

# THE Philatelic Exhibitor

VOLUME 10

NUMBER FOUR

OCTOBER, 1996

Call of Peter, Andrew, James and John: Matthew 4:17-22,  
Mark 1:16-20, John 1:35-42



Jesus

He saw 2 brothers,  
Simon called Peter  
and Andrew his  
brother



Peter

I will make you  
fishers of men



Andrew



He saw 2 other  
brothers, James  
the son of Zebedee  
and John his brother

They left the boat  
and their father  
and followed him



John



Specimen Obliteration

"When I print my page, everything I wrote comes out exactly where I planned it ...."

See Page 17

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

Founded 1986

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

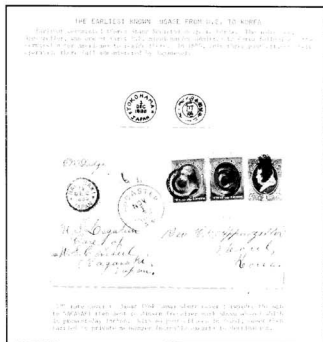
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# THE PHILATELIC EXHIBITOR

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

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

**Deadline for the next issue to be printed on or about Jan. 15, 1997, is Nov. 20, 1996. The following issue will close February 20, 1997.**

**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; Vol. 10, No. 1-3 at \$3.00.

## FUTURE ISSUES

The deadline for the January, 1997 issue of *The Philatelic Exhibitor* is November 20, 1996. The suggested topic is "AAPE's 10th Anniversary — What have we accomplished? Where are we going?"

For the April, 1997, *TPE* — deadline February 20 — the suggested topic is "Lessons I learned the first time I exhibited." Your experiences, thoughts, ideas and suggestions are solicited for sharing with all AAPE members.

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

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*Reprints from this journal are encouraged with appropriate credits.*

## Editor's AAPE(s) of the Month

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

**July, 1996** — **Charles Berg** and the wonderful people of **world Columbian Stamp Expo** for donations to support our awards and NAYSEC Educational Exhibit Programs.

**August, 1996** — **Quiz Graphic Arts**, our printer, which does an excellent job; and **Kerry Leggett** and **Lois Hansen** at Quiz - First Class Professionals.

**September, 1996** — **Ed Fisher** of Birmingham, MI who was volunteered to be our publicity director.

# AAPE STATEMENT OF PURPOSE

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

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#### SEND:

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

### MEMBERSHIP APPLICATION TO: Dr. Russell V. Skavaril, Executive Secretary

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

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

## Editor's 2¢ Worth

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

Welcome, Ed ... Next Themes ... Synopsis Pages ... Thanks !



First, I want to welcome to AAPE's volunteer staff Ed Fisher (1033 Putney, Birmingham, MI 48009) who has taken on the duties of AAPE Publicity Director. It has been several years since AAPE has had regular exposure to the readers of the major weeklies and in other venues. Ed will be working to change that. Let him know if you have ideas or can volunteer to help him.

Many times I have heard, "I would have written something on this issue's theme, (See page 3 — FUTURE ISSUES), but I got the last issue too late. Please note that page 3 lists the next TWO themes. You don't need to wait until the last minute to contribute your thoughts. In fact, you can beat the crowd!

For a while, I had a nice backlog of Synopsis Pages. This is one of the best read features of the magazine judging by comments received at shows. Get your name up in lights, and help the rest of us who are struggling with making our Synopsis effective. Send a clear, high contrast, photocopy (or velox) of your Synopsis Page

to me for future use in TPE.

I love this job. But I'm also tickled by the advice that H. L. Mencken, then editor of the *American Mercury*, wrote to William Saroyan, who had expressed a desire to edit a magazine:

Dear Saroyan,

I notice what you say about your aspiration to edit a magazine. I am sending you by mail a six-chambered revolver. Load it and fire every one into your head. You will thank me when you go to hell and learn from other editors there how dreadful their job was on earth.

— H. L. Mencken

In fact, it is dreadful on only rare occasions. Generally, thanks to great feature writers, wise columnists and thoughtful members with opinions, it is a very enjoyable job. As this 10th Anniversary year comes to a close, let me say a giant "THANKS" to you all!

## Your 2¢ Worth — Lawrence LeBel, Alan Warren, Gary McLean, Ken Trettin, David Herendeen, L.D. Mayo, Jr.

### CAPEX

To the Editor:

My exhibit, Boyd's City Express Post 1844-1871, went to CAPEX '96. I am very pleased with the entire experience.

I had originally applied for this show in 1995. In early 1996, I received a very polite rejection notice. Then in late April 1996, I received a phone call from Eastern U.S. Commissioner, Dr. Roger Schnell, who asked if I was still interested in showing my exhibit at CAPEX '96. "Of course," I said, "but what about my new title and synopsis pages?"

"Fax them directly to the show committee, otherwise the time in mail service delays may not get it into the judge's hands," replied Dr. Schnell.

I was not able to attend the show but I received several reports regarding my exhibit. At the regular June 1996 business meeting of the Manchester (CT) Philatelic Society, a member who had attended the first weekend of the show reported that he had seen my exhibit in the frames and allowed me a cursory look at the show program. The program had the old title of my exhibit but I didn't care. I knew that it was in the frames in Toronto.

The Philatelic Exhibitor

Later in the week, I got to work and found I had a voice mail message. I dialed in my code and there was a message from David Kent (a member of another local stamp club that I belong to and whom I had given several dollars to call me and let me know what award my exhibit received). "Congratulations, your exhibit took a large vermeil. On to bigger and better awards," was the message.

I was ecstatic. Since the exhibit had gone to Finlandia '95 and I was very pleased with my award (vermeil) and promptness of the return of my exhibit, I had added several new key pieces, exhibited it at three national shows, submitted it again to the AAPE critique service for possible revisions, and discussed possible revisions with Randy Neil and Martin Richardson. I had reorganized the entire exhibit, changed type font and remounted all 80 pages prior to being shown at Philatelic Show 1996. Looking at my exhibit in the frames at Boxborough, MA I knew that this revision was that quantum leap that an exhibitor hopes for when redoing an entire exhibit.

CAPEX '96 closed in the late afternoon on June 16, 1996. I wasn't expecting the exhibit back until the end of the following week. At lunch time, I usually stop at

home to see what new philatelic mail has come in. On Tuesday, June 18, 1996, I found the carrier note from U.S. Express Mail stating that they had tried to deliver my exhibit that morning. I didn't have time just then to go "rescue" the exhibit from the post office so I went after work. I turned in the notice and received the package. I went to my car and opened it up. There on top was the show program, palm-mares, medal and award certificate. I drove off towards home. While at a traffic light, I started to wonder if a points breakdown had been included. I looked at the award certificate again and there was the points breakdown attached at the bottom of the award certificate. I am still amazed that my exhibit entered the U.S. mailstream at 4:33 P.M. on Monday within a day of the close of the show.

All in all, I am very pleased with CAPEX '96.

Thank you to all of those named and unnamed who have helped my exhibit start to get the awards that I thought it deserved long before it really did earn them.

Lawrence LeBel  
Newington, CT

P.S. To those who think high award level exhibiting takes big money, let me assure

October, 1996/5

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you it may. But I am not independently wealthy. Knowing when a key piece that would add substantially to the exhibit comes on the market and being willing to spend what it takes to acquire it, has served me better than just spending extravagantly. Additionally, not being too prideful or mad when the exhibit doesn't do as well as I expected has helped. Sure, I suppose I have been mad temporarily but if I can't get over it by the next day and set my sights on the next show, I've lost sight of the fact that exhibiting is supposed to be fun and educational. I guess the best "mad" can do for an exhibitor is make one sharpen a pencil and show those judges at the next go-round that the exhibit is worthy of high award.

## Computers/CAPEX '96

To the Editor:

The use of computers to generate exhibit pages still seems to raise debate as evidenced at least twice in the July issue (Dorothy Smith's letter, p. 5, and Lou Repeta's letter, p. 9). It took me a while to become convinced that this was the way to go and I am glad now that I did. For years I viewed Clyde Jennings' exhibit and kept telling myself, "If he can get grids with Scott® National pages and typewritten text, then so can I." In fact I did, but I soon came to appreciate the efficiency of using a word processor.

However, in support of the two letter writers who feel that the material should speak for itself as long as the writeup is neat, I was amazed at the number of overseas exhibitors at CAPEX who still use neat hand-written, hand-lettered, or typewritten texts. After seeing so many computer pages at WSP shows, I was surprised to see the old fashioned methods still prevail. Judges need to keep in mind that it is the material and the knowledge they are judging, not the gadgetry used for slick presentation.

Sincerely,  
Alan Warren,  
Philadelphia, PA

## Computers - Color Copies

To the Editor:

I have been following with interest two technology questions that have surfaced repeatedly in the past few issues.

The first has to do with whether a computer will become "mandatory" in the preparation of an exhibit. The argument seems to have something to do with (a) using the computer all day long so an



alternative is needed, or (b) using a computer isn't fun, and putting an exhibit together should be fun. I agree. And for that matter, who puts the articles and copy together for *TPE*? It can't be fun for the authors or the editor or the publisher. I think we should go back to typewriters and spirit duplicators (the old purple "ink" duplicating process). Oops, that's advanced technology, too. So maybe we need to hand-copy each issue — but even pen and paper is a technology, too, isn't it? But if we just draw on cave walls, then how will we distribute it?

Sarcasm aside, the issue with an exhibit is to present knowledge and research in an aesthetic and readable format. So the question for exhibitors and judges should be, does the use of the computer enhance the ability of the exhibitor to communicate with his or her audience? I have yet to see a penned-in exhibit that communicates better than computer-produced. And if we're talking about fun, look at the work the computer takes out of (what should be constant) revisions in copy. Can you imagine redoing and redoing penned or typed copy?

And I can't understand what the issue is with color copies. The important thing is that the audience (and judges) not be confused. So make the copies bigger or smaller depending on what needs to be communicated, and there should be no problem. Again, why would we consciously choose not to use a technology that can enhance our hobby?

Finally, some time ago I had written to disagree with an author who had suggested that exhibitors use full justification in the preparation of their exhibits. You asked me to provide examples, and I never got around to it. Please use this and the next paragraph as examples. Unless one has a very sophisticated computer, as is often found in publishing, full justification (ending all lines at the same place), as used in the next column, leaves variable spaces between words. Research in reading has found that such copy takes three times longer than copy that is left justified (leaving a ragged right margin), as used in this column.

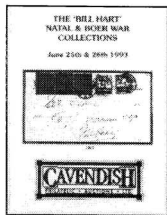
Finally, some time ago I had written to disagree with an author who had suggested that exhibitors use full justification in the preparation of their exhibits. You asked me to provide examples, and I never got around to it. Please use this and the next paragraph as examples. Unless one has a very sophisticated computer, as is often found in publishing, full justification

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(ending all lines at the same place), as used in this column, leaves variable spaces between words. Research in reading has found that such copy takes three times longer than copy that is left justified) leaving a ragged right margin), as used in the previous column.

Finally, the "Synopsis Page of the Issue," in the July, 1996, issue has a typo (I think) in the first line of the second full paragraph. I believe the author means, "... since several stamps are not known on cover..." (rather than now). This may be helpful if in the original and not yet printed out.

Gary N. McLean  
St. Paul, MN

### More on Color Copies

To the Editor:

The biggest problem with color copies in exhibits is their method of presentation. Instead of the normal practice of attaching the color copy to the exhibit page causing viewers (either the public or judges) to confuse it with a piece of philatelic material, I would suggest that the color copy be made directly onto the exhibit page.

This can be accomplished in several ways. First, with a color copier, position

your material so that it will appear on the position you wish it to appear and copy onto actual exhibit pages. This may take some experimenting to get the position correct, but it can be done.

Second, use a color scanner to make an electronic copy of the material, then using a page layout program such as PageMaker or Xpress place these images into the exhibit page. They can be printed on a color laser printer or more commonly, printed with a color inkjet printer. The color inkjet is becoming the most common printer in use and is available for virtually all computer systems.

