

THE Philatelic Exhibitor

VOLUME 11

NUMBER THREE

JULY, 1997

Germany's 1889-1900 Crown and Eagle Issues

A new definitive series of stamps was issued in late 1889. This issue was sold by the Post Office for over ten years. A later 2 Pfennig value was issued in 1900 to meet reduced local postcard rates arising from the government purchase of the private city posts. The stamps were valid for postage until December 31, 1902.

This exhibit shows the stamps of the issue, their color shades, postal uses, plate varieties and minor plate flaws. It is confined to non overprinted stamps, primarily intended for use in continental Germany.

A number of interesting postal uses are shown. Covers illustrating mixed franking with the older 1880 or the later Germania REICHSPOST issues, insured letters, packet cards, unusual cancels, single franking of the 25 Pfennig value, and supplemental services offered by the post offices are displayed. These additional uses of the postal operation were developed to supplement limited commercial and legal services. Examples of **Postauftrag** (commercial fund transfers), **Zeitungssuche** (newspaper orders) and **Zustellungsurkunde** (Court acceptable legal proof of mail delivery) are shown.

The government printing offices in Berlin faced a transition from low volume, well crafted printing to high volume, economical production of postage stamps. Printing technology was making the change from mineral based pigments to organically produced colors in the printing inks. It was hard to keep the shades consistent throughout the long period of production. **All of the recognized color shades are shown in this exhibit.**

The printing plates were made of electroplated copper. Over a period of time, they cracked and produced flaws. **The recognized major plate varieties are all shown.** Examples of new, minor plate flaws found by the exhibitor are included. Previously reported minor flaws are ignored.



1889 Essay.



Early design phase
"Tubogen" essay.



Official reprint produced
in 1899 for the Berlin
Postal Museum.



1892 Printing Proofs

One page in each frame has been selected an item worthy of special attention. These very unusual items have the headline, at the top left of the page, in red. Where there is more than one example displayed, only the first example is marked.

Jerry Jensen Describes The Development Of His Exhibit
See Page 11

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

Founded 1986

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

The Exhibition Level Collection Building & Display Program

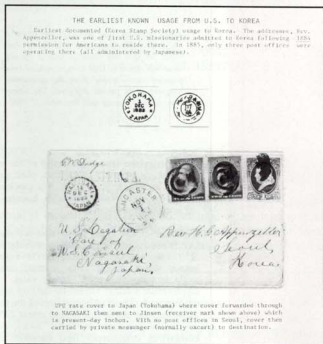
Under the Direction of Randy L. Neil

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

The Exhibition Level Collection Building & Display Program will provide serious collectors with unsurpassed skills for building

outstanding collections, including:

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



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

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

Andrew Levitt, Philatelic Consultant



BOX 342, DANBURY, CT 06813
203-743-5291 FAX 203-730-8238



Integrity • Knowledge • Confidentiality

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

If You Have Stamps to Sell

GIVE US A CHANCE TO COMPETE FOR YOUR COLLECTION.
We have the knowledge, the financing, and the ability to handle
Any and All HIGH QUALITY U.S. & Foreign collections.

LET US HELP YOU
WITH YOUR SPECIAL EXHIBIT

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

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

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

GOLDEN PHILATELICS

Jack & Myrna Golden
P.O. Box 484, (516) 791-1804
Cedarhurst, New York 11516
FAX — 516-791-7846

ARA

BIA

APS

SRS

IMPERIAL RUSSIA

1913

**The Tercentenary of the
ROMANOV DYNASTY
The "Norman Epstein"
collection**

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

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

 *Argyll Etkin Limited* 

LEADING BUYERS — RECOGNISED VALUERS
THE ARGYLL ETKIN GALLERY
48 CONDUIT STREET, NEW BOND STREET,
LONDON W1R 9BF ENGLAND
Telephone: 971-437-7800 (8 lines) FAX: 071-4343-1060

A BADGE OF HONOR ...
... AND IT'S AVAILABLE AGAIN



THE OFFICIAL AAPE PIN

Here is the distinctive gold, red and blue cloisonné pin displaying the blue ribbon emblem of THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS. Help your AAPE by showing your support for philately's proudest organization.

\$5.00 postpaid
Send check to:
AAPE EXECUTIVE SECRETARY
Dr. Russell V. Skavari
222 E. Torrence Rd.
Columbus, OH 43214

**For The Exhibitor:
Our Huge Stock Of U.S. Revenue
Stamps Is Now On The Internet!**



Scott listed revenues, embossed & stamped paper, beer stamps, taxpaid revenues, possessions revenues, proofs & essays, and philatelic literature. Call or write for our 26-page price list...or better yet, visit our web site today!

**Eric
Jackson**
REVENUE STAMPS
<http://www.cricjackson.com>

Member: ARA, APS, ASDA, CCNY, AAPE, BIA
P.O. Box 728 · Leesport PA 19533-0728

(610) 926-6200 · Fax: (610) 926-0120 · Email: cjackson@cpix.net

WE CAN OFFER YOU . . .

..quite possibly the largest most diverse postal history stock in America for the philatelic exhibitor. U.S., British Commonwealth, and worldwide. Write to us or visit us at these (and other) shows.

ARE YOU CONSIDERING
CHANGING YOUR
EXHIBITING AREA?
IF SO, WE WOULD BE
INTERESTED IN
PURCHASING YOUR OLD
INTEREST, AND HELPING
YOU WITH YOUR NEW
INTEREST.

● **STAMPSHOW '97**
Milwaukee, WI
Aug. 21-24

● **METROPOLITAN STAMP SHOW**
New, York, NY
Sept. 12-14

● **BALPEX '97**
Hunt Valley, MD
Aug. 29-31

● **SESCAL '97**
Los Angeles, CA
Oct. 3-5

THEMATICS
DROP BY AND SEE
MY WIDE STOCK
FOR COVERS
THAT WILL FIT INTO
YOUR EXHIBIT.

MILLS PHILATELICS

P.O. Box 710
Thornburg, VA 22565

Phone: (540)
898-6219

Hosted By
Randy Neil
and the
Collectors
Club of
Kansas City.
Seminars
Social
Events,
& KC
Barbecue!

Return with us to those
thrilling days of yesteryear...

Our 12th Annual AAPE National Convention
returns to the site of our first and largest
convention—Kansas City's

Ever Win The AAPE
Creativity Award?

MIDAPHIL

October 17-19, 1997

Bartle Hall Convention Center

Then plan now to compete for the first-ever National
Philatelic Exhibiting Creativity Championship!

The theme for MIDAPHIL 97 is "Exhibiting Creativity". Let's show off America's best creative, delightful exhibits and stage a blockbuster exhibition that'll truly entertain the visitors. Enter in the open competition—or if you've ever won the Creativity Award at any national show, compete for this important new honor.

Write for your prospectus today:

MIDAPHIL 97

Randy Neil, Exhibits Chairman
P.O. Box 6552
Leawood KS 66206
E-Mail: neilmidia@earthlink.net



*Tour KC's unique 1855 steamboat
resurrected after 130 years lying on
the bottom of the Missouri River.*



An APS World
Series show.

THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 11, No. Three

(43)



July, 1997

John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041-0125
FAX 703 820-7054

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

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

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

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

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

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

Deadline for the next issue to be printed on or about Oct. 15, 1997, is Sept. 1, 1997. The following issue will close December 1, 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. 2 \$3.00 each.

FUTURE ISSUES

The deadline for the October, 1997 issue of *The Philatelic Exhibitor* is Sept. 1, 1997. The suggested topic is "PACIFIC '97: The Good; The Bad; and Lessons for Washington 2006."

For the January, 1998 TPE — Deadline December 1, 1997 — The suggested topic is "What are the attributes of a first class **National** (WSP) Show — And secrets of the organizers who put them on." Let's hear from the show chairs and workers who make the best shows happen. **Please share what you do to make it happen as you want it to.**

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

In This Issue

- 11 Frustration, Insight And Good Friends
by *Jerry Jensen*
- 13 More Exhibitors, More Judges,
More Shows
by *Eliot A. Landau*
- 17 A Modest Proposal Regarding
The Synopsis
by *David L. Herendeen*
- 19 How Stamp Shows Are **Really** Financed
by *John L. Leszak*
- 22 Clean Frames Forever!
by *Dr. James N. Francis*
- 22 PENPEX '97 Exhibition In Final
Planning Stage
by *Henry Washauer*
- 23 The Exhibiting Notebook —
A Developmental Tool
by *Nicole Pendleton*
- 24 Tales Of Late Exhibitors
by *Duncan A. Barber*
- 25 Exhibiting Traditional Philately:
An Introduction by *Karol Weyna*

Regular Columns

- 9 President's Message
by *Dr. Peter P. McCann*
- 10 Synopsis Page Of The Issue
- 16 The Mail-In Exhibitor
by *John S. Blakemore*
- 18 "The Fly" Hits A Window
- 20 Ask Odenweller
by *Robert P. Odenweller*

Departments And AAPE Business

- 5 Editor's And Members' 2¢ Worth
- 8 Show Listings
- 9 FIP Thematic Commission Notes
- 12 News From Clubs And Societies
- 21 Were Our Ancestors Apes?
- 26 From The Executive Secretary

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 exhibiting, AAPE and/or *The Philatelic Exhibitor*, thanks and a round of applause to:

May, 1997 — To **Harold Gosney**, FPRSC, for his achievement in exhibiting is 50 (Yes, 50!) consecutive annual exhibitions of the North Toronto Stamp Club.

June, 1997 — **The entire Pacific 97 Committee** that planned and executed our once-every-10-years U.S. International in San Francisco recently. A great job, ladies and gentlemen!

July, 1997 — All the Volunteers from the U.S. and abroad, who worked at PACIFIC 97 to make it a first class event. Without the Volunteers and their countless hours of work, the show would have been dead in the water.

The Philatelic Exhibitor

July, 1997/3

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.

AAPE: THE LEADERSHIP

PRESIDENT

Dr. Peter P. McCann
201 Defense Hwy. - Suite 260
Annapolis, MD 21401-8961
103226.706@compuserve.com

VICE PRESIDENT

Charles J.G. Verge
P.O. Box 2788 Station "D"
Ottawa, Ont. K1P 5W8 Canada
vergeg@sympatico.ca

SECRETARY

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

TREASURER

Dr. Paul Tyler
1023 Rocky Point Court NE
Albuquerque, NM 87123

EDITOR

John M. Hotchner
P.O. Box 1125
Falls Church, VA 22041-0125
jmhstamp@ix.netcom.com

EXECUTIVE DIRECTOR

Dr. Russell V. Skavari
222 E. Torrence Road
Columbus, OH 43214
skavari.1@oso.edu

DIRECTORS (to 2000)

Ann Triggler atriggle@acsu-buffalo.edu
Steve Washburne steveswa@aol.com

DIRECTORS (to 1998)

Jeanette K. Adams jaadams@ai2a.net
James P. Gough

IMMEDIATE PAST PRESIDENT: Stephen D. Schumann

COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Vacant
National Level Exhibiting: Clyde Jennings and Stephen Schumann
International Exhibiting: William Bauer
Youth Exhibiting: Cheryl Edgcomb
Thematic/Topical: Mary Ann Owens and George Guzzio
Show Management: Steven Rod
Exhibitor's Critique Service: Harry Meier, Box 369, Palmyra, VA 22963
Conventions and Meetings: Bette Herdenberg, P.O. Box 30258, Chicago, IL 60630
Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009
North American Youth Stamp Exhibiting Competition (NAYSEC)
Director: Ada M. Prill, 130 Trafalgar Street, Rochester, NY 14619-1224
Computers in Exhibiting: Dr. Paul Tyler, 1023 Rocky Point Court NE,
Albuquerque, NM 87123

SEND:

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

MEMBERSHIP APPLICATION TO: Dr. Russell V. Skavari, Executive Secretary

American Assn. of Philatelic Exhibitors
222 E. Torrence Rd., Columbus, OH 43214

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

NAME: _____ PHONE NO.: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE: _____

PHILATELIC MEMBERSHIPS: APS# _____ OTHER: _____

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

SIGNATURE: _____ DATE: _____

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

Editor's 2¢ Worth

by John M. Hotchner, Editor

P.O. Box 1125, Falls Church, VA 22041



Les Winick performed something of a service by focusing the harsh spotlight of his Linn's "The Insider" column on the issue of weak vs. strong national level (World Series of Philately) shows. I could have been happier with the way he described the issues, but he did make some useful points. He would like to see the requirements to achieve and maintain accreditation drawn much tighter, and the shows that can't meet the new standards removed from WSP status.

The APS Board began discussing this issue at the winter meeting at Annapolis, MD, and has come to the conclusion that the standards that define a national show should indeed be more explicit, and that all national WSP shows should have a reasonable time to bring their practice up to the new standards.

As Chairman of the Accreditation of National Exhibitions and Judges Committee of the APS, I have the task of having a draft for discussion at the August Board meeting in Milwaukee. Let me invite any reader of this journal to weigh in with thoughts on how best to do this so that shows that need to upgrade are able to do so. Ideally, I don't want to lose any shows from WSP status. It would be the far flung shows in small locations that would likely be most affected, and I think it is important that they continue to bring national philately to people who would not see it any other way. After all, it is from many of these shows that some of our most talented leaders have developed. We need to continue to encourage the people outside the major metropolitan areas to see national leadership as something they can aspire to and participate in, and that starts with their show.

Write to me at P.O. Box 1125, Falls Church, VA 22041; FAX me at 703 820-7054, or E-mail me at JMHStamps@ix.netcom.com.

