

THE Philatelic Exhibitor

VOLUME 11

NUMBER TWO

APRIL, 1997



HAITI DEVELOPMENT OF AIRMAIL SERVICE

Synopsis of Exhibit

by Barbara A. Levine

Purpose and Philatelic Significance Initially shown in 1991, this exhibit presents the chronological development of Haiti's outbound airmail from its beginning as a courtesy service offered by US Marines' occupation forces through the contemporary commercial jet age. Most major development milestones in the general history of airmail service are reflected in the particular development of Haitian airmail, way out of proportion to the size and significance of Haiti as a nation.

Exhibition Plan Exhibited are covers carried by the US Marines, private pilots and various airlines on pioneer and first flights, routine and combination service as well as on promotional, test and experimental flights. Also illustrated are the effects of WWII civilian censorship and airmail rate changes as well as all airmail handstamps and airmail routes. The exhibit is organized in 5 frames as follows: US Marines - Pioneer Flights, West Indian Aerial Express (WIAX), Lindbergh Latin American Goodwill Tour - *Spirit of St. Louis*, Pan American Airways (PAA), New York, Rio & Buenos Aires Airline (NYRBA), Boyd - Lyon Non-Stop Flights, Civilian Censored Covers - W.W.II, Interior Service (Corps d'Aviation de la Garde d'Haiti), KLM Royal Dutch Airlines, Chicago and Southern Airlines, Transatlantic Clipper Service, Air France Jet Service and American Airlines Jet/Cargo Service.

Significant Items Highlights include WIAX experimental flight to Barahona DR (p. 12), complete representation of the pioneer-era flights (frame 1), two examples of the only airmail ever carried in the *Spirit of St. Louis* by Charles A. Lindbergh (p.20) and the PAA extension to Cayenne Fr Guiana (p. 49). Also, the rare use of the Type 2 large-A Avion rubber handstamp struck in red (p. 3) and the complete representation (less than 10 total sets) of the NYRBA southbound service to Buenos Aires (with 10 intermediate stops) (p. 36-42) round out the more significant items.

Scarcity, Condition and Difficulty of Acquisition Haitian flight covers are characterized by poor quality marks and cancellations as well as the crude designs and physical deterioration of the early handstamps. Because of the largely illiterate population, there was very little internal mail (and even less internal airmail). The relatively poor condition of the surviving material is due to Haiti's extreme heat and humidity adversely affecting preservation of paper-based items. Because several of the more elusive covers exist in quantities of less than 20 and very few covers were carried on the early flights, acquisition of the material for this collection has been very challenging, taking place over an extended period of time.

Missing Items USMC mail carried on flights prior to the establishment of Haitian civilian airmail service would add to the story but no examples are known. Return flights of the US Marines inaugural service to Port au Prince (not AAMC-listed) exist in indeterminate numbers, presumably the most difficult to obtain. The US Army Pan American Flying Squadron tour passed through Port au Prince (Flight MU6) on April 18, 1927 carrying a few covers cancelled at each stop. This most elusive cover is the only remaining promotional flight cover to be acquired. F6-39 (12 covers flown) and five flights of the 1943 internal service (approximately 20 covers were flown on each leg) remain to be located.

Exhibition Record NORWEX 97 (accepted for first entry in FIP International), Jerusalem 3000 Large Vermel, ROPEX 95 Vermel+Special Award, ARIPEX 95 Vermel+Special Award, Telafita 93 Large Silver, ROMPEX 93 Vermel+Special Award, Halifa 91 Vermel (Local Class).

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5. Huber, Harry E.: "Haitian Airmails", *The Airmail Collector*, 1:1-2,3,6,7,8,9, Nov. & Dec. 1928 and Jan. & Apr.-July 1929.
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Synopsis Page by Barbara A. Levine

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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

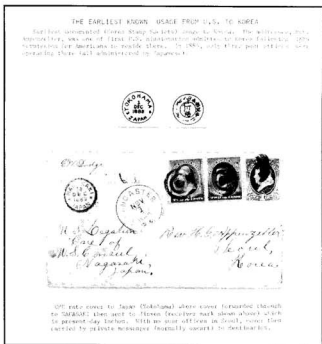
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THE PHILATELIC EXHIBITOR

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April, 1997

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

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

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

Deadline for the next issue to be printed on or about July 15, 1997, is May 20, 1997. The following issue will close August 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 5-10 at \$3.00 each; Vol. 11, No. 1 at \$3.00.

FUTURE ISSUES

The deadline for the July, 1997 issue of *The Philatelic Exhibitor* is May 20, 1997. The suggested topic is "If I were king/queen, I would....."

For the October, 1997 TPE — Deadline August 20 — The suggested topic is "PACIFIC 97: The Good; The Bad; And Lessons For Washington 2006." Your experiences, thoughts, ideas and suggestions are solicited for sharing with all AAPE members.

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

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Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

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

February, 1997 — **Fran Adams and the SANDICAL '97 Committee** for hosting AMERISTAMP EXPO '97. The AAPE one frame exhibition. (See Palmares p. 11)

March, 1997 — **Everett L. Parker**, "This Week In Literature" columnist in *Mekeel's/Stamps*, who gave AAPE/TPE a nice write-up in the January 31, 1997 issue.

April, 1997 — **Ada Prill** of Rochester, NY, who has taken on the task of coordinating AAPE's National Youth Stamp Exhibition Competition. (See her notice p. 9)

AAPE STATEMENT OF PURPOSE

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

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SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Executive Secretary.
- Manuscripts, news, 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, Westery, RI 02891

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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



Do you see anything unusual about the flyer shown here for PENPEX; the December, 1997 show in Redwood City, CA? Note that they include a "Beginners Table." That's as compared to a "Youth Table."

Our hobby is engaged in a fight for its survival. And exhibitions are on the front lines as one of stamp collecting's public faces. It is right and good that we gather the faithful at these events, but it is also right and good that we give some attention to making them a recruiting tool for the hobby.

In the past, we have tended to give little attention to this aspect of our task. More interest of late on exhibition tours, fun/one frame/and display class exhibits, youth tables including a wider range of activities and materials, and greater rewards for youth exhibiting; all of these, as well as the increasing acceptability of more diverse and modern exhibits, have been improvements.

Now, we need to give additional thought to how we can make our public face more attractive, and be even more effective as a recruiting tool. PENPEX has shown us one way. We should be reaching out to not just the young collector, but beginners of all ages. A "beginners table" that welcomes ALL people new to the hobby, is a good idea. Yes, there is risk, since one does not want the occasional greedy adult crowding out the youngsters, but that's not a reason not to open the door wider.

I'd like to hear from members on this subject. What can we do to improve our public face? Write to me today!

Your 2¢ Worth

— F. Burton Sellers - Charles J. G. Verge - Fran Adams - Dave Savage - Henry Fisher

Five Vs. Eight

To the Editor:

The problems of "Five Versus Eight," addressed by my friend Jerold M. Massler in his interesting article in the January 1997 *Philatelic Exhibitor*, were long ago recognized by the FIP. As a regular exhibitor at the FIP level I am surprised that "Don Jose" was not aware of the modifications made some years ago to the FIP GREX and described in the FIP publication, *Flash*.

I would call the attention of all potential FIP exhibitors to Article 6.4 of the current FIP GREX which deals with the very problems outlined by Jerry. The second paragraph of that article was actually proposed by the FIP Board many years ago, formally adopted by the FIP Congress and subsequently incorporated in the GREX. For the benefit of Jerry and your readers I quote the article in its entirety:

"6.4 In all other Competitive Classes (except Youth or Literature class) either 5 m2, 6 m2 or 7 m2 will be uniformly allotted to all accepted exhibits that have received a Vermeil or lower award including first time exhibits (Article 6.6). Similarly, 8 m2, 9 m2 or 10 m2 will be uniformly allotted to all accepted exhibits that have received Large Vermeil or higher award at a F.I.P. Exhibition.

Exceptions may only be made for those exhibitions which require lesser allotment of frames than they are entitled to receive for reasons of material not being available or for other

substantial reasons. This must be specifically requested by the exhibitor in writing supported by the Commissioner giving the reasons and approved by the Coordinator in writing (Ref. Art. 11.2). However, the allotment in no case will be less than the minimum specified as the uniform allotment for the Vermeil or lower award level and first timer exhibits."

I have added the emphasis to the first sentence of the second paragraph. To my certain knowledge, no request thus far for application of this exception has been refused by the Commissioner or Coordinator.

Since all the FIP exhibitions in recent years have been significantly oversubscribed, and future exhibitions are likely to continue to be oversubscribed, the "uniform allotment" for vermeil or lower awards and first timers has been consistently set at 5 m2 (i.e. 5 frames). Since the "minimum specified as the uniform allotment" is not ever likely to exceed the 5-frame floor, the problems Jerry posits that 5-frame exhibits may encounter, can now readily be overcome.

Article 6.6, referred to parenthetically, specifies that at least 20% of all exhibits must be first-timers. Article 11.2, also referred to parenthetically, only repeats and reinforces the exception permitted for exhibits of 5 frames that cannot be expanded.

F. Burton Sellers, FIP Vice President
Response To Massler Article

To the Editor:

Below is a short response to the Massler

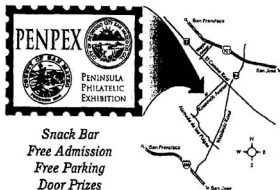
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article in the January 1997, *TPE*.

In *Five Versus Eight: The Problems* Jerold M. Massler writes about the problems of those who collect areas or subjects whose scope is limited by virtue of the paucity of material supporting their exhibits. He has indicated a number of solutions from writing a superb book based on seven covers to retiring an exhibit from competition because it cannot go from five to eight frames at an exhibition following its win of a Large Vermeil.

Unfortunately he forgets to mention the easiest and legal solution to the problem. The FIP allows for exceptional number of frames in its rules. Subject to approval by the FIP Coordinator at an International Show, the exhibitor can request from the Organizing Committee a reduction in the number of frames from the 5/8 rule. The best way to illustrate this is to show by example. At CAPEX '96, one — and only one exhibitor; availed himself of the rule. As per the rule, he wrote to the Organizing Committee, through his National Commissioner, requesting an allocation of seven frames. In his written submission he substantiated his reasons (mainly the lack of available material). After consultation with experts in that collecting area and with the Show's FIP Coordinator, the request was allowed. The rule exists to alleviate problems such as those expressed by Mr. Massler. He only needs to ask for 5, 6, 7 or 8 frames. However, he should be ready to substantiate his request fully.

I hope Mr. Massler's article was not a plea to the return to the past where exhibitors were

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allowed the number of frames which they requested (up to 10). This would certainly be a backward step. The FIP instituted the rules for many reasons. The main one was to provide an equal playing field for all exhibitors. It was also to reduce the 'politics' involved in who would get 6, 7, 8, 9 or 10 frames. Don't forget the frame allocation used to be at the discretion of the Organizing Committee. Another reason for the standard number of frames is to give as much chance as possible to everyone to exhibit at the International level. For years now International shows have been oversubscribed. Just look at PACIFIC 97 who had, I believe, requests for three times as many frames as they had available. This is also why there is a 20% new exhibits rule for each International as well.

Other reasons for the five frame rules is to ensure that exhibits are good enough to compete for the higher levels. A National Vermeil required to exhibit at the International level obtained in one country is not necessarily equal to another Vermeil from another country.

