

AMERICAN EXPEDITIONARY FORCE

FOURTH CLASS



This is the lid from a box that was sent from France, at the end of the war. Only first class was free. Packages had to go fourth class. The fee was 12c per pound and 12c per additional pound. Total weight, two pounds. Note the censorship marking, and the U.S. Customs handstamp.

Showing A Wooden Box Lid
See "More Favorite Pages", Page 20

Andrew Levitt, Philatelic Consultant, Announces An Important New Service for Serious Philatelists

The Exhibition Level Collection Building & Display Program

Under the Direction of Randy L. Neil

Randy L. Neil has joined the staff of Andrew Levitt, Philatelic Consultant. Levitt and Neil have vast experience in assembling award-winning collections: Levitt as a consultant to leading philatelists and Neil as an award-winning exhibitor, founder of the American Association of Philatelic Exhibitors and author of *The Philatelic Exhibitors Handbook*.

The Exhibition Level Collection Building & Display Program will provide serious collectors with unsurpassed skills for building outstanding collections, including:

- Goal-setting
- Selecting an area with prime potential for philatelic achievement
- Locating the key pieces essential to philatelic excellence
 - Write-ups
 - Mounting and display
 - Exhibition strategies
- Insurance appraisals and security considerations
- and—eventually—preparing, presenting, and selling a collection for maximum realization.

THE EARLIEST KNOWN USAGE FROM U.S. TO KOREA
Earliest documented (Grove Stamp Society) usage to Korea. The addressee, Rev. Appeneller, was one of first U.S. missionaries admitted to Korea following 1854 permission for Americans to reside there. In 1883, only three post offices were operating there (all administered by Japanese).



UPC rate cover to Japan (Yokohama) where cover forwarded through to NAGASAKI (then sent to Seoul (receipt mark above shown) which is present-day Incheon. With no post offices in Seoul, cover then carried by private messenger (normally unmarked) to destination.

A sample page from the Randy L. Neil
Collection of The United States
Two Cent Issue of 1883-87.

**If You Aspire to Philatelic Excellence—In Building an Award Winning
Exhibit Or in Mounting a Collection for Your Personal Enjoyment—Contact**

Andrew Levitt, Philatelic Consultant



BOX 342, DANBURY, CT 06813

203-743-5291 Fax 203-730-8238



Integrity • Knowledge • Confidentiality

Life Member: APS, ASDA, Phil. Foundation, Classics Soc. Bank Letter of Credit Available.

If You Have Stamps to Sell

GIVE US A CHANCE TO COMPETE FOR YOUR COLLECTION.

We have the knowledge, the financing, and the ability to handle
Any and All HIGH QUALITY U.S. & Foreign collections.

LET US HELP YOU
WITH YOUR SPECIAL EXHIBIT

**U.S. REVENUES
BACK-OF-THE-BOOK
OUTSTANDING STOCK**

- Revenue Proofs
- Revenue Essays
- Match & Medicine
- Classic Proofs
- Classic Essays
- Trial Colors
- Telegraphs
- Officials
- Official Specimen
- Taxpays

**BUYING! SELLING!
WANT LISTS FILLED PROMPTLY**

GOLDEN PHILATELICS

Jack & Myrna Golden
P.O. Box 484, (516) 791-1804
Cedarhurst, New York 11516

FAX — 516-791-7846

ARA

BIA

APS

SRS

IMPERIAL RUSSIA

1913

The Tercentenary of the

ROMANOV DYNASTY

The "Norman Epstein"
collection

Argyll Etkin are breaking up what is probably the finest collection of Essays, Proofs, Colour Trials, Presentation Sheets and Imperforate Stamps of this issue ever put together.

It has now been priced and is available for inspection at our Gallery. Photocopies of selected pages can be sent on request. Please contact Eric Etkin or Michael Goldsmith by post, phone or fax.



Argyll Etkin Limited

LEADING AUCTIONEERS — RECOGNISED VALUERS
THE ARGYLL ETKIN GALLERY



48 CONDUIT STREET, NEW BOND STREET, LONDON W1R 9FB ENGLAND
Telephone: 071 437 7800 (6 lines) Fax: 071 434 1060

NEW!

**Clear Corner Mounts
For Covers**

- * Self-adhesive--makes your exhibit covers secure on the page.
- * Archival safe. Developed for the art conservation industry.
- * 35mm size (1 3/8 in.)
- * \$11.95 per 100 postpaid in US. PA buyers add 6% sales tax.

**R. COLBERG ENTERPRISES
P.O. BOX 10082
LANCASTER, PA 17605-0082**

AAPE Founding Member
And Exhibitor

UNITED STATES REVENUES

Large specialist stock is available to you

- Scott listed revenues
- Embossed and stamped paper
 - Beer stamps
 - Taxpaid revenues
 - State revenues
- Possessions revenues
 - Proofs and Essays
 - Philatelic Literature

Bought and Sold

*Send your want list for approvals
or request current price lists*

ERIC JACKSON

Phone 610-926-6200 FAX 610-926-6200

E-mail ejackson@epix.net

P.O. Box 728 Leesport, PA 19533-0728

Member: ARA, APS, ASDA, CCNY, BIA, AAPE

CAPEX '96 On the Net!®

Toronto - The Organizing Committee of CAPEX '96 announced today in Toronto that it has joined the Internet allowing quick and easy access to information about the exhibition. At the same time, the Organizing Committee also unveiled its new site on the World Wide Web.

"The Internet and World Wide Web represent the cutting edge of information sharing today and CAPEX '96 is delighted to have moved into this particular area," said Denis Hamel, CAPEX '96 Executive Director. "Our new [World Wide] Web site will allow people from around the world to learn more about CAPEX '96 and philately. We will, through this site, be able to provide anyone vital information about the exhibition. Information such as the participants, special activities, attractions and displays is now available."

The CAPEX '96 World Wide Web site not only allows individuals to learn more about the show but it also provides links to some major participants, such as Canada Post Corporation, the Presenting Sponsor, the United States Postal Service as well as other participants. Individuals can also send comments or questions directly to the CAPEX '96 Office with a

simple touch of a button to send an electronic message or "e-mail".

To visit CAPEX '96 on the Net!®, enter the following URL address:

<http://www.interlog.com/~parrasoc/capex.html>

The CAPEX '96 e-mail address is:

Info_CAPEX'96@parrasoc.com

CAPEX '96 had previously had electronic mail services through GENIE(c) On-line services; however, the switch directly to the Internet allows for the creation of a dynamic, interactive website. The e-mail address at GENIE will be maintained:

CAPEX-96@Genie.geis.com

CAPEX '96 is a World Philatelic Exhibition being held at the Metro Toronto Convention Centre in Toronto, Canada from June 8 to 16, 1996. Collectors wishing to learn more about CAPEX '96 can call 1-800-946-9696 or write to CAPEX '96, P.O. Box 204, Station Q, Toronto, Ontario, M4T 2M1, CANADA.

**It's Finally
Here!**

The New! Philatelic Exhibitors Handbook

By Randy L. Neil

With Over 90 Exhibiting Experts

Completely rewritten and over 30% larger than the original edition, **The All New Philatelic Exhibitors Handbook** is the definitive "how-to" encyclopedia for the philatelic exhibitor, from novice to advanced.

This large new volume includes all of the dramatic changes that have occurred in the exhibiting world in the past decade...from computer-generated exhibits (a huge chapter, profusely illustrated) new judging standards and one-frame exhibits, to changes in all exhibiting categories, synopses

pages, & much more. Special "mini-handbook" chapters by key experts, such as John Hotchner, Mary Ann Owens, George Guzzio, and Dan Walker. 300+ illustrations featuring the work of over 70 gold-medal exhibitors.

Published in a limited edition of 1,000 copies...so don't fail to order your copy now. Available in both soft and hard cover editions...with full color outer covers.

Over 30 Chapters & Special Sections

300+ Detailed Illustrations

Major Section on

Computer-Generated Exhibits

Large 8 1/2" x 11" Format

Available only in a Limited Edition of 1,000

\$29.95/Soft Cover • \$39.95/Hard Cover

(Plus \$3.50 per copy shipping)

THE TRADITIONS PRESS

10660 Barkley Lane • Shawnee-Mission KS 66212

Order Form

The New Philatelic Exhibitors Handbook

Please send me copy(ies) Soft Hard
(Prices: \$33.45/Soft • \$43.45/Hard, including shipping)

Name: _____

Address: _____

City: _____

State: _____ Zip Code: _____

Send check or charge to my VISA Mastercard

Card No. _____ Exp Date: _____

THE PHILATELIC EXHIBITOR

Official Publication of the the American Association of Philatelic Exhibitors



Vol. 10, No. One

(37)

January, 1996

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

Sanford Solarz, Ad Manager
12 Fallenrock Road
Levittown, PA 19056

G H Davis, Assistant Editor, 682 Totten Way, Cincinnati, OH 45226

The Philatelic Exhibitor (ISSN 0892-032X) is published four times a year in January, April, July and October for \$15.00 per year (AAPE dues of \$18.00 per year includes \$15.00 for subscriptions to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 222 E. Torrence Rd., Columbus, OH 43214

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

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

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

Deadline for the next issue to be printed on or about April 15, 1996, is February 20, 1996. The following issue will close May 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 5-9 at \$3.00 each.

FUTURE ISSUES

The deadline for the April issue, 1996 of **The Philatelic Exhibitor** is February 20, 1996. The suggested topic is "**The impact of technology on exhibiting**". For the the July, 1996 issue of **TPE** - Deadline May 20, 1996 - the suggested topic is "**What Is Overexposure? How many times should an exhibit be shown?**" 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

In This Issue

- 13 **The Philosophy of International Exhibitions** by *Kenneth Rowe*
- 14 **An Open Letter...** by *Bob Rawlins*
- 15 **What I'd Really Like To Tell The Judges In My Synopsis** by *Alberich von Fajner*
- 15 **A Critique Evaluation** by *Greg Frantz*
- 18 **Thank You, Mrs. Malaprop** by *Clyde Jennings*
- 19 **Judges' Worst Nightmares:** by *Robert E. Lana*
- 21 **Exhibiting At The International Level** by *John Lievsay*
- 25 **General Remarks Concerning The FIP Option Exhibits** by *Robert Odenweller*

Regular Columns

- 10 **One Frame Synopsis Page** by *Wolf Spille*
- 11 **President's Message** by *Dr. Peter McCann*
- 12 **Newly Accredited Judges**
- 16 **From The Show Chairman...** by *Stephen Luster*
- 17 **Q & A**
- 19 **As I See It...** by *John Hotchner*
- 20 **More Favorite Pages**
- 23 **"The Fly"**
- 26 **From The Executive Secretary**

Departments and AAPE Business

- 5 **Editor's and Members' 2¢ Worth**
- 5 **Mentors Needed**
- 11 **You Can Be Of Service**
- 12 **Show Listings**
- 19 **Critique Service Report** by *Harry Meier*
- 20 **NAYSEC Palmares - CHICAGOPEX '95**
- 22 **Classified Ads**
- 22 **Where Are The One Frame Exhibitions?**
- 24 **Have You Remembered To:**
- 26 **APS Summer Seminar**

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:

November, 1995 - Peter McCann, who worked diligently to locate a printer who can do **TPE** at less cost; saving the Society a substantial amount each year.

December, 1995 - Our couple of dozen AAPE Seminar leaders who nearly always say Yes, when Seminar Director Bette Herdenberg asks them to volunteer time.

January, 1996 - The Chicago Philatelic Society, which staged AAPE's Sixth Annual North American Youth Stamp Exhibiting Championship at this year's CHICAGOPEX (See p20).

AAPE STATEMENT OF PURPOSE

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

AAPE: THE LEADERSHIP

PRESIDENT

Dr. Peter P. McCann
201 Defense Hwy. - Suite 260
Annapolis, MD 21401-8961

VICE PRESIDENT

Ann M. Triggie
4865 Spaulding Drive
Clarence, NY 14031

SECRETARY

Richard E. Drews
7139 West Higgins Road
Chicago, IL 60656

TREASURER

Earl H. Galitz
1103 Biscayne Bldg.
19 West Flagler St.
Miami, FL 33130

EDITOR

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

EXECUTIVE SECRETARY

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

SOCIETY ATTORNEY

Earl H. Galitz

DIRECTORS (to 1996)

Harry Meier
Charles J. G. Verge

DIRECTORS (to 1998)

Jeanette K. Adams
James P. Gough

IMMEDIATE PAST PRESIDENT: Stephen D. Schumann

COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Vacant
National Level Exhibiting: Clyde Jennings and Stephen Schumann
International Exhibiting: William Bauer
Youth Exhibiting: Cheryl Edcomb
Thematic/Topical: Mary Ann Owens and George Guzzio
Show Management: Steven Rod
Exhibitor's Critique Service: Harry Meier

Box 369, Palmyra, VA 22963
Conventions and Meetings: Bette Herdenberg
P.O. Box 30258, Chicago, IL 60630

Publicity:

North American Youth Stamp Exhibiting Competition (NAYSEC) Director:
Michael Jolly, P.O. Box 759, Mahwah, NJ 07430
Computers in Exhibiting: Dr. Paul Tyler, 1023 Rocky Point Court NE,
Albuquerque, NM 87123

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 ads—to the Editor.
- Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

MEMBERSHIP APPLICATION TO: Dr. Russell V. Skavaril, Executive Secretary
American Assn. of Philatelic Exhibitors
222 E. Torrence Rd., Columbus, OH 43214

Enclosed are my dues of *\$18.00 in application for my membership in the AAPE, which includes an 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)

NAME: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE: _____

PHILATELIC MEMBERSHIPS: APS # _____ OTHER: _____

BUSINESS AND/OR PERSONAL REFERENCES: (NOT REQUIRED IF APS MEMBER)

SIGNATURE: _____ DATE: _____

*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



The Well Is Dry!!