Your 2¢ Worth — Henry Fisher - Paul Tyler - Bob Collins - Alan Warren - G.F. Hansen - John Lievsay - Karen Barber

Weight

Do judges place more exhibit value on a single stamp that exists in quantities of 5, or 7, or ..., or do they put more value on a common stamp that is shown as the largest, or almost largest block known?

Henry Fisher
Columbus, OH

FIP Frame Limits

To the Editor,

Most journals I read leave me with a "that's nice, but so what" attitude. Not so with the TPE. There are always very stimulating articles to read and appreciate.

I would like to reply to Jerold Massler's article on frame allocation at F.I.P. shows. He complains that either five or eight frames are unfair. In that there are some topics that lack the material to reach one and/or both of these mandatory frame levels.

Mr. Massler's statement that once an exhibit reaches a Large Vermeil it must use eight frames is not true. The F.I.P. GREX article 6.4 states: "In all other Competitive Classes (except Youth or Literature) either 5m², 6m² or 7m² will be uniformly allotted to all accepted exhibits that have received a Vermeil or lower award including first time exhibits. (Article 6.6) Similarly 8m², 9m², or 10m² 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 exhibits which require lesser allotment of frames than they are entitled to receive for reasons of material not available or for other substantial reasons. This must be specifically requested by the exhibitor in writing supported by the Commissioner giving the reason and approved by the Co-coordinator in writing. However, the allotment in no case will be less than the minimum specified as the uniform allotment for the Vermeil or lower level and first timer exhibits."

As can be seen from the regulations the frames can be from five to seven frames for Vermeil and below and eight to ten frames for those with a Large Vermeil or higher. But all exhibits in both categories must have the same number of frames to insure an equal playing field for all exhibitors. The number provided is up to the organizing body. In the past few years most have settled upon five and eight as this allows the maximum number of exhibits to be accepted. Look at Pacific 97, more than twice the available frames were requested. If they had agreed upon using a higher number of frames per exhibit, far fewer exhibits could have been accepted. His second point that once an exhibit receives a Large Vermeil it must have eight frames is also false. F.I.P. allows for lesser frames as noted above, if in fact there is a good reason. That the material is rare, too expensive are not valid reasons.

I also take exception to Mr. Massler's inference that any philatelic subject should be "eligible" for an F.I.P. show. There are

many areas of collecting that are not suited for exhibiting at the International level. If one has a goal of exhibiting at that level then one should pick a suitable subject. Likewise, there are some topics that probably are not suited to exhibit at the national level and expect a Gold or Grand Award. On the other hand there are a lot of exhibits that, while not Gold or Vermeil caliber are excellent exhibits for National showing.

If you like, one can liken exhibiting to almost any sport. A lot of us love baseball/football, etc. Most of us have played sandlot ball in our younger days. But only a few went on to play on their high school or college first team. Of those only a few went on to play in the minor leagues and fewer still made it big with a professional team. There are a lot of us who like to exhibit, but not all of our exhibits are of International caliber. I have an exhibit that has been exhibited internationally and others that will never get there, because of the subject and/or lack of available material, but they still are fun to do and exhibit.

All in all, I think that the current limits on the number of frames provides a fair playing ground for the largest number of worldwide exhibitors. With the lower limit of five frames, it does place a limit on some topics that can be shown, but then who wants to see all known cancel types from Redvale, Colorado at an international show."

Paul Tyler, M.D.
Albuquerque, NM



PAGE PROTECTORS
FOR
EXHIBITORS

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

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

☎ (610) 459-3099

FAX (610) 459-3867

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

*MYLAR IS A TRADE NAME OF DUPONT



receives and deposits exhibitors' checks does not talk to the one who returns the exhibit to the owner.

Alan Warren
Philadelphia, PA

Joining UP

To the Editor,

Last year, at Romplex I met a very fine lady from Ohio named Jeanette Adams at the AAPE seminar who persuaded me, or more correctly, graciously accepted my application to join your group. All she had to do was show me a copy of The Philatelic Exhibitor and I was hooked. That evening, at the Awards Banquet, I received the AAPE pin for my showing of Danish Ferry Post Stamps. Since then I have been able to add all back issues of The Philatelic Exhibitor with the exception of Volume 1, No. 1 and Volume 4, Nos. 1 & 2, and am awaiting them before I get the first ten years of TPE bound in two volumes, a real treasure for me.

G.F. Hansen
Winnipeg, Canada

Knight Vision

To the Editor,

In the April TPE, the Knight at Wonderperx remarks that designation of FIP Commissioners today is because of "friendship." The implication seems to be that there are no qualifications to be met or that appointment is being done by favor. As Chairman of the APS Committee on Commissioners I believe some clarification is needed.

1. The work of a Commissioner begins months before any exhibition. It is not a "free vacation" to exotic destinations. The Commissioner receives hotel accommodations at the show, but is responsible for his/her own transportation. Substantial out-of-pocket costs will be incurred before any fees are obtained from applicants, and while the present A.P.S. fee structure is aimed at a break-even, it is a certainty that the person serving will have to advance more funds than will be recovered.

2. The qualifications to serve are prescribed by the Commissioner's Handbook. Requisite are that the person be an international exhibitor (vermeil), conversant with the FIP rules, able to communicate, both willing and able to give the time and financing required, and have the respect of potential exhibitors. Desirable are good physical condition, accreditation as a national judge, knowledge of foreign language, and access to transportation and exhibit storage facilities. Much of the pre-

Exhibiting Cost?

To the Editor,

I am not trying for a trip to the Champion of Champion division so what am I paying an exhibit fee for? I don't care about a silver, bronze, or whatever award when I know the person who awarded me that had no idea as to what he or she was looking at. MY REWARD WOULD BE SOMEONE WALKING UP TO ME AND BEING INTERESTED IN WHAT I HAVE SHOWN BECAUSE THEY WERE THERE AT THE TIME!

I recently received several letters from shows inviting me to exhibit. It is just too expensive to do them! One show even had the gall to charge a flat three dollars or was it five, just to exhibit, regardless of how many frames you bought. Then there was an extra fee for boxing the exhibit to send it back. In another, the frame fee was up to eight dollars a frame.

There used to be talk about exhibiting being for the rich. I used to think it was because of the cost of high priced material, but now I wonder if it is because of the show costs that are excessive. I would still rather have a LOW fee and NO judging. If someone wants their exhibit judged to get

into a higher show let THEM pay an extra high fee, but reduce it for those of us who enjoy exhibiting, but not the judging.

Bob Collins
Westlake, OH

Instructions

The point made by Bob Kinsley (TPE April 1997, p. 26) is an important one. Show committees that disregard the explicit instructions for the return of an exhibit could create problems for the exhibitor and a bad image for the show organizers. The APS insurance program suggests methods of shipping exhibits which result in minimum risk. If the show committee chooses insured Standard Mail B (the old fourth class) as opposed to express mail or registered mail, the risk of loss or damage is considerably increased.

I have another bone to pick with show committees. I do not have an accurate scale at home for larger packages such as exhibits so I guess at the amount of return postage and err on the high side to be sure the committee will not be shorted funds. In some cases the show people will send a refund of the difference, but in a few cases they have kept the overage without explanation. Perhaps the committee person who

liminary work is by correspondence, but the actual transit of up to 250 pounds of exhibits requires physical strength. The Commissioner is required to be at the exhibition before it opens, be at the show every day, and stay after the show closes.

3. In recent years the A.P.S. has been able to appoint two Commissioners to many FIP shows, giving an opportunity for an apprentice to work with an experienced person and learn the work. There is no FIP rule which provides for additional Commissioners, so there is no guarantee the practice will continue into the future. Indeed, with the new popularity of limited and regional shows, the prospects are diminished.

4. Some organizing committees will attempt to reduce their expenses by asking the people named as judges (airfare and accommodations) to serve also as Commissioner. A 1993 poll of all the then FIP accredited judges revealed a 10-1 disapproval of this arrangement, the most serious objection being that a juror could not be doing both jobs at the same time during the period of the exhibition. Note also organizing committees for regional shows have shown a tendency to ignore the FIP procedures and have named their own jury members and Commissioners without any consultation with A.P.S.

5. With the deaths of Henry Houser and Lynn Griffiths, plus the retirement of Mary Ann Owens, Ray Gaillauguet, and George Guzzio the ranks of experienced Commissioners have been seriously depleted. One of the major jobs of the Committee for the past four years has been to recruit and train new people. A test mailing to people on the list of national judges brought forth some candidates, but also two dozen polite refusals from people who could not give the time away from work, or felt they were no longer up to the physical demands of the job. We still need more, qualified people. If you have an interest, please write the Commissioner's Committee, c/o A.P.S.

I hope, Sir Knight, that gives you a better picture.

John E. Lievsky,
APS Chairman of Commissioners

Not Enough Exhibits

To the Editor,

There are many reasons why exhibitors choose to exhibit or not to exhibit. From the point of view of one Canadian/American exhibitor, here are a few.

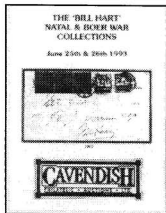
1. Time: Unless an exhibit is put

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

LET US HELP
YOU TO A
GOLD!

FREE SAMPLE CATALOG ON
REQUEST.

Annual Catalog Subscriptions
(Payable by VISA/Mastercard)
U.K. £25 Europe £40 USA/Overseas £50



SITWELL STREET, DERBY DE1 2JP

TELEPHONE: (0332) 346753

FAX: (0332) 294440; FAX

together during a slack time (summer to early fall) my schedule gets too tight to take time to do it. This means I may not show an exhibit more than once a year, if I can't make needed changes between showings. I have four exhibits. I usually have two working and two showing.

2. Notice/Invite: If you come to me two months before a show to invite me to exhibit my _____ on _____ at _____ pex fill in the blanks), I'll tell you maybe next year. Get me a prospectus at least six months before a show. I usually go to shows with my husband, and his vacation time has to be planned ahead. Plus which there is only so much of it — we can't do them all. Sometimes we plan for a show one year in advance.

3. Distance: Because we live in Canada and frankly don't trust the mails here, we prefer to take our exhibits in person. The further the show, the less apt we are to go because of increased time and/or cost needed.

4. Budget: How much we have to spend on travel/hotels/meals/frame fees has a direct bearing on where and how often we can exhibit. Going to U.S. shows cost us from 30%-40% more than it would if we lived in the U.S. Blame it on the

exchange rate. It's a no win situation. Often we choose a show because we've been offered accommodations with a friends, bringing our costs back into line.

5. Knowledge: Whichpex? Never heard of it! Some shows get talked up in philatelic circles. "I went to Ropex and had a great time," for instance. Other shows never get mentioned. Word of mouth is the best advertising a show can get. Do people who come to your show ever go to other shows and talk about all the great fun they had? Did they have fun? If not, why not?

6. The Personal Touch: Sometimes we went to a show for the first time because someone saw our exhibit somewhere else and said, "I love your exhibit; wouldn't you like to bring it to _____ pex? Here's a prospectus." These people went looking for the good and the interesting, and didn't wait for us to send for a prospectus. They put it into our hands right then and there. Or, they asked for our name and address, asked us to put their next year's show date on our calendar, and sent us a prospectus as a reminder as soon as they were printed. This made us feel wanted even when circumstances prevented us from going. We will get to that show eventually.

7. The Invisible Exhibitor: Did you

ever go to a show where you felt invisible? You were greeted impersonally, and your exhibit was put up. From that point forward, you might as well have sent it in. No one makes you feel welcome in this place you've never been to and know nothing

about. There are no programs in place to make you feel at home. And it's probably the only time you'll ever exhibit there — right?

I'm sure there are other factors in the

choice of where and when to exhibit. These are just a few. Perhaps you'd like to add to this list.

Karen Barber
Ontario, Canada

Show Listings

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

★ **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 bourse, 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 Gaylord Yost, P.O. Box 1013, Milwaukee, WI 53201-1013.

★ **October 4-5, VICPEX '97.** At the Holiday Inn, 3020 Blanshard Street, Victoria, B.C. Sponsored by the Greater Victoria Philatelic Society, the Vancouver Island Philatelic Society and the Victoria Junior Stamp Club. Admission is by donation. Special show cancel. Numerous door prizes. 16 page frames at \$5.00 per frame. Juniors \$1.00 per exhibit. For further information and prospectus write Show Chairman, Box 5164, Station B, Victoria, B.C. V8R 6N4. Telephone (250) 721-1940 (evenings.)

★ **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)

★ **October 26, 1997, THAMESPEX '97.** Sponsored by Thames Stamp Club. Held at Waterford High School, Waterford, CT. Eighty 16-page frames available (\$4 each; juniors free). FREE ADMISSION.

Bourse; 18+ dealers. Canal Zone Study Group from the Northeast will meet. Further information and prospectus from Alan Bentz, 52 Cove Road, Stonington, CT 06378; FAX (860) 536-2896; E-Mail a.bentz@worldnet.att.net.

★ **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 Evan, PO Box 2533, Clearwater, FL 34617-2533. Other show info from General Chairman, Phil Stager, 4184 51st Ave., S., St. Petersburg, FL 33711-4734.

★ **January 30-31, February 1, Sandical '98.** Sponsored by the Sandical Committee at the Scottish Rite Center, 1895 Camino Del Rio South, San Diego, California. 16 page frames available (max 10) at \$8 per frame, \$3 junior. Fifteen one frame exhibits available at \$8 per frame. Prospectus and information available from Jerry Santangelo, 4816 Mt. Helix Dr., La Mesa, CA 91941.

★ **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.

CLASSIFIED ADS WELCOME Your AD HERE — up to 30 words plus address — for \$5.00 per insertion. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

● **RED CROSS IN WWII: 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.