What concerns me most about Mr. Massler's article is his statement concerning his Prince Albert I exhibit. He writes: 'The problem is that while being but a five framer it was awarded a Large Vermeil which has forced his retirement.' I mentioned the solution to this problem above but I also feel that there is no need to automatically show the exhibit with eight frames at another international right after winning a Large Vermeil. This is a recipe for disaster and getting a lower medal level. Here again there is a solution. Let me use an example.

Exhibit 'A' and 'B' both have a National Gold, a broad enough subject and are entered in the same Postal History Class at WorldPex '93. Exhibit 'A' and 'B' both have five frames. At WorldPex '93 'A' wins a Vermeil with 83 points 'B' on the other hand receives a 'Large Vermeil' with 85 points. Neither 'A' nor 'B' have the required material to go to eight frames right away. We know that exhibitor 'A' will continue to exhibit at the International level until the Large Vermeil level is reached. What about 'B'? Is the exhibit 'retired'? NO, the exhibitor continues to seek out new material and to build 'B' gradually from five frames to six, then seven and finally eight while continuing to exhibit at National exhibitions to keep up the skills required to exhibit.

Now let's go forward to 1996. It's time or Universe '96. 'A' and 'B' are once again in competition in the Postal History Class. 'A' has five frames and 'B' fills the eight frames allocated. The results are announced and 'A' finally receives a Large Vermeil after five tries and 'B' has a Gold after two showings at the International level. What happens next? At the next International 'A' and 'B' are both entered with eight frames. Exhibitor 'A', while waiting for the Large Vermeil since 1993, has followed in the footsteps of 'B' and has also acquired material and has brought the exhibit to eight frames at the National level.

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So, Mr. Massler, here are two alternatives to retiring an exhibit. Ask for less frames or build it up over time.

Charles J. G. Verge, Ottawa, Canada
AmeriStampExpo '97

To the Editor:

I recently assisted with AmeriStampExpo '97 and learned first hand many aspects of the exhibit chairman's job. All in all, it was enlightening, slightly frustrating and to a degree — very rewarding. As discussed in past letters and articles, by other writers far more experienced than myself, negative events included requests for a prospectus without SASEs, etc.

After short term reflection on this experience however, I have positive proof there is such a thing as the "courteous/thoughtful exhibitor." There were several pleasant exhibitors during this show, but in my mind, one individual stands head and shoulders above everyone else.

This gentleman sent an initial reply SASE, responded immediately with an entry, provide all the correct information, frame fees, copies of title and synopsis pages, prepaid envelopes for submission of those items to jurors, gave an immediate response before the show as to what menus were preferred for the banquet, mounted and dismounted his pages and was simply gracious during the entire event — even after my rookie chairman's error.

I can only recommend, with the highest esteem, to any exhibit chairman in the United States — "if you are lucky enough to have Mr. George Bowman of California request a prospectus, make sure you mail it to him, immediately."

Fran Adams

To Speak Up Or Not

To the Editor:

While this question does not directly involved exhibiting, I feel that the membership of the AAPE, due to their experience and knowledge, would provide better insight than that of a "generic" philatelic society such as the APS. Perhaps an AAPE member has already encountered a similar situation.

The question is this: What is the proper course of action for me to take when I see offered at auction an item which I am convinced in a certain way is a fake?

I received a catalog in the mail from a major auction house, which will remain nameless. One of the auction lots, accompanied by a color photograph, was a cover that fit into one of my collecting specialties. But the photo just did not look right. My research, including examining a similar cover that I already own and checking the printed literature on the subject, convinced me that two of the stamps and several of the postal markings had been added at a later date to enhance the cover's value.

I do not believe this auction house would knowingly sell "bad merchandise," so my conclusion is that they did not have the knowledge to fully evaluate this cover before

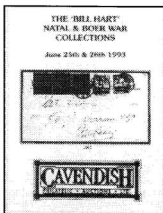
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lotting it. The cover was not offered with a previous expertization certificate already included, although the house did have the standard language in its auction rules about placing lots on extension for an expert opinion. Should I advise the auction house of my conclusions along with the reasons, or just keep quiet?

Dave Sauvage, Livermore, CA

Frustration!

To the Editor:

I don't know if judges at my recent exhibit noted my comments about overpayment of a tax by a higher denomination stamp, but it turned out that they did not know enough about the entire exhibit. It was not judged fairly. I realized that when my main judge asked why I hadn't shown all possible stamps of the issue. Some of the "possibilities" have never been found! I provided a title page and summary before the show. Obviously it was not enough!

After the show I sent additional information to that judge, stated what was shown, that I was judged unfairly, and my reason.

The real question is: How can an exhibitor be properly judged if the judge does not know enough about the exhibit? The answer has always been that a judge can get an outside opinion. I am sure it is useful for a judge to read information provided by an exhibitor before the show, but is the exhibitor really required to send anything more than a statement: "This is what I'm going to show, and

these are the references?" What do we need judges for, if the judge relies completely on the exhibitor's information?

Exhibitors need a hard skin and have to be able to take the knocks. The next time I exhibit I will assume the judge knows nothing about my material and provide more than just a title page and summary.

P.S. I was mounting a 30¢ stamp for exhibition when I realized it was an overpayment by 5¢. I hope the judges don't say it is philatelic usage and downgrade me for it. The item is a 1798 tax stamp and only 4 have been recorded.

Henry Fisher, Columbus, OH
Entry Fees

To the Editor:

Shows should charge an admission fee. It could lower exhibitor's costs; it could also lower dealer's costs. If show costs were not (almost) completely covered by dealers, then the group putting on the show would have to assume part of the cost. Charging admission is the easiest way to raise money. The show would HAVE to attract people, which in the long run would only help the hobby. My minimal club 2-day show gets 1800 visitors who pay \$4 for admission. How many national-level stamp shows get half that number! Dealers pay less than half the cost of our minimal show, and we do not charge entrants.

I would love to enter more stamp shows but costs must be lower.

Henry Fisher, Columbus, OH

April, 1997



The Real Issue

In The APS Presidential Campaign

Is Leadership & Business Knowhow.

For nearly a quarter of a century JOHN HOTCHNER has quietly built an impressive record of bright and positive leadership in every kind of philatelic organization. **This record is unmatched.**

As stamp collecting and the American Philatelic Society enter the 21st century, the office of president requires an individual with his kind of vast experience and knowledge of stamp organizations. It is a job for a proven leader.

His campaign for APS president is supported by a broad, diverse cross-section of concerned stamp collectors—from the leaders of practically every major philatelic organization...to members of local stamp clubs across America.

John's imagination, innovations and the thoughtful help he has given to stamp collectors in every walk of life make him the clear choice for this vital role as public spokesperson for our great hobby. His experience includes:

- Ten years on the APS board as Chairman of the Board of Vice Presidents or Director-At-Large. Internationally accredited judge and chairman of the APS Judges Accreditation Committee... & former Chairman of the APS Chapter Activities Committee. Manager of the APS Mentor Service which helps new stamp collectors.

- Ten years as the lead columnist (page 6) in *Linn's Stamp News*. Past President of the Virginia Federation of Stamp Clubs and his local club. Editor of the *Stamp Fun* bulletin for thousands of Ben Franklin Stamp Clubs for kids. 25 years a regular columnist in *Linn's* & Stamp Collector.

- Vice President for The Wounded. Cofounder of the American Association of Philatelic Exhibitors and Editor of its journal. President and cofounder of the EFO Collectors Club. Member of 41 stamp organizations. Recognized expert on U.S. 20th century philately.

The above can only be a sampling. But where John truly shines is in his devotion to individually helping thousands of philatelists and local stamp clubs. He is a caring, thoughtful philatelist who loves this hobby...and loves to help people better enjoy it.

A president of the APS is our most visible leader. We support John Hotchner because we believe that the APS must be led by a highly experienced, positive individual with a demonstrated record of actually leading.

Please join us in lending your support to this outstanding philatelist.

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



I am pleased to announce the appointment of Ada Prill of Rochester, New York as the new Director of NAYSEC, the North American Youth Stamp Exhibiting Competition sponsored by the AAPE. Michael Jolly, who died only a few weeks ago, was the first Director of the Competition. Ada was also appointed to the AAPE Board of Directors, and effective immediately, she is starting the process for the next NAYSEC which will be held in conjunction with INDYPEX this fall. Ada has been Exhibits Chair of ROPEX since 1992. She is also past Show Chair of

ROPEX and the Western Representative of the Empire State Postal History Society. Besides these responsibilities she is a member of the Rochester Philatelic Association Board of Governors and a past Vice President of that group.

Ada and I are now working on plans to set up a special endowment for NAYSEC to fund the program for at least the next five years. Mike Jolly very generously spent a good deal of his own money on NAYSEC in the past and now we must formalize the process for guar-

anteeing future funding. We are now planning to have our next formal Board meeting at Stampshow in Milwaukee where we will hopefully be able to finalize the NAYSEC funding program. Other AAPE meetings are being planned at MIDAPHIL in October this summer, and I hope to be able to tell you in my next column about some exciting new developments planned for 1998 for the future of AmeriStamp Expo, our innovative one frame exhibiting competition.

AS I TRY TO FILL MIKE'S SHOES by Ada M. Prill

I need your help. As the new director of NAYSEC (National Youth Stamp Exhibiting Competition), I am attempting to step into a pair of Mike Jolly's oversized shoes. Mike's death was unexpected, so he had not compiled a job description for his successor, and my experience with NAYSEC was limited to asking someone on the ROPEX show committee to write to Mike for the award.

I have had fruitful conversations with Jeanette Adams, Betsy Towle, and John Hotchner about

the mechanics of NAYSEC, and several other people have expressed a willingness to help. However, if I can't find out more about how the program actually operated, I am going to have to reinvent it. Since it was working relatively well, I would vastly prefer to use the existing program as a starting point. But I need to know more about it to do so. Simple questions remain, such as precisely what the rules for entries were, who other than the Fran Jennings Foundation provided prizes and awards, how the frame fees were

paid, and much more.

If you have ANY information about any aspect of this program, or would like to contribute prizes for it, please help me! My telephone number is 716-328-2438. My e-mail address is ada@math.rochester.edu. And my postal address is 130 Trafalgar Street, Rochester, NY 14619-1224. Although my primary need right now is discovering how the program has functioned, suggestions for improvements are also welcome.

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. Skavari, AAPE Awards Program, 222 E. Torrence Road, Columbus, OH 43214.

Show Listings

APS 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 asterisk (*). Because of space limitations, only those shows that are still accepting exhibit entries will be listed. Requests for a prospectus should be accompanied by a #10 SASE.

* **May 16-18, 1997, ROMPEX '97.** Sponsored by Rocky Mountain Philatelic Exhibitions. Hosting the Confederate Stamp Alliance and the Colorado Postal History Society. Open competition; 16-page frames at \$7 per frame; includes Display case, no charge for Junior exhibits. Held at the Holiday Inn-Denver International Airport, I-70 at Chambers Road. Prospectus from Robert E. Miller, 8117 Telegraph Drive, Colorado Springs, CO 80920-7169. For other information, contact ROMPEX at P.O. Box 2044, Englewood, CO 80155-2044.

* **May 24-26, NOJEX '97.** Sponsored by North Jersey Federated Stamp Clubs, Inc. Held at the Meadowlands 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, Pt. Maplewood, NJ 07040.

