

The

# PHILATELIC EXHIBITOR

Volume I, No. One

Fall 1986



*ARE WE ASSURING THE FUTURE of philatelic exhibiting? We are if Christine Campbell has anything to do with it. Students shown here are viewing her championship Y.E.S. entry in the U.S. Postal Service halls at AMERIPEX . . . two of over 10,000 youths attending the show.*

## INAUGURAL JOURNAL

THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS



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# WE EXTEND TO YOU A VERY SPECIAL WELCOME . . .

Nearly four years ago, THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS was little more than an idea whose time—just maybe—had come.

Two close philatelic friends corresponded and made plans over the course of many onths. In December, 1983 they decided to adopt a "wait and see" attitude. They wondered "Does philately need yet another organization? Are there people who could use such a group? Could it do more than existing societies?"

Over the interim months, as philatelists thought about 1986's AMERIPEX, questions about exhibiting seemed to multiply. Are judges always right? Why should I risk exhibiting? How does one attain a good medal? Can stamp shows be improved? Does exhibiting help the hobby?

Through all this, one central point surfaced constantly: why can't exhibitors, judges and show committees communicate better?

So in early 1986, a small group of experienced and knowledgeable exhibitors, judges and show committee chairmen gathered to organize a better form of communication among all such people. And because three years of groundwork had already been laid, the inauguration of THE AAPE was immediate. . . and with results that have been surprising.

From all walks of the hobby *you* have come to support your new Association: Novice exhibitors (over 50% of you), Topical/thematic specialists (over 30% of you). APS-accredited judges (over 150 of you); Show committeepeople from 41 different events, AMERIPEX exhibitors (over 90 of you); from 44 states and 10 foreign countries. All this in less than six months . . . .

And now we are firmly here. Over 550 strong as our first "PHILATELIC EXHIBITOR" is released. And now our task becomes a collective one. . . involving all of you and us. Let us now begin to communicate. . .share our thoughts and ideas, ask questions and offer our experiences.

None of this would be possible without you. We thank you for your early support. . .and welcome you again!

## **YOUR FOUNDING COUNCIL:**

Randy L. Neil, Chairman. Bill Bauer, John Harris, John Hotchner, Clyde Jennings, Mary Ann Owens, Steve Rod and Steve Schumann

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# THE PHILATELIC EXHIBITOR



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Membership Dues - If joining in

July-Sept:	\$5.00
Oct-Dec:	\$12.50
Jan-March:	\$10.00
Apr-June:	\$7.50

Join by December 31 and you are a Charter Member. Add \$10 before Dec. 31, 1986 for another year's dues, and your status will be that of Founding Member.

**Correspondence concerning business affairs of the Association including membership and changes in address should be addressed to AAPE, P.O. Box 7088, Shawnee Mission, KS 66207-7088.**

**2nd Class mailing permit being applied for at Shawnee Mission, KS.**

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# MY 2¢ WORTH

by John M. Hotchner, Editor

*We all have ring-side seats to watch the continuing evolution of philatelic exhibiting and its associated disciplines. In the last ten years we have witnessed the build-up to AMERIPEX, the postal history boom, increasingly consistent judging, a decrease in youth exhibits at the national level, a leveling off in the number of APS accredited national shows, and an increase in the number of local shows (and in the stature of many of them).*

*Of most significance, though, is that more people than ever before are getting enthusiastic about putting their collections in exhibit frames. The correspondence Randy and I have received as part of AAPE's start-up process indicate that a lot more people are thinking about getting involved; so many, that I believe we are on the verge of a major growth period.*

*An important function of this journal and of the AAPE itself will be to "de-mystify" exhibiting. By doing so, we hope to facilitate and encourage the entry of new exhibitors. We also hope to help those of you who have experience to build on it.*

*So, back to those ring-side seats. If you simply sit there, you'll be entertained and informed. But if you'll jump into the ring once in a while, you'll get a lot more out of your membership!*

*If each reader of this journal will react to just one topic raised in this issue, AAPE will have fulfilled one of my most important goals: to serve as a focus for bringing to light and discussing "the good, the bad and the ugly" of the exhibiting world.*

*Our writers will try to critique, inform, convince, motivate, suggest change, question doctrine, and pass out deserved bouquets. YOU can do the same in response!*

*Write to our authors. Write to me. Write an article—short or long.*

*You can also react by sharing. Reprint material from this journal in club publications if you like.*

*All we ask is that you give proper credit. Pass the magazine around to your friends and perhaps, make a convert.*

*The sum of all of our efforts is that we will do much more than just watch the passing scene: If we care, we can have a substantial effect on what will take place in our future!*

# YOUR 2¢ WORTH

John W. Watts — Marvin D. Hunewell  
Alan Warren — Charles K. Luks

To the Editor:

I strongly urge all future exhibitor entrance forms for all shows qualifying for WSP to require the listing of all articles published by the exhibitor that specifically relate to the exhibit. This would serve a two-fold purpose:

- (1) where judges are not familiar with the material being exhibited it would provide them with a readily available bibliography;
- (2) in cases where there is question about special merit awards the judges would have first-hand knowledge of any original research that had been done by the exhibitor.

If we are to be a viable progressive organization we have to promote research and exhibiting; and specifically do so with respect to some of the not-so-classical and/or contentious areas of philately.

John W. Watts  
Corning, N.Y.

To the Editor:

I have joined the AAPE, and one thing I'd like our Association to accomplish is to get APS Judging Panels required to furnish a written critique (or report card, if you will) along these lines:

Application asks "Do you want a written critique?  Yes  No. Do you plan to attend the show?  Yes  No. Do you plan to attend the Judging Critique?  Yes  No." (Those checking "No" they can not attend show and critique but wanting a written one should be furnished one.) Suggested outline:

Impression(s) \_\_\_\_\_  
Shortcoming(s) (if any noted) \_\_\_\_\_  
Suggestion(s) for improving \_\_\_\_\_

One thing that really "bugs" me no end is entering shows via mail and *never* learning how to improve an exhibit, or what you are doing wrong!

When I entered ARIPEX '86 I asked if at all possible for a written critique—Mary Ann Owens sent me a detailed run-down/evaluation, I deeply appreciated her doing so.

I had received a Silver. I made one major change and a few minor changes and turned a Silver exhibit into a Gold one.

I feel that many other exhibitors may also be struggling along and not knowing what their exhibit shortcomings are, and never able to find out since it's impossible for them to attend (or hear everything).

Sincerely,  
Marvin D. Hunewell  
St. Louis, MO

To the Editor:

AAPE's first newsletter comments that SESCAL changed their dates (which conflict with MIDAPHIL), as well as the ASDA's jerking their show dates around to the consternation of many, reminds me that someone should act as a clearinghouse for show dates. Maybe AAPE should do this. For starters, I can tell you that SEPAD has made a pretty firm commitment to the following dates:

October 15-18	1987
October 20-23	1988
October 5-8	1989
October 11-14	1990

Alan Warren  
Secretary, SEPAD

To the Editor:

I hope that you will become a free swinging organization open to comments and new ideas and not a stodgy stiff one.

Having exhibited quite a bit, I read the awards notices in the stamp papers first as I know so many of the exhibitors and I like to see what they are doing and what they have won. I hope you will be able to devote some of your newsletter to award winners. Many

of the shows I have been in don't seem to have much publicity in that manner.

There are many aspects of exhibiting I would like to see discussed such as covers in a topical exhibit. I was talking to Charles Fitz of Murder and Philately (he took a gold and best at STIPEX, I took a Silver) and he said when questioned "Covers are mandatory in a topical exhibit today." I believe in an exhibit like his and Citizens of Europe and Alternate Life Styles of Famous People, covers are necessary where there is a lack of stamp material. But where there is a plethora of stamps such as in my topic—Errors in Stamp Designs—or a collection of birds or elephants or waterfalls, there is no need for covers to fill the empty spaces unless they carry special postmarks. I would like to see this issue discussed.

I wish you well in this new venture and I hope AAPE is a smashing success but I have one thought. Reading the awards lists as I mentioned earlier, I see a very definite pattern, the same group of exhibitors on the west coast, the same group in the mid-west and the same groups on the east coast and a few that exhibit nationwide like Vernon Moore and myself. There just don't seem to be enough exhibitors to carry AAPE. I sure hope you can dig up exhibitors from somewhere to make AAPE click.

Charles K. Luks  
Parsippany, N.J.

**Editor's Note:** *We will not carry lists of winners. That is done adequately by other mass circulation weeklies and monthlies of the philatelic press. We will, however, encourage all shows to do a post-competition press release so that the show and the exhibitors who supported it will get the recognition they have earned.*

*Enough exhibitors? 120 days after the announcement, we have over 400 members. We believe there are at least 1,000 potential members.*

HAVE YOU INVITED  
A FRIEND TO  
JOIN YOUR AAPE?

# POTPOURRI

By Randy L. Neil

Well . . . we're here at last! And I almost feel breathless as I sit down to pen this first column in "The Philatelic Exhibitor." Your AAPE is barely four months old while I'm writing this and yet it seems like we've already been through a whirlwind of activity. First, our unveiling in March, then AMERIPEX, and then a wide range of organizational functions that led up to this first issue of your journal . . . and soon, our first convention in Kansas City.



All this seems amazing (we've seen a lot accomplished in these 120 days) . . . but most exciting of all is the confidence that 450 of you have shown by joining. And more new members continue to pour in with each day's mail.

As a representative of your Founding Council, I can only point out that none of us is resting on any of these short-term accomplishments. We realize that we have a big job ahead of us . . . to build an association that will offer for the first time in history a true national, regular dialogue between all types of philatelists concerned with exhibiting.

*So what can you be expecting in the coming months?* Well, first off, we ask that you extend your confidence to your new incoming officers and board . . . and then give us your input and support to develop the services and activities that will make the AAPE a formidable force for good in our hobby. These benefits will come to you one by one as we design and initiate them with your guidance.

"THE PHILATELIC EXHIBITOR" is the first (and will always be the foremost) of these benefits. We send it to you today to demonstrate to you, quickly, that your founders mean business. It is a better journal than many of you might have expected . . . and will get even better as John Hotchner evolves into it the many ideas he has been fed (as well as so many of his own).

This column will appear regularly and its title denotes a "catch-all" for any subject that may cross my mind or yours. As a matter of fact, what IS on your mind? Drop me a line.

Since I'm the guy who's helping to put together our first convention in KC on October 24-26 . . . now might be a good time to entice you into joining us there. Kansas City is an unusual town. We have an unusual stamp show because the emphasis is on social as well as philatelic fun.

If you come by air, you'll fly into one of America's largest, yet most peaceful airports. Our Hyatt Regency is in our delightful Crown Center area . . . full of shops, theaters, restaurants and clean, modern sites. Nothing "downtown junky" about it. We defy any other stamp show in America to beat the attractiveness of the MIDAPHIL site. And if you stay at the Hyatt, MIDAPHIL will be right off the hotel lobby. There will be many AAPE conventions, but none as "historic" as this one . . . so plan to come.

It is with profound appreciation that I offer my personal thanks to my fellow members of our Founding Council . . . the people who have overseen the embryonic period of the AAPE. I most of all thank them for their faith in placing their good names on what was nothing more than an idea. The imprint of their personalities is on everything we have accomplished to date. So thank you, again, John Hotchner, Bill Bauer, Clyde Jennings, Steve Rod, Steve Schumann, John Harris, and Mary Ann Owens.

And special gratitude to Mr. Hotchner, my co-plotter for the last 4 years, and one of philately's much-too-unsung heroes.

We will begin listing America's exhibitions elsewhere in this issue, and we expect to include such things as frame fees and sizes, hotel rates and locations, etc. We figure it this way: the more you know about our shows, the more you'll want to support them. You show committee people—send us your show data now for '87!



# ACTIVITY BEAT . . .

## notes on your AAPE Committees/Services/Activities

OUR FIRST ANNUAL CONVENTION . . . is now only weeks away. See pages 9 and 10 for details. This will be a historic first for your Association . . . and we hope to see a large number of our members.

AAPE GOLD CLOISONNE LAPEL PINS (the hit of AMERIPEX) are now on sale at \$4.00 each postpaid. A beautiful way to show off your membership and attract attention to your new association. Simply send a check to: AAPE, P.O. Box 7088, Shawnee-Mission, Kansas 66207.

ARE WE APSers? You bet! As soon as we are permitted (the APS asks new groups to wait two years before applying), we will submit our application for Unit status in the American Philatelic Society. In the meantime, over 85% of our AAPE members are also APS members. Is that some kind of record?

THE AAPE "GRAND PRIX" AWARD . . . as described on the AAPE membership application and in much of our early publicity, will be a focal point of discussion at our convention in Kansas City. High on your new Board's agenda is a complete re-organizing of this special honors program for our members. It will become a way for ANY member to earn an important national honor . . . to be accomplished democratically, without favoritism, and without discrimination. Our award (which will be earned by going out there and exhibiting) will be something attainable for each member. Your incoming president will appoint a committee to establish the procedure for this awards program at MIDAPHIL.

