

The

PHILATELIC EXHIBITOR

Volume I, No. Three

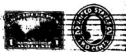
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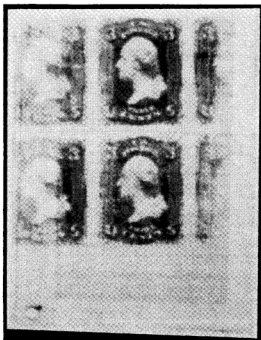
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THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors



Vol. I, No. 3

April, 1987

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

Membership Dues—if joining in

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

Correspondence concerning business affairs of the Association including membership and changes in address should be addressed to AAPE Secretary, P.O. Box 12, Boys Town, (Omaha) Nebraska 68010.

Copies of the first issue of *The Philatelic Exhibitor* is available at \$5.00 each, while supplies last, from Randy Neil at the address shown on page 4. Issue #2 is \$3.00.

Deadline for the next issue to be published on or about August 15, 1987, is June 15. The following issue will close September 15, 1987.

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AAPE STATEMENT OF PURPOSE

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

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MEMBERSHIP APPLICATION

TO: Steven Rod, Secretary

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Enclosed are my dues of \$_____ in application for my membership in the AAPE. (See page 3 for remittance schedule.)

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My 2¢ Worth

by John M. Hotchner, Editor

First, I apologize for the tight deadline for this 3rd issue as compared to the date that the 2nd issue arrived in your mailbox. Our object is to get this issue out for the COLOPEX meeting. That required a deadline that allowed for no delays in getting out that second issue. There were delays. You've all heard of Murphy's Law? Well, Murphy was an optimist!

Second, I want to thank Barbara Mueller for her review of TPE I #1 printed in the first quarter, 1987 issue of The Philatelic Communicator, journal of the APS Writers Unit. Her kind comments were appreciated. Her suggestions for improvement are incorporated in this issue with one exception. She noted:

"From a graphic arts stand point, the only criticism I can make is of the very small top, bottom, and side page margins which allow very little trim area and make for a very full appearance."

Her point is well taken. While I can correct it, I probably won't. The reason is that I am blessed with a mix of time-critical and helpful content that fairly demands to be placed before the membership.

In other words, I'm in Editor's Heaven — I have more material than I can print, so as Janet and I finish one issue, we have a running start on the next.

This is because you are writing about your experiences, your likes and dislikes, and your wants. We thank you and invite each member to contact one of us to get started on an article, or to discuss how best to showcase a thought, idea, or opinion you want to put before the AAPE.

This is your magazine. Feel free to use it to best advantage.

—JMH



Your 2¢ Worth

Richard Notman — Edward B. Murphy — C. Alice Archie — Everett Engles — Conrad Bush — King Parker, Sr. — John Cali — W. Eugene Tinsley.

To the Editor:

CONGRATULATIONS. The Association is more than I thought it would be at such an early age. Keep up the good work and thanks!

Richard R. Notman
Pittsburgh, PA

To The Editor:

I have been exhibiting for over fifty years in various activities and have come to the conclusion that critiques, both local and national are one of the best ways in the world to tell what progress you are making.

Sometimes after you have tried and tried to make improvements in your approach to climb the ladder up to the top, you reach the point where it is practically impossible to impartially evaluate your

own efforts. But, someone else who has been through this stage in their own progress can spot in a minute those little things that can be so annoying, yet hard to detect by yourself.

There have been occasions when just a few simple comments by a competent panel pinpointed the key to my misconception, error or just lack of information. Everyone would like to reach the top level, but usually such work is only accomplished after much effort and concentration.

If you have exhibited some of your work that has been highly criticized by a judge, know that he wasn't being unkind. Actually, he was being a real friend because he wanted to help you make those superior ratings. An honest judge does not

criticize to ridicule but to help you see your own work in its proper perspective.

When you have an exhibit that merits a high award by a judge, you will know you have earned it because he has given an honest answer, just as he had been honest during the judges' critique when your work was not of top quality.