* **June 20, 21 and 22, OKPEX '97.** Presented by Oklahoma City Stamp Club. Held at the Oklahoma State Fair Grounds, Hobby Building, Oklahoma City. Frame fee \$8 per 16 page Pacific 97 style frame, minimum 3 frames, juniors \$3, with a minimum of 2 frames. Annual meeting of the Oklahoma Philatelic Society. 35 dealer booth. FREE admission and parking. Literature competition including Auction Catalogs. Philatelic Prospectus from Don Hines, 632 S.E. 111th St., Oklahoma City, OK 73170. Literature and dealer information for OKPEX '97, P.O. Box 26542, Oklahoma City, OK 73126.

* **August 2-3, CINPEX '97.** Sponsored by the Greater Cincinnati Philatelic Society. Held at the Scarlet Oaks Vocational Center, 3254 East Kemper Rd., Sharonville, OH. 60 16-page frames at \$6 per frame (max. 10 frames); 40 9-page frames at \$3 per frame (max. 12 frames). First 3 youth frames free. 16-page one-frame exhibits encouraged at \$7 per frame. APS accredited judges. Entry deadline June 26, 1997. Further information and prospectus from Wanda Miller, P.O. Box 8171, Cincinnati, OH 45208 (E-mail: wandy001@aol.com).

* **August 21-24, APS STAMPSHOW '97.** Sponsored by the American Philatelic Society at the Wisconsin Center, Milwaukee, WI. 16 page frames at \$10 each for adults, \$5 for youth. Further information and prospectus from APS, PO Box 8000, State College, PA 16803. (Phone 814-237-3803, fax 814-237-6128, e-mail kpmartin@stamps.org.)

* **September 5-7, 1997, HOUPEX '97.** Sponsored by the Houston Philatelic Society. Held at the Humble Civic Center, 8233 Will Clayton Parkway, Humble, TX 77338. 120-16 page frames available at \$6 for adults; no charge for youth exhibits. 30+ dealer booth, beginner's booth. Friday and Saturday 10 a.m. to 6 p.m., Sunday 10 a.m. to 4 p.m. Prospectus from James Kulwicki, P.O. Box 690042, Houston, TX 77269-0042.

* **September 19-21, MILCOPEX '97.** Hosting Annual Convention of United Postal Stationery Society. Held at Wisconsin State Fair Park, Trade Mart Building, 81st Street and Greenfield Ave., Milwaukee, Wis. Open competition

with 16 page frames available at \$6. Prospectus and information from Gayford Yost, P.O. Box 1013, Milwaukee, WI 53201-1013.

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 Bahry, P.O. Box 756, Carlsbad, CA 92018 (Fax 619-434-9062)

* **November 14-16, FLOREX '97.** Sponsored by the Florida Federation of Stamp Clubs. Held at the Orlando Expo Centre, 500 W. Livingston St., Orlando, FL. 240-16 page frames at \$9 per frame. Annual meeting of American Airmail Society. Show admission free. Prospectus available from Ed Ewan, PO Box 2533, Clearwater, FL 34617-2533. Other show info from General Chairman, Phil Stager, 4184 51st Ave., S., St. Petersburg, FL 33711-4734.

* **February 13-15, 1998, Winter STAMPSHOW '98.** Sponsored by the American Philatelic Society at the Brown Convention Center, Houston, TX. 16 page frames at \$10 each for adults, \$5 for youth. Further information and prospectus from APS, PO Box 8000, State College, PA 16803. (Phone 814-237-3803, fax 814-237-6128, e-mail kpmartin@stamps.org.)

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

NEWLY ACCREDITED APS JUDGES

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

Albert Guenzburger
P.O. Box 215
Guilford, NY 13780-0215

Specialties: U.S.; Germany; U.N;
Military postal history

Dr. Arthur H. Groten
P.O. Box 30
Fishkill, NY 12528

Specialties: British Commonwealth;
Australia; BNA; Western Europe;
Holyland; Postal History

David L. Herendeen
Universal Analytics Inc.
3625 Del Amo Blvd., Ste. 370
Torrance, CA 90503

Specialties: British Commonwealth;
French area; postage dues;
thematics; postal history

Michael J. Morrissey
P.O. Box 441
Worthington, OH 43055

Specialties: US-Revenues; Postal History

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● **RED CROSS IN WWI: M.S. GRIPSHOLM Cover** needed for exhibit, from the time vessel served as transatlantic and transpacific 'mercy ship.' Also any other 'goodies' related to transatlantic passenger ships. Write: Capt. Wolf Spille, 5100-C Strawberry Hill Drive, Charlotte, NC 28211-4525, or Fax: 704-366-9514.

● **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.

AMERISTAMP EXPO '97 - ONE FRAME COMPETITION AT SANDICEL '97.

Palmares

Bronze — **Steelmaking**, Wenceslao Maldonado Osorno. By means of postal stamps I show how all the steel products are manufactured, in accordance with the sequences of the steps carried out.

Silver-Bronze — **Plate Marks of Modern Mexico**, Jose L. Alvarez Almaguer. A plate mark is a graphical element added, diminished or modified in a stamp with relation to the original.

Silver-Bronze — **The Golden Age of Railroads**, Keith Maatman. U.S. Trains on Stamps, from 1869-1913.

Silver-Bronze — **Seismic Philately**, David J. Leeds. Earthquakes and their effects on stamps and postal systems.

Silver-Bronze — **The Philatelic Empire of Alphonso XIII of Spain**, Al Kugel.

Silver-Bronze — **The Philatelic Empire of Carlos I of Portugal**, Al Kugel.

Silver-Bronze — **The Philatelic Empire of Wilhelm II of Germany**, Al Kugel.

Silver — **Trains on U.S. Stamps, 1869-1995**, Dzintars T. Grinfelds. Stamps and covers with trains on them.

Silver — **St. Petersburg Geometric Numeral Cancellations**, George Shalimoff. A study of St. Petersburg city post numerical cancellations within geometric patterns of the period 1880-1904 is presented with stamps and covers.

Silver — **The Ten Cents Consort Stamp of the First Decimal Issue of Canada**, Richard P. Thompson. A study of the 62 shades of the Ten Cents Consort stamp identified by Whitcomb and 5 previously unidentified shades.

Silver — **Commemorative Postage Due Stamps**, Lyman R. Caswell. A complete collection of commemorative postage due stamps, presented with the reasons for issuing them.

Silver — **Cayman Islands Farthing Stamp on Overseas Registered Mail**, James F. Stern. Cayman Islands 1/4d of 1908-09, while intended for intra-island use only, used on overseas registered mail, often in large multiples.

Silver — **Newfoundland's 1897 Postal Shortage**, Norris R. Dyer. Story of Newfoundland's 1897 shortage of 1¢

The Philatelic Exhibitor

stamps and methods post office used to resolve the crisis.

Silver — **Nigeria 1938-1952 Definitives**, Daniel C. Warren, MD. An original research study of the printings of Nigeria's King George VI definitives.

Silver — **Provisional White Stamps and Green Seals of Sonora**, Jose Cardenas. Provisional White Stamps and Green Seals of Sonora.

Silver — **Mexico - The Durango Postal District "Issues of the Empire,"** Armando Rubio-Morales. A selection on and off cover of the stamps issued during the Maximilian Empire.

Silver — **More Than One**, Stephen D. Schumann. Multiple die postal stationery envelopes of the Commonwealth of Australia, 1918-1947.

Vermeil — **The Essays and Proofs of the 1872 Registry Seal**, William P. Barlow. An adhesive unique in purpose, its essays and proofs display a flamboyant range unusual even for the nineteenth century.

Vermeil — **Canal Zone Postal Stationery 1907-1924**, David J. Leeds. Panama postal stationery overprinted "CANAL ZONE." All issues are shown with some interesting varieties including archive specimens.

Vermeil — **Registry Service in U.S. Occupied Vera Cruz, Mexico - 1914**, Mark Banchik. American registry service in a foreign city during the seven month occupation of 1914.

Vermeil — **Go: It's Culture and History Throughout the Ages**, Lester C. Lanphear III. The oldest board game in the world.

Vermeil — **The Complete T. rex**, Fran Adams. The life and times of the greatest "Tyrant" to have ever lived, Tyrannosaurus rex.

Vermeil — **The Four-Ring Numeral Cancels of Canada**, Richard P. Thomas. An exhibit of the 52 Four-Ring numeral cancels of Canada and 15 varieties resulting from replacement hammers.

Vermeil — **Those Scarce Ones**, Carlos R. Erhard. To show the Mexico airmail stamps issued 8,000 or less, singles, blocks, used, perforated, imperforate, alone or on covers from the first airmail in

1922 to 1933.

Gold — **Hawaiian Revenues**, Richard Malmgren. Hawaiian revenue stamps and embossed dies - 1846 to 1917.

Gold — **7¢ Vermillion Stationery of the United States**, Robert L. Markovits. A specialized study including proofs, essays and postal usages.

Gold — **Nevis: The First Type 1d Issues**, George W. Bowman. A study of the Nevis 1d. "Medicinal Spring" issue, including proofs, reprints, lithographic transfers, retouches, revenues, and on/piece usage.

Gold — **The No Stamp Covers from the Merida Districts**, Jorge A. Wise. The use of postal stamps forced since its introduction but sometimes the lack of stamps force delivery of letters without stamps.

Platinum — **Postage Due Transformations of the French Colonies**, David L. Herendeen. A study of the overprints used to change the postal function of or to postage due stamps, 1889-1904.

Platinum — **The Merry Widow**, Robert L. Markovits. The 10¢ Special Delivery Issue of 1908-1909.

Platinum — **New Zealand Prisoner of War Aerograms**, Jerome V.V. Kasper. Mint and/or used examples of aerograms issued for writing to New Zealand prisoners of war.

Reserve Grand — **Trains on U.S. Stamps, 1869-1995**, Dzintars T. Grinfelds. Stamps and covers with trains on them.

Reserve Grand — **The Merry Widow**, Robert L. Markovits. The 10¢ Special Delivery Issue of 1908-1909.

Reserve Grand — **Go: It's Culture and History Throughout the Ages**, Lester C. Lanphear III. The oldest board game in the world.

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A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46, a 54 page monograph by Robert B. Morgan, is now available from the address below for \$7.50 in mint stamps or a check to cover copying and postage.

AAPE is pleased to have this third example of what we hope will be 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 thematic 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

Still available:

- **A Guide to Judging the Philately of Aden, 1839-1967.** Order from address above. \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** Order from John L. Kimbrough, 10140 Wandering Way, Benbrook, TX 76126. \$1.00 per copy.

DIARY OF A NOVICE JUDGE by Georgia Seitz

It's Thursday night and the set up for APEX '97 is underway. Same old place; same old faces; same old questions. Who's got the glass cleaner? Who's got a screwdriver? Who's got the frames?

I've got my exhibit all ready to mount. My husband cleans the frames and helps me to center the pages. When we're done, he goes on to help here and there. I go place the frames in their places on the racks. I usually take a peek at the other exhibits as I work, but not this time. This time I will be serving as a judge.

New judge. First-timer. Novice. Oh Gad! What have I volunteered for?

A call from the presiding judge comes late that evening. Just look at each exhibit and write down your impressions. Simple instructions. Friday morning standing by the first frame it doesn't seem so simple. There's a points chart. Do I give points for the good things and add up the totals? How am I supposed to

know what's good? OK. I'll give everyone 100 points and just take off a point if I find something wrong. With that decision, it seems so much easier and so I start off down the row. Careful not to read the program and avoiding conversations which might reveal the name of the exhibitor, I read every word on every page of every exhibit.