THE AAPE SUMMER SEMINAR is also an AAPE service that should be available to any member. Its procedure will be developed so that these events will be available year 'round and at different locations across America. A new committee will oversee its design and implementation. It is projected to possibly be a two-day event in conjunction with major stamp shows. Several per year. Run by a team of members with extensive experience that can help you. Cost, if any, will be low.

HAVE YOU SIGNED UP TO SERVE ON AN AAPE COMMITTEE? You need not be present at committee meetings (although it would be helpful) . . . but your input is vitally required. Write our Shawnee Mission, Kansas address and sign up now! Your choice of committees: TOPICAL/THEMATIC EXHIBITING; LOCAL/REGIONAL EXHIBITING; EXHIBITING AT THE NATIONAL LEVEL; YOUTH EXHIBITING; INTERNATIONAL EXHIBITING ASPECTS; AND SHOW MANAGEMENT & COMMUNICATIONS. Each committee is set up to help other members. Can you do something to help out?

THE AAPE "EXHIBITORS CRITIQUE" SERVICE will open its doors in 1987. And it will do so immediately after the Critique Service Chairman (who will be appointed during MIDAPHIL . . . any volunteers?) has formed a solid committee of experienced exhibitors/judges who are willing to serve. Won't you volunteer your services? It will work in a very uncomplex manner. Exhibitors who wish help on their exhibits may submit photocopies of their exhibit to an appropriate committee member . . . who will offer constructive criticism. NOTE: If you plan to use this service, please wait until we officially announce it.

"THE PHILATELIC EXHIBITOR" is—right now—a thrice-a-year journal. Sent to you in September, January and April. Will it become a quarterly journal? Definitely . . . if and when we recruit enough members to support another issue. Have you used that extra AAPE membership application you were sent? There's no better way to double our membership than to have YOU do it!

# YOUR VOTE IS IMPORTANT

IN OUR FIRST BIENNIAL ELECTION

PLEASE VOTE AND MAIL IN THE BALLOT INSERTED IN YOUR  
JOURNAL

NEW BALLOT MAILING DEADLINE: OCT. 10, 1986

During organizational meetings leading up to the incorporation and by-laws of the AAPE, the Founding Council nominated the following as our officers/board members:

FOR PRESIDENT: RANDY L. NEIL (Kansas). Exhibitor since 1955 and "Exhibiting" columnist for "The American Philatelist." Founder of the AAPE.

FOR VICE PRESIDENT: MARY ANN OWENS (NY). International judge and gold medal thematic exhibitor (AMERIPEX).

FOR SECRETARY: STEVEN J. ROD (Nebraska). Chairman of the Omaha Stamp Show and columnist for STAMP COLLECTOR and STAMPS Magazine.

FOR TREASURER: PAUL ROSENBERG (Massachusetts). Experienced exhibitor and businessman.

FOR BOARD OF DIRECTORS:

WILLIAM H. BAUER (Texas). Past President, APS.

DANE CLAUSSEN (Oregon). Former President, Junior Philatelists of America. Exhibitor and apprentice judge.

CHERYL GANZ (Illinois). AMERIPEX Literature committee Chairman. CHICAGOPEX Committee.

CLYDE JENNINGS (Florida). Past President, Society of Philatelic Americans. Past Chairman, FLOREX. International Judge and Exhibitor.

STEPHEN D. SCHUMANN (California). Judge, and committee head for WESTPEX.

(NOTE: Serving as appointed interim AAPE Attorney is Leo John Harris (Minnesota), exhibitor and judge. As Journal Editor, John M. Hotchner (Virginia) philatelic writer, exhibitor and judge.)

PLEASE USE THE BALLOT ENCLOSED WITH THIS JOURNAL

Officers will serve 2 years. Directors will serve 4 years. Of the first 5 directors (the 5th director, elected for 2 years, fills the board position for the future Immediate Past President), the two with the largest vote totals will serve 4 years, the remaining 2 for two years.

You may feel free to write in any other choice you may wish to suggest (with that person's approval) for each office. Please register your vote!

# PLEASE ACCEPT OUR INVITATION . . .

to the first annual National Convention of  
**THE AMERICAN ASSOCIATION  
OF PHILATELIC EXHIBITORS**

**October 24, 25 and 26, 1986**

**MIDAPHIL '86**

**The Hyatt Regency Hotel/Kansas City, Missouri**



INDICATIONS ARE a wide cross-section of your membership will attend this formative national event—an open forum where future services and policies will be discussed. Most important, it will be the **FIRST** national conclave of philatelic exhibitors . . . from beginners to experienced. We want **YOU** to join your fellow members at this great centrally-located show—and help develop the association you are helping to start. You **MUST** register in advance . . . so please use the special form on the reverse as soon as possible.

**KANSAS CITY IS CLOSER TO ALL PARTS OF AMERICA** than most other major convention sites. This means especially low fares and travel distances. **MIDAPHIL '86** is staged by the Collectors Club of Kansas City whose officers and members are taking extra steps to ensure you a warm, warm welcome.

**THE HYATT REGENCY HOTEL** is in the heart of KC's beautiful Crown Center Complex, the home of Hallmark Cards. Replete with exciting shops, it is just off Interstate 70 in the shadow of downtown Kansas City.

**THE AAPE NATIONAL CONVENTION** will officially open with the "INAUGURAL MEMBERS RECEPTION" in the Hyatt Regency at 6:30 pm Friday night, October 24. A scrumptuous Hyatt hors d'oeuvre service will welcome you as we mingle among new acquaintances and perhaps some old friends at this congenial get-acquainted event. Admission is \$10 per person for the excellent food and you may, of course, bring spouses and guests. An open cash bar will also be available.

**THE CCKC "PRESIDENTS DINNER"** is always the major highlight of any **MIDAPHIL** . . . and **AAPE** members will be warmly welcomed at one of philately's most unusual and best-planned dinners on Saturday night, October 25 at 7:00 pm . . . just following the **MIDAPHIL "Awards Cocktail Reception"** in the Hyatt. Price is \$22.50 per person . . . guests and spouses welcome, too!

**OTHER HIGHLIGHTS OF THE AAPE WEEKEND** at **MIDAPHIL** are described in the schedule on the reverse of this sheet. But most important—we urge you to make plans **NOW** to attend this major philatelic event. In the years to come, we shall look back on this convention as the one where we got everything together! We hope you'll be there to play a role in it. And remember: the earlier you reserve, the lower fares are!

## SCHEDULE OF EVENTS

### First Annual National Convention

### THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

#### THURSDAY, OCTOBER 23, 1986:

- 4:00 pm Early Bird Cocktails/J. Patrick's at the Hyatt
- 6:00 pm Board of Directors Meeting/Officers & Directors Only

#### FRIDAY, OCTOBER 24, 1986: (MIDAPHIL open all day from 10 until 7)

- 6:30 pm "INAUGURAL MEMBERS RECEPTION"/Hyatt Regency Hotel

#### SATURDAY, OCTOBER 25, 1986: (MIDAPHIL Open from 10 until 6)

- 9:00 am AAPE SERVICES/MEMBERS GIVE THEIR INPUT
- 10:30 am AAPE TOPICAL/THEMATIC COMMITTEE OPEN FORUM
- 1:30 pm AAPE 1ST ANNUAL NATIONAL MEMBERS OPEN MEETING
- 3:00 pm "EXHIBITING/TIPS FROM THE CHAMPIONS"/Randy Neil
- 4:00 pm "HOW JUDGES EVALUATE YOUR EXHIBIT"/Bill Bauer and a group of APS-accredited judges
- 6:00 pm MIDAPHIL ANNUAL AWARDS COCKTAIL RECEPTION/Hyatt show awards presentations
- 7:00 pm CCKC PRESIDENTS DINNER . . . an evening of good food, relaxation and philatelic camaraderie

#### SUNDAY, OCTOBER 26, 1986: (MIDAPHIL Open from 10 until 4)

- 11:00 MIDAPHIL JUDGES CRITIQUE/Bill Bauer and Jury

NOTE PLEASE: All events listed are open to all AAPE members, friends and spouses. There is no charge for any meetings. Charges for the INAUGURAL MEMBERS RECEPTION and CCKC PRESIDENTS DINNER are listed below. Reservations for those events are required in advance.

-----

Return with your check to:

AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

P.O. Box 7088

Shawnee Mission, Kansas 66207

AMOUNT ENCLOSED: \$ \_\_\_\_\_

Please reserve for me the following:

\_\_\_\_\_ Ticket(s) for INAUGURAL MEMBERS RECEPTION @ \$10 each

\_\_\_\_\_ Ticket(s) for CCKC PRESIDENTS DINNER @ \$22.50 each

I plan to arrive at MIDAPHIL on October \_\_\_\_\_, 1986.

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

# EXHIBITING AND YOUTH

*Editor's Note: We are doubly blessed to have two well qualified regular columnists on this subject. Dane Claussen, former President of the Junior Philatelists of America, will cover the organized youth scene: What is happening nationally and internationally, and youth exhibiting at those levels.*

*Cheryl Edgcomb is a Postmaster in Eastern Pennsylvania. She has broad experience in working with Ben Franklin Stamp Clubs and putting on Stamp Fairs for grade schoolers. She will focus on getting juniors started in the less formal atmosphere of local clubs and shows. So here they are:*

## REASONS FOR EXHIBITING SHOULD BE UNDERSTOOD BY YOUTH

by Dane S. Claussen, 3014 N.W. Firwood Dr., Corvallis, OR 97330

There has been much work done lately on modernizing international criteria for judging youth exhibits, and in bringing U.S. criteria in line with them. And the U.S. Postal Service and other groups put together Y.E.S. (Youth Exhibiting Stamps), which culminated in winners being flown to AMERIPEX '86. This activity and other efforts should help to revive junior exhibiting.

But discussion of why people exhibit, and why youth in particular do or should, has been conspicuously absent. And I do believe that it is necessary for the young exhibitor especially to have a good idea of why he is exhibiting. This will carry him through some of the difficulties that all exhibitors face.

Many youths, because of their age alone, have not been philatelists for very long. Therefore, a sour experience or two as a novice exhibitor, whether it be harsh criticism of an exhibit, logistical problems with the show committee, frame fees and postage making exhibiting seem too costly, or another event, definitely is a more negative experience than for the experienced philatelist. Exhibiting is not something you jump into.

First, youth should not be pushed into exhibiting. There is a point of "philatelic maturity" set by a collector's own standards that tells him he can, or wants to, exhibit. This is the point at which one knows what he has to put into an exhibit and how to do basic research. In short, one must have a good basic knowledge of exhibiting and collecting before one rushes into exhibiting.

As for the reasons to exhibit, I once limited them to "sharing your collection and your research, being able to do something different with your collection, and/or winning awards and gaining recognition." There are several others that I now include. I also should note that "winning awards" may no longer be a key reason for exhibiting in a youth class because it can't be too gratifying to win the "Junior Grand" if one is the only junior exhibitor or one of two or three at a show, as is now so frequently the case.

Another good reason for exhibiting is that putting together an exhibit is a creative, personal process. In fact exhibits need not conform to any standards except the show's rules (unless you are a medal hunter and then you must pay attention to judging standards.) Exhibiting will be an expression of your personality, in addition to the fact that exhibits frequently display a philatelist's other interests, cultural heritage, etc.

One also can derive a lot of pride from having constructed the exhibit, regardless of whether it conforms to any standards or wins any medals. This is an "I decided to do it and did it!" sense of accomplishment, and highlights how challenging it is to put together an exhibit that you are pleased with. And the fact that every exhibitor is different and faces different challenges also makes viewing stamp exhibits more fun; no two philatelists ever treat the same stamp, period or topic the same way.

Finally, another reason for exhibiting, particularly among youth, is the idea of "getting one's feet wet" now in preparation for exhibiting as an adult when he has better material, and resources for research. This is fine, except for the admonition that the youth should still have preparation for this kind of "tentative" or "experimental" exhibiting, and that this kind of exhibiting should be encouraged only very selectively. As the primary motivating forces, this kind of philosophy may result in a bad experience for the youth, and on a broader basis may result in some adults not taking junior philately as seriously as it deserves to be taken.

Junior exhibiting is being, and should be, encouraged, but the youth should participate only when he is ready both philatelically and in the understanding of why he is doing so.

I welcome your comments, and subjects for issues you would like to see covered in future issues.

# EXHIBITING AND YOUTH

Beginning Together . . . by Cheryl B. Edgcomb  
P.O. Box 169, Sabinsville, PA 16943-0169



What motivates a student to spend time and energy preparing an exhibit for a stamp show when so many more popular activities beckon—like baseball, tennis, or swimming? Why would a “stamp” hold enough appeal to the youthful imagination so as to make him or her prepare an exhibit of the little sticking plasters?