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



Something exciting that affects the AAPE and our concept of one frame exhibiting happened last month at the APS Board meeting at PACIFIC 97. The APS Board adopted a resolution that had been originally proposed by APS Vice President Ken Lawrence and which had been approved by the AAPE Board before the APS meeting. Basically the proposal merges the new APS Winter Show (formerly the Spring Meeting) and the AAPE AmeriStamp Expo. The new Winter Meeting exhibiting competition will be jointly sponsored by the APS and AAPE.

This move will allow the expansion of the AmeriStamp Expo concept as the APS has the resources and funds to make it into a solid annual tradition based on single frame

exhibiting. The final motion introduced by APS Director John Hotchner was "that the APS Winter show and exhibition be used to showcase one-frame exhibits in the classes established by AmeriStamp Expo and in additional creative classes to be defined, and that the show adopt the name AmeriStamp Expo.

"In addition multi-frame exhibits not for competition will be welcome to the extent that frames are available." A committee has been set up to work out the details of how the show will actually function. It consists of representatives from both the AAPE and APS: John Hotchner, Chair (APS and AAPE), Ken Lawrence (APS), Peter McCann (APS and AAPE), Ken Martin (APS), and Charles Verge (AAPE). This

committee will report back to the APS Board at Stampshow in Milwaukee with specific proposals on how to administer the new show. If anyone in the AAPE would like to have some input into this committee and the proposed agreement between the APS and AAPE, please contact any of the individuals above.

I am personally very excited and pleased about the potential of the new joint AmeriStamp Expo as it allows the AAPE to again be in the forefront of innovations in philatelic exhibiting with the economic and organizational power of our parent national federation, the APS, to support us.

FIP THEMATIC COMMISSION NOTES

At the recent FIP Congress meeting in ISTANBUL 96, the various Commissions for each of the FIP recognized disciplines held their respective meetings and the United States was represented at each. The Thematic Commission issues a newsletter with information relevant to its discipline and it hopes that this newsletter will be taken to each representative's Federation and circulated among its interested members.

If your interest in thematics and international thematic exhibiting or if you are interested in general in learning about the FIP's view of thematics you may request a copy of the newsletter from the TPE. This will be a service that the TPE will offer for just \$1.00 to cover postage for each issue.

Any questions on this should be addressed to Ann Triggler, US representative to the FIP Thematic Commission, 4865 Spaulding Drive, Clarence, NY 14031.

IBRA COMMISSIONERS NAMED

Harold Peter and Michael Dixon have been appointed United States commissioners for the IBRA '99 world philatelic exhibition in Nürnberg, Germany. IBRA '99 will be held 27 April to 4 May, 1999. It will include all of the regular exhibiting classes as well youth exhibits and philatelic literature, including philatelic software. Completed applications to exhibit at IBRA '99 must be received by the commissioners no later than 30 June 1998.

For collectors living in the eastern USA, IBRA '99 Bulletin 1, and exhibit application forms are now available from Dr. Michael D. Dixon, P.O. Box 60007, Potomac, MD 20859-0007.

For those living in the mid-west and western USA, IBRA '99 Bulletin 1, and exhibit application forms are now available from Harold E. Peter, P.O. Box 447, Elkhart, IN 46515.

No fees should be sent when requesting the application.

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

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

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

U.S. & Canadian Show of fewer than 500 pages — One Silver Pin.

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

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

SYNOPSIS PAGES OF THE ISSUE

by John M. Hotchner

20TH CENTURY UNITED STATES AUXILIARY MARKINGS DOCUMENTING DELAY OF, OR INABILITY TO DELIVER, THE MAIL THE FIRST 50 YEARS

In 1900, the Post Office was close to its customers, with 76,688 post offices handling 7.1 billion pieces of mail annually. By 1926, mail volume topped 25 billion pieces handled at 50,601 post offices. In 1950, post office locations had been cut to 41,464, while mail volume was up to just over 45 billion pieces. As volume increased and each post office had to cover a wider territory, there was need for a greater variety and wider usage of auxiliary markings.

The 1900-1950 period was also marked by wars, automation for greater productivity, inexpensive air postage rates, the beginning of the flight from the cities, and expansion of types of service. The resulting increase in the variety of markings is documented in this exhibit.

The term "auxiliary markings" includes all the many methods specified on the title page of providing evidence of mail receiving special handling outside the normal flow. The exhibit not only documents the increasing variety or markings it includes at least one of every method of marking.

The exhibit shows early usage of auxiliary marking types where possible and examples of how they developed in later years. Later types are shown in the time period they began to appear. Out-of-the-ordinary markings are featured throughout; most often on unusual covers.

Covers have been carefully selected to show full range of postal operations. They are to and from all areas of the U.S.A., including insular possessions and territories prior to statehood. Further, considerable effort has been made to find and include material destined for points abroad, and mail that originated outside the United States.

There is no single reference that catalogs the different types and forms of auxiliary markings. This exhibit is the first to do a comprehensive survey of the field. It began as 10 frames covering 90+ years, but the scope has been reduced to do the early years more thoroughly.

The exhibitor has relied on over 350 books and articles, contemporary Post Office publications, and correspondence with experts in U.S. postal rates and regulations, war usages, and specific stamp issues to assemble it. The material itself comes from over 300 sources.

The exhibit has been criticized for being cluttered. Perhaps. But it is also neat, easy to follow, and includes only information essential to understanding the marking or why it appears. What you see has been distilled from a collection ten times this size.

Please refer to the Index on the reverse as a guide to the content, and to help in following the story line.

Index to Class of Auxiliary Markings Shown

Returned to Sender — Withdrawn Before Dispatch

- No Service Abroad
- Missing/Incomplete/Unclear/Unacceptable/Impossible Addresses
- For Valid/Additional Postage
- Received Too Late For Ship
- Form of Mail Problems

Delayed in Transit — Plane Delays; Air Dispatch Not Possible

- Ship/Train/Mail Truck Delays
- Robberies; Floods and Storms
- Customs Inspection/Fees

Post Office Handling Delays — Patron Caused Delays

- Problem at/Inspections at Originating Post Office
- Received From Originating Post Office Without Cancel
- Stuck to Another Piece of Mail, Forwarded On Discovery
- Foreign Mail Incoming
- Missent
- Received Unsealed/Without Contents: Opened In Error
- Found in Supposedly Empty Equipment
- Damaged in the Mails; Misplaced Mail
- Registry Problems
- Postal Inspection Service
- Possible Unlawful Contents
- Carrier Delays
- War Related
- Disinfected Mail; Remote Location
- Payment of Postage Excused/

- Verified
- Insufficiently Prepaid Special Service
- Postage Due** — Held for Postage From Addressee
- Postage Not Paid/San Francisco Earthquake Mail
- Invalid Items Used For Postage
- Short Paid/Not Short Paid
- Return Postage Guaranteed; Forwarding Fee
- Dead Letter Office Research Fees
- To Be Collected Abroad
- Payment Refused

Post Office Attempts to Locate Addressee — Returned For Better Address

- Called Out/Circulated to Carriers
- Advertised/Phone Directory Checks
- Combination of Methods; Try Suggestions
- Directory Searches/Dead Letter Office Service
- Identification Units/Directory Service/Similar Names In Directory
- Addressed to/Sent to General Delivery
- Wrong Box Number Given
- Forwarded
- Avoid Delays

Address Impossible — Missing/Illegible Address

- No Such Office/Address
- Returned by Carrier as Undeliverable

Undeliverable At Correct Address — Deceased

- Fictitious/Fraudulent
- Addressee Left Hotel Without A Forwarding Address
- Moved Without Forwarding Address

Not Accepted At Correct Address — Refused

—Out of Business

Returned From Abroad Undeliverable

YOUR AD IN TPE **REACHES THE MOST** **ACTIVE BUYERS IN** **THE UNITED STATES**

Request A Rate Card From
Sanford Solarz, Ad Manager
12 Fallen Rd.
Levittown, PA 19056

Frustration, Insight and Good Friends

by Jerry Jensen

My collecting love is the German Empire. After collecting for over 30 years, I started an "exhibit" of the 1889-1900 definitive Crown and Eagle issue.

My first attempt at exhibiting was a few years ago at MILCOPEX. Although not long ago, it predated the common use of computer created pages. At the time, I was entranced with computer graphics and made sure I included many full page scans of the stamps and huge pictures of the hundreds of plate flaws that I had found. This was all done, tastefully in solid black on dark gray paper. I received a Silver medal, from what I now know were kind judges. I moaned, didn't bother to attend the critique and sulked for a couple of years.

In late 1995, I tried again at FLOREX. Out went the gray paper, large illustrations and the heavy black ink. I prepared 60 pages that showed all of the color shades (53), hundreds of minor plate flaws and the common mail usages on cover. What more could anyone be asked for?

I learned! Another Silver, along with more frustration at not knowing what was going on. In my mind, this was a much better showing than at MILCOPEX but with no improvement in medal level.

But this time, I was among friends. One friend, a judge just visiting the show, commented, "That's not an exhibit, you have written a handbook." Another, who became my mentor, said, "Don't worry about it. This is a new exhibit, now they know you are serious. Go find out what they want." And so I did. I attended the critique, listened carefully and talked to each of the five.

This was a very important lesson. The Judges are an exhibitor's most important resource. Since then, I have made it a point to discuss my exhibit with every Judge possible.

One FLOREX Judge went through the exhibit, page by page. His first suggestion was to add a proof to the title page. This was quickly done. He also made a number of comments about how I had poorly shown good items by bad placement. Another made the acid comment, "Your title page says that a lack of space prevented you from showing...., and yet you have only used five frames." A comment well made. The offending statement

The Philatelic Exhibitor

1889 Crown and Eagle Issue

A new definitive series of stamps was issued in Late 1889. With the exception of the two lowest values, the design featured the Imperial Eagle and Crown. This issue was sold by the Post Office for over ten years. The stamps were valid for postage until December 31, 1902.



This exhibit shows the stamps of this issue, their color shades, postal uses, plate varieties and plate flaws. It is confined to postally used examples, used in continental Germany.

The late 19th century was a period of transition for the German Post Office and the government printers. The postal system was expanding and enjoying a great growth in its use. The German postal officials were very worried about possible counterfeiting of high valued stamps. They intentionally kept the highest face value of stamps sold to the public at 50 Pfennig.

The government printing offices in Berlin faced a transition from low volume, well crafted printing to high volume, economical production of postage stamps. Printing technology was making the change from mineral based pigments to organically produced colors in the printing inks. It was hard to keep the shades consistent throughout the long period of production. Many color shades exist for each value. All of the recognized fifty-two color shades are shown in this exhibit.

The printing plates were made by electroplating a layer of copper onto a matrix of the stamp design. These thin copper shells were backed and used as the printing plates. Consistent plate varieties exist. Nine of the ten recognized major plate varieties are shown here. With use, the copper cracked and even broke away from the plate. This created hundreds of minor plate flaws. In the 1960s, a German study group, "Der Arbeitsgemeinschaft Neues Handbuch Der Briefmarkenkunde E.V." published the results of a study on the plate flaws in their journal, "Collegium Philatelicum". Space limitations make it possible to only show a sampling of these (identified with a "CP" number), along with new discoveries, in this exhibit.

Items worth special attention:

- | | |
|------------------|-----------------------------------|
| Frame 1, page 6 | A 90,000 Mark postal money order. |
| Frame 1, page 11 | The 3 Pfennig plate variety. |
| Frame 2, page 5 | The 5 Pfennig plate varieties. |
| Frame 3, page 5 | The 10 Pfennig plate varieties. |
| Frame 4, page 10 | The 20 Pfennig plate variety. |
| Frame 5, page 8 | The "wine red" UV color shades. |

An Early Version of the Title Page.

quickly disappeared.

Later, a Garfield-Perry Judge suggested obtaining photos of certain stamps, under UV light. This is the one suggestion that I have been unable to follow, no success with a camera to date. Another visiting Judge at Garfield-Perry commented, "If you look in the Scott Catalog for this issue, there is nothing important there." Easy to fix that, my Synopsis page now

has the appropriate Michel German Specialized Catalog pages printed on the back. It doesn't increase the page count supplied, to the Judges, and provides an instant resource for them.

Still another Judge and mentor, has aided me in finding many important items to add to the showing.

The Judges have been wonderful, each

July, 1997/11

has helped me in one way or another. With the exception of adding pictures, all of their suggestions have been incorporated into what has become a Gold medal level exhibit.

In the short time since FLOREX 95, I have learned a number of other important things. Talking and listening to the Judges is important but it also pays off to inspect the other exhibits and talk with their owners. Viewing all of the exhibits not only expands one's knowledge but opens the door to how others approach their subject. It's not hard to discover that, while you can collect exhibits, you will have little success exhibiting collections.

The "folklore" surrounding exhibiting unfortunately does have some factual basis. Yes, United States material does have a slight edge over other areas. Nothing wrong with that, you just have to work a little harder. Some shows and Judges are more difficult than others. So what? My mentor thought I was insane to show a German exhibit at one show, known for its USA exhibits. That just made the Vermeil, awarded only a short time after FLOREX, a little sweeter. The "Good Old Boys Club?" Sure, it exists, someday you will join it.

Exhibiting is fun. One is exposed to exciting new areas. A stamp show becomes much more than just digging through dealer's stock at the bourse. Above all, you learn more about your own specialty. Every addition requires a bit of research to be properly presented. Along the way, you meet new collectors and make friends.

My first exhibit has reached the point where it is hard to improve. Yes, it would be nice to add a non-UPU cover, a post date use and a "monster franked" cover of the highest value, but these must wait on availability. In the meantime, a couple of new showings are underway. It all helps to expand my knowledge, make new friends and enjoy my hobby.