The computer alternative offers the exhibitor a number of convenient options. Obviously the image can be stored and reused. It can easily be scaled and/or cropped. It can also be manipulated a number of ways to prevent it being confused with the real thing, yet attractively show what the exhibitor wants to show. Edges of the image can be feathered way or commercially available borders applied. The image can be changed in a program such as Sketcher or Painter to look as if it is a watercolor or colored pencil sketch made directly on the page. Colors can also be artificially changed to enhance hard-to-

view details such as postmarks or overprints; the resulting image is no longer true to life, but that is not necessarily what is desired. In any event, the viewer's understanding of the item exhibited and illustrated is enhanced and the copy need no longer be confused with being a real philatelic item.

Sincerely,  
Ken Trettnir

## Color Copies, and More

To the Editor:

It's highly unusual for an issue of *TPE* to raise my pulse as fast as the July issue did. It seems that I was polarized with respect to every article.

I find it hard to believe that the question of color copies deserves two columns of Bob Odeweller's valuable wisdom, and a page-and-half of Jim Graue's. The difference between black and white and color illustrations is informational content — color has more "bits" of information than B&W. The only legitimate use for color copies of any size is to show information that cannot be conveyed in B&W, e.g. a study of colored postal markings which may appear on both sides of a cover. If such copies are only being used for artistic (i.e. presentation) purposes, then it is not reasonable to add the confusion factor of showing color copies at full scale. Even in the former case, there should be no objection to reducing, enlarging, or even better, cropping the illustration to get the point across. I disagree, and hardly believe, that such a requirement will "stifle creativity and innovation" as indicated by Jim.

Next, relative to Larry Weiss's article about jointly owned exhibits, I strongly disagree that multiple ownership beyond the current rules should be allowed. It's tough enough competing against "well-heeled" individual collectors, the thought of syndicates is chilling. The fact that Mr. Weiss competes with another collector so that "neither could present, except incompletely, a showing of the material" is not the problem of the exhibiting fraternity — it is his! By "pooling" their resources, they have, in essence, removed a major element of exhibiting: the challenge of acquisition. If these two collectors want to provide us with their valuable information, then they should collaborate on a high-quality book which will serve as a definitive reference for all time. Why do they need appear in the competitive exhibit?

Mr. Clark's article entitled "Who's Judging?" also rubbed me wrong. Can you

imagine hearing that Mary Lou Retton was not competing today because she didn't like the judges? or Brian Boitano, or Greg Louganis? Competitive activities have judges, and judges are qualified based on some set of standards. Once this accreditation is accomplished, then what is the complaint? While it is true that there may be some panels of judges who are not expert in your area, my experience has shown that they will do their best to understand your work and reward it accordingly. I don't think that the jury make-up should be made public prior to the application process. What would happen if nobody liked a given panel? Wouldn't the show suffer?

In closing, I must say that I enjoyed Alan Warren's article and agree that anyone, collector or dealer, defacing covers should be strung up by their thumbs. There is absolutely no excuse for doing this. None. Period. I have put my money where my mouth is, and have refused to deal with anyone I see write on a cover. All AAPES members should read the Letter to the Editor from Louis Repeta. He makes excellent points that I think are amplified by the contents of the July issue. Why don't we quit the bitching and do something positive and productive?? I have tried to contribute such articles to this fine journal and will continue to do so. I challenge the other members to do the same.

David L. Herendeen,  
Torrance, CA

## Local Show-National Exhibits

To the Editor:

I recently participated in the APS summer seminar and then stayed to judge (with Bill Bauer) this year's Mt. Nitany Philatelic Society show, SCOPEX. This show presented what I think is a standard mix of exhibits for a local show, ranging from 1- and 2-framers by the newest of novices to national-gold level exhibits by old timers, with a bit of most of what could fit in between these extremes.

In the exhibiting session at the APS seminar there was some talk about how putting national level gold medal exhibits into a local show could be intimidating rather than encouraging to newer exhibitors. I think that this might be the case; more people are likely to say "I'll never be able to do that" — and not even try — than to say "Wow, this is great; I can't wait to beat that sucker." However, I'm also aware that the easiest exhibitors to spot are the ones already at the national level.

What I am suggesting is that local shows might ask advanced exhibitors that they weigh in with something that is a work in progress (or even a work that was abandoned before it ever made it to a national gold or vermeil, re-mounted if necessary to bring it up to current exhibiting standards). This way the exhibitor who knows how to get a national gold can, by example, show people newer to exhibiting how to exhibit well (in technical terms — philatelic knowledge and presentation) without bowing them over with the fruits of a decade- (or multi-decade-) long period of acquiring material.

Veteran national exhibitors, for their part, need to accept the fact that when they decide to compete in a local show, they are not doing the same thing that they are doing when they compete nationally (or internationally). Here they are educating through example — and with a care that their efforts are encouraging rather than intimidating. I realize that it may prove somewhat difficult for people who have long striven to do their absolute best to agree to do something less than that (in public, no less), but it might be worth a try.

L.D. Mayo, Jr.  
Indianapolis, IN

## Congratulations

to the group of  
Washington, DC area  
philatelists who have been  
given the nod to present:  
WASHINGTON 2006  
the U.S. International that will  
follow next year's

## PACIFIC '97

(San Francisco, May 29-June 8, 1997)

Also, a tip of the hat  
to the Chicago group  
which, based on its  
exceptional record,  
competed with Washington  
for the honor.

It's good to hear that  
Chicago's expertise will be  
available to 2006.

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



Currently we are in the midst of counting the ballots for the election of the new slate of officers and directors for the AAPE. I am delighted that we have a contest for the election of the two slots that are open for Directors. All of the four candidates, Ann Triggler, Harry Meiel, Ted Bohry and Steve Washburne, are well qualified, and I was personally pleased to see that they thought enough of their Association and its goals for philatelic exhibiting that they would run for office. I hope that more people will do the same thing next time around.

John Hotchner, who is acting as ballot commissioner, tells me that at the time I write this (end of September 1996) we have received ballots from over half the membership. This is a tremendous accom-

plishment and shows that the membership does care about the AAPE. Another reason for the high participation is the fact that we make voting simple and efficient. You receive a postcard with the ballot printed on the back. One marks the ballot, puts a return address on (or not, if you prefer to vote privately) and send it in. I know John and Steve Schumann have both received a few critical comments about this voting procedure from some members, i.e. not enough privacy, too open, easy to pack the ballot box, etc. We would use a more complicated, more expensive system such as the double envelopes used by the APS, but I personally feel our simple postcard system encourages voting, particularly when we get a 50%+ participation.

Speaking of elections, our parent

philatelic society, the APS, already has a contested election for President. Both candidates, Ken Lawrence and John Hotchner, are active longtime members of the AAPE. Both are exhibitors, and respected accredited judges at both the national and international level. In fact, with one exception, all of the current APS Board are active exhibitors and AAPE members. This speaks well for the caliber and activism of the AAPE within the hobby. The exhibiting community tends to be some of the most active people within philately and that is why it is important for the AAPE to be a dynamic, viable organization that continues to grow and evolve.

### Special Announcement for AmeriStampExpo '97

Continuing the annual AAPE Single Frame National Competition and Convention, Sandical welcomes AmeriStampExpo '97, January 31-February 2, 1997. Held at the Masonic Memorial Center, 1895 Camino del Rio South, San Diego, CA 92108. 40 frames will be dedicated to the AAPE open competition with 16 page 'Ameripex' style frames available at \$20 per frame. Standard AAPE rules and awards including 'Best of Class' in five categories and a Single Frame Grand Award. Entry deadline is 30 November, 1996. 50+ dealer bourse, free parking, programs, society meetings, presentations, awards banquet and a major auction. Prospectus and information from Fran Adams, P.O. Box 420308, San Diego, CA 92142.



### Anniversary PHILatelic EXhibition

Commemorating

THE COLLECTORS CLUB'S 100TH ANNIVERSARY

The Waldorf-Astoria, Grand Ballroom • New York, New York

November 28-December 2, 1996

*Millions of dollars in rare stamps and covers from all over the world featuring*  
The Aristocrats of Philately      The finest International Gold Medal Collections  
(especially invited for this unique exhibition)

THE COLLECTORS CLUB members' one frame exhibits

The most important professionals in the world will participate!

## 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 Show 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.

# 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.

**November 23, SACAPEX '96 STAMP SHOW.** Held at the Sacramento Philatelic Society, Held at the Scottish Rite Temple, 6151 1<sup>st</sup> Street, Sacramento, California, 100-12 page frames available at \$10.00 per exhibit for adults and no charge for juniors. Free admission. Prospectus and details from: Eric Gaudin, 10683 Jackson Rd., Sacramento, CA 95803.

**★ November 15-17, FLOREX '96.** Florida Federation of Stamp Clubs, At the Orlando Expo Center, 500 W. Livingston St., Orlando, FL 240-146 page frames, open competition and Display Class at \$8 per frame. Annual convention of United Postal Stationery Society, Prospectus from Ed Evan, P.O. Box 2533, Clearwater, FL 34617. Other info from General Chairman, Phil Slager, 4184 51st Ave., S. St. Petersburg, FL 33711-4734.

**★ November 22, 23, and 24, CHICAGOPEX '96.** Chicago Philatelic Society, Rosemont Convention Center, 5555 North River Road, Rosemont, Illinois (Chicago suburb near O'Hare Airport). Hotel Rosemont Suites O'Hare Airport (formerly Radisson Suite Hotel O'Hare Airport), across from Convention Center, at reduced rate. Annual Convention of the Germany Philatelic Society and the continuation of the 50th Anniversary of the Bund Deutscher Philatelisten e. V. of Germany, and the Annual International Convention of the China Philatelic Society, FREE ADMISSION: Hours of show: Friday - 10 a.m. to 6 p.m.; Saturday - 10 a.m. to 6 p.m.; Sunday - 10 a.m. to 6 p.m. JUNIOR EXHIBITS WELCOME. Frames hold 16 (9x11-1/2 inch) pages. \$7 per frame (adults), \$1 per frame (juniors). For show prospectus (philatelic and/or literature) and hotel reser-

vation cards, please write: Ms. Shirine Short, P.O. Box 291, Downers Grove, IL 60515-0291.

**★ January 31-February 2, 1997, SANDICAL '97.** Champion of Champions show, Hosting AmeriStamp Expo '97. Held at the Masonic Memorial Center, 1895 Camino del Rio South, San Diego, CA 92108. Open competition with 16 page "Ameripek" style frames available at \$8 per frame. A separate single frame competition for the AAPE will be featured this year with the annual AAPE entries. Entry deadline is 30 November, 1996. 50¢ dealer's bourse, free parking, presentations and major auction. Prospectus and information from Jerry Santangelo, 4816 Mount Helix Drive, San Diego, CA 91941.

**January 24-25, 1997, York County Stamp Show (YORCOPEX '97).** Sponsored by the White Rose Philatelic Society, Held at York Fair Grounds - Horticulture Hall, 334 Carlisle Road, York, PA. Frame fee is \$5.00 per 16 page "AMERPEK" style frame. Juniors are \$2.00 per frame. Admission is free. Hours are 1:00 p.m. to 8:00 p.m. on Friday and 10:00 a.m. to 5:00 p.m. on Saturday. USPS booth, bid board, special show cancel and 28¢ dealers. For show information or prospectus contact YORCOPEX '97 - P.O. Box 85, Glen Rock, PA 17327 or (717) 235-1528.

**Feb. 8-9, ALAPEX '97.** Sponsored by Birmingham Philatelic Society, Held at the Bessemer Civic Center in Bessemer, Alabama. 60-16 page frames available at \$8 per frame (10 frame limit). One frame exhibits are welcomed. Free admission and parking. Prospectus and details from Exhibit Chairman: Mark Khacadooran, P.O. Box 53130, Birmingham, AL 35253.

**March 15, OXPEX '97.** Oxford Philatelic Society, at John Knox Christian School, 800 Juliana Dr., Woodstock, Ontario, Canada; 6 page frames - 12 frame limit no charge. Free admission. Information from GIB Stephens, P.O. Box 20113, Woodstock, Ont., Canada N4S 8X8.

**April 12-13, FRESPEX '97.** Sponsored by the Fresno Philatelic Society, At the Fresno Fairgrounds, Industrial Arts Building, Kings Canyon and Chance, 200 12-page frames, \$5 adult, \$1 junior. FREE admission. Further information and prospectus from Ruth Seibert, 6158 N. College, Fresno, CA 93704.