Forget the detailed printing, the remarkable designs, the colors, the value, the subjects—what IS needed is a desire to create; a willingness to learn; a competitive spirit; and enjoyment of the social atmosphere that prevails at all stamp shows.

The AAPE has a mission in helping to coax reluctant youthful beginners into exhibiting, while encouraging active exhibitors to improve and continue their efforts. A critically important part of that effort is YOU—the parent or friend.

My object is to give you—the adult who is or can be in a position to encourage juniors suggestions, hints and ideas to motivate the young junior collector and exhibitor. We will discuss methods of motivation, practice techniques, proper materials, and pleasing rewards—stressing the FUN of philatelic exhibiting.

Being involved with junior stamp shows the last five years, I have seen numerous junior exhibits. I have witnessed the smiles of Blue Ribbon Winners, and my heart has reached out to those students who have worked so very hard—but in the end failed to “place.”

That in itself is a subject worthy of discussion—everyone, in my estimation, who participates is a winner. We must realize “losing” has its place too—because, after all, we do learn from our mistakes, and exhibit improvements are gradual.

Looking back on my first exhibiting attempt, I realize how little prepared I actually was, and I wish I’d had the kind of help that someone knowledgeable can give.

Preparing an exhibit takes TIME. To keep the junior’s interest long enough to complete the exhibit, the selection of the topic is very important. It must be one that grabs the imagination. After all, who wants to spend hours of research time on a topic the preparer finds boring. Helping a child sort through their accumulated treasures to select those items which best lend themselves to include in their exhibit also takes time—because you must ask questions—and listen, *really* listen, to the responses so that you can learn the directions in which the youngster is willing to be guided.

Then, many factors must be considered in the preparation of the individual pages—or, if the junior is very young, or especially creative—in the placement of the stamps on the base that is selected whether it be a fish aquarium or a Christmas tree! Yes, even those unlikely objects have been turned into beautiful ribbon-winning junior exhibits. We will cover this aspect in our next column.

Together, we can shake the slumbering world of junior exhibiting awake. Together, we can mold a new generation of junior exhibitors, such as the existing world of philatelic exhibiting has never yet seen. Together, we can create a new awareness of this remarkable and fun hobby. Together, we can begin!

*Editor’s Note: This column will be a regular feature of The Philatelic Exhibitor. The author welcomes comment, experiences and subjects you would like to see covered in future issues.*

# ASK ODENWELLER

by Robert P. Odenweller

"Chalon," Round Top Road, Bernardsville, N.J. 07924



When the forming of the AAPE was first announced in the press, I happened to be at a philatelic "bull session" where a few of the usual skeptics commented that the success of such an organization would depend on the quality of advice it could give to its members. In the following discussion, somebody suggested that an individual who was unusually successful at exhibiting and the other necessary disciplines should take on the job—and then looked meaningfully at me.

I dodged the suggestion with the excuse that I was already committed to too many other things to take on another.

Then, at AMERIPEX, the request was restated by others. I reflected that philately has been very kind to me and that I have always believed that everyone should do what he can to "put something back." Indeed, this philosophy has guided my desire to serve philately in any way that I can be useful (and at the expense of having enough time for working with my own stamps), within the limitations of my ability to give.

So, here I am, and hope that I can be of some help.

## Where Do We Go From Here?

I hope to have questions from those of you who have problems. It is my intent to write short informative articles that may encourage questions from some and answer them for others. In responding to your questions, I may choose to expand the answers to cover little known rules or concepts that may be helpful when given a proper airing.

For the moment, there are no ground rules. Depending on your response, I may have to adopt some. If the response to this column is heavy, some answers may be slow in coming, but I hope to be able to treat them all. If I don't know the answer, I'll either ask someone who does (and give full credit for the help), or will say that I don't now rather than try to cover up my lack of knowledge. In all, I hope to be both entertaining and informative.

## "How Can I Improve My Exhibit?"

To start with, I will try to give an answer to this question. It is one that is asked at virtually every judge's critique. It is asked, at times, by gold medal winners who did not get the top awards, and some judges have shrugged it off by saying "get more material." It is an inadequate answer. The asker of the question deserves something more, and it is unfair for the judge to dodge it in this way, sometimes, perhaps, to cover his own lack of knowledge, and sometimes to give time to those who may need it more. In the case of the latter, however, time is usually available.

Often the question is the exhibitor's polite way of saying "I was not satisfied with the award and feel that I should have received something higher. In deference to your position as a judge, I will allow that you may have seen some problems that I am not aware of, so please tell me about them." It is as much a challenge for the judge to justify his findings as any other question.

Most exhibits are quite clear to the exhibitors who put them together, but often these exhibitors have heard so many conflicting ideas of the best way to exhibit that the result is a muddle that may be difficult for anyone else to follow. That, and a lack of schooling in the proper application of the fine art of exhibiting leave most exhibits in need of some tightening and clarification.

It is very important to avoid a sameness in exhibits, but equally important that they do not stray too far from what is accepted (propriety), or the result may not be kind.

In order to get the exhibitor to look at his own exhibit in a different light, more like a judge, I use the following technique:

First I ask the exhibitor to play a game. It is to assume that I am leaving the show for an important appointment but can spare two minutes to look over his collection. While we are walking toward where it is mounted, he is to think about the exhibit and to select mentally the ten or so key items that are the nucleus of the exhibit. When we get there he is to tell, in those two minutes, why the selected items are important and how they provide the primary support of the exhibit.

Second, he is to take the key items mentioned and to "showcase" them—make them stand out so they will be noticed. For a cover to an unusual destination, this may involve adding a neat, hand-drawn map which conveys the information instantly. He should *not*, however, include maps with many, if any, others, since that would water down the treatment. (Note, however, that if he likes maps and wants to put them in, there is nothing to prevent that—the above statement is only an *example* of a way to make an item stand out from the rest by unusual treatment and is *not* a hard and fast rule that must be followed by all exhibitors.)

Some things can be pushed to extremes, so care should be taken not to exceed the limits of good taste. One exhibitor who achieved the world's highest award used a technique which I will *not* recommend, but mention here for the sake of illustration. He mounted every stamp on a piece of black paper, trimmed carefully close to the stamp so that the outstanding margins and centering of the stamps would be even more obvious. So far so good. On very unusual items, however, he would make the margins of black about ½ inch wide on all sides! A viewer walking by the frame would instantly be drawn to the stamp swimming in a field of black, then would read the writeup to find out why it had been singled out.

For him, it worked. Some judges, however, would take violent exception to this technique and would react negatively. (My personal response as a judge would be probably not to let it bother me as long as it was deserved, but there would be a natural tendency toward becoming annoyed if it were to be misused or used without justification.)

There is no "Best" way to showcase an item—that is left to the ingenuity of the exhibitor according to the type of material he is showing. I look forward to new and different approaches to exhibiting. Some will be effective and some will fail. However, a good judge should not get too "bent out of shape" unless the technique is beyond the limits of taste or good sense.

The third and final step is to create the title page, and there to preview the key pieces. Since this page is more or less "free," you can pull out the stops (but there is a limit to propriety here, too). At the international level it is a waste of space and words to tell the history of the country or its philatelic evolution, except as a vehicle for mentioning the key pieces.

There are many ways to approach the title page, and the spirit of "Vive le difference" should prevail. Maps, essays, artists' drawings, proofs, coats of arms—any of these can be a centerpiece for the page. The easiest to construct *and to have some hope that it will be read* is the old "outline" form from the days of English composition. Each issue or section may be assigned a grouping in the outline, followed by, for example, statements such as: "featuring the only known example of X and two of the five recorded covers to Y bearing the Z value, etc." Some exhibitors will take a "left over" copy of a stamp from each issue and mount it instead of words as a statement of each issue.

There is no "right" way, or even a "best" way—the decision is up to the exhibitor. In creating the title page, however, he should remember that the more esoteric his subject, the fewer judges there are who are likely to count it as a strong part of their repertoires.



The judge who does not know a subject would be foolish not to take the opportunity to get some knowledge of the subject. The good judge should read it to see how the exhibitor plans to treat his subject and as a gauge of the exhibitor's knowledge, a part of the evaluation which is to be given more attention than in the past.

These simple three steps can help many exhibitors to improve their exhibits without adding material. If, after applying them carefully the results improve a bit and then stop again, it may be fair to say that the next step is, indeed, to "get more material."

**Next:** The proposed changes to FIP rules and how they may affect you as an exhibitor.

*Editor's Note: Bob Odenweller is eminently qualified to conduct this exchange, having achieved recognition as an exhibitor, as a judge, and as an administrator involved with the rules of exhibiting and judging, both at the national and FIP level.*

*He received the 1973 APS Champion of Champions award, FIP international gold medals or higher with each of three different exhibits (Samoa, Tasmania, and New Zealand), culminating with the FIP Grand Prix d'Honneur, the world's highest award for competitive exhibiting, in 1980. Upon receiving that award, he permanently retired from competitive exhibiting.*

*In the field of judging, he has served on 6 FIP juries since 1976, as secretary of the Jury 3 times and as a team leader twice.*

*Finally, in the field of administration he has been a member of the APS Judges Accreditation Committee. In 1978 he became President of the FIP Commission for Traditional Philately, where it has been necessary to be a student of all rules regarding exhibiting and judging, as well as being an active participant when it has been necessary to review the rules for possible change.*

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# THE EVOLUTION OF A TITLE PAGE

By Randy L. Neil

[Editor's Note: During his seminar at AMERIPEX, the author received more questions on his ideas about title pages than any other subject. Since he's been preaching about what he calls "a philatelic exhibit's most important page" so much, I thought our readers might enjoy his point of view here.]

AMERIPEX was the ultimate feast for the title page buff. Here, instead of seeing only 30 to 50 of them as we usually do, visitors were treated to hundreds of them. And as might be expected, there were the good, the bad and the downright ugly. And as I also found, those exhibitors who have a knack for doing well-thought-out title pages fared decently when the medals were passed out.

Before I offer some ideas on the subject, I must give an attribution where it is due . . . for had I not been exposed to the wisdom of John O. Griffiths (an AAPE member and a world-renowned exhibitor), I might never have begun to think up ways to better enlighten the viewer by way of the title page. If your exhibit is ever judged by John, try to visit with him personally. In just 30 minutes, back in 1983, he turned my exhibiting fortunes around 180 degrees.



FIG. 1



FIG. 2

Up to that point, my title page was as shown in Figure 1. Nothing more than an enchanting little tale about when and why my stamp (the US 2-cent 1883-87) was issued. My title page write-up didn't relate to the material in the actual exhibit. It was fun for me to write, but judges universally ignored it. True, they liked the three-color illustrations I had a local printer do, but because I had failed to give the viewer any "road map," I tended to lose points with most judges. Reason: I was causing them to "search" for the key items in my exhibit. And often, they simply missed what I really wanted them to see.

Then came my talk with John at Midaphil '83. Not only did I toss out some unneeded covers (a bit dog-eared) and obtrusive cancel tracings (too overpowering), I totally re-wrote the title page. And I kissed good-bye to the medal level in which I had been stuck.

The result was Figure 2. Here I continued to tell a bit of the tale about #210 . . . BUT began to delineate the exhibit's key items in the order in which they would appear (note the little "+++'s.") But I was still not satisfied . . . until one night I remembered something I had been taught in journalism school: INVERT THE PYRAMID. Translation: draw the reader's attention with the first words in paragraph #1, then key your story to the most important things . . . saving less important items for the last (or leaving them out entirely).

Voila! Figure 3. This title page raised the weary eyelids of judges and gave them good reason to seriously consider the exhibit. The first line on the page helped immensely: "Original research and new discoveries contained in this exhibit have added to the existing knowledge on this pivotal stamp . . ." Also, I underlined and put the major items in all caps. And suddenly, with much the same material I had always shown, my medal level rose again. Several judges even attributed this to the title page. And I had done well enough to make it into AMERIPEX.

When you make it to an "international," you have to do some re-thinking. After all, you may get only four to eight frames for telling your story. Condensation was needed . . . and OUT went that nice "kicking mule" illustration . . . and onto the title page went some "proof positive" that the exhibit had some formidability: the unique handpainted green essay. (Figure 4.) So along with pointing out my "key items" on the title page, I was actually showing one there as well.

Some thoughts about all this? Well, I might say, first off, don't waste your title page with stories or elaborate pictures. Like the front page of the New York Times, let this first page attract the viewer to "what's inside." Whet his appetite. Tickle him to actually locate those nicer items in your exhibit. You may be surprised at the results.

I certainly have been.