Local And Regional Mentors Needed

Name & Address: _____

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

- | | |
|---|--|
| <input type="checkbox"/> Being a show Chairman | <input type="checkbox"/> Show Security |
| <input type="checkbox"/> Being Exhibits Chairman | <input type="checkbox"/> Finance Committee |
| <input type="checkbox"/> Being Bourse Chairman | <input type="checkbox"/> Show Publicity |
| <input type="checkbox"/> Being Judging Chairman | <input type="checkbox"/> Show Cachet/Sales |
| <input type="checkbox"/> Working With The USPS | <input type="checkbox"/> Seminars/Meetings |
| <input type="checkbox"/> Youth Area/Table | <input type="checkbox"/> Obtaining Awards |
| <input type="checkbox"/> Show Program | <input type="checkbox"/> Venue Coordinator |
| <input type="checkbox"/> Floor Manager/Problem Solver | <input type="checkbox"/> Hospitality |
| <input type="checkbox"/> Other (Please specify) _____ | |
- _____

Halfway into the 1995-96 show season, I KNOW you've had experiences that gratified, shocked, amazed and otherwise moved you to pleasure or pain. Please share those experiences with your fellow members by doing an article for TPE. We also need articles on How To Exhibit: The lessons you've learned and how you've changed your exhibit for the better . . . What you've added and how it has helped you tell your story better . . . How you've improved the logic and/or flow of your exhibit . . . Trying another type of exhibit . . . Going international . . . Or . . . ??? What else can you share?

We need an indexer for TPE, and AAPE needs a Publicity Chairperson. The latter is not a difficult or time consuming position, but one that can play a significant part in the growth of the Association. Just one press release to less than 10 media outlets each month would make us so much more familiar to the general philatelic public, and encourage a lot of people who have been meaning to exhibit, to get off the dime.

Thanks As we begin our tenth year, I want to say "Thanks" to the many people who have contributed your thoughts, insights, experience, and wisdom to this magazine. You have taught, entertained, inspired and created solutions to many exhibiting problems. The entire exhibiting community is in your debt!

Mentors for local and regional shows The initiative announced in the last issue to sponsor a system to help local and regional exhibitions with new people in key positions has drawn response but not nearly enough. The Sign-Up form is being run again here in the hope that each and every reader will consider making their expertise available to those who are working to reinvent the wheel, but shouldn't have to.

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

Your 2¢ Worth

Sherri A. Soraci - Ernst Cohn - Betsy Towle - Erkan Esmer - Frederick Lawrence
- David A. Detrich - John Blakemore - Michael Fassbender

Mailing And Meters

To The Editor:

In response to Alan Warren's letter to the editor in the July issue of TPE regarding the mailing of his exhibit using meter postage, I wish to offer a rebuttal.

As a Postal employee who handles packages, I find that I am much more careful with a package if it has a variety of commemorative stamps on it. Not solely because I am a collector, but because I know that that package is important to someone. If someone took the time necessary to weigh the package, correctly rate it, and then find the stamps required to total the proper amount, I know the mailer cares about the contents. The recipient probably does too.

Businesses use postage meters on packages. Regular folk use PVI labels or postage stamps. If a package has a meter stamp on it, it's just another box to me. I have no way of knowing that I should be especially careful of its fragile, (and no doubt expensive), contents. Postage stamps denote "importance". The Mail Carriers that I work with are more careful with stamped packages as well.

Warren's letter implies that putting stamps on his mailed exhibit will somehow subject it to theft or abuse. When is the last time you heard of a Postal employee stealing a stamp exhibit??

Sherri A. Soraci
P.O. Box 1076
Longmont CO 80502

Ombudsman

To The Editor:

I should like to suggest the creation of the position of an Ombudsman at every APS accredited show, whose job it is to examine only the lowest awards given out by the jury, before the awards are posted. These would include certificates of award, bronze, and perhaps also silver-bronze.

The Ombudsman, who is the 'public defender' of exhibitors, would have the right to ask juries for their reasons of assigning such low awards, if, in the Ombudsman's opinion, such low awards seem undeserved. When the jury can properly defend its action, that is the end of the matter. In case there

TAYLOR MADE

PROTECTIVE POUCHES

PAGE PROTECTORS
FOR
EXHIBITORS

**The clear, strong, inert,
dimensionally stable film we use
is DuPont's "Mylar"™ Type D only!**

- Exhibit Page Holders
- Cover Holders & Mounts
- Sheet & Block Holders
- 2" Corners



☎ (610) 459-3099
FAX (610) 459-3867

Taylor Made Company • P.O. Box 406 • Lima, PA 19037

*MYLAR IS A TRADE NAME OF DUPONT

is a serious disagreement between Ombudsman and jury, attempts ought to be made to either find more convincing reasons for the low award or to make an award at a higher level, such compromise being agreeable to both parties.

As examples, I might mention a case early in my career as an APS accredited judge, when an exhibit of Napoleonic mail got a bronze (or perhaps SB) because

- there was an ink spot on the margin of one page
- a word was misspelled.

I was a minority of one who pointed out that such nitpicking commentary was an insult to the exhibitor for the quality of the material he was displaying. I was overruled and there was no way of making my disagreement with the majority known to anyone, including the exhibitor.

At the recent FIP show in Helsinki, the past winner of the French grand award was demoted to a gold (instead of large gold) because one of the judges, who did not understand the nature of part of the exhibit, objected vehemently to giving a large gold. The exhibitor of a worldwide exhibit of wrapper bands was given a silver-bronze, he got a large gold at Singapore although not one page or even one word was changed! The owner of the only commercial Zeppelin mail exhibit that I know was given a bronze at Helsinki, because it was 'not postal history' and was judged by p.h. standards. Indeed, the judges were right in saying it was not to be judged by airmail standards, but that was not the purpose of the exhibit at the time and place anyhow. I think it is high time that we do something both nationally and internationally to end this feeling of all-powerfulness that seems to be harbored by our worst judges.

In other words, we still have ignorant judges who glory in their power instead of trying to understand what they are supposed to judge and to help exhibitors rather than punish them.

Ernst M. COH
Dothan, AL

Carpets; Mail-Ins

To The Editor:

As the General Champion of an APS Champion of Champion Show I read the Philatelic Exhibitor from cover to cover every issue to be sure that I keep up with all aspects of the exhibition portion of a major stamp show. Over the years ARIPEX has received mostly favorable comment in the Exhibitor so I guess that means that my diligent hours of reading have gone rewarded.

In the July issue of the Philatelic Exhibitor several items appeared that I feel need comment. First, thanks to the

Germany

For the past 37 years we have specialized exclusively in the stamps of Germany, building and maintaining what is by far

THE LARGEST STOCK IN THIS HEMISPHERE.

Whether you collect mint VF Old German States, or FDC's of new issues, or anything and everything in between - WE HAVE WHAT YOU ARE LOOKING FOR.

NOVICE? We have the price lists for every German Area from 1849 to date, including special discount prices for Complete Year Collections, Third Reich, World War II Occupations, FD Covers, etc.

SPECIALIST? We have helped build some of the finest award-winning collections in the country: when not available from our own stock, we provide automatic and non-obligatory advice on what you need, as soon as we locate it; our contacts abroad, built up over years of travel, are tops in their fields, whatever your speciality. WHAT DO YOU NEED?

Our prices are ALWAYS competitive and our service is friendly and efficient.

SEND FOR FREE, ILLUSTRATED PRICELISTS!



908-236-9211

P.O. Box 527

Flemington, NJ 08822 FAX 908-236-7015



**RICHARD
PYZAR**



SINCE 1955

FLY for the Gold Flyswatter Award, but in all fairness, ARIPEX cannot take credit for the carpeted floor at ARIPEX '95. No one enjoys a carpet more than the show chairman who must walk more miles during the show than even the judges. The carpet for the show came courtesy of The American Gem Dealers Association, whose show was back to back with ARIPEX. Diamonds bouncing around on the concrete floor is not conducive to good business! However, for all those people who enjoy carpet at a stamp show, I wonder how many would be willing to pay the price that comes with the comfort. ARIPEX had roughly 25,000 square feet of carpeted floor for a cost of approximately \$5000. Exhibit fees at ARIPEX do not even cover the cost of Judges and awards! There is only so much burden that the bourse can bear. Somewhere the added cost of \$5000 of comfort and appearance must be obtained. Perhaps the answer is to charge \$8 admission as does the Gem & Mineral Show!

Second, I suggest that every exhibitor serve as Exhibits Chairman of a major show at least once. The Exhibit Chairman and his committee (if there is one) works with the Awards Chairman to get all material to the exhibitor. ARIPEX tries very hard to return philatelic material as promptly as possible both to cut down on costs (exhibits are stored in a paid security vault), and so that the exhibitor can have his property back as soon as possible to do with as he wishes. Ribbons and palmars are usually included, but not awards. The awards must be engraved, and because of the size of our awards they do not fit in the box of the exhibit. Shipping back exhibits is an awesome job. Standing at the Post Office for several hours after a three day show is not any fun! The Awards Chairman has to do the same job. Pack up the awards and stand at the post office. Give me a break! Is there something wrong with getting an award a week after the exhibit arrives! We do strive for excellence, but yes, sometimes a mistake is made. Perhaps a ribbon does not get in the box, or perhaps the exhibitor, by mistake, threw the ribbon out with the packing? Who knows - but what's the big deal? A letter to the show chairman solves the problem. After all, the exhibitor did get an award for all his hard work. The Exhibit and Award Chairmen receive no medals, - no kudus, and rarely a thank you!

Betsy Towle
General Chairman, ARIPEX '95
Tucson, AZ 85718

NAPEX contd.

To The Editor:

Regarding the very distasteful "The FLY" article in the July issue of your magazine, "The Exhibitor": I want

Philatelic Printers

Complete Typesetting, Printing and Bindery Services

Multi-Color and Four Color Process Printing

- Monographs
- Specialty Albums
- Handbooks
- Cachet Covers
- Bi-Monthly & Quarterly Publications

ESSIG ENTERPRISES

KETTLE MORAINÉ PRINTING

P.O. Box 251 - West Bend, WI 53095

414 338-1030

ROLAND ESSIG - AAPE - APS - ATA

CAN YOU AFFORD
TO BE WITHOUT
THE U.K.'s MOST
INTERESTING
AUCTION CATALOG?

LET US HELP
YOU TO A
GOLD!

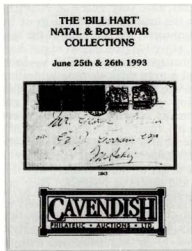
FREE SAMPLE CATALOG ON
REQUEST.

Annual Catalog Subscriptions
(Payable by VISA/Mastercard)

U.K. £25 Europe £40 USA/Overseas £50



SITWELL STREET, DERBY DE1 2JP
TELEPHONE: (0332) 346753
FAX: (0332) 294440 : FAX



Display Class & ARIPEX

To The Editor:

to advise you and the AAPE membership that TOPS did not rip-off its members by charging a fee of \$20/frame instead of \$9, at NAPEX '95. Contrary to what "THE FLY" claims, US members of TOPS paid \$9/frame, whereas, the TOPS treasury paid the frame fees for our international members. An application form with a frame fee of \$20, however, was inadvertently published in our magazine, "The Tughras Times". This occurred because TOPS' exhibits coordinator went directly to our editor to have it published. Our editor, unaware of the fact that the frame fees on the form were altered without the consent and knowledge of the TOPS management, published it. As soon as we saw this, with the consent of TOPS board, Max Mayo and myself personally called each and every international exhibitor and advised them that they were our honored guests and they did not have to pay frame fees. Due to this event (and other unpleasant occurrences between NAPEX officials and our coordinator), our coordinator quit at the 11th hour. With the help of a handful of TOPS members, we hopefully were able to put on a decent World Meeting of Turkish and Ottoman Philatelist at NAPEX. Turkish philatelists from five continents representing twelve nations attended our meeting or exhibited at NAPEX. They intimated to us that they liked NAPEX. We liked NAPEX. Who cares if an insignificant but, (a.k.a. "The FLY"), does not have the intellectual capacity to appreciate one of the premier philatelic events in the country, this year?

I also want to state that this "bug's" comments were very unfair to NAPEX. Due to the misinformation fed to us by our coordinator, the inactions of the said person, as well as past actions of previous TOPS management at NAPEX, we initially had a very difficult time in dealing with NAPEX officials. However, after becoming acquainted with us, (and subsequently realizing that we were different than the former TOPS management), they treated us with respect, cooperation, and friendship. I became a fan of Steve Luster, Michael Dixon and others at NAPEX. They put on an outstanding show. I salute them.

In closing, I want to state that philately is a wonderful hobby. It is supposed to be enjoyable as well as educational. Every philatelic event, exhibit, publication, etc., is a labor of love, requiring very hard labor, performed by a very few. Shouldn't we stop being so harshly critical of each other? Being untruthful and offensive is certainly uncalled for. All of us worry about the apparent lack of interest of the next generation in philately. In future, I hope that we can set better examples for them. Erkan Esmer
President, TOPS
Charlton Heights, WVA

As you reported in the April 1995 TPE, at the APS Spring Meeting in March 1995, the APS Board of Directors approved a change to Rule 10 of the APS General Requirements for Exhibitions (pp. 102-103 of the **Manual of Philatelic Judging**) to increase the number of allowable frames at World Series of Philately (WSP) shows for "... non-standard displays, which may be non-competitive or judged according to rules that differ from the APS national level WSP standard." In that same issue of TPE, you presented your own ideas for one possible implementation of this rule change through a so-called "display class", and further reported that a proposal to formalize the "display class" concept had been formally submitted to the APS Accreditation of Judges Committee for consideration for formal adoption.