1889 - 1900 Crown and Eagle Issue

A Traditional Philatelic Exhibit

Synopsis of Exhibit for the PACIFIC- 97 Exhibition

Long running definitive issues provide interesting areas of study. In 1889, the German postal system issued a series of six stamps. These, plus a seventh value issued in 1900, were used into the 20th century.

The coverage of the U.S. Scott catalog doesn't begin to recognize the wealth and scope of this issue. One must turn to the German Michel Specialized catalog to understand and appreciate the issue and its collecting difficulties. Please see the back of this synopsis.

This exhibit presents the color shades, major plate varieties, a sampling of minor plate flaws based on original research and a broad spectrum of postal usages for these definitives.

The expanding postal operation in Germany provided other services, in addition to delivering mail. These supplemented and overcame deficiencies in the developing banking, legal and other systems. They form a cornucopia of exciting, unique usages seldom found.

Postal usage highlights are a delightfully unusual (but expertized) mixed franking of the 25 Pfennig value with a Bavarian stamp on a registered letter, an international Bavarian stamp on a registered letter, a dropped at the money order, a foreign post card, dropped at the Danish post box in Kiel and an order for a back issue of a newspaper ("Zeitungsache"). Scarce single franking use of the 25 Pf. value is illustrated with three examples. This was primarily used as a registered postcard or registered local letter but here is presented an even more unusual usage of the single franking. Service of Legal Document agents, C.O.D. cards, Postal collection orders (Postauftrag) domestic and international package cards, mixed franking with the older 1880 issue or the succeeding 1900 Germania issue and a telegram are shown.

You will see in this exhibit all of the recognized fifty-three color shades of the seven values. Each stamp, when identified specifically as to color shade, has been examined by German expertizers and signed. In some cases, photo artists have been issued. These are found attached to the back of specific exhibit pages. Some colors, the 25 Pf. chrome-yellow and the Ultraviolet viewed "wine red" shade of the 50 Pf. are quite scarce.

The major catalog recognized varieties are all present. These examples are the result of long searches through thousands of stamps.

Showing all of the minor plate flaws in this exhibit would not only be impossible but very boring to the viewer. A German study group has found more than two thousand consistent flaws on the 10 Pf. value alone. Presented here are a number of new minor flaws, representing the exhibitor's original research. Previously identified minor flaws are not shown.

For further information, the following are recommended:

1. The Michel Specialized catalog. Postal rate charts (shown before the Republic).
2. Collegium Philatelicum 1962-68 (available from the GPS library)
3. Kohl Handbook, 1954 reprint pp. 57-68
4. The official Publications of the Postal Office. (1889-1901)

Background:

The last decade of the 19th century was one of dramatic change for the German postal system. It is a picture of success brought on by the Government's promotion of its postal services.

This success was not without its problems. The careful, precise craftsmanship of the government printing facilities faced many challenges.

Producing postage stamps was a real challenge to the workers who, up until that point, had normally produced carefully engraved and printed currency and other security papers for the government.

The millions of stamps needed required mass production. The old methods and materials needed to produce the printing plates didn't hold up very well for



high volume production.

New, faster drying inks had to be developed. One simply couldn't hang newly printed sheets of stamps around to dry for days or even hours. To compound the problem, the chemical industry was changing the basic composition of printing inks from mineral pigments to the newly developed organic compounds.

This background helped create an area of German philately that is very interesting and that forms the basis of this exhibit.

An Early Version of the Title Page

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.

American Topical Association, July 17-19, 1998 are the dates set for the National Topical Stamp Show (formerly TOPEX) Sponsored by the ATA. It will be held at the Fairview Park Marriott, Fairview Park Drive South (I495 & US 50,

Exit 8), Falls Church, Virginia.

The Annual Meeting of the ATA, the show will feature 200 frames of exhibits (frame fee \$25 single, \$8 ea. 3-10, \$4 ea. junior, \$8 ea. display, maximum of twenty frames per exhibitor.) Admission FREE.

Parking is FREE. Youth Area and Philatelic Seminars will run throughout the show. Prospectus and show information from NTSS/ATA, PO Box 1334, Maplewood, NJ 07040-0456, or e-Mail NTSSATA@aol.com.

More Exhibitors, More Judges, More Shows

by Eliot A. Landau

In the January 1997 issue of *The Philatelic Exhibitor* (TPE), I was struck by Richard Norton's description of how he made the transition from collector to exhibitor, and by Fran Adams' proposal on how to create more judges. I recalled a promise that I had made Peter McCann to prepare an article in those areas. Here is a plan whose goal is to create more exhibitors, more judges and to preserve local and regional shows and let all of these come together.

A. Mentoring Experiences

I started as an accumulator of stamps when my father, working for the Railway Mail Service during World War II, would scoop up and bring home all of the Prexies and commemoratives which fell off of covers and parcels on to the sorting floor of his car on the Buffalo-Chicago run. I learned to sort stamps by denomination and became interested in shade varieties, even at age four. In 1954, I attended my first two stamp shows, CHICAGOPEX and COMPEX, and joined my first club, Scouts on Stamps Society International, Chapter No. 1.

Attending COMPEX and club membership were my introduction to the invaluable help of mentors. "Mentoring" is that wonderful outpouring of friendship, assistance and education by which experienced philatelists teach the less experienced the finer points of the hobby. I was very fortunate that my first two mentors were Doc Matejka and Harry Thoreson. Both were endowed with loads of patience and a willingness to share their knowledge with developing philatelists. A few years later I found similar help at the Evanston-New Trier Philatelic Society.

After a collecting break (college, law school, career and family), my return to philately was keyed by my membership in the Chicago Philatelic Society and the wonderful group of exhibiting and judging mentors who were there. I had immediate access to many members who were experienced exhibitors and APS-accredited judges (some with international credentials) including: Felix Ganz, Cheryl Ganz, Richard Drews, Jacqueline Alton, Austin Dulin, Theodore Light, Aubrey Berman, Mark Isaacs, and most important of all, Bernard "Bud" Hennig. All of these people, at one time or another, helped refine

my understanding of what makes a coherent and organized collection, interested me in postal history (and the ability to mix real history with philately), and develop an appreciation for collecting areas outside my own. They taught how to select and use material to tell a story in the form of an exhibit.

I did realize how unusual it was to have so many resource people and mentors available, friendly and willing to share and teach all in one place. Even just one or two at crucial points in my development would have succeeded beyond most philatelists' wildest dreams of having such marvelous mentors. Each of them has mentored many others and the results have been extremely enriching to philately in the Midwest and to the heart of philatelic exhibiting. Moving on to the national show level, many judges have spent hours in critique and teaching: John Hotchner, Clyde Jennings, Peter McCann, Ann Triggie, Mary Ann Owens, Steve Schumann and Werner Grunbaum, among others.

While most are still living and providing through mentoring the development that our hobby needs, that burden is now shared by all of us who have been their students. We beneficiaries of their help must continue in their footsteps. We can and must do it better and more broadly in order to compete with the very real attractions/distractions of computers, television and so many other activities and hobbies.

B. Mentoring Exhibitors

One important resource which has been too often overlooked is what we all could do (AAPE in particular) by broadening our focus from the national show level to include stronger local and regional shows. We can take the mentoring concept and use it to help exhibitors improve their exhibits, to create training grounds for collectors to become exhibitors, exhibitors to become regional judges, and regional judges to become national judges. This is similar to most European legal systems which develop judiciary by having them start as magistrates (after they have had at least five years of law practice) and then moving them up the judicial ladder as they gain more experience and ability.

We need to make APS judges available to better local and regional shows and encourage them to turn those experiences

into teaching and development opportunities. We hold AAPE seminars at national shows and are often disappointed when they are mostly attended by people who already exhibit, and we get few or no collectors who are first showing an interest in exhibiting.

How much better it would be if we could go to shows that are not WSP shows and have an AAPE member who is also an accredited APS judge be available to conduct a program and encourage local and regional level exhibitors to try to move up to the national level and encourage collectors who have never exhibited to try exhibiting at their own local shows. Rich Norton described his epiphany on discovering the existence of AAPE and Randy Neil's *Handbook*. We could intercept many other collectors early and show them that exhibiting can be fun, can "give you an opportunity to tell a story that you have inside of you with your philatelic material" and that "there are people available to help you learn how to do it" for the first time and then to "help you do it better."

Ideally, this would be done in conjunction with experienced collectors who are also exhibitors in the local clubs who are going to be around and available to do the training follow-up for the novices. It is very beneficial for the novice and intermediate collectors and novice and intermediate exhibitors to be exposed to national level exhibitors/mentors who can discuss their exhibits with them and encourage them to move further in philately.

"Encourage" is a key word. This is not a situation in which the exhibitor/mentor is in a coercive or competitive situation. We come as teachers who can share the insights and the pleasures and increase of knowledge that we bring. It is important that we encourage these people to enjoy the hobby more, by learning more and doing more with it.

Local and regional shows are those which are not in the APS World Series of Philately (WSP). The availability of local and regional shows is substantial. The March 1997 *American Philatelist* lists 66 shows in the U.S. of which 50 are not WSP shows. All have exhibits, most have open exhibits. Many of them are well-known in their geographic areas, e.g. PARFOREX (Park Forest, IL), VENPEX (Ventura,

CA), SONEX (Cheshire, CT), Nashville Stamp Show (TN), and LINPEX (Lincoln, NE). For the half year period covered, there are 25 states represented with at least one non-WSP; eight have two shows, five have three shows, and Pennsylvania, Michigan and Maryland have four non-WSP shows each. Interestingly, adding in the WSP shows only adds three more states as the other nine states have listed local and regional shows.

These opportunities are literally all over the country. This means that they have to be reasonably close and local to many accredited judges. Very few judges, exhibitors, and would be apprentices do not live close to at least one such show.

C. Mentoring Apprentice Judges

The same concept on mentoring exhibitors goes for judges. I had a lot of concerns when reading Fran Adams' suggestions on using single frame exhibit judging to train judges and letting that substitute for a substantial part of the multi-frame judging apprenticeships that are now required by APS. I think it would be much better to increase rather than decrease the apprenticeship but to do so by involving regional and local shows and to do it under the supervision of APS accredited judges.

I envisage a future in which non-WSP shows could use juries of three judges where the chair of the jury is an APS accredited judge. The other two judges could be persons qualifying for APS apprenticeships or other local judges. Once a person has successfully served as an apprentice under an APS accredited judge at three non-WSP shows with a certain minimum frame count, if they were favorably reported on, they could move up to the level of APS apprentice at three national level shows and then be accredited as APS judges. This assumes that they have already met the exhibiting requirements. I would rather see those standards made stricter too and require winning two vermeils with two different exhibits so as to broaden their scope.

One of the most serious problems in terms of the quality of some of the apprentices seeking certification and some recently certified judges is a lack of depth in their exposure. When a philatelic judge is accredited, they are expected to judge whatever has been exhibited whether it is traditional philately, postal history, thematic, air mail, first day covers, revenues, etc. They are assumed to be knowledgeable in the philately of the Australian states, the development of the Canadian arctic air mail routes, the evolution of U.S. first day covers (1909-1941), Guatemalan paper sel-

lados, postal history of Cracow, Poland (from the stampless 16th century through 1918), and revenue issues of Bosnia-Herzegovina. They should be prepared to critique thematic collections of moths, elephants, murder, beer and ale, languages around the world, American Indian cultures, Beguiling Orbs Of Beauty, and The Male Member.

Starting from the premise that no judge can know or have seen everything (even highly experienced international judges Bud Hennig and Bob Odenweller freely admit to studying background literature before judging many exhibits), it stands to reason that the broader the judge's experience, the better the judge. This only works if the judge takes to heart his or her duties and studies the philatelic literature in those fields where their own background is not strong. It is not enough to rely on the appearance, format and organization of an exhibit and not know some substance of the exhibited area and particular material. Such reliance does not leave the individual judge competent to judge that exhibit and will make all judges look bad if the incompetent judge publicly falters at the critique or privately shows that inability to the exhibitor.

At one show, a fellow judge asked me if a two-frame exhibit of the 1904 Danish West Indies bisects was "an adequate showing of anything." Having read the literature, I said that even if a lifetime had been spent at it, to show four frames of material would include a lot of trivial repeat usages. However, there were some items missing in the exhibit which were featured in the literature and appeared in auction catalogs within the past year and they were not unattainable. Also, reading the articles on the D.W.I. bisects showed that the exhibitor had not fully researched the subject and made mistakes as to whether changes had been authorized locally or in Copenhagen.

Similarly, an exhibit of Bavarian booklets and panes was quite good. But the literature revealed which varieties and combinations were missing and a quick review of Loth, Steltzer, and Koehler catalogs of the preceding year showed that many of the open spots could have been filled without difficulty and at reasonable cost.

Only a careful reading of the literature enabled myself and another judge reviewing an exhibit on Japanese expansion in Asia 1895-1940 to establish that the exhibitor had missed a previously undescribed (in the literature we read) practice of some military units using datestamps not based on the days of the month but based upon the number of days that their unit had

been at a particular location

At one show, a friend of one of the judges who was also a collector also happened to have an academic background in anthropology and linguistics. He was called on to help the jury in evaluating an exhibit on the world's language families and attempts at universal languages, especially Esperanto. He then spent more than an hour with the exhibitor at the frames discussing ways to improve the exhibit. He identified, from his own philatelic knowledge, other issues that could have been used to tell the story. Both helped the exhibitor better understand how to find more philatelic elements and thereby earn a higher medal for an already strong exhibit. This also led two of the judges to encourage the helpful collector apply to become a judge.

The presence of an APS qualified judge at local and regional shows can help those with whom he or she judges learn more about the responsibilities of judging, the elements to be considered and how they differ among the different fields of philately. They can show how to organize a critique and use it in a positive direction.