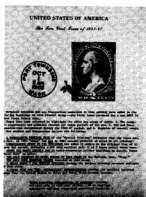


FIG. 3

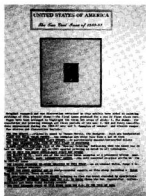


FIG. 4

## THE PIG IN THE POST<sup>1</sup>

By Jane King Fohn

While I searched for my niche in postal history, pigs rooted into my cover collection, farrowing "The Pig in the Post." This is a collection of hog farmer advertising envelopes featuring cigar-shaped swine from the late 1800s to the early 1900s.

Some pigs are displayed in unobtrusive left-corner advertisements culminating with a prize-winner that almost fills the cover. These prodigious porkers are depicted in black; and color combinations range to multi-colored printing. Most of the letterheads are equally charming—one farmer was so enchanted with his burly boar that he so graced the whole reverse of his stationery!

The title page of "The Pig in the Post" lists the purpose and plan of the exhibit:

"Though hog farmers take their calling seriously, this is a topical collection of pig farmer advertising covers for fun! A comic postcard says, 'One can chuckle.' Some of the stationery is adorned by pigs. Envelopes featuring swine in addition to other animals and poultry are displayed. Related subjects include feed and medicine. The group concludes with whimsy from Lewis Carroll's *Through the Looking-Glass and What Alice Found There*."

These hippopotamic hams won a silver-bronze medal at TEXPEX '85—my second time to exhibit. At the critique, my exhibit received “good” on all points and my write-ups “knowledgeable.” One judge observed that advertising envelopes are non-philatelic; do not contribute to showing movement of the mail. Since then, I have been assured that advertising covers are a legitimate part of philately and postal history. Would readers care to comment on these divergent views?



My paunchy piggies were displayed in the topical division. The jury suggested that stamps, cancels, sheetlets, etc. (as noted in the *APS Manual of Philatelic Judging*) were required in this class. At the bourse a few modern swine stamps could be found, but they seemed incongruous with the rest of the exhibit. Sometime later, I discovered the Armour Station flag cancellation.

My goal is to present a more acceptable philatelic exhibit of these Herculean hogs. “The Pig in the Post” was designed as an advertising tool for philately, illustrating how philately can combine with other areas

of knowledge. The exhibition of this ton-litter concludes . . .

“The time has come,” the Walrus said,  
 “To talk of many things:  
 Of shoes—and ships—and sealing wax—  
 Of cabbages—and kings—  
 And why the sea is boiling hot—  
 And whether pigs have wings.”

My questions are . . . How is an advertising cover collection set up for exhibition? What made Dale R. Pulver’s “Advertising Covers of the Woodworking Trades,” a EUPEX '86 Gold Medal exhibit? Jane King Fohn, Route 2, Box 352, Leander, Texas 78641.



<sup>1</sup>For buying or selling of pig in a poke.— Thomas Tusser, *Five Hundred Points of Good Husbandry*.

**Sources of Information Used In Making the Exhibit:**

- American Philatelic Society, Inc. *The American Philatelist*. Various issues were referred to for content and form used to describe envelopes.
- Bartlett, John. *Familiar Quotations*. Boston: Little Brown and Company, 1946.
- Foster, C.E. *How to Prepare Stamp Exhibits*. Albuquerque: Hobby Publishing Services.
- Phillips, David G. *American Illustrated Cover Catalog*. North Miami, Florida, 1981.

# EXHIBITS COMMITTEE CLEARINGHOUSE

by Stanley J. Luft



To those not wholly sure about who I might be, I am a long-time exhibitor (in local to international shows) and a fairly recently accredited national judge. More to the point, I have been connected with the business end of obtaining exhibits for almost 20 years—first with CINPEX (a regional show) and then with ROMPEX (a national one); which should suggest I'm well worn out!

I suppose that it was this three-headed approach to exhibits and exhibiting that led me to agree to do this column (which, I hasten to add, will gladly accept guest columnists, contributors, and collaborators at any time). A good start might be with suggestions for a snappy title for the column!

Some shows—national, regional, local—apparently never seem to lack good, varied, everchanging exhibits. They are indeed the lucky ones. A constant flow of entry forms seems to roll in with ease. Perhaps "tradition" helps fill frames at some of those shows. More likely, though their committees are probably going about the process of obtaining exhibits the right way.

For the benefit of philately, the future of exhibiting, and that of befuddled show committees, we hope that these successful Exhibits Chairmen will come forth and share their techniques and secrets with the rest of us. . . Each one help one! There certainly should be enough exhibitors to go around and fill all available frames.

For a start, I shall relate some of my methods which, although moderately successful, have tended to leave me completely frazzled and spent long before showtime!

Over the years I've carefully checked the pages of "Linn"'s for the higher-ranked exhibits, and for interesting sounding titles; from shows at all levels of competition. Exhibitors' addresses were then culled from the APS Directory, and invitations sent. The result was, for some time, an extremely useful alphabetical address file which, for years, provided us with a considerable portion of our exhibits. As the Directory is no longer being updated and published (for valid reasons), it is fast losing its effectiveness as exhibitors move, leave the hobby, or remain unlisted. Also, it eliminates new APS member-exhibitors. Though updated computer printouts are available from State College, filling special requests, such as those of a non-geographic nature, can become quite a hassle.

Exhibits can also be obtained by incessant begging from friends, by calling in old favors, by such ploys as "I'll exhibit at your show if you'll exhibit in mine." The first two tend towards fast-diminishing pools of exhibits *and* of friends; the third fast becomes expensive, complicated, and harrowing. (Where's my No. 2 exhibit this week? Do I still have time to mail my No. 4 exhibit?) Who needs this!

All in all, it seems that the Exhibits Chairman's task—for most shows—is fast becoming much too demanding and too little rewarding. Exhibitors do seek out new shows to conquer, and listings in "The American Philatelist"'s "Showtime" column, and similar ones in trade papers, do remain very useful. However, this passive method of obtaining exhibits can easily result in far too many unfilled frames as show deadlines approach.

Subject to Editor John Hotchner's approval, I propose to make this column basically a question-and-answer forum (when not devoted to the useful pointers brought forth by a guest writer or contributor), keyed to enlightening Exhibits Chairmen and their committees and to lightening their tasks. Via the "trickle down" theory, this should result in happier and healthier exhibitors, juries, show visitors, and perhaps even show committees. Your questions—and better yet—your suggested solutions to questions I've

posed should be sent to me c/o ROMPEX, P.O. Box 2352, Denver, CO 80201. To get the ball rolling, here are a few of my own that I'd like you to take a shot at:

Q.1-1. As exhibitors, are you turned off by form-letter requests for your exhibit, directed to "Dear Philatelist" or "Dear Exhibitor?" Or do you accept the fact that exhibits chairmen generally lack the time to write individual, personalized letters?

Q.1-2. There seems to be a trend toward elegantly produced prospectuses that include the entry form; wherein the too-fine print results in lack of space for basic information (title, brief description, previous awards, return instructions, etc.). Please give your opinion on this trend vs. the old full size 8½" x 11" forms, or suggest other alternatives.

Q.1-3. Some exhibitions automatically reinvoke their previous year's exhibitors. Does that please you and make you want to help again so soon, or do you prefer to space out your exhibits to a wider range of shows and/or over a longer period of time?

Please have your replies (and questions, of course) forthcoming in a steady stream. Above all, remember that this is simply a clearinghouse for peers, and that many of us are, or will eventually become, good friends. So please keep everything direct, informative, and the more informal the better. Many thanks!

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## SHOW LISTINGS

AAPE does not wish to merely duplicate show listings that are printed in other journals and newspapers. Since we want to be useful to exhibitors nationwide, we will list only shows that are "open"—that is, those which solicit exhibits from outside the organization sponsoring the show.

Further, we will limit listings to those which advise us in a timely manner of frame sizes, application due date, frame fees and limitations on exhibit length. A sample entry should include the following:

Jan 23-25, 1987 ARIPEX '87\* Arizona Federation of Stamp Clubs. Held at the Tucson Community Center. 18 8½" x 11" pages or 15 10½" x 11" pages per frame. \$5 per frame (adults) minimum of two frames; maximum of 10. \$2 per frame (youth—less than 18) minimum of one frame; maximum of 3. Entries close November 15, 1986. Correspondence to Elizabeth G. Towle, 4621 E. Don Jose Dr., Tucson, AZ. 85718. Information package available by November 1, 1986.

\*World Series of Philately show.

**ATTENTION:** Show committee members: Make sure this information gets to your Publicity Chairman. A listing here can help you fill frames. Send information for listings in future issues to the Editor.

# "FIRST COME; FIRST SERVED"— A MODEST PROPOSAL

by Stephen S. Washburne, Philadelphia, PA

On April 11, a seasoned exhibitor and friend called with disturbing information: exhibition frames for STAMPSHOW '86, to be held in Washington in late August, were sold out—four and one half months early. I was reworking a new exhibit, had planned to show it at STAMPSHOW, had that very day seen the "prospectus available" announcement in *Linn's*, so called APS headquarters and confirmed the bad news. Well, I could be put on the advance list for Boston '87, STAMPSHOW '86 was largely filled with exhibitors who couldn't get into San Diego in '85, so if I wanted to be sure of getting to Boston, I'd better apply now, etc.

Something is clearly awry in philatelic exhibiting. Hell, I don't even know what I'll own in 16 months, and certainly haven't a clue as to how I'll present it. Even if I could, how will I select pieces to "tell my story," and how many frames will I need? Any exhibit prepared so far in advance is bound to look stale and tired. Notice that we're talking about STAMPSHOW, a national-level show, not AMERIPEX or an international, where long lead-times are expected. So the question is, by what right does the APS run STAMPSHOW differently from the other 30-odd 'Champion of Champions' qualifying shows?

Prospectuses for U.S. shows at all levels look pretty much the same. Basic information requested is:

1. Title of Exhibit,
2. Number of Frames Requested,
3. Brief Description of Exhibit.

Send your check to cover the frame fee and we'll let you know. Some shows ask where the exhibit has been shown previously and what it has won, presumably to aid the selection committee, if one exists other than on paper. The shows I want to discuss have between 2000 and 6400 pages, which is small enough variation that they can be considered equivalent in size, and use APS-certified judges to give five levels of medals.

Methods these 30-odd shows use to fill their frames differ tremendously, however. STAMPSHOW '86 is obviously over-full, while many shows struggle to reach the minimum for continued qualification. Many invite established exhibitors, either by personal contact: "Joe! This is Fred Thingamabob. How'd you like to send us an x-frame exhibit for POOPEX." Or by form letter: "Congratulations on your \_\_\_\_\_ medal at BRANDEX. POOPEX offers you . . ."

If you exhibit, you get these letters. Or shows will sub-contract frames to a specialist society or two. Better shows don't worry about recruiting to fill frames, they always have plenty of willing exhibitors and can afford to be choosy.

Seldom does a show make their selection process in the case of over-subscription clear; perhaps this should be deliberately left vague to discourage litigation. If anything is stated, it is usually, "first come, first served."

STAMPSHOW works that way and that is *the worst way to fill frames*. I'll give them some credit, though, for letting me know early. There are a few shows which annoy exhibitors by keeping them in suspense until it's too late to enter another conveniently-timed and -placed show.

Here's why "first come, first served" is a terrible way to fill frames at an *open show*, which is what all APS-qualifying shows *must* (by regulation) be:

1. It guarantees that only the planned-long-in-advance exhibits will appear. The newcomer is effectively shut out.
2. It puts an added financial burden—time value of frame fees—on the exhibitor.
3. It makes show balance next to impossible. What if 400 frames of 'Rubens Art on Paraguayan Stamps' apply?

4. It penalizes—effectively discourages—the not-infrequent novice grand award winner at a local show from moving up. And this is where most of today's national-level exhibitors started!

5. Exhibits which change owners will be impossible to show.

The ranks of philatelic exhibitors are growing; the presence of AAPE proves this. It is not too difficult to foresee a time when exhibition space is next to impossible to obtain, except at POOPEX. What can be done, fairly and practically, to prevent this from occurring?

Here is a sensible plan which I urge all qualifying shows to consider for frame allocation:

1. Half the available frames to be sold on a 'first come, first served' basis to any qualified exhibitor.

2. Half the remaining frames (one quarter the total) to be distributed by whatever selection process the exhibit committee deems appropriate to those entries received after the 'first come, first served' frames have been sold. Such selection process should take place no later than six weeks prior to the show, from among all entries which have not yet received frames.

3. Remaining frames to be allocated by the committee by any selection process *not earlier* than six weeks prior to the show.

4. Any exhibitor has the right to a speedy decision by the exhibit committee and prompt refund of his frame fees paid, once it is apparent there will be no space for him. By depositing his check, the exhibition guarantees him the right to exhibit.

This is not a complicated plan, and would affect only those shows, few at present, which are over-subscribed. The key point is to guarantee at least some space to late arriving applications without jeopardizing the rights of those who plan well ahead.