Fascinating, historical, educational, stimulating; the exhibits are all so good. But they can't all be gold medal winners. Start again. Now the little misspellings are noticed. The slight error in chronology is evident. Some frames begin to look crowded; some look very balanced. Exhibits long in the making begin to stand out. The background research necessary to prepare the commentary for the stamps makes itself known. The differences in styles, clarity, and mounting add to the overall impression of each exhibit. The points are totaled. I'm ready to compare notes with the judges.

The judges gather the next day. Whoosh! The other judges noticed many of the details that I did. Thank Goodness! The points are close. So many good exhibits this year. It is hard to set the lines. The standards are high. After all is done I sigh with relief.

Sunday. The last day of APEX climaxes with the critique. Oh NO! I've got to explain my impressions. OK. I'm ready to take my lumps. But everyone is so polite. The exhibitors laugh together as we point out the simple errors in spelling, dates, etc. which make the difference. Gee, nearly everyone agrees with the medal levels awarded. No hard feelings. Everyone seems encouraged and hopeful of expanding their topic or their exhibit. There's talk of next year already. Gosh, this wasn't so bad. Everyone in the club should be encouraged to try their hand at judging once. It has certainly opened my eyes to many details of exhibiting.

Looking For A New Exhibiting Field? Consider: The Joy of Classics

by Karol Z. Weyna

The appearance of Scott's "Classics" catalog, covering the period from 1840 to 1940 calls into question just what is meant by the term "classic" when applied to philately. Of course, in our hobby, everyone is free to collect what he or she likes, and to define this term in a manner they can live with. Traditionally, collectors have considered the Classic period to begin with the "Penny Black" of Great Britain (issued May 6, 1840), but then the definition begins to get complicated. Some collectors cut off the Classic period at an arbitrary year, often 1870. Others consider Classics to end when perforation was introduced into a respective country. Some use a combination of year and perforation (if the perforations were not introduced too early) and still others restrict their definitions to certain issues — First Issues, specific designs (e.g. the square Numeral designs of Bavaria) or to the issues of constituent states that later became a unified country (e.g. Italian States, German States, Australian States).

Any way you choose to define the exact parameters, Classics of any given country can be among the most fascinating stamps. Consider this: when a country first decided to produce stamps, it had little or no experience in design, printing and use of these little adhesives, other than what they could glean from the experience of others. So Classics often have a tentative, experimental quality. What is done for the First Issue might be improved upon for the next. New methods of printing or plate-making might be employed — sometimes for subsequent printings of the same stamp (for example, the engraved and the typographed burelage varieties of Denmark's First Issue).

Furthermore, the use of the stamps often shows a similar improvisational quality. Most Classic issues were at first valid only within the boundaries of the country or state that issued them (e.g. the "Penny Black" or the Swiss cantonals). Postmarks were introduced, and often altered or the ink color changed to compensate for problems encountered. Sometimes rates differed for prepaid or unpaid mail, or by distance as well as weight. Special services were often paid in cash, with complicated markings on the covers. Mail abroad had to have part of the fees paid in cash, except in rare cases

where it could be franked by stamps of two countries, one paying internal postage to the border, the other postage from the border to the destination.

Before the advent of the Universal Postal Union and its mandates on rates and stamp colors, countries were free to put whatever they wanted (or didn't want) on their stamps. Some countries (e.g. Great Britain and Brazil) didn't bother with the country name for many years; others used a combination of common elements to create divisible stamps (e.g. Mecklenburg, Geneva or Spain). The extent of creativity prompted by novelty or necessity is staggering. I'll bet that well over half of all the philatelic terms describing stamps were necessitated by factors that appeared in the Classic period, from the beginning to the introduction of perforation (which Robson Lowe once described as "additional opportunity to the populace for the mutilation of the miniature engravings provided for their use.")

If one wanted to have some fun with a "topical" collection, one could collect stamps which demonstrated the earliest use of these philatelic terms — an exhibit called "Philatelic Terms Illustrated." Included could be printing terms from original designs through finished stamps, paper types and watermarks, the staggering array of short-lived separation methods, a taxonomy of postal markings, different kinds of service or usage, and much much more. It would probably be hard to show such a collection in only ten frames, but think of how much fun people would have at a typical stamp show looking it over.

Gerald Elliott of New Zealand in fact created such an exhibit using primarily the stamps of the British Pacific; it's now retired from the show circuit — and, unfortunately, never made it to the United States. Another compelling exhibit, shown at Ameripex (1986), was Bob LeBow's "Origins and Development of Postal History," which was loaded with mouth-watering Classic covers which just happened to illustrate some point or other. So pursuing Classic Philately can become an end in itself, not just a sub-species of one-country collecting.

Classic imperforates lend themselves to

collecting multiples; pairs and blocks and strips usually have a presence that is lacking in their perforated counterparts. Some Classics, sold off as mint remainders starting in the 1890's, are even available in sheets; those of Newfoundland, for example, are often album-page sized and look absolutely gorgeous! Multiples also provided an avenue for the astute collector to score off a dealer who hasn't done his homework; some Classics are extremely rare even in pairs (e.g. the Bavaria 6 kreuzer Die I) so they are worth many times twice the used stamp price.

Classic covers have a character all their own. Beautiful script handwriting, a wealth of transits and accountancy markings, and the often-present contents all combine to make even single frankings eminently desirable. Since many Classics predated the wide-spread use of envelopes, contents are often present and can add the pleasure of perusing dead peoples' mail to the charm of the outer wrapper.

Are Classics so rare that they are uncollectible? Well, a few — notably items such as the "Post Office" Mauritius or some of the Hawaii "missionaries" might fall into that category. But by and large, enough Classic material has survived that there is plenty of material to go around. If you doubt me, just look at one of the big Swiss auction catalogs!

There are several reasons for this. First and foremost, remember that the mail of the time usually involved a folded sheet of letter paper. Many businesses saved all incoming correspondence for the contents; in some countries, notably Mexico, it was mandatory to do so. As a result, large correspondences were later discovered, containing thousands upon thousands of Classic covers that had been saved from destruction. Remnants of mint material have already been mentioned. Likewise, stamp dealing has been a part of our hobby since the 1860s, so stamps were harvested from an early date for collectors' purposes.

An old rule of thumb states that some 3% of Classic issues have survived. Given that printing quantities of some Classics reached the multi-million marks, and that even the so-called "blue chips" (e.g. German States and Swiss cantonals) were issued in the hundreds of thousands, there

have always been plenty to go around — with a few rare exceptions. Some Latin American issues were printed in smaller quantities, and survival rates seem to be lower, so a Classic like Bolivia #1 (the 10 centavos Green of 1860) is truly elusive, even at a fraction of the catalog value of, say, Saxony #1.

But hunting for a beautiful example of an elusive stamp is part of the fun of our hobby. Otherwise, we could just call a dealer, tell him what we wanted, and say "Charge it!" But finding a lovely example of a rare stamp tied to piece by a sharp colored cancel at a reasonable price, whether at auction or from a dealer, gives a sense of satisfaction that adds to our enjoyment of the hobby.

After all, price is dependent first upon supply and demand (so that if 10,000 portly German industrialists are stockpiling Saxony #1s on cover, the price is going to be stiff, while if no one in particular is looking for Uruguay #1s — far rarer in the marketplace — the price will be much lower). But assuming that prices for average examples are relatively stable, the other major determinant of price is condition.

There may be a standard price for a Saxony #1 on original wrapper, based on a nice four-margin example. But if the margins are exceptional (or a sheet margin is present), the cancellation is extra sharp, and the wrapper itself has an unusual design or bold typography, the price may be quite a bit higher. Study European "prices realized" lists, for example, to see what the range of prices might be for similar stamps in select, choice, ordinary or defective condition. Really pretty items will get all the action; boring items will get

only commercial treatment. And mechanically damaged items (even visually attractive ones) will go for small fractions of the "gem" prices.

So if you have a good eye, you may be able to spot an item in a dealer's stock that is worth far more than the asking price based on exceptional eye appeal or condition. Knowledge and appreciation go hand in hand, and you have to know what the "norm" is to appreciate the exceptions!

Classics afford the opportunity to collect sometimes primitive, sometimes elegant, sometimes charming stamps from all over the world, to study the evolution of the postage stamp and its uses, to go back in time and read dead peoples' mail, and to have fun while chasing elusive and beautiful items. Yet one more aspect of Classic philately deserves equal notice.

There is a purported truism that everything's already been studied to death in Classic philately; far from it! Many of the standard works on Classics were written by the pioneers of philatelic research — Lee, Nissen, Chase, and many others. Their primary goal was often to differentiate one stamp from another, whether by plating or by other mechanical differences, as well as to collate whatever could be gleaned from archives or published accounts that would establish dates of issue, printing quantities, and the like.

Their conclusions often lead to revisions of catalog listings, but in many cases they perpetuated or inculcated incomplete understandings of how the issues were produced; many of their facts are simply inadequate in light of later research. For example, Schmitt-Anderson over 40 years ago wrote a marvelous book on the stamps of Denmark. Much attention was devoted to

the First Issue. Yet it was only in the subsequent decades that further research disclosed that the Ferslew printing of Denmark's 4 RBS First Issue was halted twice, with portions of the plates being retouched each time — and that some positions can be found in three different states.

Also, much of the early research had built-in bias. At one time, specialized collecting could be divided into "British" and "German" schools. The British tended to go for plating, the Germans for postmarks. As a result, many German States issues have not had enough attention paid to plate varieties, while for many decades British Empire postal history languished. Some areas have never been fully mined to explain the history of the production and use of their issues. If research is your cup of tea, and publication of an article or even a handbook is something you aspire to, get busy! Classics are still a fertile field for exploration.

So if stamp collecting is in your blood, and you have never delved into the Classic field (however you care to define it), you might find a rich new lode of interesting items to pursue and to study.

Like separating the wheat from the chaff? Both Classic Spain and the Italian States have lots of forgeries to get to know. Want an area with a relatively limited number of stamps that has it all? Classic Austria's your bailiwick! Is history your thing? Consider Siege of Paris Balloon Mail, or Crimean War covers, or the many complexities attendant on the unification of Italy. Whatever your tastes, Classic philately can become a route to great satisfaction. Get hooked and enjoy it!

Did Ya Ever Notice.....? by Bill DiPaolo

Every now and then, everyone gets that "Andy Rooney feeling." You remember how he starts many of his commentaries on **60 Minutes**. "Did ya ever notice.....?" The "Andy Rooney feeling" usually comes over me as I walk among exhibit frames at just about any show.

Did ya ever notice...how the only award you really disagree with is your own? How is it that judges demonstrate such good sense and a depth of philatelic knowledge that equals my own until they stand in front of my exhibit? What is released into the air at that precise moment that turns judges into such dunderheads?

Did ya ever notice...how little humor there is in philately in general and in exhibits specifically? So many exhibits are so schol-

arly and esoteric with little real appeal to the collecting world at large. Don't you begin to think that if an exhibitor tried a little humor, the stamp police would put him on the dreaded APS list - "expelled for failure to stop a philatelic chuckle?" And keeping with that thought....

Did ya ever notice...how few people bother to look at the exhibits?

Did ya ever notice...that it's impossible to win the "most popular" award and the Grand too?

Did ya ever notice...while listening to the judges' critique that after all is said and done there are usually three or four exhibits the judges enjoyed viewing a lot more than the grand award winner?

Did ya ever notice...how many truly positive, creative suggestions are proposed, discussed, published, posted, espoused, championed about how to improve exhibiting, judging, exhibitors, shows, rules and how little is really done, accepted, implemented, accomplished? Can you think of some other areas where so many want change, and so little changes? (Okay, the government).