**★ May 24-26, NJQEX '97.** Sponsored by North Jersey Federated Stamp Clubs, Inc. Held at the Meadowslands Hilton Hotel, 2 Harmon Plaza, Secaucus, NJ 07094. 300 16-page frames at \$7 each, including separate 1-frame exhibits section. Admission \$2. Hosting Society of Israeli Philatelists and New Jersey Postal History Society. Information and prospectus from James Francis, 185 Garfield, Ft. Lauderdale, FL 33304.

**October 17-26, MOSCOW '97.** Sponsored by the Union of Philatelists of Russia, Held at the Central Exhibition Hall Manezh in Moscow, Russia. 3,000-16 page frames @ U.S. \$30. per frame. This is a World Philatelic Exhibition under the Patronage of FIP. Entries will be accepted in all eleven competitive classes. Prospectus from the U.S. Commissioners, Stephen D. Schumann, 2417 Cabrillo Drive, Hayward, CA 94545 (Fax: 510-732-8526) and Maj. Ted Fahry, P.O. Box 756, Carlsbad, CA 92018 (Fax: 619-434-9062)

**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.

The second Beecher Book is here!

## U.S. International Postal Rates, 1872-1996

by Anthony S. Wawrukiewicz and Henry W. Beecher

The second volume of the "must have" definitive two-part series concerning U.S. rates is available. This lavishly illustrated 416-page volume offers an almost complete compendium of US international rates/fees for mail originating in the US and mailed to other Universal Postal Union (UPU) countries from 1872-1996. Of special importance are the extensive airmail letter rate tables since 1924. Extensive additional important material is included, too numerous to name here. There are major changes in this international volume compared to the domestic book including a stronger binding, and tables and text are together for each chapter.

Accolades for the domestic book include: Winner of the Cabene award as best philatelic book of 1994. "New rate book is essential reference," (Richard Graham), "An easy to use reference," (Steven Rod), "This is an indispensable tool for the collector, exhibitor and postal historian," (Bill Welch), "New Beecher book a good mine," (Michael Schreiber).

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## Editor's Note: *The Gremlins Strike*

1. John Blakemore, shown in the July issue as author of Judges Worst Nightmares, Part II, was falsely accused! Though a regular in these pages, he didn't write that article.
2. My FAX number is 703-820-7054; not 7654 as reported in the last issue.

## The Novice Exhibitor Consults an Expert

(Note: The latest in our continuing series describing the hurdles our favorite local exhibitor, Phyllis A. T. Lee, jumps over on her way to the show.)

**Sixth Year:** Decide to read entire copy of *The New Philatelic Exhibitor's Handbook* instead of just consulting relevant portions. Make some important discoveries.

1) Some people have their exhibits all ready to go and only then make a commitment to a show. Briefly fantasize about a

shelf full of prepared exhibits, figure cows will fly first.

2) Serious exhibitors plan far in advance, evidently making sure potential spouses have good proofreading skills. Make note for next life.

3) The author of this book cannot possibly be a cat.

(Thanks to Eric Knapp, editor, *The Anchorage Philatelist*.)

# Local Stamp Show Exhibit Chairperson's Manual

by Janet Klug

The following was created especially for CINPEX, a local show produced annually by the Greater Cincinnati Philatelic Society. CINPEX has 150 nine-page frames and, at the time of this writing, is upgrading to 16-page aluminum frames over a 3-year period of time.

It is offered here for the suggestions that may be applicable to other local or regional shows of similar size. Some shows have committee members who take care of awards and networking with the jury. It is assumed that the Exhibits Chairperson will have sole responsibility for all of these jobs in the Manual.

I would also STRONGLY suggest that ALL shows, no matter what their size, produce a manual for each committee chairman. This will help circumvent problems that arise when chairmen quit, move, pass away, or otherwise become incapacitated and unable to continue in their respective positions.

I hope this Manual will serve as a model of the information it should contain, and a starting point for all shows to expand upon so future leaders don't have to waste a lot of time "reinventing the wheel."

## Introduction

Exhibitors can make or break a show. If exhibitors have a good experience exhibiting at this show, they will tell their friends and those friends will tell other friends. The exhibiting community is closely knit. The chief goal of this show's exhibit chairman should be to make certain that every exhibitor has a good experience.

## What are the Exhibit Chairperson's Responsibilities?

Essentially, everything — EVERYTHING — concerning the exhibits is the Exhibit Chairperson's responsibility. This includes acquiring the judges, making the judges workpads, and all communications with judges before and during the show. The Exhibit Chairperson is responsible for producing, publicizing, and distributing exhibit applications (these are called prospectuses). Other duties are: receiving applications from exhibitors, sending notices to exhibitors that their exhibits were accepted or rejected, providing a safe and secure receiving place for the mail-in exhibits, keeping the exhibits safe before and during the show, drawing up a layout

of how the exhibits will be arranged at the show, providing the program chairman with a listing of the frame numbers, exhibits, and exhibitors, managing set up of the exhibit area the day before the show opens, acquiring all medals, ribbons and special prizes, hanging the ribbons after judging is completed, producing a list of award winners (this is called a "palmares"), making up certificates, taking down the exhibits, carefully packing the mail-in exhibits and immediately mailing them back according to the directions on the application, and finally...distributing the awards and special prizes.

## The Judges

One of the toughest jobs is finding willing and capable individuals to judge the show. The American Philatelic Society will provide a list of accredited judges upon request. However, there are few in our immediate area of the country — and of those few, even fewer are willing to judge a local stamp show...especially one that does not offer judges a cash incentive ("honorarium"). A local show is not required to provide an honorarium as are national shows. (The current requirement for national shows is that each judge must be given a \$250 honorarium).

In recent years, our show has had one accredited APS judge on the panel, and one or two non-accredited judges. The non-accredited judges were selected because they are avid exhibitors who have expressed an interest in learning judging techniques.

(Include here a list of those who have served as judges or who are willing to do so.)

The Exhibits Chairperson should begin trying to schedule judges at least a year in advance. Two judges (one should be APS accredited and be chief judge) is the minimum. Three judges is better.

At the time of this writing, there is no incentive offered to judges at our show other than Saturday luncheon.

The Exhibits Chairperson is required to keep in close contact with the judges prior to the show. At least a month before the show (earlier if possible), the Exhibits Chairperson should send each judge a photocopy of each exhibit title page (if provided by the exhibitor), as well as a

description (as provided by exhibitor on application) of the exhibit.

Prior to the exhibition, the Exhibits Chairperson should prepare a workpad for each judge. The workpad consists of a sheet of paper for each exhibit, containing the title of the exhibit and plenty of space for making notes. An example is included in this Manual.

The workpad should be put together in a notebook of some type to making writing easy. The notebook should be packed before presentation to the judges with a copy of the show program, a souvenir show cover, and a pen. The chief judge receives a special tally sheet in which to record medal levels for the committee. A sample is enclosed in this Manual. The judges keep all other workpad materials.

During the show, the Exhibits Chairperson checks on the jury at regular intervals to see if they require anything. The Exhibits Chairperson accompanies the jury on a Saturday luncheon (this is the only "perk" the jury and Exhibits Chairperson receives...the Club picks up the tab for lunch!) The Exhibits Chairperson provides the jury a quiet place to "caucus" where they will not be disturbed by others. While in deliberations, the Exhibits Chairperson provides cold drinks and snacks to the jury if requested, then leaves them alone to deliberate. The chief judge will provide the Exhibits Chairperson with a completed tally sheet listing the medal levels and special prizes.

After the show is over, the Exhibits Chairperson writes a thank you letter to each member of the jury.

## Preparing the prospectus

Just as soon as the Exhibits Chairperson learns the confirmed dates of the show, he or she should begin work on the prospectus. Each year a new, updated prospectus should be prepared. (An example is included in this Manual). Make certain the dates, location, times for set-up, etc. are all correct for the new year.

A press release announcing the availability of our show's prospectus should be sent to *Limns, Stamp Collector*, and *The Philatelic Exhibitor*. The Exhibits Chairperson's mailing address is given as the contact for obtaining prospectuses.

When the prospectuses begin to arrive,

the Exhibits Chairperson writes an acknowledgment letter to each exhibitor accepting the exhibit. At this time, the Exhibits Chairperson requests a copy of the exhibitor's title page and/or synopsis sheet for later distribution to the judges.

**NOTE:** Our show accepts exhibits on a first-come basis. Our club has, as of this writing (January 1995) 150 usable frames, each frame holding nine 8-1/2 x 11 inch pages. NEVER accept more exhibits than you have frames for. It is important to keep a running tally of exhibits remembering that the local members have traditionally used 10 to 15 frames for "fun" exhibits.

If the frames are all accounted for and additional exhibit applications arrive, write a letter to the exhibitor rejecting the exhibit. Explain that the show is oversubscribed for the current year, thank them for their interest, and offer them first shot at next year's frames. Send them a prospectus IMMEDIATELY when they are available the following year.

It is smart to keep a record (database) of who exhibits so that you can send prospectuses to them again the following year. Most exhibitors have more than one exhibit, and if our show was a good experience for them, they will exhibit here again.

Answer all correspondence from exhibitors immediately. Sometimes they will request hotel information, or sporting events tickets, or a list of local shopping centers, etc. Provide all of this as a special service and courtesy to the exhibitors. A little lavish attention will reap great benefits for the show.

#### **Safe-keeping**

It is the Exhibits Chairperson's responsibility to receive mail-in exhibits and protect them in a safe place before the show. Sometimes you will have exhibits in your possession for 2 or 3 weeks before the show. You can:

- Rent a safety deposit box in a bank.
- Arrange with your local post office to hold the exhibits for you in their safe.
- Keep the exhibits in your home.

APS insurance manager Dan Walker claims the safest method to keep exhibits prior to a show is by keeping the exhibits in your own home. You do incur risk...if the exhibits are lost, stolen, or damaged in any way this becomes your problem. You could be sued. The club could be sued. You could even be liable for the value of the exhibit (and some exhibits have substantial value).

The Exhibits Chairperson should dis-

cuss the risks involved with the show committee and decide the best method of safe-keeping the exhibits each year.

Send a post card to each mail-in exhibitor immediately upon receipt to notify the exhibitor their exhibit arrived safely.

#### **Make a map**

One of the most exasperating activities for the Exhibits Chairperson is laying out the exhibition space. This requires a floor plan of the exhibit area be drawn up showing where each exhibit will be placed in relation to each other.

As of this writing, our show was using 9-page frames that sit on tables. An important figure for the Exhibits Chairperson to commit to memory is that 8 tables will hold exactly 19 frames. When laying out the exhibit, it is a good idea to juggle the exhibits so that no exhibit has to "turn a corner." This isn't always possible, but it is preferable.

Use graph paper to lay out the exhibition area. One block equals one frame. An extra frame at the end of the row can be filled with local club member's "fun" exhibits, or posters from the USPS, or advertising for the show cachet or other souvenirs.

It may take several attempts to fit the exhibits into the frames without turning corners. The best way I have found to proceed is to place the largest exhibits (i.e., those requiring the largest numbers of frames) into the layout first, then use the smaller exhibits to "fill in."

Always try to place youth exhibits in a prominent place. (Previously, I have placed them in the first several frames.)

Court of Honor exhibits should equally be placed prominently, particularly if they relate to the show theme.

#### **Program notes**

Find out from the Show Program Chairperson the deadline for accepting copy for the show program. Prior to this date, it is imperative that the Exhibits Chairperson provide a listing of the frame numbers, exhibit titles, and names of exhibitors to the Show Program Chairperson. Double check your data. Exhibitors become irate if their names are misspelled. Also be certain you have used the correct pseudonym if requested to do so.

#### **Prizes**

The Exhibits Chairperson is responsible for seeing to it that there is an adequate supply of medals, ribbons, and certificates for the show. Check your inventory for

these essentials well before showtime.

The Exhibits Chairperson is ultimately responsible for seeing to it that suitable Grand Award and Reserve Grand Award prizes are also made available. The decision on how much to spend is made by the show committee. The committee may also offer guidance as to what the prizes should be, but it is the responsibility of the Exhibits Chairperson to make certain the prizes are purchased and distributed to the winners.

Certain societies also offer special prizes and awards. Our show has not sought prizes from groups who charge for their medals. We have requested — and been given — special prizes from the American Association of Philatelic Exhibitors (222 E. Torrence Road, Columbus, OH 43214). If our show hosts society annual or regional meetings, they, too, may offer special exhibiting awards. This should be checked into well in advance of the show.