It is certainly an embarrassment to have a show full at the very moment the philatelic press makes the "prospectus available" announcement. Let's have no more STaMpsHOW'86's!

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## COMING ATTRACTIONS

The *deadline* for the January, 1986 issue of *The Philatelic Exhibitor* will be *October 15, 1986*.

To give a theme to each issue, we will present an issue for our columnists to focus on if they choose to. More importantly, the issue is for you the members to speak to. Please send your opinions (pro or con) on this subject to the Editor. For the next two issues, the themes will be

*January issue* "Conformity to judging standards ruins creativity in today's exhibits" Yes or No?

*May issue* "Exhibiting today unfairly rewards the well-heeled exhibitor" Yes or No?

If you have strong opinions on these issues, let's hear from you. This is your chance to convince your colleagues in exhibiting who make and administer the rules!



# “THE FLY”

## INTRODUCES HIM- (OR HER-) SELF

Why “The Fly?”

Didn't you ever wish that you could be a fly on the wall—pry to the inner workings of the establishment? Well, now you can—through “The Fly.”



In future columns “The Fly” intends to cover, from an exhibitor's perspective, a whole range of issues and situations, good and bad, which deal with the subjects of judges, judging and show organization committees, and their interrelationships with exhibitors.

“The Fly” has some ideas of his own but would also like to know what is on your mind. Do you have an issue or situation that you would like to see surfaced? A pet peeve? A good idea? Would you like to see someone receive credit for doing a good job? Just write to “The Fly” in care of the Editor. (Confidentiality will be assured if so requested.)

“The Fly” does not intend to embarrass any individual. On the other hand, “The Fly” is feisty and not afraid to land on a sacred cow. If judges or organizing committees are doing something wrong, “The Fly” wants to open the issue for discussion. Conversely, if they are doing something right, “The Fly” wants to put that information into the public domain too. The idea of course is to surface issues for public debate so that the philatelic community can benefit. **“THE FLY” WILL ALWAYS TELL IT LIKE IT IS.**

In a nutshell, “the Fly” intends to examine the “establishment” for better or worse. Some publications use the terms “black blot” or “dart” in making reference to unsavory situations or people. “The Fly” intends to bestow a “Fly Bite” in such cases. On the other hand, when a favorable situation is being reported, “The Fly” will be the first to hand out a “Gold Flyswatter.” For example:

**“GOLD FLYSWATTER**—to the BALPEX organizing committee for listing the names of the judges in its prospectus. In so doing, it gives exhibitors a “heads up” and enables us to decide if we want to exhibit at BALPEX. After all, why exhibit if you know that one or more of the jurors is biased against (dislikes, doesn't understand, etc.) your exhibit area. On the other hand, knowing who the judges will be beforehand lets us know if the Jury is balanced and if our exhibit will receive a fair review.

Notwithstanding the security implications, “The Fly” would like to see *all* show prospectuses list the names of the judges, particularly national level shows such as APS C of C qualifying events and TOPEX.

**“FLY BITE**”—to argumentative exhibitors who so dominate the discussion and judge's time during critiques and walkthroughs at the frames that the rest of the exhibitors are unable to get their fair share of help. Give us a break! If you've got more than one question, or an axe to grind, do it in private on your own time. The best of us want to benefit from the critique.

**“GOLD FLYSWATTER**”—to Dr. Ing. Giancarlo Morolli, the President for Thematic Philately, FIP, for giving so freely of his time at AMERIPEX and whose information, if absorbed and followed, will do much to improve the quality of topical/thematic exhibits.

Get the idea?

“The Fly” will depend on you to write—what's on your mind?

# TIPS FOR THE AUTHOR OF "PHILATELIC EXHIBITING: TIPS FROM THE CHAMPIONS"

Editor's Note: *To air controversy and foster debate are two of the reasons AAPE was created. AAPE's first publication: Randy Neil's best selling (free) and generally well received pamphlet is, therefore, fair game. Some few members have written to say that not every statement made therein is worth its weight in gold. Here are the points of disagreement:*

## Philatelic Exhibiting Tips From The Champions

By Randy L. Neil

**INTRODUCTION**  
An exhibit, after having achieved selection for exhibit status, can produce a modest, mid-level, or high-level, or competitive exhibit. This is no myth, but reality, fact. Such rewards do not ensure wealth or even expressive classic training. Successful philatelic exhibiting can be attained by nearly all stamp collectors if one also reads it carefully.

It is perhaps also true that hundreds (possibly thousands) of collectors would become active exhibitors if each of them could believe that success is possible.

The title booklet can be read in that, and it is based on three simple premises:

1. If you are serious about exhibiting, you must determine if you are a stamp-collector or philatelist. The former "uses" stamps for fun. The latter studies the material for both fun and knowledge. (No, the latter can become a completely successful exhibitor.)

2. One has either exhibited your collection before or has considered doing so. In any case, you are serious enough to have begun to learn the basics of exhibiting.

3. There are certain reasons to avoid exhibit preparation that are not generally known, but are contained in this booklet.  
Material contained here has been gathered from successful exhibitors from many collecting specialties, and for the reason, this are sound, proven guidelines for your eventual success.

AAPE and Philately  
THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

## I. From James W. Graue of Valley Ford, Washington

Let me take to task one of your points from "Philatelic Exhibiting: Tips from the Champions." Under Tip 13, you admonish the exhibitor to "never, never use the words 'rare' or 'scarce'. They are taboo. A nice synonym is 'elusive'".

Let's resort to good old Webster's to get this discussion off the ground with what is presumed to be an acceptable foundation. Rare refers us to infrequent for the analysis of synonyms, and there we find . . .

Infrequent, uncommon, scarce, rare, sporadic—meaning not common or abundant.

Infrequent implies occurrence in wide intervals in space or time.

Uncommon suggests a frequency below normal expectation.

Scarce implies falling short of a standard or required abundance.

Rare suggests extreme scarcity or infrequency and consequent high value.

Sporadic implies occurrence in scattered instances or isolated outbursts.

I do not share your strict condemnation of the terms rare or scarce. I suggest that they could be appropriate if used with judicious discretion to describe conditions of frequency or abundance under certain circumstances. The definitions provide some latitude for the correct use of these terms in an exhibit, in my view.

Please note that elusive is *not* a nice synonym for rare or scarce. It is from the word elude. Its synonym analysis is found under escape, and includes avoid and evade. Elude implies a slippery or baffling quality in the person or thing that escapes. A very interesting word, certainly expressive of the frustration experienced by every collector at one time or another, and frequently by some, in the search for certain items. It is not, however, as I see it, either a "nice synonym (for rare or scarce)" as you suggest, or even a word appropriate to an exhibit.

Now if you really want to discuss a word that is highly suspect in almost any exhibit, let me suggest the word unique. The synonym analysis for this jewel is found under single:

Unique applies to the only one of its kind or character in existence.

This word is used far too often, and incorrectly in almost every case. It is a word that is precise in what it states, and leaves no room for latitude in its proper application.

## The Author Responds:

Loved your remarks about rare . . . scarce . . . then, elusive. My mention of this aspect in my brochure is not based on dictionary definitions, but in accepted meanings of the words in the philatelic context and, most especially, among exhibitors. Rare and scarce have become no-no's, worldwide, in the exhibiting community as they are "accepted" synonyms for the expressing of dollar value. Their true definitions are left in the dust because of this. However, there is now evolving the "Dvoracek Rarity Scale" that is now

being slowly accepted among international exhibitors . . . so we shall begin to see "rare" make itself into exhibit write-ups whenever one refers to this newly-developed scale.

"Elusive" is a term that I still deem highly appropriate and a good synonym, philatelically-speaking, for rare or scarce. Any serious collector has experienced the "slippery" or "baffling" qualities of philatelic items as when one experiences the "now I see it, now I don't" syndrome at auctions where that one lot we absolutely needed gets knocked down for fifty bucks more than we were honestly willing to go. Any good rare/scarce item becomes slippery and baffling since, in most cases, more than one collector is competing for it.

The word, "unique," however is what you say it is: overused and misunderstood. It is also usually a no-no in exhibits . . . although I struggle to get it more accepted. Judges think one is on thin ice when it is used. I disagree . . . I have unique items in my exhibit and I know them to be very unique (there I go . . . "very" can never be used . . . something is either unique or it ain't)!

## II. From Joseph F. Nichols of Bucksport, Maine

As a new member of AAPE I got a copy of the Randy Neil brochure "Philatelic Exhibiting: Tips from the Champions." As an old stamp collector (over 60 years), interested in ship topical/thematic exhibiting, I can agree with everything he wrote in the brochure *except* under Tip 11 he states: "Many American topical/thematic exhibitors are too enamored with the pictures on their stamps and the story they tell." I don't think it is true when he uses the descriptive term "Many."

While I can agree that the pictures on the stamps are what first interested the topical/thematic collector, early experience as a topical/thematic exhibitor will help him come to the realization (helped by the judges?) that this is not enough. Most come to the conclusion that for higher awards the thematic exhibitor must try to balance the theme or subject elements with the philatelic elements. These facts are more clearly stated in the 2nd Edition of the APS "Manual of Judging" (page 42) under "Judging Thematic Exhibits" as defined in the FIP guideline rules under the following sections—

Presentation and General Impression	— 10 points
Theme or Subject Elements	— 45 points
Philatelic Elements	— 45 points

As a retired naval architect and shipbuilder, my interest is now in ship stamps and allied material coming not only from the ships but the people involved and events brought to mind by the pictures on the stamps. I try very hard to *balance* the topical/thematic elements with the philatelic elements—the so called "mechanics of stamp manufacture."

The balancing is also followed approximately under the American Topical Association rules for judging topical/thematic exhibits using a point system that they show in their "Official Philatelic Adjudication Sheet" which they fill out and send to each exhibitor. These values:

Topical Knowledge (Development of Theme and Research)	40 points
Philatelic Elements	35 points
Other factors (presentation and originality)	25 points

In about 8 years of topical/thematic exhibiting since I've retired, my exhibits have been awarded Silvers in APS shows and up to Vermeil in ATA Topex shows. I feel my major exhibiting weakness is financial. Qualified APS and ATA judges who I respect highly tell me that my exhibits lack a few scarce, rare, and eye catching items; in my case this might mean a fine whaling ship cover, for example, which I can't afford.

I've watched and talked to many exhibit viewers, both experienced and inexperienced, at local, state, and national shows and noticed they glance almost casually at the traditional exhibits, particularly the postal history exhibits which win most of the high awards these days. In contrast they, on the whole, like to spend the most time and ask the most questions in front of the good topical/thematic exhibits. I think this is basically

because they the viewers are more interested in the pictures on the stamps and the stories they tell.

After all this is what interested most of us stamp collectors first.

### III. From the Editor

Enough elitism already! Randy says:

"If you are serious about exhibiting, you must determine if you are a 'stamp collector' or 'philatelist.' The former 'saves' stamps for fun, the latter studies his material for both fun and knowledge."

Even if we accept these definitions, which I most certainly do not, one need not be a 'philatelist' to exhibit seriously. (It may, however, be true that you must become Randy's definition of a philatelist if you wish to win vermeils and golds!)

I am of the opinion that "philatelist" should be used to describe one who is interested in the entire range of philatelic material—beyond stamps. Unfortunately, too many of us use it as a term of self-congratulation—indicating that we are somehow better than the unwashed masses of mere 'stamp collectors'.

Baloney.

**NOTE:** Randy's interesting and useful pamphlet is still available. Please send your request and a stamped addressed legal size envelope to P.O. Box 1125, Falls Church, VA 22041-0125.

**Q & A** *YOU, Dear Reader, are invited to comment or donate your experiences in answer to questions raised in this column. Please do so care of the Editor who will forward all replies. Some replies may also be printed in this space. Additional questions are also welcome.*

### Q I. COVERS AND NON-PHILATELIC MATERIAL

I would like answers to several questions. These aren't the unanswerable questions of the universe, but have resulted from situations that have occurred in exhibits I have done or seen in the past. I would like to hear the opinions of others (particularly judges) who may have encountered similar problems.

#### I-1. How can you exhibit long legal (#10) size covers on 8 x 11 inch pages?

I know this could be done in several ways such as mounting the cover diagonally to fit on the page or putting it horizontally across two pages. Is it okay to fold the cover into a "Z" shape so the left side (return address) and the right side (stamp and cancel) are visible, but the middle of the cover is not? Should long covers be avoided whenever possible? That would be very tough in exhibits of some material, such as modern postal history where the overwhelming majority of the available examples are legal size, particularly on multiple-weight rates, certified, or registered mail.

#### I-2. How many covers on a page is too many?

I realize you don't put all the key pieces of your exhibit on one page. You put each on a page by itself so it will catch a judge's eye. But what about common covers necessary to the exhibit? For example, let's say a stamp was issued in five different colors, all are common, and not especially hard to find on cover, but finding all five on covers takes some effort. Could you exhibit five covers, perhaps in a fan arrangement, on one page? Your point is that you have them *all* on cover. The answer you should look for a single cover that has all five is not acceptable (if you ever found one, it would probably be a philatelic creation).