Did ya ever notice...how many folks are so serious about this exhibiting thing that it's sometimes hard to remember that this is a hobby and is supposed to be fun? Especially at the (WOW!) "international level."

Did ya ever notice...that in spite of the drawbacks and problems, exhibiting from A to Z, from bronze to gold, can still be a great source of satisfaction?

"The Fly" Becomes An Entrepreneur

(and in so doing, solves the problem of too few exhibits)



The call came in the dead of night. "Fly, I need your exhibit at next month's DIS-ASTERPEX." We are very short of exhibits and if we don't make the minimum requirement of 157 16-page frames, we could lose our accreditation as a World Series of Philately (WSP) qualifying event. "Okay," I said, "I'll help out." In addition to pledging 10 frames of material, I gave the exhibits chairman the names and telephone numbers of some other people who I thought would help out. They did, and the show was a huge success.

Two weeks later, I had a similar call from the exhibits chairman of MARGIN-ALPEX asking for an exhibit for exactly the same reason. I complied. After all she was a friend.

The story repeated itself several times more in the following months. Each time, I was asked (begged) to provide an exhibit to help out a show. How can you say no? "The Fly" can't. So each time I provided an exhibit and I provided the names of friends who I also knew would come to the rescue of a show in trouble.

All of the shows we helped out, were able to meet their minimum WSP requirements. My accommodation to those shows were not however, without problems. At the last show I helped, my exhibit went down two medal levels (from certificate through head shake to ts! ts!) At the critique when I asked why, the jurors told me that frankly they felt the exhibit was way overexposed. They had seen it time-after-time during the year without any improvements, and frankly, they were getting tired of it. Then the idea of how best to help WSP shows in trouble hit me.

I quickly put together 157 frames of material, divided into a number of exhibits, ranging from 10 frames down to a single frame. Some of the exhibits were all right but others were not very good at all. I truly had a cross-section of quality built into the 157 frames.

Next, I developed an insurance policy. Without going into a lot of detail, suffice it to say that the policy guaranteed to all WSP shows that in return for an annual insurance premium, I would guarantee to meet their 157 frame minimum. As a consequence, those shows never again had to worry about the loss of accreditation. Never again would the "prestige" of the show be placed in jeopardy. All exhibits chairmen could sleep well knowing that the minimum frame requirement would be met — if they purchased "The Fly's" exhibit insurance policy.

The policy's pricing structure was quite simple. If a show charged \$8 per frame, the cost of the policy for one year was \$1,256.00 (157 x \$8) per year, plus an additional amount to cover my administrative costs plus a hefty profit. The total cost would be around \$2,000. I also guaranteed that if the show got over 157 frames on its own, "The Fly's" insurance company would refund the difference (less an administrative charge). I couldn't lose.

It was a dice roll. If there were many exhibitors out there, I still made a little money from the administrative charges. If there were few exhibitors out there, I stood to make a lot of money. "The Fly" bet in today's environment, we would begin to see a substantial reduction in the number of exhibitors and as a result, some WSP

shows would be in trouble. I was already counting my profits — and thinking of the material I would purchase to upgrade my certificate-winning exhibits to the bronze level. Then I woke up!

Seriously, there are some WSP shows that are having trouble making even the minimum 157 frames. Why? The answer to that question is not so simple. In some cases it might be because the quality of the show had gone down over the years. Exhibitors simply will not support bad shows. In other cases, it looks like the sheer number of WSP shows (35) each year, had sufficiently diluted the number of exhibitors to the point that without new exhibitors entering shows, there are not enough exhibits to go around. In that case, once again, the "better" shows do well while the others have a hard time. Today, it seems that there are fewer "mug hunters," people who entered show after show in efforts to win awards and more importantly, have one or more of their exhibits entered in the annual Champion-of-Champions competition.

But whatever the reason or reasons for a lack of exhibit support to some WSP shows, it is clear that there is a problem out there. Perhaps it is a problem that can be addressed by the AAPE.

"The Fly" proposes (and will fund if necessary), a survey be conducted using a reasonable base of experienced exhibitors and all WSP shows, to determine what the problems might be — and then to report on and if appropriate, make recommendations for change to the philatelic community and affected organizations. Any takers?

Going for the Gold...

Compiled by G.H. Davis

The primary reason The Philatelic Exhibitor (TPE) exists is to share information. Towards that end, our editor recently queried a number of gold medal winning exhibitors, requesting that they share their insights about what it takes to win a gold medal. I have compiled the results of this "survey" and via this article will share with you what I believe were

the key topics emphasized by the respondents.

Although the responses were numerous (the contributors are cited at the end of the article), many topics appeared with remarkable consistency. These topics are discussed in the following paragraphs. They are not rated for their importance in the quest for a gold medal. All are impor-

tant.

The topic receiving the most attention was **education**. There are two audiences that must be educated if a gold medal is to be awarded. One is the exhibitor and the other is the judges.

The exhibitor must be educated about exhibiting and the subject chosen for the

exhibit.

To learn about exhibiting, study the APS judges manual, attend AAPE seminars, read books and articles on how to exhibit, listen (without emotion) to the judges at critiques and talk to other exhibitors (yes, it is work and this topic is discussed later in the article). Also, study the exhibits in the frames. Some shows are requesting that the exhibitors provide a "tour" of their exhibits. This is a great way for the aspiring gold medal winner to learn about exhibiting directly from other successful exhibitors.

Gold medal winners must understand the difference between collecting for oneself and exhibiting. They must know the accepted guidelines for exhibiting and give them considerable allegiance. They must know the principles of their chosen exhibit class and fulfill them.

A very effective way of learning about exhibiting is through personal tutelage. This may be more difficult to achieve but a mentor can be invaluable in guiding an exhibitor to the gold medal level. Seek out fellow AAPE members and explore this possibility with them. Those that have achieved gold medal status are proud (and hopefully humble) of their accomplishments and are often willing to share their experiences.

Besides being educated about exhibiting, the exhibitor must be knowledgeable about the chosen exhibit subject. Techniques for achieving this education overlap those used to become familiar with exhibiting. Review references and obtain for future use if possible. Join specialist societies. Locate others who collect/exhibit the same or similar subject and share information. Collecting can be a private pursuit but creating a gold medal winning exhibit is easier when the exhibitor interacts with others.

Self-education is followed by educating the judges. The gold medal winning respondents emphasized two ways to achieve this. The most frequently mentioned was via the synopsis page. TPE has provided considerable information about this critical page. Therefore, this article will not address the "how-to" of preparing this page. However, the importance of this page relative to achieving a gold medal can not be over emphasized. The synopsis page is the exhibitor's opportunity to "speak" to the judges and "sell" the exhibit. Do not minimize this opportunity to educate. A gold medal winner writes and rewrites the synopsis page (yes, more work).

Another way to educate the judges is through the write-up that accompanies the material being exhibited. Do not rely on the judges to fully appreciate what is being shown. Educate them. Transfer your knowledge. Gain their respect.

It is easier for the judges to be educated about and gain an appreciation for an exhibit if it is **well organized**. Often exhibitors are admonished to "tell a story" with their exhibit. This is another way of saying make the flow of the exhibit logical and the organization obvious.

There are a couple of techniques that make it easier to prepare a well organized exhibit. These are outlines and page titles (not to be confused with title pages).

In laying out an exhibit, the material, before it is mounted, should be organized into logical groups. These groupings may be easier to determine if the material is spread out over a large surface for easier viewing. Some groupings are rather straight forward. For example, if the exhibit is to be a study of a stamp series, each stamp value may become a group. Once the groups are determined, they become the primary headings of the exhibit outline. The group/outline headings then can be further divided into sub-group/outline subheadings. Detailed below is a partial outline of select groups/subgroups for an exhibit of the US air mail stamps known as the Sports (Scott #C25-C31).

- I. Design Material
 - A. Models
 - B. Sheet Gelatin
 - C. Master Die Proof
- II. Six Cents Value
 - A. Stamps
 - 1. Singles
 - 2. Blocks
 - 3. EFO's
 - B. Postal History
 - 1. Domestic
 - 2. Possessions
 - 3. International
 - 4. Military
- III. Eight Cents Value
 - A. Stamps
 - 1. Etc., etc.

Admittedly, the above approach is basic and repetitive. However, it is also easy for the judges to follow and that's the objective.

Obviously, many exhibit subjects are not based on a series of stamps and require a different outline approach. Consider the one below for a special study exhibit of Reply Mail.

I. Reply Cards

- A. Privately Produced
- B. Government Issues

II. Business Reply Mail

- A. Designs
 - 1. Forerunners
 - 2. Government Specifications
- B. Business Reply Rates
 - 1. Surface Rates + Business Reply Fees
 - 2. Air Mail Rates + Business Reply Fees
 - 3. Special Services Fees + Business Reply Fees
 - 4. Advance Deposit Accounts
- C. Possessions Usages
- D. International Usages
- E. Auxiliary Markings
- F. Cancellations
- G. Receipts

III. Postage Provided by Sender

- A. Stamps Enclosed
- B. Self-Addressed Stamped Envelopes
- C. Self-Addressed Stamped Cards

Outlines like those shown above have many uses. They can be used as a road map to ensure that the organization the exhibitor visualized does not become lost during the process of mounting the material. Furthermore, they can be incorporated into either the title and/or synopsis pages to convey the exhibit's organization to the judges.

Outlines can also provide the content for page titles. While outlines included in the title and/or synopsis pages can convey the exhibit's organization, some gold medal winners also include page titles. Page titles, subtitles and date(s) can be effective in providing the viewer (including judges) with a "you are here" approach to organization. The title acts as a group heading, the subtitle tells the viewer why the material is on the page being shown and the date(s) state the mailing date of any covers on the page and/or the date(s) of issues or usage of the stamps on the page.

The exhibitor's success in achieving a logical organization can best be deter-

mined by "viewing" the exhibit. Gold medal winners reported that they spread out their exhibits on the floor, bed or pool table to get an overall feel for its look and organization. Although this preliminary viewing technique provides some sense of what the exhibit will look like, nothing is better than actually seeing the exhibit in the frames. Given this, some exhibitors enter their exhibit in a secondary show prior to the primary one they have targeted in their gold medal quest. This provides them the opportunity to check out their organization and other aspects of the exhibit before the main event.

Organization enters the picture after the exhibit subject has been chosen. What did the gold medal winners think were important criteria in selecting an exhibit subject?

When choosing an exhibit subject, there are many factors to consider. One primary one is the scope of the subject. Take care to ensure that it is not too narrow. Can it be taken to a gold medal level? The exhibitor should visualize the subject at a gold medal level and determine if the subject lends itself to a treatment that will achieve this visualization. Is material for the chosen subject available in sufficient quantity and quality to support a gold medal exhibit? Does the subject contain some hard to acquire items? Is the subject open-ended? Will there always be one more cover or one more dramatic EFO to enhance the subject/exhibit?

The chosen exhibit subject should be easy to understand by the judges and others. It should be a subject that has some

natural boundaries that will facilitate organization and ease of understanding.

Most importantly, the chosen subject should be one the exhibitor likes. If the exhibitor is not infatuated (obsessed?) with the subject, it is doubtful the necessary commitment to achieve a gold medal will be generated.

Regardless of the chosen subject, the material exhibited will be the ultimate deciding factor relative to the medal awarded. To achieve a gold medal the approach to material should be more (quantity) and better (quality).

The quantity of material in an exhibit must be managed. The material must be in sufficient quantity to depict representative completeness for the chosen subject. However, the exhibitor must stay focused. If an item does not fit, do not use it. Have the discipline to remove or exclude material. Successful exhibitors often have removed complete sections from exhibits during their quest for the gold. Only show pieces that convey the point being made.

