit is still a long way from completion. I do, however, have reason to believe that my exhibiting debut may be more successful than many.

Why?? The answer is mentors! They're out there, and they're willing to share their time and experience with others. Not only have I accumulated lots of knowledge about exhibiting, I have met some really neat people in the process.

I'd been toying with the idea of exhibiting for a while when I decided to request a mentor. As a member of the APS, this service is provided to me at no charge. Along with my request I sent a list of several basic questions about the time, money, and rules involved. A few weeks later I was notified that I had been matched with Denise Stotts, a Texas resident. I must admit that I was disappointed that my mentor lived so far away, John Hotchner, who coordinates the mentor program for APS, tries to match people geographically when possible. When I received Denise's lengthy, detailed letter answering all of my questions and more, I was excited to learn that she and her husband planned to attend a show here in Indiana. I was going to meet her after all!

I thoroughly enjoyed the time I spent with my mentor. She walked me through all the exhibits at the show, pointing out strengths and weaknesses, presentation methods, and many other aspects of the exhibits as well as introducing me to several dealers she knew. In all she devoted several hours of her day

to me, with a smile on her face the whole time.

Because I want to exhibit topically, Denise concentrated on the topical area of the exhibits. She also suggested that I write to several other topical exhibitors for pointers and possible copies of exhibit pages so that I might study them. Since I intend to exhibit parrots, I chose to write to others who had exhibited "creatures". Back home I went to rush off letters to George Guzzio, Vince Lucas, and Fred Ziemann (penguins, butterflies, and owls).

Again I was surprised and impressed at the lengths taken to answer my questions in such depth. I received several encouraging letters as well as copies of exhibit material from key pages to the entire exhibit. One gentleman went so far as to send a partial listing of parrot stamps and catalog #'s to use as a checklist. Several dealers who specialize in topical service and had proven useful to the exhibitors were suggested to me. Between all the material and advice, I found that I had a much clearer picture of what I was trying to achieve. I began an outline and started doing more research on my birds. (My own parrot, the inspiration behind this endeavor, encourages me often with shouts of "Pretty bird! Pretty bird!!" lest I forget that the subjects of my research are attractive.)

One evening I received a phone call. Mr. Lucas was going to be judging exhibits at a show in my area. Did I want to meet him there? I sure did! He met me with a complete copy of his exhibit and a cover he'd found with a postmark of Parrot, KY. Again I was given a tour

of the exhibits, complete with positive and negative remarks as necessary. While we were discussing the only topical exhibit in the show, several people joined in the conversation. Before long, Vince was giving a mini class on exhibiting!

I left the show feeling philatelically fulfilled and brimming with ideas. Vince gave especially good ideas on mixture and presentation of philatelic elements. He was extremely helpful and friendly.

I have continued to correspond with these folks and plan to continue to do so, especially as I develop my first page layouts. All have volunteered to critique and offer guidance through each step. I have only to ask.

In pursuing a little knowledge of exhibiting, I found not only what I was looking for, but also made several philatelic friends. I should have expected no less from a hobby that hasn't disappointed me yet. My exhibit has a clear purpose and direction (although I am sure many of you more experienced folks will tell me that this will change many times). May I suggest to anyone considering exhibiting that you take a similar route? Even if you decide exhibiting is not for you, you will be richer for the experience!

Of course the true test is yet to come, when all the parrots are on display and a judge somewhere in the Midwest is giving them their allotted six seconds per frame. For now they are safely tucked into stock cards and folders according to the portion of their story each one will tell. Keep your eyes open for my feathered friends at a show in the near future!