#### **Show set-up**

The Exhibits Chairperson manages the set up of the exhibit portion of the show the day before the show starts. This means strong-arming a staff of frame haulers, setter-uppers, and exhibit mounters. Those persons who actually handle the exhibits should be made aware of the delicate nature of the exhibits and be advised to handle them with utmost care. This is really not a problem if the Exhibits Chairperson keeps a watchful eye on who is doing what.

Exhibitors who mount their exhibits in person should be assigned a local club member to assist them with the frames. The Exhibits Chairperson should make certain the exhibitors who mount in person are introduced to the local member and made to feel "important, welcome, and at home." (See sentence one in this Manual).

Mail in exhibits also require special care. Save all the packing material used in packaging the exhibit. This should be reused for returning the exhibit. Save the stamps used to mail the package and return these to the exhibitor, too. Often exhibitors use special hard-to-get stamps as postage and they expect their stamps to be returned to them.

At the bottom of the application sheet is a space for the initials of the person who mounts the exhibit and who also takes it down. Be certain these are filled out by the appropriate people when assigning people to mount specific exhibits. This is useful information if there are complaints of damaged or missing material from the

exhibitors. (God forbid!) Use the back of the page to note any peculiar things that regard the exhibit. For example, the exhibitor may have sent too many or too few pages for the frames. (It happens!) Stamps may have come undone from the pages during shipping (it happens!) All sorts of weird things will crop up. Make a note of it on the back of the application so that you can refresh your memory if there is trouble over it later.

Set up is a stressful time. Bring your lunch. Encourage others to do so, too, and be certain to thank your helpers. (A bag of cookies or cold drinks to share around does a lot for general morale.)

Keep a close eye on the exhibits during both set up and tear down. Most stamp show theft occurs during these very hectic times. If you have the personnel to spare, it is wise to keep someone sitting at the exhibits set-up table throughout set-up and most especially at tear down.

#### Showtime!

On the day of the show, most of the grunge work is completed. The Exhibits Chairperson's main job is to network with the jury and assist them when necessary. The Exhibits Chairperson should arrive in time to greet the jury members, introduce them to one another, give them their work-pace, and get them started on the exhibits.

The Exhibits Chairperson will collect the jury members for luncheon and escort them to the restaurant of choice.

When the jury has completed its task, the Exhibits Chairperson collects the awards list from the chief judge. The Exhibits Chairperson carefully hangs the ribbons on the exhibits. These should be double checked so that the Exhibits Chairperson is absolutely certain the correct ribbon is hanging on the correct exhibit.

The Exhibits Chairperson attends the critique and, after all the exhibitors present have their opportunity to receive a critique from the jury, asks for critiques on any mail-in exhibits that have requested them. The Exhibits Chairperson takes careful notes so that he or she may send them to the mail-in exhibitor. (It is best not to get into a dialogue with the exhibitors after the show is over. This was learned the hard way from receiving long diatribes from disappointed exhibitors. Send the critique and offer nothing further.)

At home, after the judging is completed and before tear down, the Exhibits Chairperson prepares the certificates and palmarets. The certificates can be made up ahead of time with the exhibit and

exhibitors names already typed in. The only thing left to do is fill in the medal level and special awards (if any). **BE CERTAIN TO HAVE THE CHIEF JUDGE SIGN ALL THE CERTIFICATES ON SATURDAY!** (The chief judge may not always be at the show on Sunday, so it is best to have the certificates signed on Saturday by both the chief judge and show general chairman).

Palmarets should also be prepared and photocopied so that the Exhibits Chairperson can distribute them to the exhibitors present for tear down on Sunday.

A nice touch (but optional) is to photograph each of the exhibits in their frames after the ribbons have been hung. The mail-in exhibitors especially like to see what their exhibits looked like in our frames. Many favorable comments have been received because of this "added touch."

#### Tear Down

About an hour and a half before the show closes on Sunday, the Exhibits Chairperson should set up a table for tear down of the exhibits. Arrange all the awards, certificates, and special prizes on the table.

At the close of the show, assign local members to assist the exhibitors who are present with the removal of their exhibits from the frames. Have the exhibitors sign out on the bottom of the application sheet, give the exhibitors a show cover, a show program, their ribbons, certificate, medals, a copy of the palmarets, and any special prizes they may have won.

Mail-in exhibits are removed next. Again, have the dismounter sign the bottom of the application. Double check every single exhibit to make certain pages haven't been omitted or someone else's pages mixed in. (It could happen!) Carefully repackage the exhibit exactly as it was sent to you. If there is room in the package, include a show cover, a show program, their ribbons, certificate, medals, copy of the palmarets, and any special prizes they have won. If there is not room in the package for this extra material, package it separately and mail that, too. Be very careful about putting extra material in with the exhibit. Anything hard, heavy, or scratchy may damage the exhibit and cause the Exhibits Chairperson untold grief.

Take the mail-in exhibits home and very carefully wrap or package them for remailing on Monday. Make certain — and double check — that you are mailing

the exhibits exactly as specified on their original application. Get a blank check from the Treasurer prior to remailing the exhibits. The bill at the post office for remailing will be over \$100! Get receipts for each exhibit and staple it to the application so that a record is kept.

#### Final curtain

A couple of weeks after the show, send a letter to each exhibitor thanking them for their participation. Enclose the photograph of their exhibit in the frames if you did this. On exhibits that were remailed, mention the date of mailing, the method of mailing, and the number on the insurance, registration or Express Mail receipt.

DONE!

## Show Organizing Handbook Available

The published result of the 1996 Philatelic Leadership Conference, *Running and Promoting Stamp Shows*, is available for \$6.00 postpaid from:

**APS**

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**COVERS** Defining Expectations, Site Selection, Youth and Beginner Issues, Obtaining First Day Ceremonies, Recruiting and Working With Dealers, and Much, Much More.

## Have You Remembered To:

- Check The Next Two Themes (p. 3)
- Send in a Synopsis Page (p. 5)
- Send For The New Wawrukiewicz Book (p. 10)
- Order Your Show Organizing Handbook (p. 13)
- Send For Your Copy Of John Kimbrough's Confederate Pamphlet (p. 18)
- Send A Report To John Blakemore (p. 22)
- Send For Show Listing Guidance (p. 26)

## ASK ODENWELLER by Robert P. Odenweller



**CAPEX — From the Judge's Side.** Another CAPEX has come and gone, and with it a new batch of results for those planning for Pacific 97. Many should be happy, some may be disappointed. There were a total of 138 U.S. exhibits, which included 21 literature entries. For 53 of the exhibits I had a previous history of their results at international shows, which were compared with their results in CAPEX. There were also 25 national results, but they are usually not very helpful, since a national gold could be anywhere from an international silver to a large gold. A few statistics about the 53 for which I had previous international history may be of interest:

Deviation from Previous	Number of Exhibits
-4	1
-2	2
-1	7
0	22
+1	19
+2	1
+3	1

Jury regulations prevent discussion of the specifics of deliberations. As general observations, however, my examination of the three that were more than one level below previous results showed that the larger deviation exhibit was very probably not appreciated by the team due to its modern nature and method of mounting, whereas one of the two level difference exhibits was probably closer to its actual level than its previous showing.

One level differences can result from as little as a single point or as much as nine points. In the relatively short time available during the judging process, I managed to look at all of the exhibits (except the literature) from U. S. exhibitors, but in some cases was not able to do so before the results had been finalized, which for all exhibits below the gold medal level coincides with the "first reading." The total of U. S. exhibitors amounted to three times the number of exhibits that I was responsible for in the two categories that I was assigned, which had few U. S. exhibitors.

In a number of cases it was possible to offer additional reasons for appreciation of exhibits and to obtain more equitable results for them. In others, I realized that the exhibitors may have had exceptional material, but they had failed to make an exhibit of it. In the long run, the latter

seemed to be the biggest failing of a number of U. S. exhibitors. In my discussions with the judges from the other teams, however, I found that they usually had very sound and defensible reasons for their findings, whatever the previous results may have been.

**Title Pages, Write-up, and Page Selection.** Maybe we're going backwards. For all the discussion in recent years about how to use title pages effectively, there were an awful lot of exhibits that still seemed to be anywhere from clueless to weak. There were many exhibits that had one or more additional descriptive pages (after the title page) that had only text on them, which is viewed as being not desirable under "treatment." A number of the different ways to get expanded information across have been discussed here, but that is not one of them.

Too many title pages were only "shopping lists" of the expensive items in the exhibit. It's fine to draw attention to the major pieces, but a shopping list fails to do it, at least in the eyes of most judges I know. Showcasing the major pieces on the pages in a way that they really stand out is much better. There were far too many exhibits with great material that was just allowed to sit and look meekly like the lesser material that surrounded it. It is essential to grab the eyes of the judges and make them notice the better items. We've discussed many ways to do that, so that subject can be kept to rehash some other time.

And then there were many pages that had no write-up on them at all. That was once acceptable, and perhaps even expected, but not any more. Explanation of the material on each page is necessary, and even more, it should advance the idea or concept of what is being shown as an exhibit.

There were even a few exhibits that were billed as "Selected pages from a collection of..." That was a formula that was popular in the '60s and '70s, but with the disappearance of the "bin room" where many volumes of the supporting collections could be seen (only by the judges), it is an approach that is either seriously outdated or perhaps an innocent harkening back to some old memory of how they "used to do it." Whatever may be the case, the message is that the exhibitor just

pulled pages from a collection rather than taking the trouble to make a cohesive exhibit of the material. No collection is likely to be transported directly from one to the other. There may be many examples of the same issue or stamp spreading over a lot of pages of an exhibitor's collection, from which the ideal representation in an exhibit may be selected items from several different pages put together to represent the single point being shown.

**The "Ultimate" Write-Up.** G. H. Davis wrote a fine piece in the April '96 issue about the idea of exhibitors publishing results of their study. It might have been "déjà vu all over again," since the winner of the grand prix d'honneur at CAPEX did just that. Constantin Matheos, a lawyer in Piraeus, Greece, has written a five part series that has appeared in *The Collectors Club Philatelist* from November '95 to July '96. The first two parts describe the stamp issues and how they came into being, while the final three installments give a fine description of the postal history of these issues.

The publication of the series helped to place the area freshly into the minds of many judges and others who attended the show before they had a chance to see his exhibit. The choice items that illustrated the article were there in their full glory.

But that was only the beginning. The density of material on the page was greater than almost any other exhibit in the show, but with a very important difference. Each item on every page was necessary and advanced the idea of the exhibit. There was no duplication of anything. Each item had something in the way of description. Since normal "showcasing" was difficult in this style, he used only **bold print** to draw the eye to the more important pieces. That way the viewer could see the **unique examples** that were nestled in with other more mundane items on the same page. Eight frames were clearly a hindrance to him. Only one item, one of two known of the "Karpenission error," merited a single page, since it needed a rather full explanation.

Matheos' title page was a model of what one could do. In three brief para-



graphs he described how the issues came into being and the complexity of their later development. He mentioned a few of the major items that are to be expected in a grand prix exhibit, with more of the appearance of an afterthought than as a shopping list.

The essential part of the title page was the list of the various issues in the sequence he was covering them, more or less in the form of "chapters." The first three issues received three to five lines of explanation, and then all of the intervening chapters until the last one was shown only as a title or chapter name to be encountered in the exhibit, with the promise that more would be forthcoming when you got there. He wrapped it up telling how he came up with the numbers cited and a quick note about the Gregorian calendar dates vs. the Julian calendar that was still in use in Greece, giving a 12 day spread that could cause some people to question how a cover could arrive before it was sent.

In the body of the exhibit, when each new issue was encountered, there was a brief introduction of about five lines to explain the differences from the previous issue, such as paper, quality of the print, and other important information about the issue. This is a technique that I have

always felt to be very effective, since it compartmentalizes the material to let the viewer know when he has reached a new section and has finished the preceding section. It also allows the exhibitor to get the point across right where it is encountered, rather than relying on the viewer's photographic memory to go back seven frames to the title page and say "Oh, yes, this is the section he was referring to." He could put even more text than he did, but what he had was quite sufficient. The important thing was that there was material on each page that had these internal introductions.