The presence of APS judges would also make possible giving exhibitors the option to receive their local level medals but also to know how their exhibit might stack up if it were to compete at the national level. There are many exhibits being shown locally and regionally that could, in their present form or with very little additional effort, be credible contenders at the national level. I remember an exhibit on the French explorer of Canada, Jacques Cartier, shown at COMPEX '96. It was already silver medal quality at the national level. I felt that it might attain a vermeil. But if no one says a word of encouragement or invitation to the exhibitor and offers to give some help for the exhibit's improvement, the exhibitor will be deprived of the impetus to move the exhibit and himself ahead.

I have met some collectors who are exhibitors at the national level who have repeatedly judged at local and regional shows. When I suggested to two of them that they should consider national level judging, each said that they didn't know if they could function at that level. One commented that while he had sat in WSP critiques, he didn't know if he would feel at ease being a part of a jury at that level. I was surprised to learn that in the six years he had volunteered as a judge in shows around our metropolitan area, he had never served on a jury which also had an APS accredited judge. Certainly some of his

The Philatelic Exhibitor

fears could have been set aside if he had had a good experience judging at a local or regional show with someone who was APS accredited.

D. Single Frame Judging and Apprentices

Fran Adams' suggestion to use single frame judging experience for apprenticeships certainly involves a wide scope of subject matter. But the realities of single frame exhibits are that they do not expose a judge to the most important issues involved in being able to tell and explain a more complex story as is required in multi-frame exhibits. Many exhibits which would be appropriate in multi-frame presentations would be inappropriate in a single frame situation and vice versa.

My exhibit of Victoria Line-engraved Issues 1840-42 is a nice piece to show to novice and intermediate collectors who have never worked in the area. But it correctly only received a silver when I succumbed to an invitation to show it competitively. The subject matter was too vast for anything decent to be done in one frame. On the other hand, my gold and platinum award winning U.S. 90 Cent 1869's does very well in one frame. I never want to meet the masochist who would encourage its showing in three frames where all that could be done would be overly repetitious cork cancels. Added frames cannot advance the story given the absence of any available postal history.

A single frame exhibit, even when very complete and appropriate for its subject, either cannot go into any great philatelic depth or have any significant breadth or both. If a subject is so narrow that almost all of its worthwhile philatelic depth can be exhausted in one frame (e.g. the 90 Cent U.S. 1869's) then it succeeds precisely because its breadth is so narrow. On the other hand, if a subject has breadth (e.g. postal uses of the 1869 issue or Victoria line-engraved issues), then it is impossible to show the subject in any depth in a single frame. If someone wrote a book on it, it must necessarily be only dealt with at a shallow level to try and show it in a single frame!

It is this lack of depth or breadth or both which removes many single frame exhibits from meriting serious philatelic consideration. This lack lessens the quality of the judging experience. Judging a large and varied group of single frame exhibits requires competency in an extremely wide variety of areas. This competency, even for an accredited judge, requires extreme amounts of study and has contributed to some degree of unpopularity for single frame exhibits among some judges. That is

unfortunate because single frame exhibiting can be interesting and rewarding.

There is a lot of difference between judging 185 frames where the minimum size exhibit is three or four frames and there are a large number of eight to 10 frame exhibits with no more than 15 single frame exhibits, versus judging 185 single frame exhibits. In one sense, Fran Adams' proposal stands the issue on its head. To put in only a reasonable amount of preparation time and yet do the job required by 185 single frame exhibits would require a much more, not less, experienced judge.

Nor does the Single Discipline concept of Adams' article meet the problem. What is a "single discipline?" Is it as broad as "traditional philately" or as narrow as U.S. 1861-69 or U.K. Edward VI issues? Unless the judge with that discipline has worked on a longer multi-frame exhibit with the need to develop and tell a more complete story and find the material with which to do it, it does not approach what is needed to learn how to prepare exhibits at the national level much less how to judge them.

I do not mean to imply that there is no learning value for apprentice judges in judging single frame exhibits. But it is certainly not of the type or quality which, in my opinion, goes very far toward training an APS level accredited judge.

On the other hand, single frame exhibiting is an excellent way for local clubs and regional shows to introduce novices to the concept of exhibiting. It teaches them to use their material to tell a story and to mount the material to show it to best advantage. The same can be said for two and three frame exhibits in most cases. Single frame exhibiting offers a special advantage for starting young exhibitors who generally are only able to tell a shorter story, and not wear out their patience or lose their interest. By the way, one local show I know not only awards ribbons to juvenile exhibitors but also makes exhibiting a sweet experience by giving them chocolate animals as additional prizes. It borrows the old Jewish grandmother trick of always having cookies and milk or candy for children returning home from school because "learning should be sweet and rewarded."

Proposal Summary

The use of APS accredited judges to chair juries at regional and local shows and the encouragement of APS national level experienced exhibitors to start learning judging by being apprentices to an APS accredited chair on local and regional juries can offer great benefit and many

more experienced and sophisticated insights to exhibitors at those shows. It also offers a natural beginning point for the novice apprentice.

The jury chair has the opportunity to closely watch the apprentices and help them in their learning experience. The jury chair can also determine whether each apprentice is putting in the level of effort required to learn the material being judged and to help them develop an attitude of judging both as a method of evaluation and also an opportunity for teaching.

Those apprentices who have done well at the regional and local level would then move on three apprenticeships at national shows plus, for those who haven't quite made the grade, any additional apprenticeships which the APS Accreditation Committee feels should be undertaken.

It also exposes the local and regional exhibitors to a broader outlook, an experienced and helpful critique and, if desired, an evaluation of their exhibits in a national context. Some may choose to never advance. But those who do become our future national exhibitors. Some of those will go on to try judging and, after local and national apprenticeships, become APS accredited judges. The local and regional clubs and their shows are the gardens where we can cultivate our future national exhibitors and judges. I propose that AAPE lead with its exhibitor and judge members, and we can all help with the gardening.

The second Beecher Book is here!

U.S. International Postal Rates, 1872-1996

by Anthony S. Wawrukiewicz
and Henry W. Beecher

The second volume of the "must have" definitive two-part series concerning U.S. rates is available. This lavishly illustrated 416-page page volume offers an almost complete compendium of US international rates/fees for all mail originating in the US and mailed to other Universal Postal Union (UPU) countries from 1872-1996. Of special importance are the extensive airmail letter rate tables since 1924. Extensive additional important material is included, too numerous to name here. Accolades for the domestic book include: winner of the Cabeen award as best philatelic book of 1994.

Softbound @ \$44.00 each
Hardbound @ \$55.00 each
(includes shipping/handling).
Outside U.S. add \$4.00/book
shipping/handling.

CAMA Publishing Company

PO Box 19730155 • Portland, OR
97280-0730
Phone: 503-244-8223

THE MAIL-IN EXHIBITOR

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

My report this time is short — and sweet. I have received only five submissions, but all are laudatory, as follows:

SANDICAL 97 Score.... 100

ROPEX 97 Scores...100+, 100, 100, 100

The reason I have ROPEX data from four mail-in exhibitors is that Ada Prill, the exhibit chair at that show, sent a green score-sheet back with each exhibit she mailed home, requesting that I be informed. I sure am, and that set of four scores is a reassurance of Ada that her organization is finely tuned. Thank you, Ada, from all exhibitors.

And this is clearly true for most shows, otherwise I would be reading more reports with something had to report. Don't get me wrong, it's not that I want to read sad stories — and I do appreciate it if you will take five minutes to send me a 100+ score report. Do it soon after your exhibit is returned, or it will slip your mind.

Confederate States of America

Buying & Selling

John L. Kimbrough
10140 Wandering Way
Benbrook, TX 76126
Tel: (817) 249-2447
Fax: (817) 249-5213

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

SCORE SHEET, FOR MAIL-IN EXHIBITOR

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

If I receive enough reports (of 100 or any lesser numbers) by mid-August, I'll prepare another column in this series for the October TPE, otherwise I may 'hold' a few scores until the following issue. Meanwhile, there are a number of Exhibit Chairs around the country who would be

happy to accept an exhibit from you, whether or not you can transport it there in person. Some shows get over-subscribed, but many others would like to accommodate you.

A GUIDE TO JUDGING THE PHILATELY OF..... A NEW SERVICE — HELP WANTED!

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 thematics and other exhibiting categories. Get creative!

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

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

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.

A Modest Proposal Regarding the Synopsis

by David L. Herendeen

Having recently completed my judging apprenticeship, I have observed a number of shortcomings with respect to the synopsis. Exhibitors (many of whom have corresponded in these pages) often feel that they have been judged unfairly. Most likely, they have been judged by hard-working, conscientious philatelists who did not always have the proper information to evaluate all aspects of their exhibit. The blame for this must be laid squarely at the feet of the exhibitor. Many times, synopses are not submitted, or they are submitted late. At two recent shows, more than 30% of the exhibits had no submissions of any kind — neither title pages nor synopses!! In such cases, the judges cannot possibly do the correct "homework" for the exhibit. Other times, the synopsis includes too much information that does not relate to the philatelic merits of the exhibit. How is it possible that after investing so much time in an exhibit, an exhibitor cannot find the time to prepare a proper synopsis? I have several ideas that I would like to propose which I think may improve the judging process.

The form of the synopsis should make it very easy for the judge to understand the exhibit. I suggest that the synopsis be comprised of six sections. These sections are intended to answer specific questions and present data in a manner that is understood by judges.

1. WHAT IS THE PURPOSE OF THE EXHIBIT?

First, you should provide a succinct statement of the purpose of your exhibit and what you are trying to show. This would normally require only a single paragraph, but for very complicated exhibits, several paragraphs might be required.

2. WHAT ARE THE CHALLENGE FACTORS?

Next, explain the special challenge factors of collecting and exhibiting your area. Such factors include the rarity of the material, the difficulty of acquisition and the significance of the exhibit to the body of knowledge for the area.

3. TELL THE JUDGES WHAT THEY ARE SEEING

Forego the PhD dissertation, the history lessons and the interesting anecdotes — they do not provide necessary information

for the judges. I know whereof I speak on this issue. My first synopsis was an eight page affair (which I copyrighted, much to the amusement of several jury members) that explained in excruciating detail what I was showing and trying to do. Naturally, I thought it was a fantastic display of my expertise. Just as naturally, the response of the judges was: Huh?? Instead, explicitly set forth the parameters of your exhibit.

4. TELL THEM HOW THE EXHIBIT IS ORGANIZED

A brief description of the organization of your exhibit is also important so that the judges can find your important items. Some exhibits, such as single-country traditional exhibits, that are presented chronologically require little description. Others, such as my own, that scan many different issuing entities for a period of 100 years, may require a more elaborate description. Say what you need to say, but say no more!

5. DESCRIBE THE HIGHLIGHTS OF YOUR MATERIAL

In this section you get to brag about the unique and rare items in your exhibit. Whenever possible, it is best to cite independent authorities attesting to rarity. This carries more weight than simply your own declaration. I feel this is even more important for postal history where I have seen outrageous and highly dramatized claims of importance.

6. PROVIDE A LIST OF RESEARCH MATERIALS

A list of relevant research materials that the judges may study is crucial for attaining the highest medal levels. It is necessary for the judges to understand what you have accomplished in relation to the body of knowledge (generally evidence by published works) in your specialty area. In the event that you feel you must present a long list, it is both courteous and pragmatically necessary to indicate those which cover the area most broadly. It is not reasonable to expect judges to read half-a-dozen books and papers given the often short preparation times for an exhibit.

MORE ON RESEARCH MATERIALS

The first time I requested research materials for the exhibits from a philatelic library, I was rather shocked to receive a

package weighing well over 10 pounds! I was equally shocked to find that the postage both ways exceeded \$50.00. When one considers both the volume and cost of such material, it seems natural to look for a better way.

I would propose that the exhibitors be allowed to provide specific, highly targeted materials as appendices to their synopses. I have heard negative comments from judges when an exhibitor does include such items. I don't know why, because this material can facilitate more efficient research prior to the show. I feel that the cost of mailing this material should be borne primarily by the judges, since they are ultimately saving time and money. It would also be fair if exhibitors and committees wish to share in this cost.

CONCLUSION

I believe that a more pointed format of the synopsis is required for the exhibitor to insure that the judges evaluate an exhibit in the most informed manner possible. I also believe that the distribution of a single reference with the synopsis would improve the understanding of the material by the judges, and it would reduce the time lag that occurs when materials must be obtained from the APRL, or other library sources.

I think that we should have a dialog relative to providing appropriate research material within the pages of our journal, at AAPE meetings around the country, and at the judging seminar held annually at STAMPSHOW. This dialogue would allow us to iron out the logistical details of maximum amounts of material, shipping charges, and so forth. As Nike says, let's **Just Do It!**

RECRUIT A MEMBER FOR AAPE

Membership Form And
Information Is On
Page 4 Of TPE

Make Copies As Needed

"The Fly" Hits A Window



"Fly, can you send me an exhibit or two," came the plaintive cry of a show chairman I know. "What's the problem?" I replied. "Well, I can't get anyone to exhibit at my show and I have to make a certain minimum number of frames in order to maintain my accreditation as an APS Champion-of-Champions qualifying national show.

I reminded my friend that the APS will allow a show to slip below the minimum number of frames in any one year. He replied that he had already played that card last year and now, unless he could get a bunch more frames, he was headed for a real problem.

Sucker that I am, I agreed to exhibit. "What do you need?" I asked. In summary, my friend asked for both of my 10 frame exhibits (the thematic exhibit on "Chopped Liver" and the postal history exhibit of "Junk Mail Received at my House in the Last 30 Days.") I was happy to oblige. He also asked for another 10 frames to be entered as a fun exhibit — and not for competition. He also asked for another 10 frames broken down into 10 1-frame exhibits. Look, he said, you can enter them anonymously. No one needs to know that all of the frames in the show came from only four exhibitors.