As an active exhibitor, accredited judge, and exhibits chairman for a WSP show, I look forward to hearing what action(s) the committee may take on your proposal. I'm sure that you, as both the new Chairman of that committee as well as the continuing editor of TPE, will promptly report on that and all other actions taken by the committee.

While waiting for things to sort themselves out at the national level via the rule change, ARIPEX '96 (Phoenix), of which I am exhibits chairman, decided to try out an alternative implementation of the rule change for our show January 5-7, 1996. With approval from Bill Bauer, then the Chairman of the Accreditation of Judges Committee, ARIPEX '96 set aside 30 frames (11% of the 280 frames in the open competition) for non-competitive exhibits. Rather than having these non-competitive exhibits judged by a separate panel of exhibitors and judges as your "display class" concept proposes ARIPEX '96 elected to have the show attendees vote for the three most popular of these exhibits. The "top three" popular vote-getters would then be recognized at the show's awards breakfast when the medal and special awards are presented for exhibits in the open competition.

Our non-competitive exhibits were announced through news releases to the philatelic press. I sat back and waited for the deluge of applications for frames in our non-competitive exhibits class which I was certain I would receive. And waited. And waited. When exhibit entries closed, only one exhibitor had applied, requesting but one frame. Meanwhile, our open competition was 122% subscribed, bucking the recent trend of some WSP shows' having difficulty filling their frames in the last couple of years.

We report these results for the information and use of both the Accreditation of Judges Committee and AAPE. We would caution that neither organization read too much into the recent experience of just one WSP show. There are additional considerations which may explain in part why exhibitors behaved as they did toward ARIPEX '96. The venues of the ARIPEX shows - Phoenix and Tucson alternate every other year - are both in the desert of the Southwest and are very attractive locations to visit during January when the weather is often inclement in a great part of the rest of the country.

In addition, the American Helvetia Philatelic Society is having its national meeting at ARIPEX '96. With many active exhibitors of Swiss philately, the society brought over 100 frames to the open competition. So it is perhaps not so surprising that our open competition was substantially oversubscribed. We are unable to offer any mitigating reason(s), however, as to why exhibitors stayed away from our non-competitive exhibits class in droves. We were both surprised and disappointed by exhibitors' apparent rebuffing of the idea of non-competitive exhibits, and ARIPEX '97 (Tucson) is taking a hard look at whether or not frames should be reserved next year for non-competitive exhibits.

I personally believe the rule change was a positive step for improvement in participation in national-level exhibiting, and I hope that future implementations at other WSP shows will be much more successful than our recent experience at ARIPEX '96. I would like to believe that the ARIPEX '96 experience was an initial transient or start-up phenomenon, and that we will see rapidly increasing participation in non-competitive exhibiting at other WSP shows during 1996.

Frederick P. Lawrence
Tempe, AZ

Display Class & Judging

To The Editor:

In the October, 1995 TPE "The Fly" provides a presentation of his/her display class exhibit that is mildly amusing but overly long (is The Fly safe from editing?).

At the outset one point needs to be emphasized. A very careful reading of the article shows that this competitive entry is still under the display class category. The suggested rules by the proponents for judging display class have been variable. These move from no judging to popular votes to using local judges separate from the regular show judges. Under such an arrangement, there would probably be no judges' critique in any normal fashion.

In two major ways The Fly detracts from an important point worthy of

discussion. Both involve problems with the concluding scenario.

The more likely possibility is that The Fly inflated by the "First Place" award will on his/her own enter this exhibit into an APS show as a regular exhibit and will receive no award. He/she will then go to the Judges' Critique loaded for bear, only to hear that, according to the *Manual of Philatelic Judging* (Third Edition), thematic exhibits are judged in three categories: presentation and general impression (10 points); thematic elements (45) and philatelic elements (45). To emphasize the importance of each, judges are told to take three passes at an exhibit judging one for each category. For a minimum award one needs 55 points. With no philatelic elements, this exhibit is sitting at 55 max. Because judges can fly-speak a thematic exhibit as well as others, it is certain that more points will be deducted and no award will be given. But this will be unacceptable and The Fly will loudly proclaim that the exhibit will be done as The Fly likes, that the exhibit has won a First Place, that there are too many rules, and that these judges are out to ruin philately. (I think we have all heard this person.)

But let us return to the story as related. Let us look at that judge. Whatever rules might have been set up for this show, it is clear that this judge shows a total lack of judging knowledge in his recommendation. I call on The Fly to publicly name this judge. He should be the first candidate for Robert Odenweller's Article X action. While truly merited in this case, the use of an Article X opens the way for the possible formalization of petty and vindictive charges (unfortunately, philatelists are human). Currently judges are discussed by exhibitors and I am sure that show chairman exchange comments. Totally incompetent judges (because of personality, lack of knowledge or unwillingness to stay current with exhibiting practices) are easily identified and I hope these judges are avoided. Fine tuning beyond this point opens the door to a host of charges and bad feelings. Is the problem worth the solution?

Oh, by the way, is The Fly, in his acceptance of the judge's comment on the future of his exhibit, also ignorant of the rules of judging thematic exhibits? If so, The Fly has given us an unwitting clue to his/her identity. The Fly is not an APS judge.

Oh, what is that point that deserves discussion? It is: How much philately should be included in a display class exhibit? In AAPE presentations I have heard a figure that 50% should be philatelic. But what is philatelic? It is generally agreed that the definition should be broader than that used in normal exhibits. But that is not overly helpful.

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.

An important issue but one that I feel should be left open for the moment.

Let shows fully play with this category. Some shows may use the display category for testing exhibits that are on their way to internationals. Some might open it to all that stuff you've been collecting but could never show. Some might use it as a training ground for novice exhibitors. (All these are ideas I heard at AAPE meetings.) Travesties will occur but that happens even with rules. Let shows have that freedom to use this to open exhibit space in ways that might be useful to exhibitors and attractive to the attendees.

In the long run, it may be found that some restrictions are necessary. But let us first see what ideas our clever and inventive exhibitors can develop.

David A. Detrich
Mattituck, NY

"The Last Shall be Best"
To The Editor:

That saying is an old one, but surely there is still some truth to it, as I was reminded when I reached the last pages of the October 1995 TPE (Vol. 9, No. 4). There, on the inside cover page, were two terrific articles. The upper half of the page comprised a marvellous article by Cora Collins on what the spouse of an exhibits chairman can get trapped into, and what details a mail-in exhibitor can and should attend to when an exhibit is being packaged up for mailing to a show. Her advice is so succinct, I mention it also in my "Mail-in

Exhibitor" column as something that every present and potentially future mail-in exhibitor should understand and act upon.

As though that were not enough for that page, there was a very timely article by our Editor, asking for comments as to how we perceive the computer with respect to exhibiting. I note that the next (April 96) TPE issue has proposed focus on "The Impact of Technology on Exhibiting", and so John's article ought to flush out substantial comment relevant to that theme. For myself, the way you expressed your views was admirable, John. A computer can do a marvellous job of producing neat and attractive exhibit pages, but I sincerely hope it will not be forced on everyone. I'm not a computer hater (I have used them for acquisition of and processing of scientific data for 35 years, in which they have come a looong way), but I am only in the early stages of using word processing/pagemaking software for stamp pages, and still have reservations about whether I want to push my Selectric typewriter into a corner. I perceive the computer-generated-page approach as one that many philatelists of the older school will never master, and it does not help when a computer enthusiast insists that "it's easy". Many thanks for your beautifully thought out and expressed views, John. Incidentally, I am just examining a xerox copy of a plating exhibit sent me by a UK friend: all hand-lettered. A beautiful, but low-tech, piece of work.

John S. Blakemore
Bellingham, WA

Computers: Step by Step
To The Editor:

I read Allan N. Glennon's article in the October issue of "The Philatelic Exhibitor". I put it down and re-read it the next day.

If you know how to operate Desk Top Publishing you might get something out of the article. However, like so many articles pertaining to "How To" in the computer world, they are not written for the beginner. Examples: He says "possible to undergo considerable frustration during the learning process" and "another alignment feature allows you to align the top edges, bottom edges, sides, or centers of two or more objects". How do you do these things if you know nothing about software. Read the manual! There's frustration. Call the company for help--be prepared for a 20 minute wait just to talk with a technician.

I purchased a floppy version of Corel Draw 3.0 for \$40.00. I didn't like it and then purchased Page Plus 3.0 by Serif for \$60.00. Now I think that a person could get by with the Intro of Page Plus for \$6.95

I wish articles were written in a step by step process. Each step clearly explained. Why is Windows for Dummies so popular? Because it tells a person what the manual doesn't...step by step--HOW TO!

Michael J. Fassbender
Marquette, MI

ONE FRAME SYNOPSIS PAGE OF THE ISSUE

by Wolf Spille

A 'HEAVY-ON-SHIPS' THEMATIC ONE-FRAME EXHIBIT

Synopsis

Harbor Views from My Abode



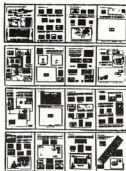
For an ex-seaman with a still valid master's license, enjoying the sweeping New York Harbor views depicted above from his windows, the inspiration for this exhibit came naturally. For over a quarter century, 'my abode' happens to be in Brooklyn Heights, New York's first officially designated historic district, perched on cliffs 70-100' above the East River, opposite Manhattan's Wall Street and The Battery.

abode \ə-ˈbɒd/ n [ME *abod*] : the place where one abides: HOME, STAY, SITE OF RESIDENCE

Home of an Algonquian tribe, the Canarsees, at the time the first Europeans arrived, this site became Dutch farmland only three decades later. By mid-19th century, streets were laid out and Brooklyn Heights quickly became New York's first suburb, a particular favorite among ship owners and other seafaring souls.

Exhibiting here primarily the views from my windows, I would feel remiss not to point out at least some of the rich historical heritage witnessed from this place - hence, my carefully chosen title.

EXHIBIT OUTLINE



In the top row, a self-explanatory title page is followed by chapter 1 with selected historic views from the site.

2nd & 3rd rows show chapter 2, featuring contemporary sights from my home. To help non-New Yorkers navigate thru the exhibit, page numbers have been added to the topics identified in the panorama above.

Bottom row, chapter 3, depicts special events only NY Harbor, alone, so frequently offers... Happily recorded from my windows!

A wide variety of philatelic elements is shown, some 19th but mostly 20th century: From stamps & proofs, 'missing color' errors and maritime mail, to scarce modern pictorial postmarks available exclusively at invitation-only affairs (Brooklyn Br. centennial).

PRESIDENT'S MESSAGE

by Peter P. McCann, Ph.D.



As this issue will be published close to the holidays I thought I would mention some of the recent "gifts" that the AAPE has been the recipient of in the past few months. First of all more than \$3,000 has been sent in to help in the publication of the monograph that reprints some of the best of the early articles in *TPE*. The Board have been delighted with the response and appreciates the generosity of over 30 AAPE members. We hope to have the monograph ready for sale and distribution early in the new year. Another benefactor on this project has been the generous Board of World Columbian Stamp Expo in Chicago who have pledged to match any donations made by members of the AAPE. Thus we should have ample funds for the project which will benefit all of the North American exhibiting community.

To give Chicago's World Columbian Board even more credit, I would like to note that besides the above pledge for the monograph, they have also pledged an additional \$5000 in matching funds to support the NAYSEC competition, which is the annual "North American Youth Stamp Exhibiting Competition" sponsored by the AAPE, and which Mike Jolly administers on behalf of the Association. This competition allows all the youth Grand Award winners from all the WSP national shows to compete once a year in a C of C for youth, where one exhibit is awarded the top prize. I had the privilege of judging the NAYSEC this year (November 1995) in Chicago and I can tell you these top youth exhibits were extremely impressive. Let me add a word of high praise to Mike Jolly for his efforts in organizing this each year. A lot of people in this hobby talk about "youth philately", and to some extent it has almost become a philatelic political football. Mike does not talk about youth philately, he does youth philately. A footnote to the World Columbian pledge of \$5000 for the NAYSEC. It was contingent on a match by the AAPE. Within 48 hours we had that match. So, many thanks to you AAPE members who again did not just talk about youth philately, but put their money where their mouth was.

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

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

- U.S. & Canadian Shows of 500 or more pages - Two Silver Pins.
- U.S. & Canadian Shows of fewer than 500 pages - One Silver Pin.

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

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

YOU CAN BE OF SERVICE — VOLUNTEER NOW!

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

DEADLINE FOR VOLUNTEERING: MARCH 1, 1996

Election Timetable:

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

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

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.

Feb. 24-25, VICTOPICAL '96. Greater Victoria Philatelic Society, Vancouver Island Philatelic Society and Victoria Junior Stamp Club. At the Holiday Inn, 3020 Blanshard St., Victoria, B.C. 15 page frames-\$5 each; Juniors \$1 per exhibit. Information and prospectus from show chairman, Box 5164, Station B, Victoria, B.C. V8R 6N4, Canada.

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, 6155 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 13-14 DELPEX '96. Wilmington Stamp Society at Brandywine High School, 1400 Foulk Rd. (State Route 261) 50-16 page frames. \$5 per frame. 8 page frame exhibits maximum. Each exhibitor receives a written critique. Information from James R. Fahs, 109 Rockingham Dr., Wilmington, DE 19803-2615

★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 Cabrillo Drive, Hayward, CA 94545 (FAX 510-732-8526). Other info from General Chairman, George Shalimoff, 5820 Ross Ranch Road, Sebastopol, CA 95472

April 27-28, METRO STAMP SHOW '96, 4th Annual Single Frame Exhibition, sponsored by Oregon Stamp Society, at National Guard Armory, 500 NE Division St., Gresham, OR (accessible by Portland light rail). 15 page

frames, \$5 each. Bourse, free parking. Prospectus from Tom Current, P.O. Box 4586, Portland, OR 97208 (Tel. 503-254-7093).