The quality of the material is crucial to achieving a gold medal. Gold medal exhibits contain material in the best condition available. They also contain material that focuses on the subject. If Prexies are being shown, Prexie stamps should dominate the covers. Exceptions exist, but usually a cover with three Transport stamps and one Prexie is not a good fit for a Prexie exhibit. The material must have eye appeal. There is a book available by Tom Peters entitled "In Pursuit of WOW." The audience for this book is pri-

marily managers in Corporate America. However, the title is appropriate for the pursuit of material for a gold medal winning exhibit. The material on each page of an exhibit should have impact. It should generate WOW in the minds of the judges.

This article has highlighted four aspects (education, organization, choice of subject and material) of creating a gold medal exhibit. The common denominator among these four is **work**.

Research for self-education takes effort. So does formally educating others, i.e., the judges. Learning by doing can be time consuming. Creating a well organized exhibit requires dedication. Before an exhibit achieves a gold medal, it must be reworked numerous times. This will test the exhibitor's patience and determination. The choice of a good subject can be frustrating and may result in several false starts. Acquiring the material necessary for a gold medal takes years.

Yes, the quest for a gold medal requires work. However, the satisfaction of winning the gold medal is worth all the effort.

Among the exhibitors responding to editor Hotchner's request and contributing content for this article are Ted Bahry, Bob Brichacek, Doug Clark, Dick Corwin, Joe Crosby, Guy Dillaway, Jim Graue, Art Graten, Ralph Jacquemin, Frederick Lawrence, John Liles, Steve Luster, Bill Oliver, Leonard Piskiewicz, Stephen Reinhard, Roger Schnell, Steve Schumann, Harlan Stone, Ann Triggler, Dan Walker, Stephen Washburne.

Even More Diary of a Novice Exhibitor (Phyllis continues her Odyssey)

Later in sixth year: Decide on exhibit topic, rummage around to locate material. Vacillate between scrunching 11 pages of material into nine or stretching to 18. Settle on latter option, submit paperwork to chairperson, start laying out exhibit. Prepare for visit to public library. Entire population of Western Hemisphere suddenly has demands that have to be met and proceeds to make contact via mail, telephone, and in person. Finally get to library after a solid week of trying. Necessary infor-

mation proves elusive, available time quickly evaporates. Personal copy of **The New Philatelic Exhibitor's Handbook** disappears, consult notes from prior Judges' Critique, locate appropriate guidelines, quietly decide to fudge a bit here and there. Return to library to complete research, begin fine-tuning layout of exhibit pages. Cats distracted by teenager's Science Project. Attempt to calm teenager who is thoroughly fed up with feline helpers. Teen refuses to believe exhibit is as important as Science

Project, negotiate schedule to allow computer and printer to be used by both parties to complete work in timely manner. Complete exhibit, attend critique, look penitent when Judges comment on fudged areas. Exactly one week after show opens, **The New Philatelic Exhibitor's Handbook** reappears on bookshelf. Figure either cats hid it or teenager used it to prop up Science Project. Spend weekend securing stamp area.

Phyllis A. T. Lee

April, 1997/17

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 1997 or in 1998? Why not invite inquiries here?

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

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

PRAGA 98, Prague, undoubtedly the most beautiful city in Europe, will again be host to an international philatelic exhibition. PRAGA 98 will take place from Thursday, September 10 through Sunday, September 13, 1998 and will be held in the Trade Fair Palace which currently houses the modern arts collection of the National Gallery.

The exhibition will be organized, under the patronage of the Federation of European Philatelic Associations (FEPA), by the Union of Czech Philatelists jointly with the Czech Post. PRAGA 98 will be a general philatelic exhibition which will conform to all FIP regulations in the organization and judging of all recognized competitive classes. The international jury will be composed exclusively of FIP accredited judges.

The theme of PRAGA 98 will be Czechoslovak and Czech related philately, including stamps, postal history, aerophilately, and related thematic exhibits. Of course all other quality exhibits in all categories will be welcome.

PRAGA 98 Bulletins are currently in preparation and will be distributed as soon as received. Collectors interested in exhibiting at PRAGA 98 should write to the PRAGA Commissioner for the United States, Jaroslav J. Verner, 8602 Ewing Drive, Bethesda, MD 20816-3846 for applications.

PIPEX '97, is looking for one frame exhibits for its Sept. 19-21 Spokane, WA show. Contact John D. Arn, N. 17708 Saddle Hill Rd., Colbert, WA 99005, for full information.

OKPEX 97, New 16 page standard World Series of Philately frames, purchased from Pacific 97, will be used for the first time at OKPEX 97, June 20-22. Exhibitors who were not accepted at Pacific 97 are all invited to OKPEX 97 with the grand award winner of the competition entered in the Champion of Champions Exhibition in Milwaukee in August.

The OKPEX 97 Literature competition will be held including a section for auction catalogs which was premiered in philatelic literature competition at OKPEX 96.

Complete details and entry forms for the Exhibitors and Literature Prospectus,

dealer booths in both the philatelic and post card areas are now available by writing OKPEX 97, P.O. Box 26542, Oklahoma City, OK 73126.

Philadelphia Show, The Philadelphia National Stamp Exhibition will host the 1997 annual convention of the Germany Philatelic Society September 26-28. The show will again be held at the Valley Forge Convention Center in King of Prussia, PA. This World Series of Philately exhibition offers 300 frames of competitive exhibits and one of the largest dealer bourses consisting of 75 vendors. The Pennsylvania Postal History Society also holds its annual gathering at the show.

PNSE Exhibits Chairman Stephen Washburne announced availability of the show prospectus. Preference will be given to the areas of the two specialty groups which are convening this year. He urges early application in light of the large block of frames taken up by the GPS. Frames will accommodate 16 pages each. Junior and Youth exhibits are cordially invited.

PNSE would like to host other specialty groups at its future shows. Organizations which would like to hold national or regional get-togethers should write to PNSE, Box 358, Broomall, PA 19008. Dealers interested in participating in the PNSE bourse should write to the same address. Prospective exhibitors can obtain a copy of the application form and show regulations by sending a #10 SAE to PNSE Exhibits, Box 43146, Philadelphia, PA 19129.

AMERICOVER '97, Exhibitors of First Day Covers will find up to 100 Exhibit frames open to all collectors regardless of age or society affiliation. The exhibitors will be competing for a list of awards which include; in addition to a Grand Award:

- Robert C. Graebner award for best novice exhibit
- Lawrence S. Fisher award for best research exhibit from 1847-1937
- Winfred M. Grandy award for the best cacheted FDCs with emphasis on cachet research
- Herman Franz Fluegel award for the best exhibit of cacheted FDCs 1945 and later

- Samuel August memorial award for the best topical exhibit
- Marge Finger award for the most popular exhibit by popular ballot
- Richard H. Thompson award for the best U.S. FDC exhibit
- Foreign FDC award for the best non-U.S. FDC exhibit
- Junior award for the best exhibit by a junior

In addition to the above listed awards, AFDCS Gold, Bronze and Silver awards are available.

AMERICOVER '97, will again be open to ONE FRAME EXHIBITS, as space allows. AFDCS Gold, Bronze and Silver awards are available, *along with other awards established for competition by other philatelic societies may be available.*

Exhibit prospectuses and further information are available from Betty B. Buchanan, Exhibit Chairperson, P.O. Box 1335, Maplewood, NJ 07040-0456. Please include a SASE.

ALAPEX '98, the annual show of the Birmingham Philatelic Society, will host the annual meeting and convention of two national societies on February 6-8, 1998: **The Germany Philatelic Society and the Brazil Philatelic Society.**

The three-day show will feature 200 frames of exhibits and a 40+ dealer bourse. A full slate of activities is planned including seminars, judges' critique, youth activities, banquets, and awards breakfast.

The Sheraton Civic Center Hotel, the official host for show activities, is offering a special show rate. Exhibits and dealer bourse are in the adjacent Birmingham-Jefferson Civic Center.

Additional information and exhibitor's prospectus are available from the Birmingham Philatelic Society, ALAPEX '98, P.O. Box 531330, Birmingham, AL 35253.

An exhibitor's prospectus, periodic updates, and e-mail capabilities are available on-line at <http://panther.bsc.edu/~spezizll/gps.html> Phone inquiries are invited at (205) 688-4609 and (205) 822-3724.

Ask Odenweller

by Robert P. Odenweller

Remarks from readers often spur parts of this column. This time, it is in response to remarks that readers missed my last installment. I plead guilty. Life has been quite busy lately, and I am involved in learning my last airplane (before I have to retire from flying), the 767. Actually, it's two airplanes, since the 757 is so similar, when you receive a rating on one, you get the other automatically. The course is very intensive, once likened to being "force-fed with a fire hose." And it's so computer intensive that others have remarked "If your VCR is blinking on 12:00, don't bother to apply for this one." So far so good, but I have a moment to get some copy delivered.

Five vs. Eight

A piece by Jerry Massler in the last issue laments what he perceives as a problem in the allocation of frames at the international level. Actually, it's not the problem he believes it is, but it is nevertheless a creaky construct that should be fixed. I've been trying to correct it for a long time, but have only made limited progress. Although it is not necessarily directly connected with the things I normally discuss here, it is nevertheless something that could affect some potential exhibitors, and clarification of the point that Jerry raised can help more than a few.

A little history should help to understand what's involved.

For many years, former F.I.P. president Ladislav Dvoracek pushed heavily to have exhibits receive either 5 frames or 10 frames. A large portion of the reasoning for this was apparently that the exhibition hall in Prague could hold rows of frames that were in a multiple of five, and therefore by having the numbers that would make full rows, no exhibit would turn a corner.

An additional reason might have been in operation. As the rules read at that time, exhibitors could request any number of frames they wanted. Some with very modest exhibits might have requested 25 frames, hoping for five, while others might have requested ten, needing all of them. The selection committee was faced with a difficult job. They could favor their friends, and many did. They could make an across the board slicing of the percentage given vs. those requested, but then the requester of 25 frames might get 12 while the requester of ten would get only five, not

necessarily fair for either. The "automatic" nature of the five or ten allocation was potentially a "cop-out." Nobody would have to face an irate applicant to explain why he didn't get all the frames he wanted.

Nice thought, but it would have caused more problems than it might have solved.

In the first place, very few exhibitors have a huge excess of significant material to cull down to a perfect five or ten frames. Others have difficulty stretching to fill even five frames, as Jerry pointed out. For example, Alex Rendon got a large gold for his first issue Colombia Air Mail with a heavily stretched exhibit (and I seem to recall that it didn't even reach "five" frames in Tokyo — more like three, and even that was padded), but the judges knew that there could not have been anything more to add, and that it deserved the award.

A second problem not remarked on by Jerry, but which has bothered me for a long time, is that the limitation of the then projected "high allocation" to those exhibits that had reached the large vermeil level was highly discriminatory to very good exhibits of areas that were not as well endowed with the recognizable rarities. To get the higher number of frames they had to have more material, but to have more material they had to have more frames. Catch 22. A number of us fought the implementation of the proposed five and ten rule, and we were successful.

Frames vs. Square Meters of Exhibiting Space

Another problem complicated the matter in 1981. At the F.I.P. Congress in Vienna, the previous lack of a limit on the number of frames for an exhibit was corrected. (When I won my Grand Prix d'Honneur the year before, I was able to use 15 frames to do it.) After much consideration and discussion, the limit was placed at 10 frames. That would have been fine, but a problem occurred.