#### I-3. Is it permissible to have pages, other than the first, with only text or diagrams?

Specifically, your 8 frame exhibit is divided in five logical sections; could you have an "introduction" page to each section? You certainly could not fit that much information onto the first page. Such "section introduction" pages might be easy flags for judges to follow, since you should have said on the first page that the exhibit is organized into five sections.

Darrell Ertzberger  
Alexandria, VA

# FOR THE BEGINNER... TIPS ON HOW TO GET YOUR FEET WET

by Bunny Kaplan

I won't say how long I've been collecting stamps . . . suffice it to say that the idea of exhibiting was a scary prospect. I'd been to many stamp shows over the years and had marveled at how exhibitors got everything so nicely organized . . . impossible!

Then, about 10 years ago, the local stamp club decided to put on a stamp show, and as one of the officers in favor of it, I suddenly realized that I HAD TO EXHIBIT . . . Sheer panic set in . . . !

So . . . took a deep breath . . . and . . . first decided *what* I wanted to show. As a worldwide and topical collector, I had a great deal to choose from.

Finally I decided to show "Stamps on Stamps," and then went through my collection and picked out the material which I thought would be interesting . . . made a catalog number list of what I had . . . and then put each stamp and/or cover in a glassine, so that I would know what I was dealing with. Next I used the cheapest album size paper I could find . . . actually some left over mimeograph paper . . . and then stuck the glassines with self-stick labels to the pages.

Next step was to write in all the information about the stamps, and then put the whole messy page in old sheet protectors for easier handling.

As you can gather, I'm a pack-rat, so have all these left-overs . . . but you *can* improvise . . . inexpensive school paper, wax paper, scotch tape. Yes . . . I know these are all "no-nos" for the final exhibit . . . but this is only temporary "storage" and won't harm your stamps.

When this was all done, I made a preliminary title page . . . telling what the exhibit was all about.

Next I xeroxed the pages . . . and then cut out the stamps and the information. This lets you "play" with your material without constant handling of the stamps themselves . . . and makes it so much easier to lay out eye-pleasing balanced pages. I attached all my little cut-outs with hinges . . . which, again, makes rearranging a snap.

When this was done, I laid out everything on the living room floor in 16 page sections (in most shows . . . 16 pages equals one frame) . . . this gives a good view of the "frame" and it is easy to get an overall impression and make changes if you want to.

Another pointer: There's no law that says each frame has to have 16 pages. The frames would normally break down into 4 rows of 4 each . . . however pages can be mounted 3-4-4-4 or any other variation.

BUT . . . the main thing is to GET YOUR FEET WET. Don't worry about winning an award. If you do, that's great . . . but, the best thing about exhibiting is the feeling that you are giving other collectors the pleasure of enjoying your collection, and either learning something new if they collect the same thing, or being introduced to a new field of interest.

My biggest thrill was last year, when my exhibit of "Rabbits on Stamps" (with my name . . . I had to collect those!), won the popular vote from the public . . . I had really given enjoyment.

SO . . . WADE ON IN . . .



Some of Bunny's rabbits.

# EXHIBITING A THEMATIC COLLECTION

Mary Ann Owens, P.O. Box 1164, Brooklyn, N.Y. 11202-1164

The two questions that I am most frequently asked are "How do I put together a thematic exhibit?" and "How can I improve my thematic exhibit?" As it is not possible to intelligently answer the second in a series of articles without answering the first question first, that is what I shall do.

Putting together the first thematic exhibit is not an easy task. That can apply to those exhibiting for the first time ever as well as to those who have exhibited in other disciplines.

The thematic exhibitor should also realize his or her potential problems when the exhibit is entered in competition, and work around them whenever possible.

In most shows where the thematic exhibits are grouped together, they are generally placed near the tail end just ahead of the youth exhibits. By the time the jury reaches the thematic exhibits they will have been subjected to many powerful exhibits in the United States, foreign and postal history sections. This is especially true in the APS "World Series of Philately" shows where exhibits are qualifying for international competition as well as the Grand Award and in invitation to the WSP.

Therefore, I would recommend that the exhibit be shown at local or regional shows until it has had a chance to mature. The award should be of secondary importance. Proper appreciation should be first, whether by the public or the jury.

Proper appreciation is a potential problem for thematic exhibits and not just the first thematic exhibit. Many juries do not have a thematic collector/exhibitor/jurist on the panel making it very difficult for most thematic exhibits to be judged properly. Not that having a thematic jurist on the panel always helps. He or she is still only one vote out of three or five and is frequently outvoted.

On the other hand, the thematic jurist is available for giving the thematic exhibitor constructive criticism and helpful hints.

Therefore, it is important that the first time thematic exhibitor should plan to be present for first few times that the exhibit is shown in order to receive help from jury members familiar with thematic exhibits.

It is equally important that the thematic exhibitor learn ahead of time who will be on the jury. Jury names are frequently not mentioned in the press prior to the exhibition for security reasons. On the other hand, exhibitors are entitled to know who will be on the jury and ascertain if the exhibit will be fairly judged. That, of course, applies to all disciplines, not just thematic.

In theory, the thematic collector should get the exhibit ready first and then find a show to enter it. In practice, most exhibitors need a deadline in order to get the exhibit done. Most collectors do not know how many exhibit pages can be prepared from the accumulated collection and are usually quite surprised with the actual number.

If possible, I would suggest finding a local or regional show in the area six to eight months ahead and pay for 45 to 55 pages depending upon frame size. Tell the organizers that this is a new exhibit and there is a possibility that the number of frames might be different and ascertain the deadline for giving back or getting more frames. At the same time, find out who the jury members are so that you can decide if you really want to enter that particular show.

Now it is time to seriously plan on working on the exhibit. If a thematic library on your subject matter has not already been acquired, please do so immediately. You can also take out some books from your public library but they will have to be returned. These books should be read like textbooks with notes taken. Even those books written in a light format should be studied for facts that can be translated into philatelic items. The library and its importance will be discussed further in the article on thematic development. At this point, it can help the beginning exhibitor get some ideas on how to plan the exhibit just in case a plan had not already been thought of.

While the ideal method of stocking material is by minor topics with the major collecting interest, most thematic collectors have their stock books arranged in a catalog country sequence to match their checklists. Obviously this highlights what is missing philatelically. However, we are now more interested in what is missing thematically. If your subject is music, for instance, but you are only going to exhibit material on composers, the rest of the collection can be left in its original collecting sequence. Just the composers will be transferred to another stock book or stock sheets with all the material on Mozart on one sheet, Bach on another, Wagner on another, etc. If, on the other hand, you plan to exhibit from all parts of your collection, then all the material will need to be rearranged thematically.

Over the years, my stockbook material on the Elephants has been rearranged several times to reflect the current exhibit format. My 3-ring binders each contain one major chapter's supplemental material. Then, when I want to change a page or prepare a new page with newly acquired material, I have only to look through one binder or stock book for additional items to add to the page.

Several years ago when I decided to do an exhibit of only 19th century elephant material, I transferred only those items to another stock book. I did that exhibit for two reasons.

*One;* I had decided that U.S. juries would judge my exhibit better if I left the modern material home. And, I was right. I went from silvers to an APS Reserve Grand followed by another gold. That the exhibit was poor thematically was of little importance because the jurists were non-thematic people and were not aware of it. All they saw was good 19th century material and awarded the exhibit accordingly. Then I decided to take that exhibit international and suffered. The exhibit went from two vermeils down to a silver because the jury was now all thematic people who realized the shallowness of the thematic storyline because I could not talk about basic parts of an elephant's life like the circus and zoos, etc.

*Two;* I was also aware that to compete internationally, it was going to be necessary to have all the basic 19th century material in the exhibit because even that jury was going to look for them. By doing the exhibit of only that material, I was forced to buy it to make my exhibit better. I am glad I did the exhibit because it accomplished what I wanted. It, of course, no longer exists as all the material has been reincorporated into the main exhibit.

While I am not recommending that you do an exhibit of 19th century items only, the same basic principles can be applied to any aspect of your collection. Exhibiting has a way of showing off our deficiencies as well as our accomplishments.

Exhibiting also makes us learn more about the material we have which is a plus, of course. How many times have you heard an exhibitor tell you about an item in the exhibit which he didn't realize what it really was until he tried to put it into the exhibit? I can assure you that it happens all the time.

Exhibiting also has us organizing our material which can only have us enjoy it even more. Order is much better than disorder any time.

There are other subjects which lend themselves to stockbook arrangement that will be carried over to an exhibit with only slight modifications. My Blue Danube collection is one, Olympic Games is another. My Danube collection is arranged by countries in the stock books. The exhibit follows the same pattern except where it is a boundary river and then the material from two countries are interspersed over several pages.

My third collection is a new one on Umbrellas. While the checklist is in Scott catalog order, the stockbooks are arranged in mini-theme order—rain, beach, parasols, religion, royal, etc. When I get around to preparing the exhibit, the mini-themes will be rearranged to follow the exhibit chapters.

It is not possible to prepare an exhibit until you have lots of material to work with. Basically, we show only the "tip of the iceberg" leaving lots of support material at home. If a judge looks at your exhibit and comments "Didn't he leave anything home?" you are not going to like the award the exhibit obtains.

Therefore, if you are struggling with that first exhibit, it may be that you still do not have enough material. It can also mean that you have not read enough books to realize the thematic potential of your material.

If, on the other hand, you are enjoying rearranging the material into a more thematic sequence, you are ready to begin.

I mentioned earlier that the exhibit should be from 45 to 55 pages. While this will not be the ultimate size of your exhibit, it is a good size to start with. There will be enough pages to develop a theme but not so many pages that the project looks overwhelming.

It is also time to think about what kind of paper to use, whether or not to use mounts, and should the text be handwritten or typed. Quite often the material itself can be of assistance. Look your stamps over, also your covers and stationery items, and take a representative grouping to your stationery/commercial paper outlet. Lay your material on a variety of papers until you find the one that enhances the majority of your material.

Paper should be heavy enough to support the items but not so thick that it fights with the typewriter. The best paper is from 60 to 75 pound weight. If possible, try to obtain rag-content paper and not that with a high sulphur content. The paper will retain its original color better and will not harm the material. The acceptable colors these days are white, pale grays, and pale creams, tans & buffs.

A lot of exhibits do not need mounts. However, in this day of higher prices for no-hinge material, the exhibitor is better off using some kind of mount. commercial mounts come in clear, gray and black that I am aware of. If you use the gray or black, make certain the exposed part of the mount is very thin, even all around, and straight cut so that it does not detract from the stamp but helps it instead. I use the clear mounts and make my own colored backings. My Elephants are on ivory paper (what else) with tan backings. The Blue Danube is on pale gray paper with blue backings. I won't be making a decision on Umbrellas until time to do the exhibit.

The color of the typewriter ribbon or the ink should also be considered before the first page is prepared. The Elephants used to be with a brown ribbon. I switched to black when I bought a new typewriter because I was told that brown wasn't available. I have since learned otherwise but the brown is too red for me so I will not be switching back. The Blue Danube uses a blue ribbon.

There is one more thing that should be done before the pages are prepared. That is to find a thematic exhibitor who can help you get started in the right direction. That person should not be doing your pages but should be there to answer questions and give moral support. You will need it! He or she will have a better idea how much material will be needed for the 45 to 55 pages and if you are thinking realistically that now is the time to start. For those exhibitors who do not have a friend close at hand, the AAPE is planning to develop a buddy system on a one-to-one basis. You can read about it elsewhere in this issue or the next issue. There are quite a few of us who are already doing it via photocopies and the telephone. It works.

Thematic exhibits are judged in three major ways. The first is presentation. The second, is thematic plan and development, and the third, is philatelic aspects. I will cover each of them separately in the next three issues. If you have any questions that you would like answered regarding any of the above, please send them to me and I will answer them in their most appropriate spots in this series.

In the meantime, you have a couple of months to do a lot of thematic reading, time to rearrange your collection into a projected exhibit layout, and time to purchase paper, mounts, and typewriter ribbons or pen and ink.

The next article will discuss thematic story lines, plans and their development, and thematic research. It will focus primarily on thematics that do not have obvious story line sequences or "flows" to them.

*Editor's Note: Mary Ann Owens' name is synonymous with topical exhibiting success. Her elephants were awarded a gold at AMERIPEX. She is an ATA judge and APS internationally accredited judge, a member of the APS and ATA Judging Accreditation Committees, and a member since 1979 of the USPS-Postmaster General's Citizens Stamp Advisory Committee and chairman of its topical sub-committee.*



# FOR THE BEGINNER: BUILDING AN AWARD WINNING EXHIBIT— ONE MEMBER'S EXPERIENCE

by John Hotchner

The following article has been adapted from one of the same title first published in the February, 1986 issue of the *EFO Collector*, journal of the Errors, Freaks and Oddities Collectors' Club.