★May 17-19, ROMPEX '96, sponsored by Rocky Mountain Philatelic Exhibitions, Inc., Held at Holiday Inn-Denver International Airport, I-70 at Chambers Road, Denver, CO. 16-page frames at \$7 adult; no frame fee for youth exhibits; one-frame exhibits welcomed. \$1.50 admission (exhibitors free), free parking. Prospectus and show information from ROMPEX Exhibits Chairman, P.O. Box 2352, Denver, CO 80201-2352.

★May 25-27 NOJEX '96. Sponsored by the North Jersey Federated Stamp Clubs, Inc. Held at The Meadowlands Hilton, Two Harmon Plaza, Secaucus, NJ 07094. 300-16 page frames (9"x12" maximum) at \$7 per frame for adults, \$3.50 for juniors. Exhibition includes display class and one-frame competition. Admission \$1.50, children free, parking free. Annual Conventions of Spanish Philatelic Society, Cuban Philatelic Society, New Jersey History Society and regional convention of Postal History Society. April 15, 1996 application deadline. Prospectus from Exhibits Chairperson, Robert G. Rose, P.O. 1945, Morristown, NJ 07962-1945.

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.

Newly Accredited APS Judges (and address changes)

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

- **Cora B. Collins**
P.O. Box 2183
Norfolk, VA 23501
Thematics, United States, United Nations
- **Jerone R. Hart**
P.O. Box 611
New Haven, CT 06503
Great Britain & Commonwealth, Confederate States, United States
- **Peter McCann**
British Biotech Inc.
201 Defense Hwy., Ste. 260
Annapolis, MD 21401-8961
Philatelic Literature, Postal History
- **Patrick A. Walters**
21 Henderson Drive
Caldwell, NJ 07006
Philatelic Literature
- **Douglas N. Clark**
P.O. Box 51
Lexington, GA 30648
Thematics

The Philosophy of International Exhibitions

by Kenneth Rowe

Note: This is a summary of a paper presented to the 77th Philatelic Congress of Great Britain, Hayling Island, 1995. The opinions expressed in this presentation are those of the author and do not reflect the views of the Royal Philatelic Society of Canada or CAPEX '96

Philately is probably the most organized of all of the collecting hobbies in the world and it is in real danger of becoming over-organized and rigid. What is the 'activity driver' that encourages the continuing increase in rules and regulations to control what should be a pleasurable, interesting and educational hobby?

Although there are as many views as there are participants as to the primary function of an international exhibition it is apparent that from the point of view of the international federations (and there are many) the *raison d'être* is the competitive exhibits.

A modern international exhibition is a very complex operation that is often improperly understood. The integration of many diverse groups is made doubly difficult by the fact that each group approaches the event with different, and sometimes unrealistic, expectations.

The early exhibitions (many of which would not be considered international by today's standards) were composed mainly of exhibits. There were few dealers and even fewer postal administrations. Elaborate social and educational programmes were not considered necessary. Finances were usually provided by private donations and guarantees by interested philatelists. As an example at CAPEX '51 only 36 dealers and one post office (Canada) participated.

Developments during the last 50 years have changed our exhibitions from simple 'show and tell' affairs to the massive, expensive and fiercely competitive events that we now take for granted.

The reasons behind this development are manifold and, at least in the West, not related to population growth to any great extent. In my opinion the most important factor has been the general increase in disposable income during the same period.

It has been generally recognized that only a relatively small proportion of the population displays what has been called the 'collector profile' or a predisposition to collect things. For obvious reasons a person with such a predisposition requires disposable income to satisfy his acquisitive instincts. Before and during World War II very few of us had enough money to collect what we wanted but as the economic conditions improved we were able to begin the collections that we had been deprived of earlier.

It is no coincidence philately is not the only collecting field to benefit during this period. One has only to look at

postcards, ephemera, small antiques and the like to see the same trend. A recent demonstration of the same phenomena was seen at the last three international exhibitions held in the Far East which, to Western eyes, attracted astronomical numbers of visitors. There is obviously a large pent up demand in the newly prosperous countries of Asia which is now finding its outlet in all of the collecting fields. If it is any consolation to the West it is of course that this growth is a self limiting as the Western growth has been. In spite of wishful thinking in some quarters people cannot be taught to be stamp collectors.

This sobering fact is apparent in the stagnant or declining memberships of both local and national federations. The peak period is now behind us and philately is now in competition with the other collecting fields for that small section of the population which has the acquisitive instinct.

It follows, therefore, that the outlook for successful international exhibitions, at least in the West, is not rosy. What can be done to improve this situation? Should anything be done? One obvious reaction to the problem is to throw money at it! This has been the route chosen by many European countries whose government/postal systems utilize the events as excuses for marketing extravaganzas. Unfortunately it is an approach that relegates the exhibits, which are the primary reason for the event, to a secondary role which is seen by the public as unimportant. It is also responsible for some of the disenchantment of many serious collectors with the exhibiting process itself.

The other cause of unhappiness is the increasing number of incursions by the Federation Internationale de Philatelie (FIP) into the control and administration of international exhibitions. "*The FIP sees in philatelic exhibitions a suitable opportunity to further its aims*" (GREX 1.1). But is this the way the various organizing committees see it? Has the mandate to control all facets (except financial responsibility!) of all international exhibitions been given to FIP?

Before World War II FIP was a purely European organization but following its resuscitation in 1946 it began the task of standardizing the rules and regulations of international exhibitions and broadening its membership to international status. The final phase of the regulations was the introduction of the "point" system

for the objective evaluation of competitive exhibits in the 1960's.

During the last 20 years there have been a number of regulations or requirements introduced affecting areas that have little, if anything, to do with exhibiting or judging and which are more properly the responsibility of the organizing committee. Many of these changes have been imposed without consultation with those responsible for the administration of international exhibitions and many have direct or indirect financial implications.

At this period the costs of obtaining FIP patronage make it impossible to consider putting on an international exhibition without significant financial support from the national post office. A rough estimate of the direct costs of patronage for one international exhibition is \$80,000 and does not include the hidden costs behind the implementation of many of the rules and regulations.

The FIP operating budget for 1995 is 232,000 SFr. of which 135,000 SFr. or 58% is supplied by patronage fees from international exhibitions scheduled to be held this year and 70,000 SFr. comes from annual membership dues.

The cost of the FIP secretariat, the Board and Commission meetings during the year is budgeted to be 192,000 SFr. It is therefore, apparent that FIP depends for its existence upon the continuation of the current patronage system. In spite of this obvious fact the FIP is not making rules to make it easier for a member federation to hold an international exhibition but is, in fact, making it more difficult and certainly more expensive. The foregoing figures would prompt any competent administrator (and these are the individuals who actually run the exhibitions!) to ask why, if all else is equal, is FIP patronage needed at all?

It is obviously time for FIP to downgrade its regulatory efforts before they become counter-productive and the 'golden goose' becomes egg-bound. But how can this be achieved? Each national federation has a representative appointed to FIP membership. The current membership being 70+ of whom 9 are elected as directors. Although all international exhibitions must be sponsored by a national federation it is rare indeed that the national federation is directly involved in the administration, operation or financing of the event. Even if the national representative is knowledgeable about the administrative or financial problems of the international exhibition he/she is only one voice that is unlikely to be heard in a UN type organization like the FIP.

The obvious answer is that international exhibitions themselves must be represented by a qualified FIP commission made up of members who have had significant 'hands on' experience in the administration of international exhibitions within the last ten years.

In view of the percentage (58%) of the FIP budget that is provided by patronage fees the creation of such a commission is important both for the FIP itself, and for the hobby as a whole. In the absence

of action in this area there will be a temptation for regional or continental federations such as FEPA (Europe), FIAF (Latin America), Austral-Asia or North America to organize large exhibitions without FIP patronage. Providing that the same judging and exhibiting rules were used there would be significant advantages to this alternative.

In summary then, international exhibitions are facing a reversal of the situation which prevailed 50 years ago

when there was increasing collector interest and very little regulation. Now numbers of philatelists are declining and over-regulation is a costly problem. The first can be dealt with by a realistic review of regulations and suitable representation by an FIP commission.

Gumpersons Law: The probability of anything happening is in inverse ratio to its desirability.

From The Washington Post, Dec. 3, 1995

Third Place And Happy About It

by Peter Alsberg

If you can't win, you'll feel better if you finish third and not second, say psychologists who studied the reactions of top athletes in major competitions.

Cornell University psychologists studied the videotaped reactions of second and third-place finishers in the 1992 Summer Olympics immediately after they finished their events and then again as they accepted their medals.

Third place finishers as a group were clearly happier than those who came in second, reported Victoria Husted Medvec and her colleagues in the journal of *Personality and Social Psychology*.

Intrigued, they expanded their study at the 1994 Empire Games in New York State. This time, they interviewed 60 second-place finishers and 55 athletes who finished third following their track or swimming event. Once again, bronze medal winners were significantly happier with their performance.

Why? Medvec attributes the disparate reactions to what psychologists call counterfactual thinking—comparing an outcome with what might have been.

For athletes, second place means you nearly won but fell just short—Oh, the anguish! But third means you almost finished out of the money but didn't—Oh the relief! "The most compelling counterfactual alternative for the silver medalist is winning the gold, whereas for the bronze medalists it is finishing without a medal," the researchers concluded.

Note: What does this tell us about winning the Reserve Grand?



An Open Letter To Robert Odenweller

by Bob Rawlins

I read your column in the October 1995 *The Philatelic Exhibitor* on marginally performing judges with both interest and dismay. Your solution puts me in mind of how an authoritarian state operates—the secret police receive a report that Mr X is an enemy of the state and haul him off in the middle of the night for interrogation. Except that your solution has the secret police holding off until the second report before dealing with Mr. X. What ever happened to innocent until proven guilty—and being given the opportunity to face your accusers? Why is the opinion of the Chief Judge, certainly the senior person on the jury and presumably the most experienced, not solicited?

If this were a perfect world, your solution might be given consideration. But the world is imperfect as you acknowledged with "the more ephemeral question of personalities." I sincerely hope that Accreditation of Judges Committee Chairman John Hotchner gives little credence to your proposal.

I do understand the situation of marginally qualified judges. I am head of the judges selection committee for our 1500 member society and maintain the records. I attend our annual convention and, if I am not on the jury, consult with the chief judge afterward on the performance of its members. I have placed judges on the inactive list, sometimes at the request of the judge, but also because my committee deemed them no longer capable. Of course, our problem is

several orders of magnitude smaller than that of the APS but our procedure provides the germ of a solution.

Rather than your back door approach, why not have every chief judge submit a report to the APS Accreditation Committee for each C of C show? The report would simply list the names of the judges and apprentices with a three level grade—satisfactory, marginal and unsatisfactory. A written explanation would accompany the latter two grades. At the end of the competition year, each judge would receive a report indicating that he/she had or had not met the criteria for judging the required number of shows and that his/her efforts were considered satisfactory, marginal or unsatisfactory, with explanation for the latter two categories. In either of the latter cases, judges would be invited to respond.

The judges accreditation committee, having reviewed the pertinent reports and correspondence would determine the course of subsequent action. Marginal performers could be put on probation for the next year or, along with unsatisfactory performers, could be given the option of resigning or submitting to a test procedure such as you described. The difference here is that your secrecy aspect would be replaced by an above the board approach, not just for selected judges, but for all. Yes, the procedure is bureaucratic and adds a burden on the chief judge and the ac-

creditation committee, but, surely the incompetence problem is limited to a small number of APS qualified judges, so the annual burden probably will not be that much.

I think the procedure that I suggest will both minimize and highlight problems resulting from personality conflicts. Individual judges will be graded by different chief judges and the opportunity to respond to a less than competent rating by one will quickly expose personality conflicts and philosophical differences. The procedure will also provide a yardstick by which to assess the adequacy of chief judges. Since different chief judges will grade many of the same individuals, a chief judge who regularly trashes other judges or who fails to recognize lack of competence will, in short order, stand out to the accreditation committee. Thus, the procedure has merit for two levels of assessment.

The flip side of this is that some, perhaps many judges, will resent being graded on their performance. Some, perhaps many, chief judges will allow friendship to stand in the way of an objective evaluation. This is an imperfect world, after all. But if marginal or unsatisfactory judges pose a problem of some significance, half measures will not do a curative job. Above all, whatever fix is adopted, let us keep democratic principles at the front, not cast aside.

What I'd Really Like To Tell The Judges In My Synopsis

by Alberich von Fafner*

Dear Judges. Dear, sweet Judges. Lurking deep in the fastnesses of this show is a Gold Medal exhibit. (It's really worth the Reserve Grand, but I must be modest.) To identify it, there are only a couple of precautions you need take.

Save some energy. Maitres d'Exhibit usually seat the Special Studies in Siberia, on the balcony near the rest-rooms, between "Produce Labels" and "Cockroaches in Love." You and I both are conditioned to expect little but show-fillers back there. Judging is exhausting. It is natural to let down near the end. Rouse yourself, please, for me.

Stifle your despair that I didn't exhibit in some other way. We've all studied Al Kugel's Allied Intervention, Mike Carlson's Inflation, and Adolph Ackerman's Airmails; I love 'em, but that's not my mission here. No, this isn't another "survey." Read my synopsis and title page. Have I done (more or less) what I said I would do? That's what's required of me.

Some still hate the whole idea of Special Studies. But the rules for Special Studies are in the Judging Manual, pages 64-65. I try to follow them. I, too, have

long experience in other philatelic fields. I was the guy who wrote the letter to the FIP establishing Postal History as a category. But this display isn't, can't be, doesn't want to be Postal History as it's presently structured. (That's not a misprint for "structured".)