In all, he showed virtually everything that would be considered essential to a traditional exhibit of the Large Hermes Heads of Greece: unused, used, multiples, and covers, often the finest, the largest, or the only. But he developed it as an exhibit, and that is really what counted. The same material plastered into the frames without the proper development and write-up would have been nothing more than a wonderful accumulation.

**A Successful Complement (and Compliment) to TPE.** About a year after the AAPE was launched, a similar group started similar work "down under." Now in its ninth year, a magazine *The Asia Pacific Exhibitor* may have gotten its start

as a clone of *TPE*. The editor, Dr. Ed Druce who lives in a suburb of Canberra, Australia, was on the jury and passed out some copies of his magazine.

The cover was very interesting. In each case it showed a title page on the front, while on the back it analyzed the title page for ten different "self question" criteria as to effectiveness. The questions are under two parts: Purpose, including To Form, To Guide, To Intrigue, To Attract, and To Indicate. The other was Treatment, including Layout, Balance, Content, Legibility, and Relevance. The cover alone is highly instructive and would have helped many of the CAPEX exhibitors.

The magazine is very upbeat and positive (none of the negativism that seems to be getting recent attention in our magazine), and is loaded with "how to" articles and examples. The down side of this magazine, if any, might be that it is pitched primarily toward Australasia, but the lessons are universal. It should be close to required reading for any exhibitor of Australasian material. Those interested may write to "NAPE, Secretary, P.O. Box 437, Dubbo, NSW 2830, Australia" with the usual details about credit card and expiration date. The annual dues are \$30 (Australian).

## Learn about using your computer in stamp collecting

by Bob de Violini, Secretary, PCSG; Editor, *The Computelists*

I'd like to tell AAPE members of an organization that specializes in helping collectors apply computer techniques to philatelic activities. This is the Philatelic Computing Study Group, Affiliate 212 of the American Philatelic Society.

The PCSG has over 575 computer-using stamp collectors as members. They are located in the USA and 18 other countries around the world. The major concentrations of members outside the USA are in Canada, England, Finland, and Japan. Information, reviews and news of interest are shared through *The Computelists*, our quarterly 20-page newsletter published each January, April, July and October.

Articles in *The Computelists* examine software written specifically for stamp collectors and also present examples of how general-purpose database, text-handling, spreadsheet and graphics programs can be used to handle your own particular requirements.

Recent issues have provided information and reviews on such topics as page layout programs, new database programs,

the growth of CD-ROM catalogs, uses of recordable CD-ROM technology, and philatelic sites on the World Wide Web (WWW).

For instance, late last year, through the efforts of the APS Computers in Philately Committee, the APS got its own page on the web. For those with WWW browser software, the Universal Resource Locator (URL) for that page is:  
<http://www.west.net/~stamps1/aps.html>

This site provides online information about the APS, including immediate access to e-mail to be sent to the APS Headquarters and to those officers and APS Committee members who have e-mail addresses.

One site of particular interest to AAPE members is the page that provides information about all the APS World Series of Philately exhibitions. This page also includes links to those exhibitions that have their own home pages. The URL is:  
<http://www.west.net/~stamps1/apshows.html>

This URL has links to a listing of FIP and other major stamp exhibitions around the world (including PACIFIC 97) as well as to the major source for links to other philatelic sites. This place is known as Joe Luft's home page, his URL is  
<http://www.execpc.com/~joeluf/resource.html>

At last count, Joe had almost 250 different sites in the listing, and the number increases daily.

So, if utilizing computer technology to enhance your enjoyment of stamp collecting sounds interesting, check out the PCSG. Our annual dues in the USA are only \$10.00; US \$12.00 to Canadian addresses, and US \$15.00 for the rest of the world. *The Computelists* is sent air mail to overseas addresses. You may send me your mailing address via e-mail to [violini@west.net](mailto:violini@west.net) or to P.O. Box 5025, Oxnard, CA 93031. I will be glad to send additional information and application.

And visit the PCSG's web page at <http://west.net/~stamps1/pcsg.html>

# Remarks On The Structure Of A Postal History Exhibit

by H. L. "Butch" Arnould

The statement that an exhibit should be more than a mere collection of related material holds true for any type of philatelic exhibit, not just for postal history. Some of the following may apply to any philatelic exhibit — to what extent we leave to the reader.

A good exhibit is an exposition. It should have well-defined limits and objectives as set forth on a title page. This tells all viewers, both judges and collectors, what to look for in the pages that follow. Title pages have been discussed in other articles; as in Roger Schnell's contribution to the July, 1995, issue of TPE.

The individual pages should tell enough about the material to help a reasonably experienced philatelist know why an item is included. Other writers have made helpful suggestions concerning desirable methods of handling layout, captions, etc....

The purpose of this note is to discuss a middle ground, i.e. to comment on the structure and organization of an exhibit between the title page and individual pages. The specific manner in which an exhibit is put together, of course, depends upon the objectives defined, but the subject merits careful planning. Nothing is as important as the content material itself, but a thoughtful presentation can enhance the effectiveness of the message to a great

extent.

I have found it useful to think of the headings on individual pages as parts of an outline which fit into the main divisions of the exhibit. I hope to make it possible to follow the theme of the whole by a quick scan of the page headings. Additional information is furnished in the captions describing the covers, explaining some details of the covers, indicating special features, such as particular rarity factors, unusual aspects, rate information, treaties involved, etc.

As an example (just an example, not a model) I include a list of page headings with some indication of contents from one frame of a larger exhibit. What follows is from the French section of a Danish West Indies postal history exhibit:

## 1. FRENCH POSTAL MARKINGS

Earliest recorded letter from the DWI with postal markings — rates and route explained.

## 2. FRENCH POSTAL SERVICE — SHIP LETTERS

Two covers DWI to France in the 1820's.

## 3. FRENCH PACKETS CALLED AT ST. THOMAS AFTER 1865 DWI TO CARIBBEAN

Two covers to Guadeloupe after French packets started operations in St. Thomas.

## 4. DWI TO US

One cover to US. As usual rates explained.

## 5. SERVICE TO MEXICO

Two covers St. Thomas to Vera Cruz

## 6. SERVICE TO MEXICO

Combination Curacao-French franking.

## 7. MEXICO TO DWI

Combination Mexican-French franking.

## 8. DWI TO FRANCE

## 9. MAIL BETWEEN FRANCE AND CARIBBEAN VIA DWI

Covers to Martinique and Jacmel

## 10. SERVICEMAN'S LETTER

20 centime (domestic rate) franking to France.

## 11. BRAZIL TO HAMBURG VIA DWI

Unusual routing.

## 12. ST. THOMAS CONSULAR MARKS

Letters posted at consular office rather than on ship.

## 13. PRINTED MATTER RATE

## 14. POST GPU USAGE

Transition period before complete implementation of UPU rates.

## 15. POST GPU USAGE



### MEXICO TO DWI

12 centavos prepaid local postage (Mexican stamp) and 60 centimes (French stamps) paid packet postage to St. Thomas. Marked "P.P." but no indication of additional postage due in DWI.



### SERVICE TO MEXICO

One of four recorded combination French-Curacao frankings through St. Thomas. 37-1/2 cents (Dutch) paid the postage from Curacao to St. Thomas and 60 centimes paid the postage to Mexico.

Two covers, one the only known French Venezuelan usage in DWI mails.

## 16. POST GPU USAGE — PRINTED MATTER

# Confessions Of A Computer Minimus

by Karen Barber

I'm no computer genius. In fact, I'm a computer minimus. I do just fine with my genealogy program which is super simple and I play a mean game of solitaire — high score of 7972 in 96 seconds. But up until a few years ago, I had no experience on a computer. I did all my stamp exhibits on an ancient portable typewriter and was perfectly happy to do so. Then I was roundly criticized for doing so by a group of judges who knew that my husband did all of his exhibits on the computer. When I protested that he knew how to use one and I didn't, I was told to get him to teach me.

I now have the use of the "old" computer, an IBM clone, and can reasonably use Word Star 5.5. Since reasonably doesn't include any programming or anything fancy, I devised my own method of putting exhibits together with the kiss method (keep it simple stupid). First, I made a light box from a cardboard box, a piece of plexiglass and a fluorescent light of the variety that can be installed under a kitchen cabinet. Then, I made up a sheet on the computer numbering lines and spaces as shown in Figure 1. This is in standard size font and it uses up the entire viewing area, but does not go outside of it. I write top and bottom by hand the numbers 10, 20, etc. You will notice that my line numbers are on both sides and take the place of 1, 2, 3 and 3, 4, 5 at either end. If it helps to do so, vertical lines or horizontal lines may be drawn between the numbers with or without the help of the computer. If you want to add larger titles, it must be proportional to work.

Next, I lay a plain piece of cheap typing or computer paper on top, arrange my stamps, covers, etc. as I want them to look, and mark the corners. I remove the stamps, draw boxes to represent each stamp, and mark which is which. Then, I decide what I want to say about each item and literally pencil it in letter for letter over the numbers I can see through the paper.

Now, I note what line number and space number I start and end each line on. From this paper, I enter what I have writ-

To summarize: First, arrange the exhibit so that it tells a story, and second, make the story line as clear as possible. An articulate, thought-out treatment of your subject can add to the enjoyment of your own

exhibit as well as demonstrate your knowledge to a panel of judges.

ten into the computer in the corresponding lines and spaces. I learned that in WS5.5 I can type .pa at the end of my page and secure it so that I don't change anything on that page even if I change the preceding or following page.

When I print my page, everything I wrote comes out exactly where I planned it and I don't get frustrated and threaten to

bash the computer. On the cover of this issue is a sample page. The results have been very satisfactory for me, and I think it might be helpful to others whose computer knowledge is limited, or who get tired of playing games with fancy programs and not getting what they thought they were getting when the sheet leaves the printer.

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Figure 1.

# Confederate States of America

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## A GUIDE TO JUDGING THE PHILATELY OF . . . .

A Guide to Judging the Philately of Aden, 1839 to 1967, a 14 page monograph by Jerone R. Hart is available from the address below for \$2.50 in mint stamps or a check to cover copying and postage.

**Now Available:** Introduction to Confederate States Stamps and Postal history by Col. John L. Kimbrough USAF Mc(Ret.) and Conrad L. Bush, 16 5-1/2 x 8-1/2 pages. Send \$1.00 for postage and handling to John L. Kimbrough, 10140 Wandering Way, Benbrook, TX 76126.

AAPE would like these to be the first of many such monographs, and asks YOU who exhibit to take pen in hand (or, keyboard in lap) to create such a guide to your exhibiting area. Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematics and other exhibiting categories. Get creative!

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

**John M. Hotchner**

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

## Mats: A Quandary

by Clyde Jennings

"To mat, or not to mat, that is the question" — and thanks for the quote Will, I sure can use it right now.

But before I tackle the subject, I am reminded of a good friend on whom I could always count for a delightful malapropism from time to time. Example: "Clyde, I'm in a real quadrant."

Anyway, the mats I am talking about are those behind stamps/covers in exhibits. There are two schools (at least!) of thought, both diametrically opposed (naturally!). One says, "A must"; the other, "No way." Each group has good reasons for its opinion, so let's look at some of them — and there may well be more I don't think of at the moment.

First, for. They show off a stamp's margins/perforations (assuming both are good). To remove and remount, the stamp itself does not have to be continually hinged and rehinged. It gives a look of definition since each stamp is highlighted by a frame. In a one stamp exhibit the color of the stamp can be set off by using a shade

in the same color family — example: Scott's #210 on a buff mount (Randy!).

Now against. It clutters up a page and draws attention away from what you are exhibiting — i.e., the stamps/covers. If black, there is a funereal look. If margins are narrow on imperforates, or perforations ragged or missing, the backing calls attention to this fact. On a cover with a rough edge from opening, the sad story is highlighted.

Personally, I do not like mounts. As an exhibitor I do not use them except as noted later. As a judge I do not penalize for them; that is, medal level is not affected (though admittedly there is a terrible temptation sometimes!). I would give one caution, however. The choice is yours to make, of course, but if mat you must then for heavens sakes make the margins marginal! No more than 1/16 inch maximum all around, and definitely even on all four sides, please. Try to stay away from those hingedless mounts with black background as it is difficult to balance the four margins given the fact the bottom margin is where

front and back are sealed together and it is almost impossible to achieve any margin at the bottom. These mounts come with clear backs, but if you use them trim the edges as close as possible to the item mounted. This type mount naturally, if you are showing mint stamps and abhor hinging is almost a must. So lessen the distraction of the mounts by leaving just no margins at all.