I wrote it in response to a request from a first time exhibitor to "share your hard-won experience by giving an account of your building of your award winning collection." The collection is now a 160 page exhibit titled "Stamp Separation—From 1840 to Modern Times," with another 120 pages in reserve.

Since AAPE numbers many beginners among its members, I believe that the lessons I've learned will be helpful—not as final answers—but as jumping off points for discussion.

In order to make the subject bite-sized and manageable, I will attempt to cover it by categories, as if I were answering questions. So, off we go.

**Subject selection.** I stumbled onto the idea of collecting and exhibiting stamps showing separation methods, equipment and their flow through philatelic history.

My collection began as "all EFOs." When, after seeing INTERPHIL '76, I decided I wanted to try exhibiting, the area I picked was perforation EFOs, grouped by type of EFO.

**Level of Possible Award—"Philatelic Worth."** In my experience as both exhibitor and judge, the most elemental error that exhibitors make is to equate completeness of their task with a high medal level.

In fact, my showing a 95% complete exhibit of mint types of U.S. perforation EFOs would be unlikely to bring more than a silver in a national show. The difficulty of putting such an exhibit together simply is not so significant an accomplishment that a judge should raise his or her eyebrows.

Add, as I did, other sorts of stamp separation, and it became more significant and worth a second glance.

Add a wide range of world wide material, and track down some of it on cover and in large multiples; then more of the judges attention is warranted.

Add a redefinition of the exhibit's object—to do a really tough thing: to show comprehensively the entire panorama of stamp separation; and now we have a task worth a gold medal—if I've done it properly!

In fact, I am in my tenth year as an exhibitor, and it took most of that time for the exhibit to evolve to this point.

**My aim.** I began with the aims of winning awards, and entertaining exhibit goers. After ten years of effort, those aims remain largely the same. But some "sub aims," if you will, have also emerged.



Is the title page important? I think so. This is my 17th version!

I've found that in entertaining, I've made a few converts to EFO collecting, and that is a nice feeling. I've also found that it is useful to have the exhibit up as widely as possible because people stop me at shows or call, or write later and say: "I've got something you might be interested in." More often than not, they have been right.



Portrait of a beginner who thinks he might like to exhibit.

After listening to judges pontificate, and feeling that some were full of hot air, while others were wonderful and knowledgeable human beings, I decided early on that I wanted to be like the latter. So the winning of a gold became an aim in itself, because that was the most difficult requirement I had to meet to become accredited.

At the same time, so many people told me I could not win a gold with what I was showing that it became a point of honor. Not only did I want to prove to the classicists that it could be done, I wanted to prove to other EFOers that it could be done in hopes of encouraging them to try.

And that is one of my aims in writing this: I am not extraordinary. If I can do it, you can do it. It takes study, application, some cash outlay, a

willingness to listen to criticism and the realization that it will probably be a 5 or 10 year project, but **YOU CAN DO IT!**

**Mug Hunting.** I learned early that I'm an unabashed mug hunter. I believe everyone would like to distinguish themselves in some field, and this is mine.

I'm a miserable artist so far as drawing is concerned, but the construction of an exhibit that wins high level awards requires artistic composition and the creation of a total picture/story. In its way, an exhibit is a work of art.

It pleases me that I can do this, and it pleases me doubly when someone else (judges or viewers) feels that I have succeeded and says so.

**The Exhibitor's Puzzle.** This is entwined with how you conceive your aims. If you want to teach, you may include material you might not if you were trying to appeal to the judges. You might write up your material differently; perhaps using more explanation than what you know a judge has time to read.

Every exhibitor must find his/her own balance.

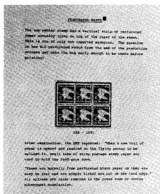
I opted to try to please the judges first and foremost. This meant that I had to find and tread a fine line to "sell" my material in the most effective possible way. Briefly, that task included

- Careful title selection to reflect precisely what I wanted to accomplish.
- Careful selection of content to assure that I did what my title said I was going to.
- Careful selection of material to assure high quality in terms of condition, and proper range without padding.
- Write-up that is terse, germane, accurate and neat *and* that highlighted my research and best material.
- Presentation that highlights the philatelic material, not fancy titles, maps, photographs, pretty colored paper or out-sized black mount backing.



**This is my AMERIPEX page. A dealer from France helped me end a three year search for a reasonably priced private perf on cover.**

The Author thanks Ella R. Sauer of Dent, MN for permission to use her cartoons.



**So, modern EFOs are a dime a dozen?! Show me another one of these—at any price—and you'll get a nice philatelic gift.**

**This page is an example of "Get it when you see it, 'cause you may never see it again." So what if baby doesn't get that new pair of shoes . . .**

- f. An organization that is logical, *and* can easily be followed by viewer.
- g. Finally, a title page that effectively set out what I was attempting to do and my organization; the latter being especially important if it is not immediately obvious from a quick review of an exhibit.

For me, the organization was the hardest thing to get right. In fact, it was beyond my exhibit's 7th birthday before I hit on a combination approach that pleased both me and the judges. Other elements have been a constant struggle to do, redo, redo and redo again until I was satisfied.

*The Beginning and First Criticisms.* To start is the hardest part.

It is self-defeating to begin with the thought that you will put up a small gem and build it into a large gem. I found out early that exhibiting is a craft. It is learned best by doing, and it is a process that requires time.

Do the best job you are capable of with what you know and what you have. Enjoy the work of your hands, as you do it. Be proud of the result.

Yes. It will be criticized. Even if you later win grand awards the exhibit will be criticized.

Once I got over the fear of being criticized ("How dare anyone criticize my work," and I was tempted to take it personally!) I learned that honest criticism is an opportunity to learn.

*Pick Your Show.* If you want to start out in the big time, enter a regional or national show. I did, and was, in fact, over confident. I had overestimated the philatelic significance of my work. The medal level I got was not what I expected nor what I thought I'd earned.

Critiques from two judges left me depressed and angry. What I learned later is that so much more is expected at that level of exhibiting than at the local level.

Start at the top if you think you are ready, but start at the other end of the spectrum if you want to learn the craft in a less painful manner.

Keep in mind though, that the quality of the judging, and therefore the quality of critique may suffer at local shows. A good rule of thumb is that it is time to climb the ladder when your own knowledge of your subject and its presentation exceed the ability and/or background of "pick up" judges to understand it.

*The Judges.* There are good ones and there are bad ones. The good ones predominate.

Some of the good ones and all of the bad ones will be infuriating to deal with because they know so much and seem to be so opinionated.

Get past that because they can be your best friends. The APS Accredited ones have mastered the craft. You need not agree with everything they say, but you will do well to listen to them.

Practice makes perfect. You will learn what is wheat and what is chaff in their comments. It took me a while, but I finally learned to differentiate between what they felt I *must* do, what they thought I should do and what was simply a “think about this” suggestion aimed at widening my perspective.

#### *Decorum with Judges.*

Listen carefully.

Argue sparingly.

Do not ascribe bias unless you hear it clearly.

Keep your own counsel. If you go around bad-mouthing a judge, you have no one but yourself to blame the next time s/he “does” your exhibit.

Judges do err. Who among us does not.

More often than not, though, I’ve found them to be extremely helpful toward improving my exhibit, both for their observations on the exhibit presentation, *and* for the leads that they have given me to additional material, dealers or their acquaintances who have it, literature that explains it and organizations that study it.

Keep in mind that in the business world, that kind of advice and assistance usually comes with a hefty price tag. In philately, you may have it in exchange for a “thank you” and a smile.

*Spending Money.* Sometimes there is no alternative. Rarity and difficulty of acquisition do not always equal dollar signs. But often they do.

As you develop your story line, do reading and research and listen to critiques, you will become aware of material that you need to acquire.

I have sought less expensive alternatives, been satisfied with less than pristine condition, and ruled out a great many possible purchases as being beyond my wallet.

In other cases, I have stretched my resources in order to acquire something that was essential and which I might, literally, never have another opportunity to acquire. For many exhibitors, the latter situation is a real “danger” and may require financial sacrifice and an understanding spouse.

*Where to get material and information.* The obvious sources do not bear repeating. There are, however, often overlooked sources:

- Members of specialized societies who can be contacted through their ads, articles or reputations just by joining the society.
- Members of specialized societies—and the public at large: If you write something about your exhibit or exhibiting area for the philatelic weeklies, *The Philatelic Exhibitor*, *The American Philatelist*, society journals and even in your local newspaper, readers will beat a path to your door. (Never as many as you’d like, but enough to make the effort worthwhile.)
- Ditto with placing ads in those media.

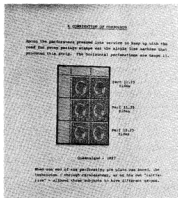


Impression of the APS judges and winning exhibitors at a serious stamp show to a novice.

- Get on the APS—or your Federation's—speakers' bureau list. The wider your name is linked with your exhibit subject, the more chance of another source developing.
- Use the APS Research Library and APS Circuits.
- Seek out—and be a reader of—philatelic literature of all types and vintages.
- Ask for the help of private or government printing offices and postal administrations in running down the answers to questions.
- Ask for a critique from people whose opinions you value.



**This page took a year to write up—because I had to construct and publish a census of these errors. While considerably more rare than some of the great U.S. blue chips (#613, C3a) they are still a bargain—if you can find them!**



**Extensive correspondence has helped greatly. This piece and the information on the page came from a good friend in New Zealand. Other material has come from India, Australia, South Africa, France, the UK, Canada and 46 of 50 states.**

At one time or another I have used all of these, and continue to do so, since my exhibit is by no means at the peak of its potential.

There you have it. My "True Confessions." I would be happy to entertain any questions or observations.

*John, in addition to being Editor of The Philatelic Exhibitor is an APS accredited national judge and member of the APS Judges Accreditation Committee. His exhibit earned a Vermeil at AMERIPEX '86.*

## NEWS FROM CLUBS AND SOCIETIES

*This Department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. Is your society looking for a show to meet at in 1989? Why not invite inquiries here? Have you an award you'd like shows to give? Advertise it here.*

*Has your club drafted special guidance for judges who review your specialty for special awards? Use this space to pass them along to the judging corps. We'll start this off with two of the latter submissions:*

### The War Cover Club

## GUIDELINES TO EXHIBITING AND JUDGING WAR COVERS

1. Exhibit should consist of *postally used* covers. Unaddressed covers and mint stamps are not acceptable.
2. Used stamps and stamps "on piece" may be used sparingly only to illustrate certain cancellations.
3. Overprinted "occupation" stamps, special local issues with regular town cancels can be used to illustrate certain periods.
4. Covers censored by military and civilian authorities during a war period may be exhibited. The latter, however, should be governed by the "rule of thumb" of some form of military regulations and/or control.
5. "Patriotics" may be used only for the purpose of illustration and should be kept to an absolute minimum unless used by military personnel. The same rule applies to propaganda material.
6. Picture postcards of battle scenes, warships, etc. without stamps and cancellations of a military nature, newspaper clippings and other collateral material may be used sparingly for illustrative purposes but should not dominate the exhibit.
7. Concentration camp mail not originating during a war period, peacetime military mail, fiscal censorship, etc. may be used in a survey type exhibit, but by themselves cannot be considered War Covers.

It should be noted that interpretation of the above rules as applied to entries in the War Cover Club category will be done by the official War Cover Club judges. Their decisions are final. Material excluded by them, however, shall be eligible for other prizes and awards.

### The Errors, Freaks & Oddities Collectors' Club

## EFO EXHIBIT JUDGING CRITERIA

Exhibits composed principally or substantially of Errors, Freaks and Oddity material shall be subject to normal APS Judging criteria, with the following additional considerations:

1. The challenge of EFO collecting is discovery and explanation of the Unusual. The greatest weight should be given to exhibits which demonstrate those factors.
2. Allow for a bit more write-up than average. Brevity is still the target, and fine for the "what," but additional to cover the "why" and significance of a piece, if brief, should not be penalized.
3. Modern (1945+) EFO material, while more plentiful, is a result of heavier production pressures and more complex equipment. It should not be discounted merely because it is modern. Indeed, some material is so rare as to rival the classics in difficulty to locate and acquire.
4. "The best possible example" should be the criterion for condition, rather than "perfect condition."
5. Mixing of mint and used material should not be penalized, *per se*. Much in the way of EFO material is available in such limited quantity that it cannot be acquired in one or the other form to satisfy an "all mint" criterion. Indeed, postal use may be a rarity within a rarity.