Some may yet feel, like Stalin, that Russian philately is essentially kuff stuff or, except at the fringes, not worthy of serious study. Or can it be that a display from godless Communism still seems subversive? Notice how quickly Third Reich Studies escaped from the aureole of Hitler and his thugs. To deal less generously with the philatelic heirs of Stalin and Dzerzinsky would seem downright un-American.

Why do I begin with the Romanov issue of 1913, when there was neither war nor Red regime? Because it's the philatelic event that anchors history-telling. By the advent of gold-backed currency in late 1923, Soviet power was long established. The formation of the USSR in 1922 in the midst of inflation is without contemporary philatelic notice, as is Kerensky's overthrow by the Bolsheviks in 1917. History books on the Revolution begin with or before Nicholas II. Why not I? Nothing's

philatelically evil about showing a forerunner or two.

How to deal with the illogic that a display of serious intent must be grim and boring? No one considers Mozart's *The Marriage of Figaro* or Wagner's delightful comedy *Die Meistersinger* as works of less than serious intent. Russian postal and philatelic practice are often unintentionally hilarious, and I wouldn't have you miss out on the fun for anything.

Does my text seem dense? Alas, dear Judges, there you have me. I've cut and cut, for I know you can spare me only those famous six seconds a page. Skip the dull parts and the mistakes. Better yet, cheat some other exhibitor. Give me seven seconds a page. Cut back on "Cockroaches in Love." I'll bet you don't give a fig for copulating cockroaches.

*Alberich von Fafner is an elderly dragon who makes his lair in a wooded section of North Oak Cliff, Texas. At last report Herr von Fafner was lovingly guarding the Gold, his first in a national show, that he picked up at MIDAPHIL '95.

A Critique Evaluation

by Greg Frantz

Shown here is a Critique Evaluation slip handed out to people entering the ROMPEX '94 critique. This was OK'd by the ROMPEX committee and jury chairman Joe Foley.

My reason behind the questions:

1. Our purpose is to help the exhibitor in his/her exhibiting efforts. This question reflects on the jury's ability to communicate.

2. To be certain that the exhibitors are able to raise the questions that really need answers; either in their first, or follow-up question.

3. We're willing to help, but you need to make the effort.

4. Exhibitors need to know the guidelines and expect to see them applied.

5. and 6. Determine level of expectation and encourage letting off steam.

7. This is not for soliciting exhibits; simply to gauge overall opinion. Even if the jury screwed up, if we tried hard, they'll check this one.

Fifteen of 23 responded (70%). Of those who answered, eight said Yes. Six indicated the comments were OK, plus or minus.

Question 2 got six yeses, four OK's and one No.

Five exhibitors reported asking for a walk-through.

CRITIQUE EVALUATION

1. Were comments helpful? _____.
2. Were your questions answered to your satisfaction? _____.
3. Did, or will you ask a judge to walk-through your exhibit with you? _____.
4. Are you familiar with the APS Judging Manual? _____.
5. What award did you receive? _____.
6. What award had you hoped for? _____.
7. Would you exhibit at ROMPEX again? _____.
8. Comments/suggestions

Twelve exhibitors reported familiarity with the Manual; four said they were not.

Six exhibitors said they got the same level they expected. Four got one level lower. Two got two levels lower! Two got a level higher than expected.

Eleven said they would come to ROMPEX again. One said No.

Not everyone responded to every question. I might add that the jury didn't solicit a follow-up question and didn't

critique gold exhibits. The last was the jury chairman's decision so as not to give away the grand. One comment was that the judges weren't too friendly. I was on that jury and agree. They were more business-like than friendly.

I didn't do the survey for ROMPEX '95. Would like input from AAPE members to improve it. One possibility is to add a new first question: "Are you an exhibitor here? Are you an accredited judge?"

FROM THE SHOW CHAIRMAN. . . by Stephen Luster

Putting Together A Philatelic Jury

A "Bite" in a recent column by the Fly, directed to NAPEX, compels me to address the issue of jury selection at national level, APS accredited, philatelic exhibitions. The Fly's implication was that there was something wrong with the composition of the NAPEX 1995 jury. Perhaps I'm biased, but nothing could be further from the truth.

I have decided to put the facts before the members of the AAPE, and appeal for your help in putting together a draft policy on jury selection to be forwarded to John Hotchner, the newly appointed Chairman of the Accreditation of Judges Committee (AJC) of the American Philatelic Society. Let me know if you like the NAPEX method of jury selection, or if not, what method would you like to see employed at national level stamp shows.

It seems to me that, as the largest organization in the world representing philatelic exhibitors, we are in the best position to articulate suggested policies to the APS, particularly ones that have a direct bearing on how the juries that judge our exhibits are to be constituted.

Before giving you the facts on the NAPEX jury selection process, it is important to have some background information about our show.

NAPEX has a dynamic, proactive program for attracting philatelic societies to our show. We have such a program because we enjoy the relationship, particularly the activities they bring to our show. The societies provide us with speakers, programs, auctions, literature, exhibits, increased attendance and the like. Those activities make NAPEX a more well-rounded show and, as a result, we increase attendance, provide a better show for the many people of diverse interests who attend, and that attendance is paramount to keeping our dealers happy since they financially underwrite most of the show.

Society members who exhibit often do so in conjunction with their societies' annual conventions. Having a number of exhibits from the convening societies makes the job of our exhibits chairman somewhat easier. It also gives us a substantial leg up toward meeting the minimum number of 156 frames required by the APS in order to maintain our accreditation as a Champion-of-Champions qualifying exhibition.

I also believe that it is prestigious for NAPEX when our show is selected as a convention site by a society. It tells me that we must be doing something right, and it makes us work even harder to constantly improve what we do at NAPEX. We must

be getting some things right, evidence the fact that we are already booked by societies beyond the year 2000.

It is the combination of NAPEX's society program and the fact that exhibitors tend to exhibit where their societies convene that drives to some degree how NAPEX juries are put together.

With the foregoing as background here is how we do it at NAPEX.

In 1995, our convening societies were the International Turkey and Ottoman Philatelic Society, the Australasia/Oceania Philatelic Society and the Mobile Post Office Society. Among them, society members requested almost 300 exhibit frames. We quickly added 60 more frames to the exhibition (our absolute limit), so we could accommodate additional exhibits, including some from non-society exhibitors.

Early in the year, the NAPEX Society Coordinator asked each society liaison person to recommend the names of any APS accredited judges who the society would like to recommend to us. We clearly inform each society that it may make RECOMMENDATIONS only - not demands. Some societies provide us with recommendations; others do not. When the recommendations are in hand, the NAPEX Committee reviews them to determine:

- Who has been recommended
- If they are acceptable to NAPEX
- How many judges we will want on the jury.

In previous years we have had as many as ten judges and apprentices on the jury, to ensure that our panel can adequately handle the philatelic areas we expect to be in competition. Our good friend Gordon Torrey was scheduled to serve as an "Emeritus" juror in 1995, but he passed away before the show.

For NAPEX 1995, with over 200 frames of Turkish/Ottoman material to be judged, we opted to have two judges specifically qualified in that area. We also selected one expert in mobile post office and one expert in Australasia/Oceania material. Those selections came from names provided to us by the convening societies.

All of the recommendations were known to us. It is likely that we would have developed much the same list by reviewing the qualifications of APS accredited judges contained on a list available from the Chairman of the APS's AJC. I commend that list to anyone who has to put together a philatelic jury.

As APS shows are required to do, we sent our nominations, including the name of the person we wanted to serve as the

chairman of the jury, to the Chairman of the AJC. Our recommendations were quickly approved.

You might ask then, if the societies only recommended four of the seven people who eventually served on the jury, and not all of the jury members as the Fly wrote, where did we come up with the other members of the NAPEX jury?

NAPEX maintains a waiting list of judges and apprentices who have asked to be considered for assignments. That list is maintained meticulously in the order in which the requests were received after the individual has passed NAPEX committee muster. The other three jury members, one judge and two apprentices, were taken from that list. (If you want to get on either list, write to me at 43496 Whetstone Court, Ashburn, Virginia 22011, or call me at (703) 729-2852.)

NAPEX believes it is essential to have the best possible judges on our juries. In that regard, we always will seek the advice of societies who will provide us with substantial numbers of exhibits. All too often I hear horror stories of juries and individual judges whose performance was less than adequate. All we are trying to do at NAPEX is minimize that possibility and make the members of the society comfortable in knowing that when they exhibit at NAPEX, jurors are hand picked for their specialties, and not merely drawn from either the general pool, or friends, or to repay an obligation.

When society members are asked about our system, they are virtually universal in their praise for the way we do it. After all, they desire to have their material judged by people who are familiar with their material. The notion that all APS accredited judges are capable of judging all philatelic material is, in my opinion, somewhat of a stretch.

It is true that all APS accredited judges are required to judge all material entered into competition. It is also true that all APS accredited judges are supposed to be generally knowledgeable of all facets of competitive philately. The plain fact is however, that there are some great judges, some good judges, some fair judges, and some judges that we simply will not allow to serve on a NAPEX jury.

Juries must be put together with a great deal of thought and care. In my experience, when we get the societies, whose members are going to provide us with exhibits, involved in the process of suggesting jurors, we end up with better juries, capable of doing a better job of judging the material, with better,

results as determined by any set of criteria—just ask the exhibitors.

The Fly's suggestion that the NAPEX 1995 jury lacked a senior judge, was both inaccurate and insulting to the members of the jury. One of the members of the jury was a president of his country's philatelic federation and a widely acclaimed, internationally accredited judge and commissioner. A person I dare say, who has far more philatelic and judging credentials than either The Fly, the person who fed the "bite" to that irascible insect, and many APS "accredited" judges. I'll put the "credentials" of the NAPEX 1995 jury against those of any national jury.

Is there a trend developing in national level judging that needs to be examined? I don't keep statistics, but if I did, I would be wondering why I keep seeing the same people judging show after show, while many other accredited judges do no national level judging whatsoever – and maintain their accreditation by doing a little as two local or regional shows in any two year period.

Simple math tells me that with about 35 APS national level shows, with each (except TOPEX) requiring at least 5 accredited jurors, we could use 175 accredited judges in a single year without repetition. With about 200 accredited judges on the rolls, it should mean that every judge could judge about once per year. But they don't. Some judges no longer judge at the national level, others either don't or won't travel far for a judging assign-

ment. The bottom line is this – there are far fewer judges in the available pool than the number of accredited judges.

Another related issue has to do with the quality of judges. As I stated earlier, there are good judges and not-so-good judges. I want only good judges to serve on NAPEX juries. We owe it to our exhibitors. Many other shows feel the same way. As a result, the same good judges get asked over and over again to serve on juries. Why? Because they do such a good job. If you like to judge like I do, it's very hard to turn down an assignment.

There is another factor that enters into the jury selection equation. The practice was more prevalent in the past, but we still see examples of it today. It's known by many different names – but I'll refer to it as the good-old-boy (girl) network. You've seen it in operation, I'm sure.

It's natural for friends to want to be together at philatelic events. However, when one of those people has control over jury selection, and assembles a jury based on that friendship, I cannot help but wonder whose interests are being served? Perhaps it's not the exhibitors.

I could go on citing other jury selection practices that bother me, like swapping judging assignments by agreeing to put someone on a jury if they put you on a jury. Or having a jury substantially made up of the officers/directors of a philatelic organization so they can hold a meeting (socialize) at the show while receiving the APS required judges stipend for

their efforts. Or juries composed of judges that seem to travel the country in groups, meeting regularly at each others shows. Or judges that judge the same show in two consecutive years. I could go on, but I want to re-focus you on the thrust of this article – the need to articulate a policy, or at least some guidelines.

The premise of the Fly bite was that there was something wrong with the constitution of the jury – that somehow the judges were unworthy of the assignment – that the awards were improper. That was all hogwash in my opinion, deliberately fed to The Fly by one or more people who mean NAPEX no good. Okay, so be it. You can't please everyone and we are all entitled to our opinions.

If we are doing something wrong, or right, in the way we put our juries together, what is it? Since there is, in the APS' *Manual of Philatelic Judging*, minimal policy on how a philatelic jury should be assembled, what are your views on the subject? How should it be done?

I ask every one reading this article, who has an idea on how juries should be constituted, to drop me a line or call me at the address or telephone number listed earlier I can also be reached over the INTERNET as eunity@aol.com. I promise you that I will read every suggestion and make your input the substance of a follow-up article on the subject. Please take the time to let me have your opinions – or drop me a note telling me that you like the way NAPEX is putting together its juries.

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. Oversize Material I am an advanced collector of oversizes of the world. I have been collecting these since 1968 and have one of the better collections. About 1970, I exhibited "Aerogrammes of Iceland" and showed it a couple of times up to 1982. Due to a new business, I was forced to cease philatelic efforts for 10 years. I have now resumed these enjoyable pursuits and just showed a 6-frame exhibit "Aerogramme Errors, Freaks & Oddities" and two non-competitive 1-frame exhibits, "New Zealand POW Aerogrammes" & "SCADTA Postal Stationery" for the first time at Sescal 1995.

The problem is that much of this material requires oversize pages to do it justice. Color missing errors and foldovers of this large sized material forced me to use 4 sizes of pages. In addition to the standard size, the pages measure 8½x15, 12x11 and 12x15. I used Taylor Made mylar protectors to hold the pages. Unfortunately, these sizes can NOT be indiscriminately mixed. A single

standard frame can have mixed rows of all 8½x11 or 12x11, or rows of 8½x15 or 12x15, or columns of 8½x15, or columns of 12x11 or 12x14. One of the real challenges was to logically organize the material and yet fit the page size constraints. One of the disadvantages of this was that I was forced to omit certain items as the required page size would NOT fit at the appropriate point. Although I did NOT do the following at Sescal, I see no alternative but to use reduced-size color photocopies to maintain logical organization. The actual oversized originals would be placed at the end of the exhibit in something akin to a "reference" section "appendix". If you can make any suggestions or refer me to any articles discussing how to handle large pages, it would be much appreciated. One of the exhibits I want to make will have material that measures up to about 13x20 in size, and will require even larger pages.