Newly Accredited APS Judges

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

- **Daniel A. Brouillette**
496 Linden Lane
Lino Lakes, MN 55014-5474
 - **Suzanne L. Haney**
320 Manton St.
Philadelphia, PA 19147
 - **Barth Heasley**
86 Bar Bach Road
Port Washington, NY 11050-4029
 - **Stephen Knapp**
1100 E. 55th Street
Chicago, IL 60615
 - **Robert P. Meegan**
250 Misty Lane
East Amherst, NY 14051
 - **Harvey G. Tilles**
P.O. Box 5466
High Point, NC 27262
 - **Kenneth H. Trettin**
P.O. Box 56
Rockford, IA 50468-0056
 - **Paul E. Tyler**
1023 Rocky Point Ct.
Albuquerque, NM 87123
- Pre-20th century U.S. postal history; pre-20th century British postal history; Vietnam; Nepal; Cape of Good Hope; Confederate States; Korean War; pre-1800 European postal history; Nyassa; Gold Coast; India.
Spain and Colonies; Latin America; Turkish/Ottoman Empire; military history; topicals; revenues.
- Philatelic Literature
- U.S.; Ecuador; Honduras; Nicaragua; Salvador; thematics.
- U.S.; Great Britain; Canada; Vatican; German States.
- U.S. perfins, precancels, and booklets.
- Previously accredited for philatelic literature; additionally accredited for revenues; Cinderellas; U.S. special studies.
- Additional accreditation: Philatelic literature.

Tips From The Spouse Of An Exhibits Chairman

by Cora B. Collins

Previous articles have rated shows in how they handle exhibits. Maybe it is time some helpful hints be passed on to exhibitors which would assist the show committee in receiving a high rating on how they handle your exhibit.

As an exhibitor, I feel that I am qualified to handle the exhibits after show breakdown. While my husband is the exhibits committee chairman (at VAPEX), I assume responsibility for returning the exhibits the Monday after. My major goal is to get them into the mail stream on Monday and speed them on their way home. To accomplish this goal, I use a day of annual leave.

Each year I try to persuade my husband not to accept exhibits where the exhibitor does not plan to bring the exhibit, mount it and dismount it at show closing. Unfortunately, he gets the final say and I repackage those which remain on Sunday night.

Each exhibit is checked to see that all the pages are there and the pages are

in order, and all facing the same way. Once the pages are checked, the exhibit is returned to its container as nearly as possible to the same way it arrived. Some have sleeves for each frame, others have bubble wrap, etc. After securing the exhibit, we attempt to enclose a show program, palmars, and ribbons.

Some exhibitors find a box which they consider perfect for their particular exhibit and use it far beyond its life expectancy. We have literally had boxes which came apart at the seams enroute. I would caution all exhibitors to constantly change the outer box and not expect the ten layers of tape to hold it together from now until eternity. It's hard to keep a large enough supply of boxes in one attic to accommodate all exhibits.

Vernon Moore was no doubt the perfect exhibitor when it came to preparing his exhibit for the return trip. He enclosed everything one could possibly need for returning the exhibit—to include paper, tape, mailing labels, etc. Kenneth Baird is a close second—in addition to

the above items, he encloses a special marking pen.

However, for me the most helpful thing is for the exhibitor to enclose a completed mailing label for whatever means he wishes the exhibit to be returned, i.e., express mail, insured, registered, Federal Express, etc. My favorite is Federal Express for individuals who have an account and fill out the paperwork. They will send a truck to your house, pick up the package, and give you a receipt.

A special thanks to Bob Effinger, Robert LaBel, and John Warren who enclosed express mail labels last year with exhibits sent to VAPEX. That may seem like a small thing, however when you are preparing 10 to 15 exhibits for the mail and must get it to the post office by 2 p.m. in order to meet the express mail truck, this extra effort is greatly appreciated. It also aids in preventing the exhibitor's mailing instructions from being misinterpreted.

As I See It. . .How About You — The Computer

by John M. Hotchner

I've done exhibits with and without computers. With is better. Using a computer allows the preparation to go faster, with less spoilage and less frustration to the exhibitor, and prevents most misspellings and improper grammar; and making changes to a page is a breeze.

The presentation tends to be "cleaner" than a plain typewriter, more consistent than hand lettering of any type, and the range of fonts permits the exhibitor to convey to judges the information that is most critical just by the print style it's in.

All that is positive. What isn't positive is the increasingly prevalent cry of the judge who is a computer convert: "If you'd just use a computer, it would improve your chances of a higher medal."

In a vacuum, that is true—anything about your exhibit that you can do better will improve your chances of a higher

medal. But that isn't really the message of the statement. What is below the surface, and what is heard, is more like:

"Unless you use a computer, it doesn't matter much what else you do to improve the exhibit, you can't get a higher medal because computer preparation is what's expected today and you better conform."