Now I always liked GOINGDOWN-THE DRAINPEX. I have a hard time understanding why the show cannot get a substantial number of exhibits. I wondered if the committee was doing all of the things it should. Probably not.

As I view the philatelic scene, I see that a number of shows are having a hard time attracting exhibits. I also see a large number (about 35) national-level stamp shows each year that compete for the exhibits that are being shown. Simply stated, in this insect's opinion, at the present time, and with the current exhibitor base, there are too many national-level shows.

I'm not statistician, but I'll bet that if someone did a graph of the number of times an exhibit is shown, it will show that a few exhibitors exhibit a lot, and a few exhibit only once. That suggests that a number of people try exhibiting and are turned off by it — while others, exhibit everywhere, every chance they get or asked to provide an exhibit.

If the trend is carried out to a ridiculous extreme, we could end up with a handful of exhibits being ferried from show to show to show just to meet the APS minimum frame requirement and few if any new exhibits turning up. So what can be done?

Two things need to happen. First, the APS should review and improve the standards used to accredit shows at the national level. If a show has fallen on hard times, or is otherwise not up to the high standards that one should expect of a national show, then the show should be put on probation, and if the show fails to improve, the show should be dropped from the rolls. In fairness to the APS, the organization does review shows, and it does put some on probation, and in fact, some have over the years lost their accreditation. All I'm asking is for better rules, tighter compliance and more checking.

The second thing to be done is for the AAPE to take the lead in doing yet more to encourage new exhibitors. In the last several years we have seen the 1-frame exhibit increase in popularity. I don't know for sure, but I'll bet that the 1-frame exhibit probably got many people "hooked" on exhibiting. The AAPE (John Hotchner) was instrumental in coming up with the concept of the "Display Class." This is a no-nonsense approach to exhibiting with a minimum number of "rules" to follow. Any exhibitor can do practically anything, in a pretty much free-style approach to putting an exhibit together. No doubt the display class has contributed to the creation of an environment that should encourage new exhibitors.

If I can humbly suggest — the AAPE should conduct a national seminar on the state of exhibiting. A seminar geared to identifying why people do, or do not, exhibit, and then coming up with a series of strategies designed to improve the state of exhibiting, and finally, developing a plan to convert the strategies into actions.

And Now To Our Regular Feature:

FLY BITE — To those people who retain positions of power on show committees well beyond their usefulness. Did it ever occur to you that you should have given up your position when you lost your enthusiasm and drive to do the job right? These

jobs aren't honorary or permanent. "The Fly" believes that those shows run by unchanging committees and permanent fixtures are eventually doomed to fail. Oh, don't give me the argument that "you would pass it along if only there were younger people to take over." I've heard it all before — give it up!

FLY BITE — Well it happened again. A west coast show got the frame numbering system all fouled up. It was reported that some rows were numbered left to right while others were numbered from right to left. While knowledgeable people might have been able to figure it out, it likely caused all kinds of problems for people who followed the numerical sequence. I was also told that the pages of one exhibit were even mounted in the middle of the pages of another exhibit. A nice touch don't you think? ("The Fly," wonders if some exhibits would have received higher medals if they had been judged backwards?)

FLY BITE (With some sympathy) — Just when you think nothing else can go wrong, it does. There was a major flap at a recent show when the chef quit, leaving the committee without a banquet. The committee immediately arranged for an outside caterer to take care of the dinner. However, the outside caterer was denied access to the hotel kitchen by the disgruntled chef. Somehow the caterer was able to bring it together at the end and frankly, if you approach those events with a grain of salt, and enjoy the friendship of other philatelists — it wasn't that bad an evening. Then, at the awards part of the evening, the committee asked the chairman of the jury to read out the awards, including the special awards. The judge asked if he should start reading from the bronze medals at the bottom of the page, but he was told just to read from the top down. Two minutes later, he had announced the grand and reserve grand award winners and we all had to sit through the rest of the awards until the last bronze medal was handed out. An interesting way of doing it — and spoiling the suspense of the evening.

FLY BITE — to those exhibitors who still cannot get their synopsis pages to the committee on time (or at all). Frankly, with so much more esoterica being exhibited,

judges need all the help they can get. It makes good sense to help them by preparing and submitting a synopsis page. So why do a few exhibitors miss the boat at almost every show. And while I'm "blowing" on the subject, Xeroxing the cover of an issue of *The Philatelic Exhibitor* hardly counts as a proper synopsis page.

FLY BITES (multiple) — To those

judges who maintain "track records" of exhibits, bring them to the show and regale the other members of the jury with advice on what the exhibit deserves. Those judges should have their "tickets" pulled. Judges should always judge what is in the frames and not the track record. There are often many changes between showings. Frankly, some of us are tired of you and will take action if you don't change your

ways.

GOLD FLY SWATTER — To Matthew Kewriga, a youthful exhibitor for winning the NAPEX-sponsored youth essay contest on the importance of international philately. Matthew won \$500 from NAPEX, another \$250 from WESTPEX and several nights at a hotel and two palmares tickets from Pacific 97. Job well done!

How Stamp Shows Are Really Financed

by John L. Leszak

(Editor's Note: The following is reprinted from *Mekeels* of 4/18/97 with permission)

People often take stamp dealers for granted. When a stamp club wants to expand or buy new frames, the cry goes out to "raise the bourse fee for the dealers!" Seldom does a stamp club ask "What can we do for our benevolent patrons, the dealers who finance our existence?" Indeed, dealers are often perceived merely as a source of revenue for many stamp clubs.

Let's take a look at various sources of revenue that a stamp club can tap as a means to pay expenses.

- First, there's the exhibitor's fee. Does the money generated from exhibitors pay for the room, the security and advertising? Hardly. If stamp clubs relied solely on the money taken in from exhibitors, shows would have to be held in a club member's living room.

- Ah! It must be the banquet tickets that pay for a successful show. Wrong again! Often these banquets offer a meal with \$1.83 worth of food for the astounding price of \$20.00 per person. Even with that tremendous markup, it's the caterer, not the stamp club that makes a tidy profit.

- Perhaps it's the sale of a show cover that pays the bulk of expense required to put on a show. Sorry! Often, show covers barely pay for their own production

- Wait a second! It must be the club raffle that pays for all the financial burdens that amass from having a show. Nope. Even the best 50-50 split won't begin to pay for the electricity used at a show.

Well, where does all the money come from? It certainly doesn't fall from the sky. Okay, fess up and say that nasty word DEA—LERS. It's the dealers who underwrite every aspect of stamp shows. So it's important that a harmonious relationship exists between stamp clubs and dealers.

Many clubs have realized that they owe their success to dealers. Thus, a long and trusting bond develops. Dealers provide money and merchandise and in return clubs provide people and advertising.

Grateful stamp clubs treat their dealers like royalty. They give the dealers a break area with coffee, snacks and soft drinks. When treated with such tenderness, the dealers reciprocate with free door prizes and generous discounts for club members.

When everything works within the harmonic club/dealer balance, the show is always a major success. As a result, everyone leaves the show with great joy. Personally, I've been to many shows and look forward to returning to those where a harmonic balance exists. However, I quickly jettison shows that give dealers a raw deal.

Dealers sell stamps in order to make a living. A poorly advertised show can be detrimental to a dealer's existence. Dealers pay bourse fees in good faith with the hope that the show will be properly advertised. If there is no advertising, dealers could make more money by simply staying at home.

Various clubs have differing opinions on what constitutes "advertising." Some clubs do a spectacular blitz of the media, including public events calendars on radio and television. Other clubs print up as many show cards that \$20.00 will buy and consider that they've met their advertising obligation. The worst advertising campaign that I've ever witnessed was a hand lettered post board done in red and blue crayon. When the exasperated dealers inquired about advertising, the club sponsors produced the sign and argued that it had hung in the lobby of the A & P for two weeks before the show!

One sure sign that a show will be a flop for dealers is the "Map Test." If the sponsoring club cannot provide a map in advance, along with the dealer's contract, chances are that few people outside of the locality of the sponsoring club will attend. Thus, the 23 members of the club have a captive audience of dealers while dozens of frustrated potential customers from out of the area drive around in a frenzy trying to find the show.

"We don't want outsiders," was the classic response I once received from a small club when I asked why they hadn't advertised. Needless to say, the club held its "first" and "last" annual show that weekend.

When shows have that harmonic balance, it's a pleasure for everyone. Club members and dealers formulate a philatelic kinship that grows stronger with time. Dealers will always remember the kindness shown to them by grateful stamp clubs. Stamp clubs that appreciate their show dealers are guaranteed years of fruitful shows. They know that dealers could easily take contracts for other shows. Thus, dealers who return year after year are an indication that a show has reached a plateau of success. The end result is the proliferation of philately for another generation.

Don't forget to thank the dealers for underwriting your next club show, and be content to buy something. The dealers will show their gratitude by returning the next year!

Show Organizing Handbook Available

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

APS

P.O. Box 8000
State College, PA 16803

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

Ask Odenweller

by Robert P. Odenweller

With PACIFIC 97 just over (as I write this), a few impressions may be worth sharing.

The facilities were excellent — a huge hall (or more correctly, a pair of halls) with meeting rooms that cover 1/2 million square feet. Yet it did not seem to strain to fill the space. Each hall had two of four main groupings of exhibits, and in good old supermarket fashion, you had to go by the dealers to get to any of them. Many long years of careful planning made everything go very well. The only carpeting was at the dealers' stands and not at the frames, so my feet hurt, but that's pretty much par for the course.

The results of the judging were interesting and my comments will have to be general due to the F.I.P. regulation about not revealing details of the jury work. It is necessary for exhibitors to remember that unlike U.S. national shows, most foreign jury members do not normally engage in careful preparation for the exhibits they will encounter in their sections, even when they are provided with synopsis sheets and title pages. For one thing, it is a luxury they probably have not seen before, and they may not have available the extensive libraries, such as the APRL, that can provide some clues to those areas with which they are not familiar.

This is not to say that some judges are not prepared. It only points up the need for exhibitors to make their exhibits less subtle, particularly in lesser known areas. A number of exhibits that I saw had absolutely stunning material salted away among "normal" stuff, and no identifying information to show that it was great. That usually doesn't work. An exhibit, particularly at this level, has to hit the viewer between the eyes and say "Notice this great item."

A natural tendency is to feel that the item will be recognized for what it is. It will, but not necessarily by the judges assigned to the exhibit. We can't know everything, and you can't escape the reality that the best specialist is far more knowledgeable about his area than a very fine general knowledge judge.

That isn't to say that you have to be too blatant about it. Something as subtle as a single item on a page when all the rest of the exhibit pages are quite well filled will

send the message that it is something special. But that can go just so far. Other techniques I have mentioned in this column about "showcasing" have to be put into gear. There were plenty of cases where the exhibitor could have shown a single postmark (that was very important) and none other, to point out its special character.

The best test for good showcasing is to stand back from the whole exhibit, squint your eyes, and look for the items that stand out, regardless of what they might be. Disregard what the text says. It may be overlooked, unless the exhibitor uses **bold** or *italics*, to make it stand out. The challenge is to make the best material *want* to be looked at.

In the exhibition there were a few exhibits that covered a very large area. Some of these had reasonably common material to fill out the gaps where the rare material was shown, in order to make a cohesive unit. Judges who know a single area very well may be able to turn the tables on such exhibitors, and know more about those single areas. Here they might say "This showing of X country lacks items that I have in my own exhibit or have seen in others" and so it can't be very important. What might have been of importance in the exhibit was not the showing of that country, which might have been included only to complete the scope of the coverage, but the very rare items in others. If those rare items were lumped in with the common in the rest of the coverage, they will not have been noticed and the result would be less than the exhibitor might expect.

Title pages are getting better, but there is still room for improvement. Reference to "frame x, page x" is almost useless. It requires the judge to go from each mentioned item to the point, as many as eight frames away, to find the item. It doesn't happen. A bit more generality is better. Most effective is the statement that outlines the material to be shown, comments about each of the elements of the material to be discussed and showing (discreetly) which of the items might be "better than the average."

More exhibitors are making use of the "internal titles" that I have suggested for some times. If you're not familiar with

them, think of them this way: The title page gives a broad outline of the scope of what is being covered, such as the first five issues of a country. When each issue is encountered, a very different appearing top of the page contains a mini-introduction to the issue involved, giving more details than could fit on the title page. These details may include the reasons for the issue, such as death of a previous monarch or change in rate structure, and specific facts about the items that are being shown, including some discreet mention of rarity in numbers issued or for specific items.

The make-up of this internal introduction should be such that it may be readily identified as the start of a new section. When the judge gets to this section, he can say "I've seen all that I will expect to see of the preceding issue (and can grade it according to the plus and minus factors for it), and can get along with the next." This makes more "digestible" chunks and turns the exhibit into a more coherent form, such as a book with a number of chapters.

A number of exhibits that should have done better, without adding more material, needed to be made more into an "exhibit" rather than a fine collection of rare stamps. It's something of an art, as most AAPE members have long recognized.

And, yes, I agree that there were some awards that I would have given differently if I had been in that area. For all the efforts to standardize judging, we can't escape the fact that we are all human. If some are "humaner" than others, that shouldn't be a reason to discourage exhibitors from coming back for a better hearing. It just might be that a few of the tricks mentioned above would help the great material in your exhibit to be noticed better next time.