Jerome V. V. Kasper

Thank you, Mrs. Malaprop!

by Clyde Jennings

I did not realize this good lady had so many friends/admirers. I wrote a piece in the January, 1995, Philatelic Exhibitor, pages 24-25, quoting some of the things influenced by Her Ladyship. The response has been amazing. I thank all of you, and with your assumed permission, will herewith offer some of what you sent, plus a few more from my own personal collection.

"He brought his boat all the way down from Maryland to Florida via the Intercourse Waterway". "Before I have another toddy I better go in the kitchen and fix that congealed salad". And this one from my own sister, age about 6 at the time, "No, we are not going to have any puppies from this new dog-Mother had her shoveled". "Now that they have two cars they are going to close in their car porch and make a garage". The outgoing President of a stamp club, "and to increase attendance the club might want to experiment with new floormats to speed up the business meetings".

A TV announcer, "In winning the race he overlapped 10 cars". As a Reserve Officer I went to the Pentagon one time and, looking for a short time parking space, was told by a uniformed guard, "I tell you what, Colonel, you backs in over there right next to that red Mercy Bendix". At a stamp show banquet the MC kept referring to the Grand Prix, and he pronounced it that way-unswervingly every time! "It's legal to salt a field with seed, as long as the birds aren't magnatory". "Why do you collectors always refer to your tweezers as tongues?" "I have an appointment tomorrow morning downtown at the mewny-sipple building". "We played that new game last night" (this goes way back!), "What's it called: Monogamy?" "One nice thing about a cruise ship is you not only get 3 big meals a day, but at midnight they set out a buff-it". "This country fought a war one time because some other country wanted to give us taxation without presentation".

A TV news announcer, "The Legislature has provided a new internet Bulletin Board of their daily activities so any computer owner can assess it at any time". My Father went to his grave still regaling friends with the story of my coming home from Sunday School and insisting there were not ten commandments, only nine because one of them was in there twice: "You shall not commit adultery", and "You shall not cover thy neighbor's wife". "Well, anyway, it's fun to conjecture". "He's always so laxadaisical". "Don't worry, you'll soon become acclimated to it". On TV, "The bomb squad came and diffuses the package". "As a coach, there's one thing you can say about him: he'll go to battle for you". "I can't stand her, she's so

venomous". "After what she said at that political rally, people looked scant at her".

At another political rally, "He never had a chance at re-election after his opponent besmirked his name: "I'm last for words". "Police cornered off the house". "I don't want to see any American blood spoiled on Haiti soil".

Here are two you would have had to see written, not spoken: "It's just an old wife's tail", and "She had an operation for very close veins". "She looks absolutely sexualsational". "I'll tell you, it's a hard road to hoe".

And I swear to you I did hear, "I want to parrot phrase it for you". "One thing I won't do: I won't liable myself". "Look in the top drawer of the file cabinet and bring me that vanilla folder". "He can no longer speak since that operation to remove his softot". "If there's one thing I love about old houses, it's those dormant windows". "He is so colored blind". "Are those Packingsteins acting up again?" "Where the tornado hit, there was a gapping hole". "I do appreciate this honor you have bestowed on me".

From our local newspaper, "The statue of a boy, titled 'Benjamin', was done by sculpture Mark Hopkins". I was fortunate enough to go aboard a nuclear submarine, the USS Tennessee, and enjoyed the visit immensely until someone asked the skipper, "and where is the cunning tower?" "Clyde, I'm in a real quadrant". And particularly apropos to philately, "His remarks to the press created a real mail stream". "Sometimes he just can't seem to do any thing right-he's such a clutch". "I just love that cold soup-what do they call it: vicky-sauce?" The Sunday School teacher who warned her students' parents about teaching their children properly, "their roasters would come home to croak".

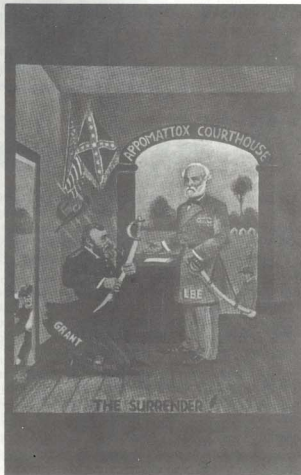
All good things must finally end, so with that thought in mind I want to relate to you one of the greatest ones I, personally, ever experienced. I imagine it could be termed a Malapropism, but let me tell it to you, and you can decide for yourself, O.K?

In April of 1965, the 9th to be exact, I was driving the 120 miles from my home in Lynchburg, Virginia, to Richmond, and had the car radio on. Suddenly I realized the fifth, and final, of the Civil War Centennial Issue was being first dayed in Appomattox and the ceremony

was being broadcast. One of the national networks was doing the program, and some Yankee (obviously not a "local") was holding forth. The first time he mentioned where the event was taking place I could hardly believe my ears. Where was I? Eastbound on US 460. Where did he say he was? In "Uh-potta-max". Say what? It was not a slip of the tongue because he pronounced it that way every time he used the word. Where did I know he was? In Appomattox because it is a mere 25 miles from where I was born and grew up-in fact, the Ford dealer I traded with for many years was located there.

As I approach my birthday in 1996, to be celebrated at The Sarasota National Stamp Exhibition, some of you may be speculating I was actually there in Appomattox at the time of "The Surrender". Well, for your information, SARAPEX will be celebrating only my 80th birthday. And for your further information, that was not a surrender—this is only a "temporary truce"! However, for those of you who may insist I was there, I am including a photo I took of what really happened in Appomattox in April of 1865!

Whatever the age, come help me celebrate in Sarasota in February.



Judges' Worst Nightmares: 1. The Missed Piece

by Robert E. Lana

The judges critique was proceeding smoothly. My notes were all in good order. An exhibitor for whom I was initially responsible asked how he could improve his exhibit so that it would be awarded a gold medal instead of the vermeil it had received at the show.

I liked the exhibit and believed that it could easily obtain a gold medal with the addition of one or two key pieces. It was well presented and displayed some difficult to obtain material.

I discussed this with the exhibitor and suggested that he get a somewhat elusive, but not impossible to obtain, cover which would enhance his display significantly. He replied with the two words designed to strike fear and embarrassment in any judge's heart. "It's there."

Obviously, everyone in the room had his or her opinion confirmed that they had discovered yet another either myopic or incompetent judge. Myopic

was the kindest conclusion one could draw. At least this is the way the situation seemed to me.

I replied the only way I believe I could have, I said I didn't see it and, when the critique was finished, could we please go to the floor and would he point it out to my tired eyes.

When the critique ended, as usual, people milled about, but I grabbed the exhibitor and we hurried to his exhibit. At the frames he hunted for the cover in question through his excellent, but somewhat crowded pages.

After several minutes he stopped and declared, "I guess its not there." "What?" "I was humiliated in front of 35 people and you tell me it's not here!" I said nothing.

After a moment reexamining the exhibit, it was clear what had happened. The exhibit did contain a current commemorative of a flight that had occurred 65 years ago. However, my

suggestion was to add a cover that had been carried on that long-ago flight. I should say immediately that the exhibitor, who is a well known collector, behaved correctly through the entire episode, and I am, by no means, critical of him. He made an honest mistake.

However, I still had a problem. A room full of people and 6 other judges remained under the impression that I had blown a call. I couldn't do anything about the room full of people, but I thought I could do something about the judges. I hurried back to the critique and, fortunately, every judge was still there. I went up to each of them and essentially said, "It wasn't there!" "It wasn't there!" "It wasn't there!" It became my rallying cry for the remainder of the exhibition.

How about some of my colleagues writing about their experience with a Judge's Nightmare 2 or 3? Who knows how many there may be?

As I See It. . .How About You—On Civility

By John M. Hotchner

There was a gentler age. It has given way to the Age Of Telling It Like It Is. Or perhaps it's The Age of Consumer Rights; with the Consumer being the exhibitor.

In two straight critiques on succeeding weekends I have had the unhappy experience of listening to exhibitors unload on a jury because the jury awarded a medal of lesser standing than what the exhibitor had received at other exhibitions.

The exhibitor has every right to answers to the questions that situation raises. And the answers should include specifics that address the coverage of the subject selected, items that would improve the philatelic showing, information that is wrong or absent, the logic and comprehensibility of the flow, and condition of the material itself. In other words, presentation issues alone don't cut it—mostly because

they shouldn't determine a medal level unless an exhibit is teetering between levels. And even then, there is substantive critique to be had.

In exchange for this information; indeed to facilitate it, I think the exhibitor also has some obligations. First, no matter how disappointed, the exhibitor should be prepared to listen, and in a frame of mind to hear what is being said to him or her; agree or disagree. Coming to the critique with the intention of telling the judges what fools they are—in other words, for revenge—is not a worthy goal. In fact, that tends to rebound negatively on the exhibitor, if the comments I heard from others in the critiques is a reliable guide.

Second, the exhibitor must find a way to remain civil. This is not only for the benefit of others in the room who have

come to learn, but for the exhibitor's own benefit. In two of the instances I saw, the exhibitors who turned nasty not only embarrassed themselves, but jury members administered the coup de grace by giving them the specifics they said they wanted without the usual attempt to balance positives and negatives.

One of the exhibitors actually had useful points to make about the judging process, but for most in attendance, I think his points were lost in the drama of his rage.

In summary, neither rage nor attempted intimidation is going to advance the exhibitor's cause. Most of us have figured out that we can learn useful lessons from the judges even when we don't agree. But this requires the ability to hear what they are saying, and to be civil in the interest of starting or maintaining a dialogue.

CRITIQUE SERVICE REPORT

by Harry Meier

Something to note for exhibitors who don't reside in the United States and who want a review of their exhibits. As the postage for foreign mailings has increased those exhibits may be sent with double sided copies to reduce the mailing costs. While not as easy to work with, it does help with the postage in both directions.

Many exhibitors are using USPS' Priority Mail envelopes which is fine with a few precautions on their use. First, the top flap should be taped closed with wide tape that covers the tear strip and on down to the body of the envelope. I suggest this as many come to me in very poor shape with the tops in all states of damage. Fortunately, there

has been no damage to the pages. The other thing to watch is to make sure the stamps are well adhered to the envelope. The surface is such that they don't stick as well as they might and tend to fall off.

So far, I've had no problems with being asked for postage due for underpayment, but can see that happening sometime. My post office is small but very helpful and cooperative so I doubt I'd be charged unless it came to them that way. Might note the stamps from the envelopes are put into a box for sending to various clubs for their youth programs so they don't go to waste. When requesting forms, please do remember to include a stamped address

ed envelope for their return. For Canada and foreign requests* the cost of sending is included in the amount needed to return the exhibit.

*As of 16 October 19 exhibits have been submitted so far in 1995. We continue to receive exhibits from Canada as well as other foreign countries, mainly Japan and Israel. Many of the exhibitors whose exhibits we have reviewed have continued to send in reports of comments from the various panels where they've shown, along with awards list and judges list for the show. These have been most welcome as it gives a chance to have a follow-up on how the exhibits are progressing.

I have a few exhibitors that I have been working with over the years getting their exhibits fine tuned. I didn't originally intend to add a group of "philatelic pen pals" but in selected cases I have enjoyed it as I have seen the exhibits grow over time.

More Favorite Pages

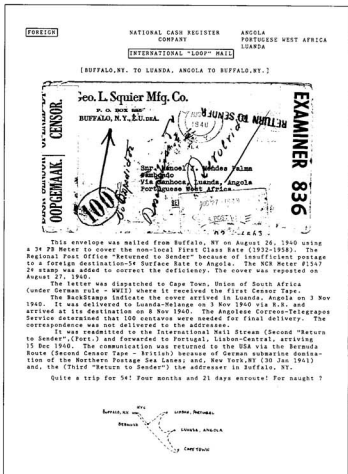
What is the most prized page in your favorite exhibit? Send a **clear photocopy** and tell us about the page. The best examples will be printed in future issues of TPE, and you'll get a free classified ad. Send your entry to John Hotchner, TPE Editor, P.O. Box 1125, Falls Church, VA 22041-0125

Mark Burnett: Page shown on the front cover of this issue "contains" the wooden box lid that measures 8½"x4¼"x 5/16" thick. The entire box was found in an antique shop by a fellow exhibitor. She knew I exhibited the Washington Franklin Heads and thought I might be interested. I obviously was very interested.

From the newspapers used for packing in the box it was determined that it was mailed in 1919. And from the return address it was sent from a soldier with the American Expeditionary Force. Only the first class rate was free to service personnel. The box had to be sent fourth class at the rate of 12¢ per pound and 12¢ per additional pound. Total weight therefore was 2 pounds. It was hand stamped censored with the customary officers signature. It was also declared as "Not Dutiable" at the US Customs Office in Chicago, and was also hand stamped as such.

When positioning this page in the exhibit I have to make sure that it doesn't sit on the top row of the frame, for the thickness of the lid will interfere with the frame hinge. I also state the thickness of this one page on the exhibit prospectus, and inform them that it fits fine where I have it positioned in the exhibit. This way there won't be any doubts or surprises on the day of the show.

Thanks again to the friend that kept an eye out for me.