I said I did not use mounts. That was when I was showing my classic material, now all disposed of. In some new modern material efforts I have ventured into unused items. So I use a very light (inoffensive) gray paper, barely any margins showing at all, and mount on ivory colored pages. One almost must hunt to see the gray background. These serve a double purpose. I am constantly redoing pages to add material/pages, or winnowing out just enough to exhibit a one-framer. So the stamps are hinged only once, and thus can be moved as many times as desired on their "gray paper transporters."

# Reversing The Fakery

by Horace W. Harrison, BNAPS #1501, OTB

Some time ago I purchased a lot of five Registered covers of the Small Queen period of Canada from a reputable auction house. One of the covers was described as having Registered R.P.O. cancel RG-43 struck twice as a backstamp, originating at Gravenhurst on October 21, 1881, a year date earlier than reported in the Canada R.P.O. catalogue, (1). None of the covers were photographed, and my suspicions should have been aroused by having a high rarity factor cancel cover lotted in a group of five, since the auctioneer is known to be knowledgeable in the area of British North America, although not specifically in the Small Queen era (1870-1897). Figure 1 shows the front of the cover as it was when received. One point of interest is the printed return address, as though it was on the flap, but the curved line which appears to be the cover flap is, in reality, merely a printers rule on the face of the envelope.

Within Canada, from 1870 to 1899, the first class letter rate was 3¢, and, from 1855 to 1889, the registry fee was but 2¢. The stamps on the cover did not fit any

known rate, and the 5¢ Registered Letter Stamp cancel did not tie the stamp to the cover, did not match the cork cancel on the postage stamps, and was of red ink rather than the black ink used to obliterate the postage stamps. It was obvious to me that some ignorant faker had added a 5¢ RLS to compensate for the damaged 2¢ Small Queen which had actually paid the domestic registry fee, albeit in contradiction of the Regulations in force from October 1, 1876 to January 1, 1889, (2), that the Registry Fee was to be paid only with Registered Letter Stamps and not with any Postage Stamps.

Acting on my assumption that the 5¢ RLS had been added to enhance philatelic value, I ran some very hot water into a small dish and applied it to the face of the 5¢ RLS with a camel's hair brush. Removing excess water with a plastic sponge and some blotting papers, I continued to apply hot water to the 5¢ RLS until the glue holding it to the envelope softened, and I was able to peel the stamp from the cover, resulting in the cover

shown in Figure 2, revealing the handwritten "P.O." which had been hidden by the application of the superfluous 5¢ RLS.

Additional application of warm water eventually removed the excess glue from the envelope, restoring it to its condition before the foolish faker began his ignorant work. Figure 3 shows the resulting page in my exhibit of "Registered Postmarks of Canada's Railway Post Offices: 1869-1951." The cover front is shown in photocopy color, reduced by 50% to conform to the requirements of International Postal History Judges who claim that they are unable to tell a full-size color photocopy from the real thing.

## References:

- (1) "Catalogue of Canadian Railway Cancellations" by Lewis M. Ludlow, Japan, 1982, page 158: RG-43.
- (2) "Canada's Small Queen Era," by George B. Arfken, V.G. Greene Philatelic Research Foundation, Toronto, Canada: pages 64 and 67.

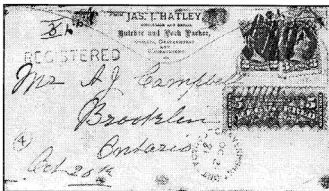


Figure 1.

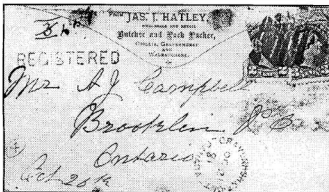


Figure 2.

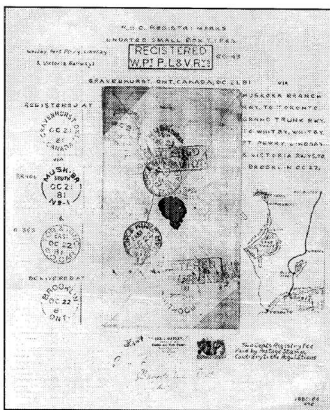


Figure 3.

## Report Of A First Time Exhibitor

by P. E. Chambers

I began collecting "Identification Marks of the Transorma Letter Sorting Machine" about a dozen years ago. I was not sure what to look for, let alone which countries and dates. Gradually, chronologies emerged with earliest and latest dates, and subjects included: transit, mis-sort, post office service error, and aspects of machine tolerance. There was important postal history: sequestration, repatriation, early air mail emergency post, and even a failure of APO intelligence at a critical moment in a vast world war.

Gracious volunteers prompted an exhibit and three frames were produced for ROPEX 96 according to agreement. Ignorant and incredulous most often, I was sustained by the generous tendencies innate to the hobby. The possibility of meeting a new friend was interesting and my experience proved nature's ever present dichotomy. One exhibit contained an

item that matched my subject but was allowed no conversation, for which I am sorry. On the other hand, I had lunch with another exhibitor and found an enviable kindness. This exhibitor won, it turned out, the Grand. As difficult as it has been for me to search for information and material, I am grateful to many people who have given aid.

The exhibit, with red features, was too "hot." Squeezed into the space, it would rather have had four or five frames. It looked like a waterfall, with difficult and confusing eddies.

I was astonished to find a ribbon hanging at the site, a National silver-bronze.

The jury at critique appeared a mirror to edification. The subject area was new to them. I had succeeded in sharing information with some best of species. I could see the possibility of cabal, but they were

attentive, patient and forgiving. The jury was distinguished having bathed in the hobby.

"Restructure, handwriting difficult to read, too telegraphic, educate." "Restructure" suggests opportunity. I can type, or at least my wife can. "Too telegraphic" gives space for more Chinitish (Chinese-English).

I was confused about 'educate' until I learned this concerned matters of scarcity. I had avoided mention of this for fear of poor style. But, I see it is important to allow that one of an item is known, say, and that it is not here.

Meanwhile, I learn of the "Ultimate Exhibit Write-Up" according to our assistant editor, G.H. Davis from TPE April 1996. I have obtained Dr. Bauer's "Manual," joined AAPE, and expect to better produce the "diamond scepter" and improve a medal level.

## Going for the Gold...

### A Journey not a Destination by David L. Herendeen

I've had a lot of fun exhibiting over the last three years. But, it took me eight tries (seven straight vermeils!!) before I broke through for my first Gold. You might easily conclude that (a) I really know what it takes to win a Gold, or (b) I must be a real dummy to take so long to win a Gold! I'll let readers make their own choice.

In either event, this article describes my view of the factors that are important in winning a Gold medal in National competition. The quest for Gold really is a journey rather than a destination, because there is no exhibit that cannot be better. Moreover, beyond that first Gold lies the Reserves Grand, the Grand, entry into the C of C, and International competition.

#### 1. HAVING FUN vs. GOING FOR THE GUSTO

Jim Mazepa, the familiar Chief Judge from Chicago, always has wonderful introductory remarks at the Judges Critique. Basically, he says that there are really two types of exhibitors. First, there are those who show for fun, personal enjoyment, and a desire to educate the public. Second, there are those who aspire

to the highest level of national, and perhaps international, competition.

If you are in a first group, then you are free to do anything you like, to be experimental, to over collateralize your exhibit for the enjoyment of the viewer. Naturally, the farther you wander from the established norms of exhibiting, the more chance you have to get a lower award than you might otherwise achieve. If you are in the second group, then, with rare exceptions, it is necessary for you to play by the rules.

#### 2. YOU ONLY GET ONE CHANCE TO MAKE A FIRST IMPRESSION

If one studies the Manual of Philatelic Judging (available from the APS, and a must for all serious exhibitors), it will be noted that "presentation" counts for only about 5% of an award. Although this may be technically true, the first impression that the viewer has of your exhibit is extraordinarily important. After all, if my paintings left a viewer with the same impression as Picasso's, I'd be on the French Riviera — but alas, they don't. By creating the neatest exhibit possible you are at least

showing that you respect your subject and material. This will help the judges do the same.

#### 3. YOU ARE A MARKETEE!

No matter what we may think the art of exhibiting is much more akin to marketing than it is to a science fair project, one of Jamie Gough's keen observations. You must show your best material in the most attractive manner. It must be visible, and its importance must be highlighted. You must, within the acceptable norms of taste, tout your own horn. You must convince jurors of the importance of your material, the challenge of its acquisition, and your depth of knowledge and research.

It is not reasonable for you to expect all of these things to leap off your pages into the judge's brain. When judges can only spend 1-2 minutes per frame in a large competition, this is not going to happen!

#### 4. CONFUSION NEVER HAPPENS

One of the most important lessons to learn is simple to say and hard to believe: if 14 people tell you they are confused by your exhibit, then your exhibit is confusing. Period. End of discussion. You cannot

fight the forces of nature. Marketing requires that you *package* your exhibit to sell. I may think ants are really tasty, but how many chocolate-covered ants do you really think I could sell?

#### 5. IT'S YOUR MEDAL — AND YOUR PROBLEM

The development of your exhibit is strictly your responsibility. As it evolves, you justifiably expect to get useful feedback from your jurors. We have all probably had times when this was not the case. For example, the judge(?) simply says that your exhibit makes no sense, is unimportant, etc., etc. While these comments are not useful, there is no reason to complain and grouse about them. Instead, seek out the other jurors to get more meaningful comments and suggestions — this is **your** job. Because your labor and time are valuable, you should get the most out of each exhibition in which you show.

#### 6. DEVELOP A THICK SKIN

I am primarily a scientist. As such, I am very familiar with critical reviews of the work I do. For example, if I perform a contract, then I expect the organization paying me to be very critical of the job I perform. If I write a research paper, then it is refereed by other experts in the field and critiqued extensively. It took me a while to realize that this gave me somewhat of an advantage because I had developed a tolerance to criticism, and I recognized how valuable criticism can be to improving any type of product including a philatelic exhibit.

I now realize that I am in the minority. Most people live a life that is free from third-party criticism. Thus, when their pet exhibit is criticized, they take it as a personal assault on their dignity and honor! If you are to succeed at the highest levels, you must develop a thicker skin so that

you can objectively weigh the comments that you get. You should solicit comments not only from the jury, but from others who specialize in your area. You must listen carefully, you must separate your reason from your ego, and you must evaluate your own exhibit as others do.

#### 7. HANGING TOUGH — PERSEVERANCE PAYS

I have encountered two types of exhibitors over the last three years. The first type, like myself, puts the exhibit out there on the front line, takes a hammering, keeps working to excel, and finally achieves gold. The second type, more perfectionist in nature, keeps working an exhibit privately until it is ready to be *launched* into a competition. I have seen a number of first-time exhibitors garner gold medals (boy, am I jealous!). The approach you choose is up to you.

## NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 1997? Why not invite inquires here?

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

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

• **INTERNATIONAL FEDERATION OF AERO-PHILATELIC SOCIETIES (FISA)** — A FISA FREE CLASS exhibition (approved by the FISA Board at CAPEX '96) may be held by any aero/astrophilatelic organization affiliated to FISA.

A formal application to hold such an exhibition should be made to the FISA Secretary General at least three months before the intended date of the show.

Every Aero/Astro collector can apply for participation in a FISA FREE CLASS exhibition. His/her exhibit may contain a reasonable amount of non-philatelic material.

The Organizing Committee admits an exhibit guiding itself by its relevance to aero/astrophilately.

The Organizing Committee has the right to ask FISA for two or more experts for the appreciation of the exhibit. The experts evaluate it according to its potential in a competition, — if requested by the exhibitor.

The matter of issuing awards is left to the decision of the Organizing Committee of the exhibition.

• **THE MERCHANTVILLE, NJ STAMP CLUB'S** Annual MERPEX welcomes one frame exhibits. The next show will be in late summer 1997, and MERPEX is already polishing its one frame awards. It's not too early to start planning **your** exhibit. Write to the Merchantville Stamp Club, Box 2913, Cherry Hill, NJ 08034 for more information.

## NEWLY ACCREDITED APS JUDGES

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 with which you are connected.