The Congress had given very careful deliberation of all of the changes. The rules were then placed into the hands of individuals who were charged with preparing them for printing up in their final state. One of the individuals, however, saw fit to change "frames" to "square meters," since in his home country, every frame was one meter on a side (and would only hold 12 pages). To him, the equivalence was obvious. To

the rest of the world, if created nothing but unbelievable headaches.

For all but that small portion of Europe that uses one meter square glass (that's how the glass comes, so the frames were built accordingly, to avoid cutting of glass and driving up costs), the frames were more than a square meter. Since the new rule read that no exhibit should have over 10 square meters (formerly no more than 10 frames), any frame that was 1.01 square meters (and down to 1.11 square meters) could not use more than nine to satisfy the restriction.

But it gets worse.

Almost none of the frames from other countries are as small as even 1.11 square meters. So a maximum of eight was established, not by plan, but by a need to meet the limits that had been created artificially by a revision to the rules that had never been intended. That's where eight frames came from.

The Evolution of the Either-Or Problem

Dvoracek was persistent. He kept trying to get the 5/10 allocation made into law. Some thought that part of the reason was that there were some judges who didn't know much about what they were looking at, and the clue of the different allocations would narrow down the range of the acceptable evaluations — not much less than a large vermeil for the high and rarely exceeding that for the lower. But that depends on whether their predecessors had done a valid job or not. Which came first...

As a parting "gift" to Dvoracek when he retired as F.I.P. president, the Congress, with those of us who had opposed the ruling being very grudging in making sure that the wording was not going to get us into trouble, allowed a version of his pet project to take place. The new regulation said that "five, or six, or seven" frames would be given to the "lower" allocation, and "eight or nine or ten" to the higher allocation, as determined by the large vermeil split. In each of the phrases, the first "or," although very important, was misread as being unnecessary, and was left out after the final approval of the wording.

The flexibility of giving a promising exhibit, such as one of the Indian states, enough space to achieve a large vermeil medal, in, say, six or seven frames, so that it would get a chance for a larger award in

the eight, nine, or ten that would then be available, would not hold it back artificially. If limited to only five, it might never have achieved the "critical mass" to reach the higher level. (Disregard here the fact that we have moved to square meters rather than frames — the idea remained the same.)

That was the way it was until 1990, when the shock hit. At one exhibition, a determination was made that the organizers would have to choose which of the numbers, five, six, or seven square meters, which would be given to the lower allocation, and eight, nine, or ten, which would receive the higher allocation. Once that determination was made, there would be no flexibility whatsoever. One exhibitor, who had an exhibit that qualified at the higher level, was rejected from any consideration simply because he requested seven frames (which he could fill with the material then available in his area) instead of eight (which was impossible). Clearly things had gotten out of hand.

Among the proposals I suggested to the United States delegation for the changing of the regulations was that any person who

had qualified for the "higher allocation" could request a lower number of frames if he could show that the material did not exist or that the scope of the exhibit was such that it could not be expanded. The amended rule was approved. Therefore Jerry could continue to show in five frames, or six or seven, as he felt the ability to expand, up to the eight that have been artificially placed as a top, but not fewer than used to gain the high allocation.

Similarly, I could see a number of "small" areas that might need help, and would to reinstate an old rule that would allow an exhibitor to request fewer than five frames. Again, the exception was intended "for reasons of material not being available or for other substantial reasons," but although I thought that the regulation had been approved, I cannot find any trace of it now.

Finally, for the future, and to help those smaller exhibits that are being very heavily discriminated against by this very artificial rule, a few "tune-ups" are in order. The ability of the small exhibit to get four or three frames should (as I thought it had

been), be institutionalized. It was abused in 1980, and rather than address the matter sensibly, draconian measures were imposed that made it all the more difficult for these exhibits to compete. The rules should be rewritten to allow them to do so.

But of even more importance is a rule I have pushed for a long time to have added, if an exhibit shows in five frames and gets a good award, say vermeil, I would recommend that the next time the exhibit is shown, it be given a chance to gain the high allocation, by getting six frames. The flexibility could extend even a third time, in that another vermeil could get the six frame exhibit a total of seven with which to give it his best shot.

All of this is based on an acceptance of the need for "low" and "high" allocations in the first place. I can see a glimmering of good intent in the rules, but nevertheless feel that to make it a mechanical determination rather than one based on good judgment is not in the best interests of all concerned. The same holds true for the first time exhibit, but that's the subject of another discourse.

THE MAIL-IN EXHIBITOR by John S. Blakemore, P.O. Box 2248, Bellingham, WA 98227-2248

This is my first Mail-in column since the October 1996 issue, because few reports had reached me prior to the deadline for the January issue. I am now in a different and pleasurable situation of having many reports on hand, in large measure due to the courage of FLOREX 96 Chairman Phillip Stager, who got his Exhibits Chairman to send a score sheet out with every mail-back exhibit, yielding 11 scores sent to me. (Readers may remember my commenting that Michael Dixon provided this opportunity for all mail-in exhibitors at NAPEX 95.) This is a great way for a show committee to find out how favorably their efforts were perceived by the mail-in component of the exhibiting community.

And so, in chronological order of show dates (all 1996), here are scores I have received:

Philatelic Show (Boxborough Mass.)	100
Metro Stamp Show (Oregon)	100+
Espamer (Spain)	100
CAPEX (Toronto, Canada)	100
TEXPEX	72
TOPEX	74, 100
MERPEX XX (New Jersey)	100, 100, 100+
OMAHA STAMP SHOW	97
INDYPEX	95
AIRPEX XXI	100
VAPEX	90
FLOREX	95+, 95++, 96, 98, 100, 100, 100, 100, 100, 100, 100

SCORE SHEET, FOR MAIL-IN EXHIBITOR

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

Before commenting on the scores for other shows, I think I should augment the row of numbers for FLOREX 96 with a few brief comments from some of those 11 mail-in exhibitors. First, congratulations to Exhibit chairman Ed Evans and his colleagues, whose efforts yielded a 100 score in seven instances out of eleven. None of the four slightly sub-100 FLOREX scores were accompanied by comments revealing any alarming failure of the mail-in system. Two reports did comment on imperfect packing for the shipment home. One exhibitor got his ribbon and the actual award, but not a certificate, and he probably is like me in keeping a chronological certificate file so he knows what exhibit has been where in the past. Human memory can be unreliable!

Another was disappointed not to get his \$14 stamp back. However, a different exhibitor was thrilled that Mr. Evans

phoned to congratulate him on his award. The combined FLOREX 96 reports give that show what a fellow columnist would call a good flyswatter.

Next, some comments about reports I received from exhibitors at other shows. As the tabulation above shows, most were very favorable. The VAPEX 96 exhibitor was rather upset that he had not received his award, and I hope this has now been remedied. One of the two TOPEX 96 exhibitors also had not received an award medal (several months after the event, so it was evidently not just delayed), and was also aggrieved that despite specific instructions to use stamps for Express Mail return, a meter was used anyway. Incidentally, the exhibitor at TOPEX 96 who did report a score of 100 had provided his own \$30 of stamps for the return — but ballpoint pen cancels had wrecked them. Some you win, others.....

The score shown above of 72 for TEXPEX 96 merits some explanation. There were some deficiencies about the certificate, award, etc., and a meter was used in mailing the exhibit back — but this was not all. Despite specific instructions on how the exhibit was to be returned, it came back insured only. That return journey took 16 days, during which even the APS insurance would have a \$1,000 limit. Scary.

Despite an occasional horror story, my tabulation above shows that most mail-in exhibitors are pleased with how things worked out, and are willing to repeat the endeavor.

Your reports are always welcome. If you have deficiencies to report, please use a numerical score such as the one above, with a few lines of explanation. If your score is 100, a postal card will do just fine to tell me so.

If at first you don't succeed by Janet Klug

It's been a looong time since I was a beginning exhibitor, and things have changed (thank goodness) some since then. Nevertheless, I offer my experience as fodder for today's beginning exhibitors. My very first exhibit was on Tonga's unusual, colorful, and — for the most part — philatelic Tin Can Mail. Twenty years ago it was looked upon as something so ridiculous and absurd as to not merit serious consideration.

"Well, OK. So be it," I thought as I showed it around for a period of about three years. I garnered a fist full of bronze and silver medals and had a lot of fun. The judges snickered. So what? I had come to the conclusion that stamp show judges were collectively a bunch of pompous twits who wouldn't know fun if it bit them on the.....never mind.

I wasn't bitter, you understand. After a few years I came to realize that my chosen subject was limited in scope. I could continue adding and upgrading covers, but it's doubtful I could ever sufficiently overcome the bias against this largely philatelic material. It's interesting, however, to see how many times Tin Can Mail covers pop up in traditional, postal history, and thematic exhibits these days in an effort to add exotic destinations to spice up an exhibit.

But I'm not bitter, you understand. After a few years I began to become more and more interested in the stamps on my Tin Can Mail covers. I put together a small exhibit of these stunningly beautiful stamps and for my efforts received a polite

pat on the noggin. BUT.....while viewing some of the other exhibits at the show, I heard two guys chatting about my exhibit. "Hey, have you ever heard of this Tonga?" one said to the other. "These stamps are really neat!" I never met these two guys, but they handed me my first gold medal that day. It was all the incentive I needed to keep going. The stamps were neat! I was right about that!

So, gradually over the course of many years I added material to the exhibit. I'd show it, get a bronze, get advice from the judges. Change the exhibit and add more stuff to it. Exhibit it again. Get a silver-bronze. Get more advice from judges, change the exhibit and add more stuff, exhibit again and get a silver. And then another silver. And so it went. Material came slowly. (It doesn't grow on trees, you know!) Advice was cheap and freely, cheerfully given. Either these philatelic judges were getting smarter, or I was getting used to them.

That's not to mean every piece of advice I got was sterling. Early on one judge told me that if I wanted to get higher than a bronze, I should collect something else. Here is a tip for any judge who happens to read this: That was not good advice. We

Tonga's Definitives, 1897 - 1953

Introduction


This new catalogue of Tonga's stamps is the result of the combined efforts of the author and the editor. It is the first comprehensive catalogue of Tonga's stamps ever published. It contains 1,000 entries, including 1,000 illustrations of the stamps. The catalogue is arranged in chronological order, and includes information on the design, issue date, and value of each stamp. It is a valuable reference work for collectors and philatelists alike.

Usage

This catalogue is intended for use as a reference work. It is not intended as a collection of stamps. The stamps are available from the author or the editor. The price of the catalogue is \$10.00. The author and editor are available for consultation on the catalogue.

Varieties

This section of the catalogue lists the varieties of the stamps. It includes information on the design, issue date, and value of each variety. It is a valuable reference work for collectors and philatelists alike.




56 Years in Use

This section of the catalogue lists the stamps that have been in use for 56 years. It includes information on the design, issue date, and value of each stamp. It is a valuable reference work for collectors and philatelists alike.

Bibliography

This section of the catalogue lists the books and articles that have been published on Tonga's stamps. It is a valuable reference work for collectors and philatelists alike.



Errors

This section of the catalogue lists the errors that have occurred in the printing of the stamps. It includes information on the design, issue date, and value of each error. It is a valuable reference work for collectors and philatelists alike.

The Tonga's Stamp Club

Alex at Wonderpex 4

by J. K. Weiss

Alex stood in the doorway of a room, crowded with people (and other critters, but Philatelists all) and peered through the crowd. He saw a few people he recognized, and many he had not seen before. They were all milling around, talking in small groups. Two very agile if inept bartenders were dispensing a limited variety of liquids in one corner. Finally Alex spied the White Knight in a small knot of conversationalists around a table. The Knight smiled back and waved Alex to join him.