Dr. Frank Shively

NAYSEC PALMARES - CHICAGOPEX '95

North American Youth Stamp Exhibiting Championships at CHICAGOPEX '95

1995 CHAMPION

Charles Vukotich

"US Bulk Letters: False Frankings 2/3/91 to 12/31/94"

SPECIAL AWARDS

Ralph Herdenberg Award

David Brooks "Santa Claus"

The US Philatelic Classics Society Award

Miki Harris "Love"

The American Association of Philatelic Exhibitors

Gunnar Gardarsson "The Endangered Birds of Prey"

The Philatelic Congress Award

Joyce Adams

"The Olympic Games-Swifter-Higher-Stronger"

The Show Award

Julian Cleary "The Cetaceans"

Creativity Award

Ellice Miller

"How Writers Use Flowers to Interpret Their Ideas"

Other WSP youth champions participating: Nicholas Palmer (*Olympic Sports*), Robert H. Lesky (*Batter Up!*), Laurie Harris (*Children's Art From Around The World*) and Theresa Meegan (*Foxes*)

EXHIBITING AT THE INTERNATIONAL LEVEL

Remarks of John Lievsay at AAPE Meeting, 26 August 1995, St. Louis

There are several, important differences between national and international exhibitions. The rules and procedures are much more structured for international. Knowing the ropes can make life easier for everybody and make for a more rewarding experience for you.

I. APPLYING

A major feature of international exhibiting is the long lead-time involved. Deadline for preliminary applications is one year or more in advance. Acceptance by the organizing committee, when final applications, fees, and title pages are due, can be as early as six months prior to the show. In the interim, the organizers will choose the exhibits they want to make a good mix of exhibits in all classes, and secondly, fulfill the FIP rule requiring 20% new exhibits.

Commissioners may express opinions about exhibits, but the decision is with the organizers. An example was TOKYO '91 when the organizers took all Japanese applications and filled the 20% requirement without accepting any new exhibits from other countries...not very polite, but entirely within the rules.

All the special regulations for each show are given in bulletin no. 1. Pay attention to the description of allowable page size. Width of 23 centimeters is about 9 3/8ths inches—those wide German pages are more than that and do not mount correctly in the frames. ISTANBUL '96 says explicitly that they will disqualify exhibits on such wide pages and will make no refunds!! If you have large pieces to be mounted over space of two pages, or plate reconstructions, it may be possible to seek dispensation, but only on advance notice to the commissioner.

Regarding frame allocations, the five or eight frame rules instituted by FIP president Jatia are supposed to level the playing field. To get more than five frames, the exhibit (not the exhibitor) must have won a large vermeil at a previous FIP international show; regional shows like ESPAMER or NORDIA do not count for this purpose. It is my opinion that a five frame rule forces the new exhibit to be tightly organized with the best material, and I am in favor of making that standard for APS National Shows, with an eight frame maximum. (Discussion Followed.)

II. GOING

Your commissioners travel at their own expense (time and money) and carry exhibits as a courtesy. We are currently exploring with the insurers alternatives to the present in-cabin transit of exhibits. Usually the airlines will cooperate with the commissioners to arrange transit, but not

always. A horrible example was in 1988 when the airline refused to allow the exhibits in-cabin and socked the commissioner with \$4000 charges for cargo, most of which he never recovered from the exhibitors.

Customs requirements vary. TOKYO '91 initially required an item by item inventory and valuation, and relaxed that rule only when they were advised that the crown prince was a collector and asked for expedited handling. In 1993, Brazil did not supply an inventory form and only because I had created one and was able to produce it at the airport were we able to get the exhibits into the country. Since commissioners carry a list of exhibits for customs, it is risky to carry your own exhibit to a show and then ask the commissioner to bring it home—we haven't been caught, YET; but I don't want to be involved when some zealous agent decides to check the shipment.

We are asked occasionally why commissioners do not use the "ATA Carnet" sponsored by the U.S. Council For International Business and recognized by treaty for importing goods for trade shows? Two very good reasons:

- 1.) The treaty requires an item by item valued inventory; and
- 2.) the application requires a 1% deposit which is escrowed for six months as security against unauthorized sales. That's \$10,000 for each million dollars of exhibits carried, and neither APS nor any of the individual commissioners has that kind of money!

The organizers provide envelopes for each frame of the exhibit, with space for a diagram of how the exhibit is to be mounted. All pages are to be numbered to assist the mounting committee. If you are used to mounting your own exhibit, starting with page 16 at bottom right and put page 16 on top in the frame envelope, do not be surprised if foreigners mount it top left!!!

If any exhibit page mentions an expert certificate, it must be supplied with the exhibit (the original, not a copy), usually mounted on the back of the page. Also take heed that international FIP rules since LONDON 1990 require a panel of examiners to scrutinize 1% of the whole show for fakes, forgeries, repairs, alterations, or "enhancements". Under the rules, these are required to be marked by the exhibitor, and the jury will penalize or disqualify exhibits that do not pass these tests. I give you fair warning that I will serve on this panel at CAPEX '96.

III. AT THE SHOW

Commissioners examine all exhibits after mounting, and frequently during the

show, to correct page sequence, slipped items, covered material, or to call the attention of the organizing committee to weather hazards like sun at ARPHILA or rain at GRENADA. I remember particularly an exhibit at AMERIPEX where the owner had packed a key piece in protective covering, which had been mounted without the covering removed! Quick, open the frame. . .

Activities—little if anything is planned specifically for exhibitors attending the show. The reception at FINLANDIA '95 was a nice exception worthy of imitation. If you do plan to attend the show, be sure to let your commissioner know how to get in touch with you there.

Most of the events listed in the show program are for jury and commissioners only, or are by invitation. Sometimes it is possible to get extra invitations to these events, especially the receptions for future shows—make your requests known to the commissioners as far in advance as possible. Requests for palmares tickets must be made early, as seating is limited, and accompanied by payment, which is almost always in local currency.

IV. JUDGING SEQUENCE.

I will take the last of my allotted time to go through the process of judging because it is so different from national. The international jury does its work in teams, usually five plus an apprentice. Point scoring is done by consensus at the frames, exhibit by exhibit. Some jurors will be asked to work a second section of the show, e.g. revenues, when their primary section is done. The FIP rules call for one juror per 100-125 frames. FINLANDIA '95 got caught when they added 500 frames but not enough extra jurors. The work in section takes two days—at Tokyo we did 425 frames, in Rio we did 250 and then I worked another 50 in revenues.

The jury sections and section leaders are tentatively set in advance by the organizers—since they have to get approval of the FIP Board that there are sufficient members qualified in each of the disciplines. There may be changes at the last minute due to illness or some other cause; the point being that those title pages you sent are rarely supplied to the jury in advance. I have never seen one in advance. Your commissioner may ask for a separate page, listing your key items and stating what has been added or how your exhibit has been improved since it was last shown. You have only a random chance that any member of the section has seen your material at a previous national or international show.

On the third day, the section scores with recommendations for special prize or

felicitations are posted on the wall and there is a chance to compare to prior exhibition scores or spot exhibits "on the cup", that is with scores ending in four or nine, just one point shy of a higher medal. Some informal adjustments and horse-trading occurs at this time, and you see why some available information from the commissioner to a jury member could be critical. Then all the scores are read to the entire jury, and this is the only opportunity to raise formal objections, calling for negotiation. The panel of experts reports its findings and recommendations, and the section leaders report any changes by adjustment or as a result of objection. Vermeil and lower medals are then read and become final. Candidates for the grand prizes are then nominated, and a presenter for each is assigned. The next day

each candidate exhibit is presented to the jury and then there is a break during which the members have an opportunity to go to the frame and examine them. Then the jury reconvenes and casts written ballots for the various grand prizes, and the list of golds is read a second time and becomes final. Unless a member of the jury has copied the line scores, only summaries are released (e.g. if treatment is 20 points and importance 15, and you got 13 and 12, only the total of 25 is recorded and you may never know where you lost the 10 points). The palmares gives only the exhibits total score. By the way, a score of four (out of a possible five) for presentation is a high score.

Jury proceedings are confidential, and any comments to exhibitors must neces-

sarily be general or paraphrased. There is no formal critique at international. Specific comments on mis-described or misplaced items are hard to come by unless a U.S. juror happens to have worked in that section or was present during discussion of an adjustment or resolution of a formal objection. Ordinarily, commissioners are not privy to jury matters except that they are required to be present if any item is taken from the frames for examination.

Exhibiting at international is your ultimate challenge. Nobody said it would be easy. We wish each of you the best of luck!

Lievsky is APS Chairman for Commissioners, an F.I.P. and national judge, and sometime exhibitor. He is a Trustee and Secretary of the Philatelic Foundation.

CLASSIFIED ADS WELCOME

Your AD HERE - up to 30 words plus

address - for \$5.00 per insertion. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125

● **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: Jackyao, 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

● **AUXILIARY MARKINGS** Showing delays in U.S. Mail, 1934 Christmas Seals on cover, Pentothal Cards, U.S. oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125

● **WANTED: Ottoman Empire Postal History**—Turkish covers, used stationery, etc. Robert Stuchell, 193 Valley Stream Ln., Wayne, PA 19087. (610) 251-2244. Buy or trade—have worldwide material available.

● **WANTED: Covers from Santa Claus, IN** bearing stamps precancelled "Santa Claus Ind.", also precancelled blocks, coils and singles. Roland Essig, P.O. Box 251, West Bend, WI 53095

● **Wanted For Exhibit**, Washington Shields 319-320, booklets, panes, coils, vending machine perf, perfins, precancels, freaks, errors, specimens, proofs, unusual destination covers, Canal Zone #5, Philippines #240. Robbins, P.O. Box 270, Centerville, VA 22020-0270

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

"The FLY" – Examines The Relationship Of Societies And Exhibitors At Stamp Shows



The HARDTOGETINTOPEX Committee was in a real quandry. After courting the Upper Bongoland Philatelic Society (UBPS) for years, (the world's most prestigious philatelic society), notice had just been received that the UBPS had accepted an invitation to convene the following year.

Accompanying the UBPS letter of acceptance, was a list of society requirements including a recommendation of several people, any one of which, the society would like to see asked to be on the jury, a list of dealers who the society would like invited to participate in the bourse, a request for a society table and a meeting room, and finally, a request that 200 frames be held for society members who wished to exhibit in conjunction with the UBPS convention.

The exhibits chairman was ecstatic. In some years, it had been hard to get the minimum number of frames required to maintain APS accreditation without having to call in a lot of markers. Now, the UBPS was letting us know that its members would be filling a large portion of our frames. Life was good. We would have a lot of Upper Bongoland exhibits, and we still had room for other exhibits since we can accommodate up to 300 frames, according to the Fire Marshall responsible for our show venue.

The show was a big success. The UBPS members seemed to have a great time. Non-UBPS exhibitors had contributed an additional 80 frames to the show. Everyone who wanted to exhibit at HARDTOGETINTOPEX that year was accepted.

The following year, the Lower Bongoland Philatelic Society (LBPS) accepted an invitation to hold its convention at HARDTOGETINTOPEX. LBPS requirements were about the same as those of UBPS except that the LBPS asked that only 100 frames be administratively reserved for its members. The HARDTOGETINTOPEX Committee was happy to oblige.

The show was a big success. The LBPS members seemed to have a great time. Non-LBPS exhibitors had contributed an additional 200 frames to the show. Everyone who wanted to exhibit at HARDTOGETINTOPEX that year was accepted.

The following year, the Middle Bongoland Philatelic Society (MBPS) accepted an invitation to hold its convention at HARDTOGETINTOPEX. MBPS requirements were about the same as those of the UBPS. The MBPS also asked that 100 frames be administratively

reserved for its members. The HARDTOGETINTOPEX Committee was happy to oblige.

Then something happened which cannot be simply explained—except to suggest that perhaps word had gotten out that HARDTOGETINTOPEX was a great show, in a great location. The committee received requests for 400 exhibit frames, not counting the 100 frames that were filled by members of MBPS.

The show seemed to be a big success. The MBPS members seemed to have a great time. Non-MBPS exhibitors had contributed an additional 200 frames to the show. Unfortunately, everyone who wanted to exhibit at HARDTOGETINTOPEX that year was not accepted. The show committee simply had to reject 200 frames. That action made a lot of exhibitors unhappy, particularly when they found out that all of the exhibits from members of the MBPS had been accepted.

Many suggestions were made to the show committee. "Establish a quota system" suggested one disgruntled exhibitor. "Limit societies to 1/2, 1/3, 4/5, 7/10, 15/33, 63/90 of your show capacity" suggested other exhibitors. Some exhibitors suggested that they had a "right" to exhibit at HARDTOGETINTOPEX. I don't know where they got that idea, but some felt that way.

The committee listened to the few disgruntled exhibitors and tried to take some action. The next year, with the Eastern Bongoland Philatelic Society (EBPS) scheduled to attend, several exhibits from EBPS members were not accepted, in favor of exhibits unrelated to Bongoland philately. When word about the action got back to the leadership of the EBPS, the society pulled out of HARDTOGETINTOPEX. There was much acrimony.

The show still seemed to be a big success. Non EBPS exhibitors had a good time. However there was some grumbling among the society members. We lost all of our speakers, special programs, auction and 2/3 of our banquet attendees—but we had a good time.

Over the next several years the HARDTOGETINTOPEX committee continued to reduce the number of frames it made available to the members of societies holding their conventions at the show. After all, it was by popular request.

The year that the Western Bongoland Philatelic Society (WBPS) held its convention at HARDTOGETINTOPEX, the society was allotted only 75 frames. Some society members were turned down when they requested exhibit frames. Non-

society exhibits made up the remaining 225 frames. The show still seemed to be a big success. Non-WBPS exhibitors had a good time. However there was some loud grumbling among the society members.

The year that Northern Bongoland Philatelic Society (NBPS) held its convention at HARDTOGETINTOPEX, the society was allotted only 50 frames. A lot of society members were turned down when they requested exhibit frames. Non-society exhibits made up the remaining 250 frames. The show still seemed to be a big success. Non-NBPS exhibitors had a good time. However there was some really loud grumbling among the society members.