## ATTENTION JUDGES

### And Anyone Else Interested

For a stamped addressed *legal size* envelope, you may have a copy of an article from the May, 1986 "India's Stamp Journal" which discusses in a provocative way the state of judging in India. It begins:

"Whenever a stamp exhibition is held many participants are literally massacred on the altar of injustice on account of sheer want of proper knowledge and know-how of some of the members of the Jury and to our mind INPEX-86 was not the exception to the rule."

Send your request to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125. Remember your return envelope!

# NEEDED: RADICAL THOUGHTS AND THINKERS

by Tom Current, P.O. Box 4586, Portland, OR 97208

We need "radical thinkers" in planning exhibitions. Most collectors are not accustomed to being called radicals, and it may jar. If we didn't need something quite different, however, we wouldn't need AAPE!

I'm one of those who is bored to death with most of the "great exhibits" . . . admitting up front that I must have lost some of the edge on my passion to learn. But I don't learn much, and the public in general certainly doesn't, either, from a great many high-award exhibits. The fun exhibits and the well explained exhibits tend to get put-down by the judges in the critiques. All that remains to console the owner is an occasional "popular" vote from the unwashed masses who passed through the exhibition tunnels.

What is it we should be trying to accomplish? (1) Make stamp collecting more appealing to non-collectors? (2) Encourage novice stamp collectors to think about their collecting interests in systematic terms? (3) Encourage the climbing of an acknowledged pyramid of exhibiting levels, in addition to attaining increasingly higher awards for excellence, but keep exhibitions interesting and exhibition committees solvent?

Without trying to list all the radical moves required for remedial action, I do think that every aspect should be turned over like flat rocks. Possibilities include:

(A) *A tier system*—(a) formal steps of entry at the local level, regional, national and international; (b) prohibition of competitive exhibits with good awards being entered at that level again without improvement; (c) receipt of higher awards *requiring* advancement to the next level in the future.

This would tend to reduce the number of exhibits per "PEX," and all exhibitions need to be smaller in floor space requirements anyway because this is the part of a show that doesn't pay its way. Compare cost and revenue per square foot of use if you want food for thought.

A tier system would be less discouraging to the novice exhibitor, as the better exhibits would have moved up the line. You won't lose much in quality, just the unfair competition.

We also need lower costs (reduced number and stipend) and qualifications for judges, at local and regional shows with credit being given toward accreditation for national judging.

(B) *Reduce the workload* of the individual judges so that they can tolerate reading a little more write-up on exhibits. The reading matter *must* be adequate to explain the exhibit to the novice collector and even the non-collector.

Better exhibits are often too cryptic for someone not acquainted with that specialty to understand very well. The write-up required by our judging standards assumes advanced collector knowledge by the viewer. Whatever the historical justification, those standards today too often rob exhibits of the aura of fun and excitement.

(C) *A different set of objectives and categories* at the local level may be a good idea—encouraging shorter exhibits (in keeping with attention span), and more "popular" exhibiting. Topicals are often more popular, but all sorts of exhibits can be made more appealing to the viewer.

Cultural enhancement, skills training and college prep are among the missions of a high school, and a balance has to be achieved. In the same way, a local show must entertain and educate the viewer while providing a stepping stone for the development of an exhibitor (or an exhibit). The sophistication of exhibits, and viewers, and the financial underpinning at the international level requires a quite different set of objectives and rules.

(D) *The rules for judges* should be changed, in keeping with the above—(a) to require giving certain awards regardless of general quality of the show; for example, "best modern era exhibit," "best topical," "best stamps" and "best covers," or some such kit-bag of awards to encourage variety in exhibiting; (b) to match the somewhat different objectives among the different levels of exhibiting. How about "best literature," "best postal artifact" and best write-up"?

The judging standards which so many have worked so hard to elevate, justifiably, need to be tempered, modified, redirected for the lower exhibiting tiers. Excellence can be the objective, but in a sloping hill—not an unscaleable cliff.

You are welcome to disagree non-violently, but I would prefer that you either defend the status quo or earn the right to criticize my brainstorming by doing some radical thinking of your own.

# A SHOW CHAIRMAN REFLECTS

by Steven J. Rod, P.O. Box 12, Boys Town, NE 68010

What a treat it is to be able to greet you in this space! More than 500 collectors have come together out of a shared interest in exhibiting (parts of) their collection; and this Journal is now to be a major forum for that passion.

Each column in the new PE is devoted to a particular aspect of exhibiting . . . "A Show Chairman Reflects" is devoted to the management aspects of the Stamp Show and/or Philatelic Exhibition. I'd like to think that we'll be discussing pretty important items here, for a very good reason: without the Show itself, there could be no philatelic exhibitors!

There is much debate as to what makes up the core of our typical American two or three day Show. Too often I hear the dealers who have purchased tables lament that while *they* are the core of the show, (i.e., without their financial contribution, there'd be no Show); the Show organizing committee seems to forget how important they are, because all they care about are those "damn exhibits and judges." Of course, there are many dealers who would never say that, since they are exhibitors themselves. On the other hand, I continue to be amazed by the many dealers who pack up and leave a Show without ever having found even a few minutes to look at the exhibits.

My point is that the excellent Show committee is one that views the exhibitors and the dealers as equally important to the success of the Show. But I would be afraid to poll the attendees at next weekend's Show as to what Show component drew them to this show; afraid, because I'm pretty sure the average collector would rank the "dealers" first and the "exhibits" second.

In a future column, we'll look at what the Show committee can do to keep the dealers happy. For our first focus, though, let's take a look at some of the things the Show Committee can do for the exhibitor:

1) Answer correspondence promptly—within 24 hours. The collector who exhibits at your Show deserves instant responses to all inquiries and correspondence. Set up "Kits" with the Show prospectus, hotel and local tour information in advance; so that on the day a request comes in, you can address the Kit and put it in the mail. Make sure you have the proper postage. At best, 17¢ postage due on your Kit will be an annoyance that will lead the prospective exhibitor to question your competence.

2) Use the telephone! Call the exhibitor to answer questions about her exhibit and your Show. This personalizes your Show, and shows exhibitors that you understand their importance.

3) Provide for a secure receiving agent for exhibits . . . anyone will feel good about shipping their exhibit to: "Sally Stamp, Vice-President, Oakdale National Bank, 1234 Winslow Street, Your Town, ST 12345." It sounds more secure. It is more secure.

4) SEND A POSTAL CARD CONFIRMING THE RECEIPT AND ACCEPTANCE OF THE EXHIBITOR'S ENTRY. A 14¢ postal card can be a most important way of making the exhibitor feel good about your Show.

This list will be continued in our next issue. I hope that you will begin to think about these points, and will feel free to drop me a line with other ideas.



# FROM YOUR SECRETARY . . .

In future issues, this report will be prepared by the duly-elected Secretary of the AAPE. Since your Secretary has not yet been elected, this report is being submitted in behalf of your Founding Council. Contained herein, also, is information that will normally be given annually by your Treasurer.

Your Secretary will, in each issue, report the names of all new members (never addresses) and a report of the total current membership total. "Ch" before a name indicates "Charter Member" "FM" indicates "Founding Member" "S" indicates an individual who, in lieu of joining, wished to offer financial support.

As of July 15, 1986, the AAPE had received \$7,418.50 in membership dues income and had spent \$993.83 for printing of forms, postage and advertising. . . leaving a balance on hand of \$6,424.67 plus accrued interest in the AAPE Money Market checking account. The total number of members stands at 474. All this, by the way, only since March 1, 1986.

List of AAPE members to date:

## AAPE NEW MEMBERS/March 1 through July 31, 1986

*NOTE THAT SOME UPGRADES TO "FOUNDING" ARE NOT ON THIS LIST YET:*

1FM Randy L. Neil	43FM Earl Galitz	86FM Brett L. Miller
2FM John M. Hotchner	44FM Dr. Russell Skavaril	87FM Henry L.C. Wenk III
3FM Clyde Jennings	45FM Ellery Denison	88FM Kennedy L. Wilson
4FM William H. Bauer	46FM Harvey R. Warm	89FM William S. Dunn
5FM Steven J. Rod	47FM Dann Mayo	90FM A. Don Jones
6FM Stephen D. Schumann	48FM Theo Van Dam	91FM Josephine Griffith
7FM Joe B. Marshall	49CH Joseph Schirmer	92FM Robert McCann
8FM Werner Gruenebaum	50FM Milton Mitchell	93FM Buck Boshwit
9FM Bernard A. Hennig	51FM Dr. Guy R. Dillaway	94FM Joe H. Crosby
10FM Ernst Cohn	52FM Leo J. LaFrance	95FM Samuel Ray
11FM Leo John Harris	53CH James W. Goss	96FM Aubrey Berman
12FM Richard Drews	54FM Kenneth Mears (extra donation)	97FM Dr. Peter McCann
13FM Joseph M. Clary	55FM John W. Watts	98FM Clark H. Stevens
14FM Lynne Warm-Griffiths (extra donation)	56FM Dr. Wm. Solyom-Fekete	99FM Bradford Bright
15FM William J. Oliver	57FM Paul Blake	100FM Martin Erler
16FM Joseph Nichols	58FM Frederick Dickson	101FM Ralph Swap
17FM Edward Sullivan	59FM Conrad L. Bush	102FM Carl A. Kilgas
18FM Frank Vignola	60FM Linda Axelson	103FM William O. Schuman
19FM James Maher	61CH Charles W. Morgan	104FM Michael Laurence
20FM Melvin Garabrant	62FM Sanford Fields	105FM Nonie Green
21FM Martin Richardson	63FM Betty C. Brahm	106FM Rufino Pernes
22FM Louis E. Repeta	64FM Ralph Soderberg	107FM Edward Kroll, Jr.
23FM Robert W. Collins	65FM Cheryl Edgcomb	108FM Charles Tuteur
24FM Winand Hess	66FM Dr. James Mazepa	109FM Dr. Hubert C. Skinner
25FM Michael Ruggiero	67FM Richard L. Sine	110FM Earle F. Plyler
26FM Joan R. Bleakley	68FM Nancy Zielinski	111FM Leonard Holmsten
27FM Mr./Mrs. Edward J. Siskin	69FM Mr./Mrs. Feliz Ganz	112FM Tulsa Stamp Club
28FM Mary Ann Owens	70FM Robert P. Odenweller	113FM Kendall Sanford
29FM George T. Guzzio	71FM Walter Evans	114FM Earl Merriman
30FM Dane S. Claussen	72FM Richard Gerry	115FM Dale R. Pulver
31FM Rex H. Stever	73FM Noel D. Rooney	116FM Barbara R. Mueller
32FM A.L.T. Tobias	74FM Tom Current	117FM Jeanette Adams
33FM Lester Winick	75FM Sylvia Cohen Hood	118FM James R. Adams
34FM F. Burton Sellers	76FM Dr. James Cornell	119FM Alan Warren
35FM Douglas Galaszewski	77FM Janet Klug	120CH Henry Madden
36FM Robert Paliافتو	78FM Stanley J. Luft	121FM Thomas G. Baker
37FM Charles Wenz	79FM Jacqueline S. Alton	122FM Paul Rosenberg
38FM James Wrobliske	80FM Robert Picken	123FM Jerold Massler
39FM Richard Jordan	81FM Harlan F. Stone	124CH Cathie Osborn
40FM Francis X. Alexander	82FM George A. Hall	125FM Daniel Lincoln
41FM Kalman Illyefalvi	83FM Phillip Stager	126FM Charles W. Dougan
42FM Douglas N. Clark	84FM Jane King Fohn	127FM Henry Sweets III
	85FM Frederick Kozub	128FM Steven Arato

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 134FM John B. Ludin, MD  
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 136FM George Killian  
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 138FM Margaret L. Wunsch  
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 Ernest A. Kehr  
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 141FM Col. Stephen Luster  
 142FM Frederick Ziemann  
 143FM Bernard Kosmoski  
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 145FM Franklin Silverman  
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 154FM George Y. Fisher, Jr.  
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 Sr.  
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 200FM Robert S. Oesch  
 201FM King Parker  
 202FM William F. Rapp  
 203FM Betty Edwards Gray  
 204FM Stephen W. Gray  
 205FM C.W. Bert Christian  
 206FM Lenard Mayrlich, Jr.  
 207FM LTC (Ret) Nancy Morrow  
 208FM Joseph F. Rorke, MD  
 209FM Mrs. T.R. Hughes  
 210FM Charles F. Meroni  
 211FM Ralph E. Jacquemin  
 212FM Frank E. Preisler  
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 216FM Ronnie C. Troclair  
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 218FM Arthur Salm  
 219FM Paul A. Larsen  
 220FM Garvin F. Lohman  
 221FM Dr. Werner M. Bohne  
 222FM Robert E. Lana  
 223CH Nicholas J. Todaro  
 224FM Larry Moriarty  
 225FM Patricia Stilwell Walker  
 226FM W. Danforth Walker  
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 234FM Ray C. Ameen, MD  
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