"Well, well, Alex. Good to see you back at Wonderpex!" The Knight greeted Alex heartily. "Get yourself a drink and join in. We're talking about Judging!"

Alex wended his way (pushed was more like it, he thought later) to the bar and was handed an indescribably anonymous glass of something handy. As he returned to the Knight's side, he observed the group sitting at that table.

The Bookworm and the Desert Rat he had sort of met during the judging, although they had not been introduced. The others were not familiar.

One fellow was small, short, and a sort of furry white color. Alex couldn't decide if he was wearing an Angora sweater or just existed in a local haze. The Knight introduced him as the Polar Bear. Another fellow was introduced as Cyrus the Camel; he professed to be a revisionist Astrologer. A scaly green lizard sat alarmingly erect in a very uncomfortable looking chair, but seemed to be completely at ease. Alex later learned she was a Lounge Lizard, and could look comfortable anywhere. The last participant was a tall, thin fellow who seemed slightly distracted, although he was actively participating in the discussion. He had a drink in each hand, and sipped them in strict alternation. Alex noticed a badge on his lapel labeled "Judge," but didn't recognize him at all.

The Knight saw Alex's quizzical look, and leaned close to whisper to him, "That fellow is called Cassius, but no one knows whether it is because of his lean and hungry look, or his reputation for having feet of clay. He is judging at this show; his specialty is Sports Philately. His exhibit of the 1940 Helsinki Olympics is widely regarded as the best ever on the subject."

"Wait a minute," cried Alex, quietly, "I thought the 1940 Olympics were cancelled

because of the War."

"They were," replied the Knight. "That's why his exhibit is so good. The material is truly scarce. All the other modern Olympics are easy."

"But I thought the Archer's exhibit of the 1936 Berlin games was the best Olympic exhibit out there. It always wins good Thematic awards."

"Yes, but the 1940 exhibit makes no mention of medals, so it is truly more sportsmanlike. We in Wonderland all think it is crass to mention medals in an exhibit. In your world, it would be like mentioning Rarity or even (perish the thought) Uniquity. The judges are supposed to know and recognize those things without reminders from the Exhibitor."

Alex pondered this for a moment. "But aren't the medals mentioned in the 1936 exhibit Olympic medals, not Philatelic ones?"

"Of course. What could be worse than mentioning medals you *don't* have?"

"By the way, I don't remember Cassius being a judge here. I thought you showed me the whole panel in the jury room this afternoon."

The Knight laughed. "Alex, that was three months ago. This is Spring Wonderpex."

"I don't understand." Alex was suddenly very confused.

"There are many stamp shows in Wonderland. They are all called Wonderpex. That way everyone knows that when a Wonderpex is advertised, it is a stamp show. If they all had different names, how would anyone find them?"

"In my world, each show has a different name. They all used to end in '...pex', but we are getting away from that. It's too confusing to the public, who don't know what 'pex' means!" Alex was trying to grasp a shaky reality, and like most people he could do that best by ignoring it.

The Knight laughed. "Isn't the purpose of advertising to teach people what something means? If you call every show something else, you have to re-educate them every week!"

Alex would have to think about that. "Come back to the present," he said. "Do you mean this isn't the same show we met at?"

"Of course not." The Knight thought a moment, then pointed to a large panel at the side of the room. "Go over there and look at the map. It will show you all the Wonderpexes for the next six months or so and where they are to be held."

Alex walked over to the display. Indeed, it was a diagram of about 8 shows, graphically represented, but Alex could not make head nor tail of the meaning of the diagram. A tiny creature began walking across the face of the display. It looked like two tiny stick figures with a circle drawn around them.

"May I help you find something?" the figure asked.

Alex replied politely, "The White Knight told me I could find out when and where Wonderpexes were to be held, but I don't understand this diagram."

"All I can tell you is that you are at this Wonderpex here." The figure pointed to a symbol on the chart. "That's all I can tell you. You are Here."

Alex wandered back, shaking his head. To the Knight's look, he said, "I don't understand. What did that little creature mean, 'All I can tell you is You are Here?'"

The Knight replied, distractedly "And what else did you want the Herc-o-glyph to tell you?"

Alex dropped the subject.

"I don't think the Accreditation committee created the Good New People Club, I think the Good New People Club created the committee." Cyrus the Camel was speaking.

The Bookworm replied, "But it was the committee that got rid of the Good Old Boys Club, so they must be responsible!"

"But the members of the committee were all in the Good Old Boys Club!" retorted the Camel.

The Lounge Lizard said, in an oily voice, "Wait a minute. Alex here looks lost. Let's give him a little history, so he can follow the argument."

They all turned to the Knight, expectantly.

"Once upon a time," began the Knight, "there was no formal procedure for accrediting judges. To become a judge, you simply convinced other judges that you were somehow qualified to join their

ranks. Of course, many people who were not really qualified became judges because their friends were judges. It was much like the way people become FIP Commissioners today."

"Well, the good old boys who ran things kept their friends in, and kept others out, until a Club had tacitly been formed: the Good Old Boys Club. The members took care of each other, and ran exhibiting their way."

Cyrus the Camel interjected, after a camelopardian snort, "In fairness, it should be pointed out that there were some marvelously good judges, and they did keep exhibiting alive as a competitive sport for almost a century without bureaucratic regulation."

"That's true," continued the Knight. "However, progress happens. A group of young Turks (and the odd Bulgarian refugee) decided that, since they couldn't get into the Club, they would change the rules."

The Bookworm interrupted. "That is not entirely an accurate reflection of the circumstances. Something needed to be done, or exhibiting would continue to be a rich man's game. Cost should not be a factor in judging."

The Desert Rat snorted. "It never was! Rarity was recognized in judging exhibits, just as you claim it should be. It isn't our fault that rarity also caused high price. We never judged the price, just the rarity!"

"Bull pens. The problem was modern material. No judge would look seriously at modern material because it didn't cost enough." This was Cassius, his deep booming voice brooking no treason. "The game had to be expanded so not-rich people could win, too."

"Modern material could *always* win, if it was rare and difficult enough," the Rat retorted. "Even the Penny Black was modern once! You've just traded knowledge

for social position."

The Lounge Lizard yawned. "We've heard that argument before, you know. A proper appreciation of Philatelic merit simply takes too long to acquire. Too many exhibitors overvalue their own material, because they don't know enough about anyone else's."

The Polar Bear stood up, moved to a clear bit of floor, and began spinning around counter-clockwise at great speed. He stopped suddenly, both arms extended, pointing at opposite extreme corners of the room. The Knight whispered to Alex, "He became disoriented by the conversation and needed to re-polarize his position. That's why he's called a Polar bear, after all."

"To continue with history," the Knight resumed, when the bear sat down, "a vocal movement began, in the name of fairness, to write 'impartial' rules for judging philatelic exhibits. Then they promulgated an accreditation program to create judges who could apply the new rules. Many of the old judges retired, or *were* retired, and a flood of new ones filled the juries of Wonderpexes."

"Unfortunately, the new rules aren't really very objective — they require as much interpretation as the old ones. Formality is not a replacement for knowledge. But the Young Turks became the Establishment, and some now claim that the judging process is too vague and unbalanced. They want to be the New Turks, I guess, and reform the system again."

"But the old New Turks became the new insiders. Since they aren't really old, and some of them are women, and one must be Politically Correct when it is most inconvenient to do so, they have been named the Good New People Club."

"And so the bookworm turns," chimed the Camel. "What's old is new, and what's new is old, too."

"And never the twain shall meet," opined the porcupine, who happened to be walking by.

"Oh? Is Mark here? I haven't seen him since that argument about Poland being in Asia!" cried the Lizard, looking about.

Alex pondered for a moment. "Something very similar happened, or is happening, in my world. At least, it sounds similar. But the new trend (to fix it) is to accredit 'single specialty' judges to augment the panels, and bring more balance to judging."

"That's absurd," said the Camel, "the more limited a judge is, the less he can contribute. The problem is not only to judge within a specialty, but to balance medals across the broad range. Some subjects just don't warrant top awards!"

The Rat bristled. "Of course not. Rickshaw mail should NEVER get more than a silver. After all, those runners weren't officially carrying mail, they were just experimental."

"Not so," cried the bear. "Rickshaws are the only mail carrying vehicles in history to travel in Polar coordinates. Now that's Important."

The Knight interrupted. "We'll have to continue this later — the Elephant and the Penguin have just arrived, and I'm sure they'll have something to say about this, but the ceremonies will have to be addressed first. Alex, can you stay a while? I'd like to hear more of how this all works in your world."

"Yes, I'll stay. I'd like to hear more about this too. What ceremonies are beginning? Aren't the awards given tomorrow, Knight?"

"Yes, but the Jam and Jelly Society has their own version. One of their members is coming in now with their awards...."

"And boy, is that Marmot laden" chirped the Elephant's umbrella.

ON EDITING

H. L. Mencken was co-editor of the *Smart Set* with George Jean Nathan and editor of the *American Mercury*. When William Saroyan expressed a desire to edit a magazine, the ever feisty Mencken sent him this advice:

Dear Saroyan,

I notice what you say about your aspiration to edit a magazine. I am sending you by this 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

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"Our critics are friends, for they show us our faults" —

Benjamin Franklin, the 1st Postmaster

From The Executive Secretary

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

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

This report was prepared on March 13, 1997 and is based upon new memberships, resignations, etc. received through that date.

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

2248 Mario Compean
2249 Phillip A. Schorr
2250 William E. Dutcher

2251 Giorgio Migliavacca
2252 Martin Nicholson
2253 Roland Fluck

2254 Bjorn G. Sohrne
2255 Patricia Gray

MEMBERSHIP RECONCILIATION as of March 13, 1997:

Total membership as of December 16, 1996	1,094
New members	8
Resignations	4
Total membership as of March 13, 1997	1,098

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

The Apostatic Exhibits Chairman

by Bob Kinsley

Now there's a word to look up; it commands almost a half page in my antique second edition of Roget's Thesaurus of the English Language which includes such unkind synonyms as recreant and unfaithful. What follows briefly is the true story of an exhibits chair of a major APS-sanctioned show who departed from the implicit prospectus covenant that instructions provided for the return of an exhibit will be followed.

I had been a fairly frequent exhibitor by mail and rigidly followed a practice of including with my exhibit not only a typed return address label but also a completed USPS Receipt for Registered Mail Form 3806 with registry and postage amounts filled in and a check in that total amount to cover return postage. A week after this particular show closed I phoned the chairman who assured me that my exhibit had been mailed, and finally it arrived well stamped as *fourth class mail*.

In response to my letter of concern the chairman wrote: "I am truly sorry you seem to be bent out of shape over the mailing we made to you. We sent it by parcel post insured for more than you requested in your instructions. I have been exhibits chair for ... years and there has been no cases (sic) of problems such as this in returning a exhibit. We have not lost any parcels (not to say there can't be a first time) and all exhibitors seemed to be quite happy with the results."

Admittedly I was bent out of shape, I had postponed a vacation waiting for the exhibit to arrive. Now I wonder if exhibitors are "quite happy" to have their exhibits returned

in a manner different from their instructions. Why ask for instructions if they are ignored? Some shows are explicit: your exhibit will be returned by express mail. Fine, my choice to accept or not. Please send the editor your thoughts on this subject for future airing.

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