Leroy P. Collins, III, P.O. Box 2183, Norfolk, VA 23501 — **Specialties:** Japan, Ryukyu Islands, postal stationery, Asia postal history.

Valentins T. Dabols, 18232 Senteno St., Rowland Heights, CA 91748 — **Specialties:** Latvia, Estonia, Lithuania, Russia, Germany, Memel, U.S.

Kenneth P. Pruess, 1441 Urbana Lane, Lincoln, NE 68505 — **Specialties:** U.S., Germany, worldwide revenues

## The Mail-In Exhibitor by John S. Blakemore, P.O. Box 2248, Bellingham, WA 98227-2248

Some of you will have noticed that this column appeared in the April TPE, but not in the July one, since I did not, at that time, have any reports in from the 1996 shows. I do have some new reports now (though still not very many), and list them here. Some are actually for 1995 shows, because some exhibitors wait until they can report a couple of shows, but here is some 1996 material also. In chronological order of the show dates, my informants offer us the following scores:

VAPEX '95	100, 100+
FLOREX '95	100, 100+
S.N.S.E. (Sarasota)	100
New York Spring	
Mega Event	95
St. Louis Stamp Expo	95
COLOPEX '96	99, 100
ROPEX '96	99, 100
WESTPEX	100
ROMPEX '96	100
OKPEX '96	100
CAPEX '96	100+

Most of the numbers above are self-explanatory. When an exhibitor mails me a 100+ score, there are often words with the emphasis on "excellent wrapping job for mailing back, award(s) enclosed, my stamps returned," etc. One such glowing report noted that the exhibit arrived home the day after the show closed, another expressed pleasure that a postage refund was sent.

Not all accounts were so happy. The mail-in exhibitor at last March's Mega Event in New York had included an **oversize** item in his exhibit, and was distressed that this was not separately packed per his

### SCORE SHEET, FOR MAIL-IN EXHIBITOR

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

instructions. He told me that the material suffered "slight damage," and was relieved that it was not worse. I don't think that I would ever have the courage to mail to any show an exhibit including any oversize item, but I am assuming that he had advised the exhibit chair in advance that an oversize item would be included in the sending, and got an OK to do so.

The less-than-perfect score listed for St. Louis Stamp Expo reflects the frustration of a person whose frame fee check was cashed within a week, but it took seven weeks and some phone calls to learn whether the exhibit had been accepted. Personally, I like to see a show prospectus that states "An acceptance will be sent shortly after an entry is received," **and that is actually done!** I am slightly chagrined with one 1996 show (it will have taken place by the time you read these lines) that makes the above statement in its prospectus, but told me nothing for six

weeks after I submitted an entry: no acknowledgment, no check cashed — just silence. I realize that the Mail-in Exhibitor column is too specialized a part of TPE for consideration of exhibit acceptance timing, since the question of response time affects **every** exhibitor. However, what I read from the St. Louis exhibitor touched a raw nerve in me.

As the 100+ score attests, the CAPEX '96 exhibitor was delighted with handling of his exhibit at that FIP event, including speedy return of the exhibit plus award, program, etc. This points to careful coordination between the CAPEX officials and the U.S. Commissioner — in this case, Joseph Schwartz, Western States commissioner.

If you have had a recent mailed-in exhibit experience, please share your evaluation with your fellow members, via this column. A postal card has enough space to report on a show (or two).

## 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.

- **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: Commercial Covers** or anything related to U.S. 20¢ Fire Pumper, Scott #1908. Must have the plate number on the stamp. Need postage due, Registered, Foreign, etc. Richard J. Lucia, 72 East Main St., North East, PA 16428.
- **ARE YOU LOOKING FOR SOMETHING NEW**, Something different, and something philatelically exciting? If so, then write to R. T. Cossaboom, Secy., Society for Czechoslovak Philately, Box 25332, Scott AFB, IL 62225 and ask for a free brochure.
- **CONSIDERING SELLING A COLLECTION** as you get into something new? Christie's can display your best items in a first class catalog, publicize the sale where it counts, and hold the auction in the best market — U.S. or Abroad. Contact Christie's Representative-John Hotchner, P.O. Box 1125, Falls Church, VA 22041. Phone: 703-820-5449, FAX 703 820-7054.
- **WANTED FOR EXHIBIT:** Pictorial envelope from London's Great Exhibition of 1851. "International Exhibition" duplex used during London, 1862 exhibition; and 1862 Exhibition pictorial envelope. Illustrated Union patriotic envelope depicting caricature of General Winfield Scott playing chess with Jefferson Davis. Usage of Estonian chess-by-mail post card with special postal rate. A.N. Kasonic, 7624 CR 153, Interlaken, NY 14847-9650. Phone: 607-532-9419, FAX 607-273-1529.





# “The Fly”-Is Happy with Recent Judging Innovations

Happy? “The Fly”? Is something wrong? Am I going soft? ME — writing an article in a positive vein? Well sure!

Those of you who are regular readers of my columns know that I often take a satirical, and sometimes “biting” look at the content and process of exhibiting, judging and show management. But now dear readers, I have gotten “religion” (at least for this column) and want to take a serious look at several recent actions that will go a long way toward improving the quality of philatelic judging.

I want to call to your attention the recent and ongoing work of the American Philatelic Society’s Accreditation of Judges Committee (AJC). Now under the chairmanship of John Hotchner, the AJC is building on some initiatives started under the tenure of the previous Chairman, Bill Bauer, by

- Documenting Committee procedures.
- Publishing a pamphlet on how to become an apprentice judge.
- Publishing a pamphlet on how to become an accredited jury chairman.
- Establishing better ways to evaluate apprentice judges, apprentice jury chairmen and accredited judges.
- Establishing better ways to evaluate jury performance.

Let me examine each initiative in turn.

**Committee procedures** — John created a sub-committee, chaired by Steve Luster, with Ann Triggler, Pat Walker and Jay Stotts as members, to draft a Charter and Operating Procedures for the AJC. The document went through several Committee revisions and a final review at the AJC meeting at SARAPEX in February, 1996. For the first time in memory, the AJC has a document that lays out in some detail its duties and responsibilities. The operating procedures contain the processes needed to achieve accreditation, including the voting process to obtain Committee approval. Sections on the requirements needed to maintain accreditation, obtain “Emeritus” status, and disciplinary actions round out the procedures document. Finally, the AJC has a baseline document that will govern all aspects of Committee operation.

## How to become an apprentice judge

— The AJC has published a pamphlet that explains the step-by-step procedure for registering as an apprentice judge and the requirements necessary for accreditation. The pamphlet is chock full of helpful hints designed to enhance the preparation and performance of an apprentice judge.

## How to become a jury chairman

— Historically, the Chairman of a jury was likely to be one of the “old-timers,” or the senior judge, or a friend of someone on the show committee. There was no standard way of selecting jury chairmen. This in turn led to some notable “fiascos” and less than optimal judging and jury management.

During Bill’s tenure, the AJC selected a number of conscientious high-performer judges and “grandfathered” them into a corps of judges approved to serve as jury chairmen. Some who were not recognized on the initial list have asked for reconsideration. Whatever the committee decides in the long run, this insect believes it is more important to show exhibitors that the AJC is serious about improving the quality of judging and jury management than to appeal to the sensitivities of a few judges where feelings got hurt.

The AJC has published another pamphlet, outlining the requirements of a jury chairman, and explaining the procedure for becoming accredited.

## Evaluating apprentice judge performance

— The AJC developed a new form to be used by a jury chairman when evaluating the performance of an apprentice judge. The significant difference on the new form when compared to its previous version is that it requires the evaluation at finer levels of granularity in areas more relevant to the duties of a judge. The evaluation form thus provides the members of the AJC with additional and more relevant information to factor into its decision on whether or not to accredit the apprentice.

## Evaluating apprentice jury chairman performance

— An apprentice jury chairman can only serve in that capacity when the jury contains at least one judge who is accredited to chair juries. That judge mentors the apprentice, and renders a report on the apprentice chairman’s performance. If the jury contained other

judges accredited to chair juries, they too can evaluate the performance of the apprentice chairman. The evaluations are used in part, by the members of the AJC when deciding whether or not to accredit the apprentice chairman.

Another useful tool — for the apprentice as well as the Committee — will be the requirement for an apprentice jury chairman to render a detailed report, providing a self-evaluation of performance. This report too becomes a valuable tool that will be used by the members of the AJC to determine the level of understanding and performance demonstrated by the apprentice chairman.

## Evaluating accredited judge performance

— Chairman of juries have been asked to look closely at the performance of the accredited judges who served on their juries. Every chairman is being encouraged to provide the chairman of the AJC with feedback on exceptional or poor performance, of members of the jury. This process will allow the AJC to provide relatively real-time feedback should a problem be detected. That in turn, will lead to an evaluation and if necessary, the development of a remedial program for judge whose performance is in need of “fine tuning.”

## Evaluating jury performance

— The AJC is now seeking feedback from show committees regarding jury performance by providing a report form to Chairman of World Series of Philately qualifying shows. It is hoped that this feedback will provide a different perspective on how juries perform during the judging and critique phases of their duties. Evaluation of these reports over time, might yield other areas in which the AJC will become involved in its efforts to improve the process of judging and the quality of judges.

It should be clear from the foregoing that the AJC is moving in a positive direction and that judging and jury management are going to get better and better. For those efforts, this often grumpy insect wants to award a Gold Fly-Swatter (first class) to John Hotchner and the members of the AJC.

And now, to our regular feature:

**FLY BITES** — To those collectors who say, "I'm going to exhibit some day." Why wait? I guarantee you that if you can stand the "heat" of the critique, you will learn much more about your area of interest than you ever thought possible. Exhibiting adds another dimension to collecting and can be the avenue for greatly expanding your knowledge.

**GOLD FLYSWATTER** — To the

organizers of the Plymouth Show. They bring out the support when the show is being set up and taken down. They have a very large attendance at their banquet. The show is well-organized and well-attended. Everyone there seems to have a friendly disposition — particularly with regard to visitors coming from afar. Well done!

**FLY BITES** — To off duty judges who second guess and are vocal in their

opinions that a jury did a lousy job — simply because they disagree. They commiserate with the "unlucky" exhibitors and generally run down the judges and the results. Do they ever stop to think that if they were so smart, they might have been asked to sit on the jury — instead of being able to snipe from the sidelines. John, isn't there something in the judges' code of ethics that should be looked at here?

From "Stamp Collector" May 6, 1996 (reprinted with the permission of the author)

## Evidence of collectors turn up in the darndest places

by Wayne L. Youngblood

A strong prejudice exists in the hobby (particularly by exhibitors) against philatelic covers. This unfortunately adversely affects interest in, and the value of, certain items that otherwise would be considered highly desirable.

What is a philatelic cover? Somehow, a cover of philatelic origin is supposed to be less desirable, since it was created by someone who was knowledgeable.

To some, a philatelic cover is one intentionally created by a stamp collector. This would include the full range of material between first-day, special-event and other special covers, as well as most collector-to-collector mail.

To others, the definition of a philatelic cover also includes any mail sent to or received by a known collector. Make a note of the words, "known collector."

Take a good look at the illustrated cover. It is what many who actively pursue modern postal history go crazy trying to find; a non-philatelic use of a stamp released for collectors. Such items are pretty common as used stamps or on covers from controlled mail. But they are scarce on commercial covers because those stamps frequently are not readily available to non-collectors.

In this case the stamp is from one of the 1986 Presidents sheetlets, Scott 2216-2219. Those stamps were released for Ameripex 86, one of the once-a-decade international shows held in the United States. Pacific 97, which will be held next year in California, is the next U.S.-staged international show.

The cover was found while participating in one of my favorite sports; the time-honored practice of dumpster diving (there's a good reason why stamp collecting is known as the trash-can hobby). Anyway, I was working in retail and a

able to drive a truck to Omaha, Neb., twice a month to pick up supplies. Each time, I would stop and visit my friend Steve Rod. We would stay up until all hours talking stamps.

This particular trip was to haul a huge load and there was time to kill while waiting for the order. As I stood up on the loading dock, I noticed a dumpster a few yards away.

Upon opening a bag of office trash, I reached in and pulled out a plum; my cover. It was the first totally commercial use I had ever seen of one of the Presidents sheetlets.

Several months later, at one of our get-togethers, Steve mentioned the difficulty of locating commercial uses of recent stamps and mentioned the Presidents sheetlets.