The year that the Southern Bongoland Philatelic Society (SBPS) held its convention at HARDTOGETINTOPEX, the society was allotted only 25 frames. Most society members were turned down when they requested exhibit frames. Non-society exhibits made up the remaining 275 frames. The show still seemed to be a big success. Non-SBPS exhibitors had a good time. However there was some society members who were livid at the lack of support from the show.

Finally, the year the Western Bongoland Philatelic Society (WBPS) held its convention at HARDTOGETINTOPEX, that society was allotted no frames. Non-society exhibits made up the remaining 300 frames. The show still seemed to be a big success. Non-WBPS exhibitors had a good time. However there were tremendous repercussions.

All major philatelic societies, having heard how HARDTOGETINTOPEX treated the BONGOS, decided that they would never again accept an invitation to hold a convention at HARDTOGETINTOPEX. That seemed to be self-defeating for those people who had made the HARDTOGETINTOPEX committee reduce the society frames in the first place. Why? Because they too were members of societies and now—even though they had free access to HARDTOGETINTOPEX, they would never be able to exhibit there in conjunction with their society's convention.

So what's the answer? "The Fly" believes that it is okay to allot as many frames to a society as that society may request providing such space is available at the show. If in any given year, there are few frames available for non-society members, exhibitors who could not be accommodated, could either try again in another year, or chose to exhibit at another show, or both.

Simple math suggests that with 35 national-level, APS WSP shows, with each requiring a minimum of 157 frames, there are in any given year as a minimum,

approximately 5,500 frames available for exhibitors. The number of actual frames available is significantly higher since many shows can accommodate a larger number of frames.

Many shows have to struggle to reach their minimum number number of frames in order to maintain APS accreditation. That fact suggests that any exhibitor who wants to exhibit, may do so. However, there is never a guarantee that any exhibitor will be accepted at given show in a given year.

As a member of many philatelic societies I can tell you that I enjoy going to society conventions—and in conjunction with those conventions—seeing as many related philatelic exhibits as the organizing committee can mount—and the society members can offer to the show.

Open competition means just that. That the exhibits in competition are competing against each other. Open competition does not mean that a show is under an obligation to accept exhibits from anyone who submits an entry form.

Shows that are traditionally oversubscribed, have to establish exhibit selection criteria. It helps when the criteria is published in the prospectus/entry form. This insect has no problem with

shows that use as their criteria, the giving of favor to exhibits from members of convening societies. Is that any fairer than those oversubscribed shows that select only the best exhibits, with the best track records, in order to mount a more "powerful" show?

Absent more specific APS guidance, which I am hoping will not be provided, I commend all stamp show committees for the hard work they put in to the hobby. I'm willing to live with the current situation and I hope you are too.

... And now to that part of the column where recognition is given ...

FLY BITE—Do I misunderstand? I thought that the USPS, APS and ASDA were teaming up to produce "Mega" events? Didn't I read somewhere that the great partnership had been formed? If that is true, then will a spokesperson from one of the three involved groups, explain, as reported by one of my correspondents, why the exhibits at the last New York "Mega" show were relegated to such a poor location? People told me that the exhibits were no where near the main floor of the show, having been placed in a different level of the building. They also said that the room containing the exhibits was poorly lit and in general, the exhibits and exhibitors

were given pretty short shrift. Is that true? Who's in charge? Which one of the three groups represents the exhibitors, if any? Look you big three—we have got to believe that we are on equal footing as dealers and the post office. If we are to be an after thought, relegated to the "back room," we won't support the show. As you know, you are already having a very hard time getting exhibits and you are having to call in a lot of markers. Without us you will be back to having a bourse . . . if that's what you want. If not—please take better care of us and give us a quality place with good lighting so that we can showcase our exhibits.

GOLD FLYSWATTERS—To the group of East Coast philatelists who have already formed a committee and submitted a bid to host the next international philatelic exhibition in the United States following PACIFIC 97. That group of philatelists is already off and running in the hope that the APS will name them as the group responsible for putting on the show. This insect thinks that their objective is admirable and wants them to be given the chance. I can't help but note that the group already has prominent exhibitors on its committee, and that, plus an early start, will ensure that we have a great international to kick off the 21st century.

From LINN'S STAMP NEWS August 7, 1995

Park Forest show turns the table on judges

In suburban Chicago, Ill., at a recent judges' critique during the Park Forest Stamp Club stamp show and exhibition, members of the 30-person audience were supplied with cards to raise to

called for a vote when they saw cards raised reading both opinions.

The Insider

By Les Winick

express their opinions of the judges' awards and what they said to the exhibitors.

One side of the card reads "Kiss the JUDGE!!" while the other side reads "Kill the JUDGE!!" The kiss side of the card is pictured here.

It was done in good fun, and the judges joined in the spirit of things and

**Kiss the
JUDGE!!**

Official Exhibitor's Critique Paddla c

One side of a stamp show judges' critique hand voting paddle that was used in fun by the audience of a Park Forest, Ill., exhibit critique to judge the judges.

Exhibitors who received gold awards asked the audience for a "kiss" vote, while

the others often were ready to show the other side of the card.

Actually, the gimmick had its positive moments when the judges asked members of the audience who disagreed with them why they felt the way they did.

This led to a discussion on the merits of a certain award and a discussion in which the audience joined in talking about the exhibits. A critique can't get any better than that.

The cards used at the Park Forest show were called the "Official Exhibitor's Critique Paddla" ("paddla" appears to be some colloquial version of the word "paddle," I guess). The cards are easy to make, and your stamp club can have some fun with this.

HAVE YOU REMEMBERED TO:

- Sent an idea for a future issue theme — See page 3
- Volunteered to run for office — See page 11
- Considered using the critique evaluation — See page 15
- Taken a shot at answering the Question on page 17?
- Sent an idea to continue a *Judge's Worst Nightmare* page 19
- Sent for Critique Service forms — See page 19
- Decided on your favorite page to share — See Page 20
- Sent information about your nearby One Frame Exhibition — See page 22
- Applied for the APS Summer Seminar — See page 26

General Remarks Concerning the FIP Option Exhibits

Editor's Note: The following write-up of lessons learned was prepared by Bob Odenweller as secretary of the FIP Option Jury at STAMPSHOW '95. It is presented here as it contains useful advice for all exhibitors.

Of the 16 exhibits at Stampshow '95 that requested the FIP Option judging, six were in the World Series and ten in open competition. Some exhibitors may have requested the process to obtain a written critique, while others were clearly looking forward to international competition. Whichever the motivation, the team had a sizable task to finish in two days, and one comparable to that facing the normal international team at a FIP show.

A number of general comments can be made about the exhibits. Primary of these is that few exhibitors seem to understand the importance of a good title page, and how to use it to the best effect. For a number of years after it was required, many exhibitors found it a convenient place to place a "shopping list" of the best pieces, listed in a single location to make sure the judges wouldn't miss them. That approach is no longer looked on with favor. It annoyed certain frequent international judges who felt that the exhibitors were bludgeoning them with the rare and expensive. So those are now "out". An equally valid way still exists, however, to mention those pieces. It requires that the exhibitor be a bit more careful in composing the discussion on the title page so that it includes the key pieces. Better yet, the unusual treatment of items on the pages is still the preferred approach.

In a past exhibit, one exhibitor mounted his best pieces on a background of paper that was a golden yellow rather than black. It was almost as though someone had put a very small gold trim around the items. Yet when many exhibitors looked at the frame, some of whom didn't know the material well at all, and they were asked to indicate the major pieces, they unfaithfully pointed out the ones rimmed in gold. When I asked how they knew, they said they didn't know. Then I pointed out the gold rim, at which point they said that they hadn't noticed it before I showed them. That's subtle. Better yet, the exhibitor did not mention on the title page that he had done this. No sense doing something subtle and then blowing it by hitting them over the head with a blunt meat-axe.

Another difficulty of quite a few exhibitors at this show was the feeling that they had so much to say that they needed two title pages to say it. Wrong. FIP does not tolerate a second title page. Space is too precious to waste that way. So how do you do it? A new trick I've been pushing is what I call the "internal heading". You start on the title page with a brief outline and cover the really important stuff about the exhibit. Then, when you get to the beginning of each section on the internal part of the exhibit, you start with a new section heading, but usually no more than

about a third of a page—and for heaven's sake, include some material on the page! Every page should have material with the possible exception of the title page, which doesn't need it, and which probably shouldn't have any in some disciplines such as postal history. In this internal heading you can go into the detail you would have put on the title page, but now you talk only about what is coming in that section. It also makes a dandy end point for the judges and viewers to see that you've concluded a previous section. Think of it as you would of the chapters in a book. This way you can concentrate on what is immediately to follow, rather than refer to something on the title page and then come to it 9 or 10 frames later when the eye has been saturated with lots of other goodies. Used properly this can be quite a tool. Think about it and do with it what works best with your material.

At the FIP level, a third of the evaluation is not only on the information you know, but more importantly how well you know how to put it on the page. Too many of the exhibit pages here were put up just for us to enjoy—it must have been that way, because there was no write-up at all. Cancellations were shown in some cases combining many of the same type on a single page, but rather than identifying any specific ones, just had a group heading at the top. At least these could have had a single line at the bottom describing what the cancellation was used for, how many varieties there were on the specific marking, which of the markings are common and which are more difficult to find, or any of a number of remarks that might be appropriate to that specific type of marks. Don't assume that the viewer knows anything, and that goes for the judges, too. Very often the exhibitor knows much more than any judge is likely to about his own specific specialty. It is not incorrect to have at least one word of write-up under each piece. Not many years ago, exhibitors were inclined to say "the material speaks for itself". It still may do so, but I have a feeling that there are more people out there who don't know the language being spoken, and again, that includes the judges. But even if they do, they don't know that you know what you've got unless you tell them.

In the "good old days" (only a few years ago), write-up was not necessarily considered to be as important as it is now. The judge was supposed to look at all the varieties the exhibitor put on the page and appreciate the many lovely varieties and shades without any further prompting. The judges who could do that for more than just a very small specialty are becoming fewer in number each year. Today's better judge

is one who has a good depth of knowledge about a few broad areas and a specialist knowledge of a few more refined ones. The exhibitor must know to expect limitations and can greatly help the exhibit by leading the judge on a nicely laid out path through it. If the judge emerges at the far end with a solid appreciation of what he has seen and can relate it to the scheme of philately worldwide, the exhibit will get a good evaluation. Make it hard and you'll suffer.

A few final remarks. Too many exhibitors mixed type-faces in exhibits and used other illustrative devices such as photocopies, maps, and pictures. Anyone tempted to put such items on their pages (instead of stamps and covers) should ask a simple question—will it add to the exhibit in such a way that it must be there, or if it is left off will it matter? If it must be there, then the answer is to make it look as attractive as possible. Photocopies are rarely attractive. A neatly done tracing is much better, and there are many ways to do it even better than that. For the hi-tech exhibitors, a scanner may be just the thing. Maps must have a reason for existence, not just to show where a place may be. If they are used, they should be done so as not to be too obtrusive. Again, there are many ways to use them, but they should never overpower the philatelic element of the exhibit. Photographs are also sometimes of use, particularly to show small details, or items that need some extra identification added to them to make philatelic points clear. They should not be put up because they are attractive.

Treatment of the reverse of covers by photography is a sensitive matter. If photos are too good and look too much like the original, the judge may not realize at first that they are photographs and when they do, they might feel "cheated" by the exhibitor who is trying to make his exhibit look as though it has more material than it really does, and react negatively. Some exhibitors make the photos a smaller size, others use black-and-white, others just decide to "explode" the cover. There is no simple answer to this but color photocopies are not a very good answer.

We hope to have helped each exhibitor to a better understanding of the "total exhibit" concept of how they would fare at the international level. Our results could be slightly different, when the exhibits are seen by other judges. This is normal. Nevertheless, it is my feeling that we have come up with a quite representative response in each case and are prepared to sign our names to those results.

Robert P. Odenweller, for the other members of the panel John M. Hotchner and W. Danforth Walker.

From The Executive Secretary

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

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

This report was prepared on November 13, 1995 and is based upon new memberships, resignations, etc. received through that date.

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

2189 Michael Rixon	2193 Edna L. Story	2197 Frank Alusio
2190 Leo M. Thompson	2194 North Toronto Stamp Club	2198 Stephen P. Kaplan
2191 David Link	2195 John Steinberg	2199 Robert C. Edwards
2192 Russ Whitmore	2196 Jerome V. V. Kasper	

MEMBERSHIP RECONCILIATION as of November 13, 1995:

Total membership as of September 3, 1995	1076
New member	11
Reinstatements	1
Suspension (pending receipt of correct address)	0
Resignations	0
Deceased	0
Dropped for non-payment of dues	0
Total membership as of November 13, 1995	1088

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.

SUMMER SEMINAR APS on Philately

June 23-28, 1996

Nittany Lion Inn
State College, PA

For complete information and
registration forms, write to:

APS Summer Seminar
P.O. Box 8000-PE
State College, PA 16803
or call the APS Education
Department at 814-237-3803.

Five Major Course Offerings:

- **Exhibiting and Judging**, *William H. Bauer, instructor*. Last offered in 1994, this course explores all aspects of philatelic exhibiting, including techniques of exhibit preparation and improvement. It reflects the latest judging rules and methods, as well as current successful exhibiting practices. Workshops focus on students' materials.
- **Fundamentals of the Philatelic Marketplace**, *L. Dann Mayo, instructor*
- **How to be a U.S. 20th-Century Stamp Expert**, *Ken Lawrence, instructor*
- **Introduction to U.S. Revenues and Fiscal History**, *Ronald Leshner, instructor*
- **Stamp Technology**, *Wayne Youngblood, instructor*