How to Get Eight Frames the First Time Out. Some years ago, in order to allow countries that rarely had even one exhibition to qualify for F.I.P. exhibitions, the Regional exhibitions were permitted to be used as qualifying, and since they used F.I.P. standard judging, the Large Vermeil winners were considered to have passed that milestone and could start with eight rather than five frames. Certain F.I.A.P., F.E.S.A. and F.I.A.F. shows qualified. Astute exhibitors noted that this was the best way to get into F.I.P. shows with the

full allocation of frames the first time they appeared at the F.I.P. level. Indeed, the winner of the Grand Prix International at PACIFIC 97 had never been shown at the F.I.P. level before but had qualified at a F.I.A.P. show, so it got the full eight frames.

The main show that U.S. exhibitors can do this with is Espamer, which is a F.I.A.F. show. F.I.P. rules seem to have bogged down lately when determining which F.I.P. shows may be used for the "higher allocation." It once was that an exhibitor in a show in one year who achieved a Large Vermeil medal (or higher) with five frames could get the eight frames in the next year. Now, due to early close-out of entries, such as PACIFIC 97, where the initial desire was more than a year in advance, but which subsequently permitted results from Capex to be considered, this process is much more difficult. The loophole of the regional shows now exists, but it is possible that a reaction to this procedure may lead to an effort to close it off. At the moment, it is still a possibility, so if it helps you, give it a try.

Why are Grand Prix Votes Counted at the Exhibition Awards Dinner (Palmares)? I've covered this some time ago, but it may be worth a new mention.

At the F.I.P. Congress in Essen, Germany, in 1980, I sat in a bus with Dr. Soichi Ichida of Japan and Dr. Enzo Diena of Italy, where we discussed the shameful (and prohibited) practice of judges leaking results to exhibitors shortly after the jury work was done. In a brainstorm session, we felt that if the medal results were posted on the frames it would have two good effects: no leaks, since everybody would know, and the educational value for those who attended who could see what level each exhibit was and to try to puzzle out how the judges reached those conclusions. A down-side was that some might not have attended the awards dinner if they already knew. The latter turned out to be of very little concern.

To preserve some suspense for the palmares, we decided that collecting the ballots but not tallying them would make it impossible for a loose-lipped judge to leak something he couldn't possibly know. The process of counting the votes at the awards dinner would make a special occasion.

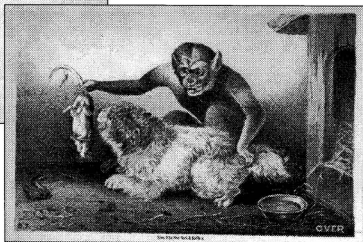
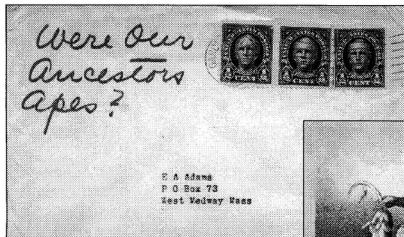
Dr. Ichida wanted to try the procedure in Tokyo in 1981, but events made it not possible for him to do so. When I arrived in Bangkok in 1983, as secretary of the jury I briefed Charles Stewart on the

details of the procedure and he approved it for that show. The counting of the ballots was done in Bangkok without any of the sideshows that have taken place in more recent shows, and was a moment of high suspense. The procedure took a number of shows before it caught on, but is now a part of the whole process.

Computers and the Jury. For PACIFIC 97 I designed a database (in Microsoft Access 97) that would process the jury work and eliminate many of the more onerous tasks after the work was through. Indeed, I sat with Ed Nissen, the editor of various publications, and we produced the 74 page palmares the day after the initial data entry work by Russ Towle was finished. One minor entry error was found after the work was done.

Since this program is easy to find anywhere, I hope to tailor a smaller version of it for use at the national level. Besides making the generation of the palmares easier, it can help by setting a standard format for results to be reported to the A.P.S. The best part is that I plan to offer it free to any who would like to use it. If you see a need for it, don't start writing just yet — I'll make a proper announcement when it's available.

Found At PACIFIC 97



Clean Frames Forever!

by Dr. James N. Francis, NOJEX Chairman

One of the minor but annoying problems show organizers face is that of old labels on the frames — the ones you use to number them. Those self-adhesive labels go on quickly and easily, but getting them off again is quite another matter! Those of you who have frames left from Ameripex may well have the original labels still there, under the labels from your last show — or if not, there's probably an unsightly patch of paper and glue.

Let me pass on a fix we applied at NOJEX about four years ago that offers a permanent solution to the problem.

After removing the old labels, we put a 1-1/2" x 3" piece of adhesive backed Teflon foil on the top left of the frame, and put the number labels on top of that. The Teflon foil comes in two colors — white and aluminum. We use the aluminum color, and it looks just like a piece of aluminum foil. The foil sticks very tightly indeed to the frame, but when it comes time to remove the labels from the front, they peel right off. If you've taken the time to fold one corner under before applying the labels, you can walk down a row of frames and literally peel the labels off without slowing down — and of course there's no residue of any kind left behind. (Actually, the Teflon is so "unsticky" that the labels will sometimes curl up slightly at one end the morning after you put them on, as they adjust to the room humidity. Push them back down, and they'll stay there for the rest of the show).

As I said, we've had these at NOJEX for about four years, and the system works very well. The foil isn't cheap: it costs about 25¢ for one 1-1/2" x 3" piece — but once it's up it looks nice, and saves a lot of work. The foil comes in 12 inch by 15 foot rolls from the Cole Parmer Company (800-323-4340). The aluminum color is part #H-06804-30, for \$112, the white color is part #H-06804-10 for about \$10 less. If you want a sample, send me a SASE at 185 Garfield Place, Maplewood, NJ 07040, mention which show you're involved with, and I'll send you one.

I glossed over the hard part of this, which is removing the old labels. Not absolutely necessary, but it makes the frames look nice, and it's not too hard if you do it right. The old labels are stuck on with well-cured (by now) rubber or polymer adhesive, which will soften if left in contact with a solvent for about 15-20 minutes. Lighter fluid would work well but it evaporates too quickly, but kerosene, however, or high quality deodorized paint thinner will do nicely. You want something with little order (never mind why — ask another chemist or give me another page to explain the details) to make sure it won't harm the plastic (not that you should get any on it). If you're going to be very sloppy with it, get a chemist friend to get you some reagent grade dodecane or decane — guaranteed no residue, harmless to plastic and stamp inks, less toxic than kerosene. Yes, it burns, so don't light a match to it.

At any rate, the procedure is:

1. Moisten the existing labels on a dozen or so frames with the solvent. Don't use so much it runs down on the plastic, but leave the paper of the label visibly wet. (If you're worried about the solvent effects, do it with no stamps in the frames).

2. Repeat in 10 minutes.

3. After another 10 minutes, take a putty knife and scrape off the old label. The adhesive will be soft enough to get behind it with the putty knife and lift/peel it off.

4. Come back with a paper towel dampened with lighter fluid (Ronsinol has been the cleanest in my tests over the years) and remove the remaining adhesive. Now that the paper has been removed, it comes off fairly quickly. The lighter fluid evaporates quickly and cleanly. You're done!

The whole process will require a little more than five minutes per frame. We had couple of our members sons do 250 frames at one show; it took them about two full days. Two final jobs: tell the person who puts up the labels next year that you'll break his arm if he puts the labels anywhere but on the aluminum foil, and convince the awards chairman to use *removable* scotch tape when putting up the ribbons. (Good luck on this last item).

As I said, we've used this system at NOJEX for about four years, and it works well for us. The Teflon-coated foil is quite durable, and shows no sign of peeling off. Perhaps you'll find it useful at your show also.

PENPEX '97 Exhibition In Final Planning Stage

by Henry Washauer

(Editor's Note: The following is reprinted as a means of providing some useful concepts to check on; including for example a beginner's table, "Favorites in My Collection" display, etc.)

Plans are being formulated for exhibiting at PENPEX '97. Vesma Grinfelds, a National Gold Medal Exhibitor, will be the Exhibiting Chair. Martin Feibusch, a Council Judge, will be Chair of the Jury and Jim Leatherberry will be in charge of Awards.

PENPEX '97 will emphasize non-traditional exhibiting and hopes to attract many new exhibitors to show in the new Display Class, which allows non-philatelic collateral material to be shown together with philatelic material. There will be four classes of exhibiting, Multi-frame (up to five frames or

60 pages), Single-frame (12 pages), Junior exhibits (up to two frames or 24 pages) and Display Exhibits (up to five frames or 60 pages).

A new separate class of exhibiting, "Favorites in My Collection," will be offered to members of the Peninsula and Sequoia Stamp Clubs. This category allows each member to show three to six pages of their favorite material in their collection and explain what it is and why it is their favorite. These exhibits will be judged separately and will be eligible for a first, second and third place Award.

PENPEX '97 will be held on December 6 and 7, 1997 at the Redwood City Community Activities Building, 1400 Roosevelt Avenue, Redwood City, CA. Admission and parking are free.

The show will also consist of a Bourse, U.S. Post Office, Beginners Table with free literature. Show Cachet honoring Sequoia Stamp Club's 50th Anniversary as well as the 150th anniversary of the first American postage stamp and a snack bar.

For further information please contact: Penpex, Henry Washauer, Chairman, P.O. Box 235, San Carlos, CA 94070.

The Exhibiting Notebook - A Developmental Tool

by Nicole Pendleton

Some of you "experts" have probably figured it out already, but I'm a first-timer. I recently noticed while making some changes in my topical exhibit that I was making it harder on myself than necessary. I was hunting all over for this fact, those stamp details... And what did my mentor suggest for page 42?

Finally I put the exhibit pages aside and started on what I call my exhibit development notebook.

I started by gathering every loose sheet of paper that had anything to do with my exhibit. After a short period of sorting and shuffling, I realized what a wealth of information was at my fingertips. Here is a detailed look at the notebook:

1. Subject information and articles.

These are copies of articles and pages on my topic (which happens to be parrots) in addition to the reference books I have at home. None of them have anything to do with stamps. Also included are some veterinarian's leaflets about parrot care and foods sent to me by a fellow parrot collector.

2. ATA checklist.

I could tote around three volumes of the American Topical Association's "Birds of the World on Stamps," but it's easier to use eight pages of the parrots and cockatoos checklist. The lists are available on a wide variety of topics for a small fee to ATA members.

3. Want/Have list.

A good starting place when searching for more exhibit material at shows or browsing through auction lots. The "have" part is especially helpful when there are several varieties of a stamp to search for. This will also include stamps that may have been issued since the checklist (see #2) was last updated.

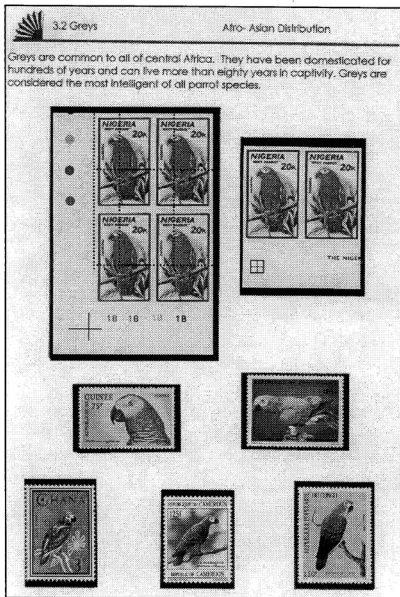
4. Philatelic research findings.

Whether it's jottings of notes taken from my own research or copies of information sent by the APRL, I like having all this information together. This section also contains clippings from *Linn's* and other philatelic articles that pertain to the stamps in my topic.

5. Sample Synopsis/Plan pages.

Other exhibitors took the time to send them to me. Seeing how other people handled a particular detail often gives me insight on

The Philatelic Exhibitor



how to solve my own. Even if I choose to do something completely different, at least there was a base to start from.

6. Relevant pages from other exhibits.

Like #5, but I use them a little differently. These pages are often coupled with one on my own. For instance, I may have a mounting obstacle and see a solution. A copy of the page or sketch of it will be in my notebook later when I have time to work on the page. Since my exhibit contains a section on scientific classification, I have copies of "classification" sections from several other animal exhibits. Not only can I see "how it is done," I can also

avoid the same old boring method that has been used thirty times previously. Another way these pages have helped me is in attempting to demonstrate philatelic knowledge with material that is mainly modern. What facts are other exhibitors focusing on?

7. Philatelic Elements Checklist.

Offered in the "Helpline" column of the March/April *Topical Time*, the purpose of this checklist is to help with balancing the different kinds of materials in a topical exhibit. It allows me to see how evenly different philatelic elements are distributed. If I were feeling really ambitious I

July, 1997/23

could calculate the ratio of first day covers to souvenir sheets to aerogrammes! Now all I need is the sheet with the recipe for the percentages that guarantee national gold..... *Topical Time* is the bimonthly journal of the American Topical Association (see #2).

8. Critiqued copies of my own exhibit pages. Several more experienced exhibitors were gracious enough to look over copies of my exhibit, mark them all over with arrows, crossouts, and notes. Well, not all over... At any rate it was very easy to sit at my computer with the original page and critiqued copy and determine what needed to be done. I believe that this section will grow more useful as the exhibit changes and grows. By saving these pages I will be able to track the evolu-

tion of particular pages. Hopefully this effort will make the development of my next exhibit go smoothly.

9. Notes from critique sessions. There aren't too many pages here yet, since I have only shown the exhibit once. My thinking is that these will be helpful in tracking the progress of the exhibit in the future and avoiding similar mistakes in my next exhibit. These notes will also help me determine what to change, or not. If I hear a suggestion that is disagreeable to me once, I am likely to dismiss it. But if I can look back and see that a particular change was suggested, say, on five occasions, then I'll probably be convinced.

A major advantage of the notebook format has been its mobility. I have taken it to

shows and the local stamp club. I have taken it to the doctor's office so that I could pore over it while I waited. I have taken it to school and added information that I found on the internet.