If that seems harsh, it's intended to be. I'm sure many judges don't really mean that, but in their enthusiasm to share their positive experience with the computer, they oversell.

In fact, pushing a computer is fine, but only as a subcomment on what the exhibit needs in the way of material, information, logical progression, and guides to help the viewer follow the story line.

If the exhibitor has done a first class job of covering those bases, and the exhibit is not horribly presented, the gold

medal should be presented. Not only should lack of computer preparation not cost the gold medal, it shouldn't cost any other medal either. That aspect of presentation by itself is not a medal level matter, except in the most extraordinary of circumstances.

In summary, there are no penalty points for not using a computer. "Use a computer" is not a substantive or particularly helpful comment. If there is something wrong with the presentation, judges should identify it and then, maybe, suggest that a computer might be a helpful tool in overcoming the specific problem. But remember that not everyone is well enough healed to afford what you can afford, and others are simply resistant to changing the way they've always done things.

Neither is a reason to hit them over the head with your enthusiasm.

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 September 3, 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:

2179 Jill Meier	2183 Robert W. Stuchell	2186 Vincent DeLuca
2180 R. M. McGuinness	2184 John Luong	2187 Greg S. Galletti
2181 Dr. James D. Crum	2185 Richard A. Phelps	2188 Jacqueline R. Adkins
2182 Peter C. Elias		

I am sorry to report that Alexander Currie and Patrick Lenard are deceased.

Please advise me if you know of a correct address for Charles J. O'Brien III (mail to him at Post Office Box 190608, Atlanta, GA 31119-0608 is being returned as undeliverable) and/or Dr. Ron A. Zelonka (mail to him at 1276 Monks Passage, Oakville, Ontario L6M 1R4 Canada is being returned as undeliverable).

MEMBERSHIP RECONCILIATION as of September 3, 1995:

Total membership as of June 16, 1995	1058
New member	10
Reinstatements	12
Suspension (pending receipt of correct address)	-2
Resignations	0
Deceased	-2
Dropped for non-payment of dues	0
Total membership as of September 3, 1995	1076

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 remail the journal when you fail to send advice of your change of address in a timely manner.

IMPORTANT: Please take a moment now to determine whether or not it is time to pay your dues. Your 1996 dues are payable **NOW** if the first line of the mailing label on this issue of *The Philatelic Exhibitor* has "Exp 1295" at the right. If the first line ends with "Exp 1295" and your dues payment for 1996 has not been received before December 1, 1995, then the current issue of *The Philatelic Exhibitor*, the October 1995 issue, will be the last you receive. My sincere thanks for paying your dues promptly and thereby easing my work load.

Coming Out Even

by Clyde Jennings

You are going to mount a new exhibit and show it for the first time in competition. How many frames will it comprise? Good question.

Of course you could just start mounting and hope you come out even - - i.e., a final number of pages divisible by 16, assuming the show you choose uses the 16 page Ameripex type frames. But that's pretty risky, and unless you have been living at the foot of the cross your luck is probably not going to be that good. So how do you know in advance? You don't. But I can tell you a way that will probably enable you to make a pretty good educated guess. At least it worked for me.

You have been accumulating material for some time now for this new project, squirreling it away somewhere like in a stock book. By now you should have a fairly good idea of the format you are going to use for this presentation. So you lay out on a page the material for the first page, then the second, third, fourth, and fifth, no mounting, just laid out. Count the items you have placed in their tentative positions, and get an average per page. Next, count the total number of items you have accumulated and divide by the average you have arrived at earlier. This will give you a fairly accurate idea of the number of pages/ frames you are going to wind up with.

If you find you are a few pages short of a full frame, you can go in one of two directions: acquire more material (without duplicating); reduce the average number of items per page (but be careful you don't make the pages appear "skimpy").

Should you realize you have just a few more pages than you need, you have two routes to follow; cull out the lesser significant items; add an item or two to some of those pages that can best accommodate them without appearing too crowded.

Good luck. But don't forget to count your title page!