Although I didn't have the cover with me, I explained that I recently found such an item on one of my Omaha expeditions. Upon describing the cover, I noticed Steve's jaw hanging open in disbelief. I thought he was impressed.

"I don't believe this," Steve exclaimed, "I mailed that cover!"

As it happened, the mailing was commercial, and the non-collector had thrown it out. But the mailing was generated by a

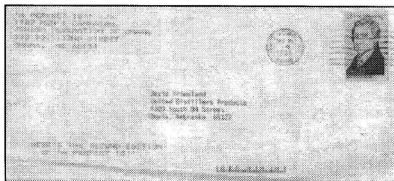
collector. Does this mean the cover was a philatelic? No. But it does point out that much of the interesting mail we now see (or ever have seen) has collector ties. After all, who cares more about mail than stamp collectors?

If you were to truly study some of the recognized gems of late 19th-century postal history, you would find many with collector ties. Does this lessen the value of those covers? Absolutely not. In many cases obscure rates or destinations would not be documented if collectors didn't create such items.

What about modern postal history? It is a known fact that a number of collector-created covers are created to document scarce rates or uses, but are being disguised so they won't be recognized and shunned as philatelic. This has been going on for decades.

The bottom line is that these are important covers no matter how they came to be. And, unless they bear large, obnoxious cachets, these covers' origin should matter little.

The next time you hear someone berating a cover because of its philatelic ties, keep in mind that many commercial-looking covers aren't what they seem. Simply appreciate a cover for what it is and what it documents.



## Alex at Wonderpex by J. K. Weiss

In the last column, we left Alex and the White Knight just as the Judges were leaving for their obligatory luncheon. Let's rejoin them later on the Friday afternoon at Wonderpex, as the Judges retire to the Jury Room to deliberate.

"Well, Alex, I see you've had a successful time in the Bourse," said the White Knight. "What is that you've found?"

"An absolutely amazing piece, Sir Knight. It's a cover from Wallis Island to Watchmacargill, Wales, with transits of Wake Island, Wallaby (Western Australia), Griqualand West, and Wall, South Dakota! Of course, Griqualand West doesn't start with W, but even so, I never thought I'd find a combination like this! And the marking from Wall, SD is the extremely rare Wall Drug Souvenir Cancell! Zowieeee!"

"Calm down, calm down" the Knight interjected into what was clearly becoming uncontrollable euphoria. "Remember, this is Wonderland. Things can happen here simply because you really want them. That is your fantasy cover of a lifetime, sure enough, but you can't take it home. It only exists while you are in Wonderland."

"Wait a minute," cried Alex. "Do you mean that what happens here has nothing to do with reality? Then why should I worry about what these Judges say or do?"

"No, Alex, that's still not quite right. Things that happen here are very much like your 'real' world, only slightly sharper, more pronounced. A bit of Emphasis has been added."

"Ah," sighed Alex, "I think I understand. The cover is hyper-real — my own wishful fantasy come true. Then the judging at this show is sort of a distillation of the judging at shows in my world — accurate, but not quite literal, with a touch of piquancy added for interest."

"Just so, Alex. Alas, but that is the inevitable nature of Satire. But come on now, let's not lose track of time. The Judges are about to deliberate."

Alex found himself in a small room with a table and seven chairs. The two apprentices were seated at one end of the table, looking nervously at one another. Four of the judges were seated at the table, waiting for the Truck Driver to finish a conversation with someone just outside the doorway. He finally turned into the room, smiling politely, and mumbled something about campaign buttons, then took his seat.

The Chief Judge ("Wait" said the Knight, "We don't have Chief Judges anymore, just Chairpersons of the Judging Panels. It's a very important distinction!") began to speak.

"Now, here's the way I like to run things: The apprentices will alternate giving their recommendations first. Each will tell us what he

thinks the exhibit should receive, and briefly, and I do mean briefly, explain why. Then the judges will vote. If there is a consensus, we will award the medal and move on. If not, we will consider the views of the dissenting judges first. The order of the judges' votes will be as you are seated, but the starting vote will move one seat clockwise with each exhibit, so no one gets embarrassed by being first all of the time. ("And no one gets the comfort and safety of being last all the time, either" quipped the Knight, silently, to Alex). I have assigned one of the apprentices to keep notes, and I see three of you are doing the same as usual. Ready?"

The White Knight whispered to Alex, "Now, pay attention. The order of the Judges clockwise is: Desert Rat (Chm), 'Coon Cat, Truck Driver, Bookworm, Porcupine."

"As usual, the ones who judged together sat together. Keep an eye on Porcupine as they proceed." He chuckled (almost a neighing sound, thought Alex), and the Desert Rat continued.

"First Exhibit, Frames 1 to 8."

The first apprentice, a dapper young man who made his living teaching Synchronized Swimming, intoned "Vermeil Plus! This exhibit did about as well anyway could do with the material he had to work with, but I can't give him a Gold because his pages have green border lines, which conflict with the pale grey matting on his covers. It's an artistic breach covered on page 185 of..."

The Rat interrupted "I said BRIEF! Next apprentice."

The Alaskan expert, who began to look more and more like a Gold Miner as Alex watched him, began.

"Silver. I found six misspellings on the first nine pages alone, and his cover from Burkina Faso is clearly Philatelic. In frame three he has wrongly attributed the second die to Harrison, when everybody knows Gould had already lost the contract ... just a second ... sorry, that's the next exhibit. My notes are a bit jumbled here. I'll get it, just give me a minute."

"'Coon Cat," bellowed the Rat imperiously.

"Gold"

"Gold minus"

"Vermeil plus"

"Gold"

"Gold minus"

"It's a Gold" the Rat declared, "Next Exhibit!"

"WAIT!" screamed Alex, at no one in particular. "Is that all? Don't they even talk about it?"

"Of course not" said the Knight as he stopped Time. "What is there to talk about? It's four gold, one Vermeil, and the apprentices

don't count. That's a Gold at any National show."

"Don't the points the apprentices mentioned deserve answers?"

"Why should they? The apprentices are here to be evaluated as potential judges. The panel will note their qualifications and discuss them later."

"Now wait." Alex was becoming mildly perturbed. "Isn't the purpose of the apprenticeship program to train judges?"

"Not at all, my boy" said the Knight in a jovial tone. "No one is concerned with teaching philatelic judging, we have a judging manual for that. They can also go to seminars, where Nothing will be taught. A successful apprentice is one who can learn Nothing, and in a remarkably short time, at that!"

The White Knight had a terrible habit of paraphrasing himself. He had once asked the original Alice if she could see anyone coming along the road. She replied that she could see nobody. "Amazing," the Knight had said, "To be able to see Nobody! And at such great distance!" But so much for History; back to our story...

"Frames 52 to 57" intoned the Rat.

"Ah! That's the exhibit we listened to the team judge at the frames — 'Thurn and Taxis — The Asian Connection, 1450 to 1845.'" whispered Alex.

"Gold!" It was the Miner's turn to speak first. "I listed 28 Asian cities with populations less than 425,000 represented, but I haven't finished alphabetizing the list yet, so I can't say how many of them are in Mongolia. Also one of the judges on our team was really impressed with the cover to Poland, so I guess it must be good. I didn't see any Alaskan material, but that isn't surprising, since it is so rare before 1845..."

"And our other apprentice." The Rat was trying to move things along more quickly, as it was nearly dinner time already.

"Silver minus. That material is common — there are more stampless covers around today than anyone can imagine. They ought to sell for \$3.00 each, if the dealers weren't so greedy. Great Britain alone must have produced tens of thousands of them, and mail was so rare that people kept them all!"

"This apprentice can't recognize his own oxymoron" the Porcupine whispered to the Bookworm, who quickly wrote a note to bring up that point later, when they evaluated the apprentices.

"Vote" cried the Rat.

"Gold"

"Silver Bronze"

"Vermeil plus"

"Gold Minus"

"Vermeil!"

# From The Executive Secretary

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

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

This report was prepared on September 12, 1996 and is based upon new memberships, resignations, etc. received through that date. It is a pleasure to welcome the following 8 individuals as new AAPE members:

2234 William L. Kullman  
2235 Robert LeBow  
2236 Brian Draves

2237 Dr. Irvin Heimburger  
2238 Irwin D. Smith  
2239 Robert Lacey

2240 William L. Percy  
2241 Cleve G. Cleveland

## MEMBERSHIP RECONCILIATION as of September 12, 1996:

Total membership as of June 14, 1996	1,100
New members	8
Reinstatements	0
Resignations	0
Deceased	0
Dropped for non-payment of dues	0
Total membership as of September 12, 1996	1,108

**CHANGE OF ADDRESS:** You won't have to miss *The Philatelic Exhibitor* if your dues are paid and 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. Skavari, 222 East Torrence Road, Columbus, Ohio 43214-3834. Alternatively, you may fax the change of address to me at (614) 261-6628. There is now a \$3.00 fee charged to cover AAPE expenses to re-mail the journal when you fail to send your change of address in a timely manner.

The Knight poked Alex with his elbow. "Finally, some disagreement. Now you'll hear the *real* judges in action."

"Okay, let's hear from the Porcupine first. He's the lowest vote."

Everyone turned toward the Procupine.

"This Exhibitor has taken on a difficult task. Asia is vast, and little of it had mail service in 1450. His coverage is therefore spotty, and largely balanced toward the later years. Alaskan material is irrelevant" with a careful sideways glance at the apprentice "as Alaska is not Asia. Neither is Poland. The routes are not well described, and almost no rate information is given..."

The 'Coon Cat, bristling, retorted "Now hold on a gol-darned minute. I don't know, nor care, where Poland is. That cover came from the good old US of A and is therefore of definite merit."

"Actually, that cover was postmarked in Richmond, Virginia, in 1765. It is clearly British Colonial material. There was no USA yet." This came quietly from the Bookworm, who, although timid, could pick nits with the best of them.

"The Porcupine has a point" intoned the Truck Driver. "I change my vote to Silver."

"And I'll change mine to Vermeil" — this from the Bookworm — "and while I'm at it, I did find three of the known errors in spelling of the postmarks of Thurn and Taxis, but they are the more common ones, and none of the ancillary services were represented. H'mmm ... let's make that Vermeil minus."

The Swimming Teacher began "The pages were prepared on a computer, and the markings shown were scanned, not traced, so can't we..."

"No we can't." The Rat doesn't mince

words. "Presentation is minor consideration. Anyone have anything to add?"

After ten minutes more of similar dialog, drifting ever farther from the content of the exhibit, the vote stood at:

Bookworm	V-
Porcupine	SB
Desert Rat (Chm)	V+
'Coon Cat	G-
Truck Driver	S+

when the Truck Driver suddenly shouted "I was right the first time. My vote is back to Vermeil!"

"Well," said the Rat, relieved, "I make it three Vermeil, a Gold minus, which is nearly a Vermeil, and a Silver Bronze. Porcupine, I think it's a Vermeil. Can you live with that?"

The Procupine, who had not spoken since his first remarks, nodded solemnly. "Consensus is our objective. I'll accept it this time."

"Then it is a Vermeil. Next exhibit."

Alex looked at the White Knight quizzically. "Was that catfight what passes for deliberation?"

"You're getting the idea. Most judges have good instincts, and usually get the medal level about right, but quite a few of them are not capable of explaining their intuition."

"Then if this exhibitor asks for advice at the critique, what will he be told? This jumble of arguments would be of little (if any) use."

"Remember my comment last time that the advice you get at the critique may be valid, but it wasn't the basis for the awarding of the medal?"

"Yes," Alex pondered a moment. "I assume there is more to come, then?"

"There is, but we shall have to leave it for the next column, when we'll look at the Special Awards and the Critique."

## Get Your Stamp Show Listed

Write to the following outlets to find out what information they need, in what format, and what lead time is required:

### The American Philatelist

P.O. Box 8000  
State College, PA 16803

### Linn's Stamp News

P.O. Box 29  
Sidney, OH 45365-0029

### Stamp Collector

700 E. State St.  
Iola, WI 54990

### Global Stamp News

P.O. Box 97  
Sidney, OH 45365

### Mekeel's Weekly and Stamps

P.O. Box 5050  
White Plains, NY 10602

### Paper Collectors' Marketplace

P.O. Box 128  
Scandinavia, WI 54977