Most importantly for me, organization has made my "stamp time" more productive. Typically, I do not get to spend nearly as much time on stamps as I would like. There have been times when, working on this exhibit, I have felt overwhelmed and not sure what to do next. This has not happened since I began using my notebook. Instead I have been leaving my stamp room feeling like I really got something accomplished. For more experienced exhibitors, this may seem like old news, but I hope that someone may be able to use or expand on my idea to their benefit.

Tales of Late Exhibitors

by Duncan H. Barber

Exhibits that failed to arrive on time at Capex '96 got me to thinking about other cases of late arrival that I have heard of or been involved in. The following tales are based on reality. They have been exaggerated and embellished to protect the innocent and the guilty. (Notice no political correctness: When reading the tales, nouns and personal pronouns should be read to include both female and male gender, as appropriate.)

1. An exhibitor calls the show hotel on the day of the show because he has been unavoidably delayed. He calls two hours before the end of the assigned mounting period. He indicates his estimated arrival time. He is assured that someone will be waiting in the hospitality suite to be called to help him mount his exhibit. The exhibit committee member who will help him has a relaxed, early dinner and waits in the comfort of the hospitality suite. Security arrangements have been made. The other show committee members go home, to dinner, or wherever without worrying about the missing exhibit. The exhibitor arrives within his estimated time frame, is apologetic for the inconvenience, and helpful in mounting his collection.

2. It starts snowing whilst our next exhibitor is travelling to the show. It is a five hour drive in good weather. The forecast for the next day is for fine weather. Our exhibitor turns around, and goes home to bed planning to leave the next day early enough to arrive at the show an hour before the show opens. Here we have different endings:

a. He is irate next morning when, after a gruelling drive, he finds "his" frames contain some "Mickey Mouse" filler (no, I don't mean a Disney exhibit). He is even more irate when he finds out that i) his frames fees are forfeited, ii) the hotel has given away his room for the weekend because the reservation was not guaranteed and he did not show up or call, iii) all the tools to open the frames are locked up until noon when the afternoon security staff gets back, and iv) he is barred from the show after threatening the off-duty policeman on security. He vows not to come back next year. There is much rejoicing!

b) He is cranky when woken by a call from the exhibit chairman later that evening. He arrives earlier than expected and is rude to the security committee member who appears to be wandering around "doing nothing." He is sarcastic when the exhibit committee member arrives at the agreed time to help him mount his collection.

3. An exhibitor has been given a dispensation to arrive with his exhibit to be put into the frames at an out-of-town regional show on the morning of the show. The weather forecast is for bad weather that weekend. He decides to deliver his exhibit the night before instead. But the weather catches up with him. He arrives later than he expected. He enters the show hall by an unlocked door. He finds no one there, until the police arrive. He provides identification, the name of a mutual acquaintance, and politely answers questions. His name and vehicle registration match the show pro-

gramme. He sleeps in his car in an arctic sleeping bag. The exhibit is mounted on schedule next morning.

4. An exhibitor is injured a week before the show. He makes arrangements to have his exhibit mounted in frames by one of the show committee and delivered on the morning of the show. The message does not get to the exhibit chairman, who calls the exhibitor at home. The exhibitor's spouse answers and says that the exhibitor cannot come to the phone. The exhibit chairman says that if the exhibitor is not at the hall in the next hour, it will not be mounted and hangs up. The exhibit is mounted next morning before the exhibit chairman gets there. Next year, there is a new exhibit chairman. The exhibitor's spouse wonders if all stamp people are so compassionate.

5. An exhibitor from half way across the country asked for advice on flights to take to a show. He follows that advice. The flight is delayed by severe weather warnings. He meets half of the other exhibitors at the airport. He calls the show hotel, talks to the exhibit chairman, and lists the exhibitors he has met. He is surprised that he and his fellow exhibitors are blamed for following the advice they were given by a local. He wonders why, if flights are delayed routinely by notoriously bad weather at that time of year, no one had told him. The exhibitors help each other with mounting before going for a late dinner with their new friends.

Which of our exhibitors want to come back next year? Which are invited back and/or accepted?

Exhibiting Traditional Philately:

An Introduction

by Karol Weyna

In my experience, quite a large number of collectors, exhibitors and judges have become so postal history or thematics oriented that some of the more sophisticated aspects of Traditional exhibiting, derived from generations of avid, methodical pursuit of what were at one time the burning questions of philately, are imperfectly understood, if at all. Today, I feel that many collectors think that these questions have long since been answered, and that what "loose ends" may remain are essentially trivial. With this mind set, there may be a perception that Traditional exhibits (as defined by the A.P.S. Manual of Judging, and by the F.I.P.) are somehow "old hat," a rehash of old stories, and that new ground, especially in the field of Classics, is either impossible to pursue or unlikely to bear new fruit.

While it is true that some issues of some countries have been studied to death, for many areas, particularly those where no handbooks have yet been published, the exact opposite is true — many of the most fundamental questions have not yet been answered. And even where a handbook has attempted to set forth the collective knowledge on a given issue or subject, the handbook has tended to establish or to reinforce a prevailing paradigm which defines, and thus limits, the approach to, or the parameters of, the subject matter. An example of this is Emmanuel J. Lee's classic, *The Postage Stamps of Uruguay*, which concentrates on plating to the virtual exclusion of any taxonomy of postmarks, especially in the period of greatest development of Uruguay's postal system. Generations of collectors who followed Lee have likewise taken the trodden path rather than branching out into virgin territory, because the path was so well established.

Traditional philately was once the collecting of mint and used singles and multiples of a given issue or group of issues of a given country, augmented by varieties of the underlying stamps, the postmarks found on them, and covers where desired or necessary to show a catalogued usage (e.g. a bisect). This paradigm, in turn, was simply an outgrowth of the turn-of-the-century goal of collectors world-wide to have every space in their albums filled,

which gave way to collecting of regions of individual countries as the number and value of the world's output surpassed the abilities of most collectors to accomplish such a goal. Traditional philately began as an open field, simply the collecting of stamps, and became self-limiting: everything from everywhere gave way to everything from somewhere, then to something from everywhere, then to everything from some part of somewhere, etc.

In the early 1970s, A. Richard Engel won the Grand Award at Sescal with a showing of his printed Schaubek album selected-pages collection of the German Area. Admittedly, this one-of-each collection was magnificent, with many stamps present that most collectors had never seen with their own eyes, but it was even at the time such an unusual exhibit that it marked the end of an era, the death of the old paradigm in Traditional exhibiting. Today, Traditional exhibits have to do more than just show mint/used/varieties/blocks/covers; they must tell stories with coherent beginnings, middles and ends. And the emphasis on storytelling, perhaps influenced by rival disciplines such as postal history and thematics, has liberated, rather than as some would have it, destroyed Traditional philately. It has, however, quite literally destroyed the limitations imposed by traditional presentation of material, making each collector's chosen exhibiting field one of custom homes rather than tract houses (no matter how well furnished).

In the process, however, the old paradigm's carefully developed and mandated sense of balance among traditional elements has gone out the window. Witness Paul Kayfetz's success with his Gibraltar exhibit, which presents only the mint stamps and the archival material leading up to them (no study of cancells, no covers, no demonstration of the reasons why each value was issued). Other Traditional exhibits concentrate on covers to the virtual exclusion of the stamps, risking reclassification as postal history unless the self-limitation and the rationale are understood by the jury. The success of a wide variety of exhibits in the Traditional field is due largely to the acceptance of the standard that an exhibitor is judged by what he or

she has set out to do. Such a statement of intent must be expressed on the title page; indeed, the old style of exhibit that needed no title page is as dead as the printed album page in exhibiting.

What, then is Traditional exhibiting? The old mint/used/varieties/covers is still an acceptable premise, a point of departure, as opposed to routes/rates/markings (for postal history) or some other formula. In essence, Traditional philately as a whole (as opposed to any given exhibit) is concerned with the journalistic "Five W's" — who/what/when/where/why. Think of "who" as being the country or countries involved; the "what" is the issue(s) under discussion; its printing history, its lifetime and limitations. The "when" is the chronology of the story, sometimes distinct from the chronology of given sets or values. The "where" can be loosely defined, as can the "why." "Where" can be a range of uses, a development of locally produced issues or issues for a specific region into a national system, or even encompass a range of postmarks or a selection of exotic destinations (consider Icelandic crown cancels or USA Waterbury postmarks). Sometimes, the "where" can push an exhibit into marcephily or postal history, unless the "where" aspects are balanced by other Traditional elements.

Finally, the "why." Many of us accept what is handed down to us through handbooks or "common knowledge" (which can, in philately as in life, prove to be neither common nor knowledge). Every great step forward in philatelic research has come because someone asked *why* — why an issue consisted of certain values, why a certain routing was used in preference to another, why did so few of a certain variety survive, etc. To me, an exhibit that shows no indication that "why" was asked is an exhibit without the edge needed for true greatness, no matter its value or "sex appeal." Collections need not be held to such a criterion; exhibits, which are by nature philatelic *stories*, need to go beyond the surface to demonstrate the collector's grasp of the subject matter. When presenting the "what" of an issue, I also want to know "why," if such a question applies. Why are the highest values not known

From The Executive Secretary

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

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

This report was prepared on June 15, 1997 and is based upon new memberships, resignations, etc. received through that date.

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

2256 Steven Boswell	2260 Helena Mahrle	2264 Birmingham (MI) Stamp Club
2257 Alan Cimiano	2261 Harold V. Williams	2265 James F. Brinkley, Jr.
2258 Frederick W. Rogers	2262 Joan M. Klimchalk	2266 David Sheby
2259 David L. Bueker	2263 Greg Klingensmith	

It is a pleasure to welcome Mr. M. W. Kirkpatrick, Jr. as our newest Life Member.

Mail addressed to the following individuals is being returned marked undeliverable as addressed, insufficient address, etc. If you know of a better address for any of the following, please advise me.

Mr. Martin H. Feibusch
316 N. El Camino Real #202
San Mateo, CA 94401

Dr. John B. Ludin
9 Ridgewood Lane
Hilton Head, SC 29928

Mr. A. Lee Martin, Jr.
Post Office Box 370982
Birmingham, AL 35237

Mr. John Oskowitz
225 W. 25th St., Apt. 2K
New York, NY 10001

Mr. Takashi Yamamoto
3-6-6 Aobadai
Ichihara CHIBA Japan

MEMBERSHIP RECONCILIATION as of June 15, 1997:

Total membership as of March 13, 1997	1,098
New members	11
Total membership as of June 15, 1997	1,109

CHANGE OF ADDRESS: You won't have to miss *The Philatelic Exhibitor* if your dues are paid and you send your change of address to me at least 30 days prior to the first of the month in which our journal is issued. Please send your change of address to AAPE Executive Secretary, Dr. Russell V. Skavari, 222 East Torrence Road, Columbus, Ohio 43214-3834. Alternatively, you may fax the change of address to me at (614) 261-6628. There is now a \$3.00 fee charged to cover AAPE expenses to remail the journal when you fail to send your change of address in a timely manner.

used? Why was a particular stamp withdrawn after a short period of use? Why are there coarse and fine impressions? Why are sheets known of one value and only pairs exist of another?

One more question underlies the "Five W's" — **how**. After who, what, when, and where, which set the "big picture," "how" is concerned with the mechanics of the accomplishment. Thus, Traditional philately is concerned with technical concerns; printing processes, cancel devices, perforation implementations, ink colors and paper stock, among others. Mies van der Rohe used to say, "God is in the details." Well, God help you if you try to present a complicated issued without understanding at least the basics of the processes involved sufficient to be able to communicate the steps involved (where appropriate). The distinctions between comb and line perforation, between lithography and offset printing, between wove and native papers, are typical of the factors which may differentiate among issues. Judges need to have a sound grounding in such matters in order to be able to appreciate or critique the work of exhibitors in this area.

True Traditional philately in today's

arena requires more than merely showing examples in catalog order "because it was always done that way." Consider an otherwise stunning exhibit of Confederate Postmaster's Provisionals organized strictly in the same order that these issues are presented in the Dietz or the Scott catalogs, i.e. in a "Traditional" manner. First, the alphabetical presentation (by town of issue) makes it easy to find what is missing, be it Grove Hill or Port Lavaca. Second, such a treatment precludes any more intelligent presentation, such as by State (and by State in the order of secession) which would explain some of the "whys" of these issues: why were some States more prolific than others, why some towns used handstamps or manuscript markings and others printed stamps or stationery. Finally, it precludes the ability to shift the focus onto the States, thus allowing a representation of towns to make do since completion is well-nigh impossible (not to mention not exhibitable in one fell swoop), given the number of unique items among these issues. An exhibit titled "Confederate Postmaster Provisionals" implies that completion, the goal of old-time traditional collecting, is still the operative paradigm; another title, such as "The

Confederate States: The Provisional Period" implies a presentation of the entire subject as a **story** illustrated with relevant examples. The same material can do for both exhibits, as can the underlying goal (i.e. completion), but storytelling aspects can more than make up for any prominent absences. For example, in discussing Virginia, printing methods might be the subchapters, with examples of hand-stamped, wood-cut, typeset, and lithographed selected to carry the story forward. The gems then stand out, pulling more weight than they would in a "one of everything" matrix of a strict catalog-order presentation.

In articles to come, I will examine several of the tools and disciplines of Traditional philately, and I hope to answer a "why" question of my own; why should anyone care about these Traditional pursuits, such as plating, printing history, periods of usage, and the like. In so doing, I hope to rekindle some interest in subjecting the old subjects to a new approach, and to instill in judges and collectors a better understanding of the very real accomplishments that a good Traditional exhibit may contain in its frames.