LtC. Edward B. Murphy, Ret.
Ft. Worth, TX

To The Editor:

The P.E. is great!!! Would like to see an upcoming article on one frame exhibiting. I really enjoy it. I think the hardest part of exhibiting is going from one size frame to another (6 page, 9, 12, 15, 16 etc.). I try to layout each frame on the bed and rearrange it for the best eye-appeal, without disturbing continuity.

Conrad Bush
Ft. Walton Beach, FL

To The Editor:

Show chairmen and exhibit committees are dependent on the exhibitors and, especially, satisfied ones who wish to return. Unfortunately, some of them don't know how to treat their exhibitors. I have been in shows where there was absolutely no help in setting up exhibits and in one case the frames were so filthy I had to personally wash them all by hand. In the majority of cases, however, there has been adequate and many times more than enough help to set up my exhibits and/or mount the frames.

I think it is extremely important that exhibit chairmen realize that an exhibitor should receive substantial recognition. It need not be expensive, but definitely should show the appreciation of the club holding the show. I strongly recommend that you emphasize to all exhibition chairmen that a suitable certificate for framing and a good looking printed ribbon be the minimum award to any exhibitor. I do not mind a reasonable frame fee, but since I spend many hours organizing my exhibits, the least a club can do is show its appreciation and — please — no more useless crockery or plates. A plaque to hang on the wall or a medal or some other permanent keepsake would be much more appreciated.

Your journal carries enough suggestions regarding invitations and applications. However, I would like to suggest that a standard application be printed and

sent to those clubs requesting it.

King Parker, Sr.
Walnut Creek, CA

To The Editor:

Two radical ideas for you:

#1 A standard entry form printed in the center fold of TPE, to be photocopied as needed. Could be a preliminary form for screening entries.

#2 Customer service card. Tick off the show and the AAPE "Central Office" will have the show send a prospectus.

Everett Engles
New York, New York

Editor's Note: *Interesting. #1 would depend upon the utility and acceptability of such a form. Comments welcome. Also a volunteer to act as focal point to receive the comments, and ultimately to decide whether this is a practicable idea. #2 There is no AAPE Central Office! I feel that inclusion of an address in the Show Listings section of TPE is adequate to permit unobstructed requests for the show prospectus. What do you think?*

To The Editor:

I need help in beginning exhibiting from AAPE, and I need it badly. So far I've read everything I can get my hands on.

Please remember that all of you out there who have won gold medals, have been "Champion of Champions", were all beginners at one time. Please help us to get started.

Many people, whom I know, would like to exhibit, but for that they cannot because they do not own nor can afford high priced material. And I'm tired of hearing that only the "local" shows are for them. Does it take big money to get to the top? That is my impression and it is sickening! There are a lot of people out there with beautiful, intelligent and informative exhibits who have not even received a "Certificate of Attendance" for all their hard work. They were told "You don't have high priced material." Discouraging? You bet!

Today, 2-18-87, I received my Vol. I #2 of *Philatelic Exhibitor* too late to answer your Philatelic Exhibitors Survey Form. Why am I not receiving all the materials my dues paid for — growing pains is not a good excuse for bad business practice. Enclosed is an SASE. Please send me bulletins #3 and #4.



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C. Alice Archie
Wauwatosa, Wisc.

Editor's Note: As explained in the last issue, the pamphlets are available for the asking. Survey forms from the second issue are still welcome.

To The Editor:

One rather basic issue that I hope to see addressed is the local show compared to a regional or national show. Frequently, in our area, we use 6 page frames. This, of course, does not jive nationally. Judging standards vary accordingly. Topical/thematic and cover exhibits have gained ground, true. However, the standards by which these exhibits are judged must be more flexible and with it must come knowledgeable individuals. It is one thing to say this has been read recently, but quite another to implement. Some, if not most, prominent judges are reluctant to abandon their archaic standards.

John Cali
Fulton, New York

To the Editor:

Vol. I No. 2 of TPE arrived 14 Feb. with

an announced deadline of 15 Feb. Tight Schedule!

When AAPE was organized at AMERIPEX, I was not interested in another philatelic organization, being in the process of resigning from some to reduce the workload of keeping up and to concentrate on fewer items. Then I received an unsolicited copy of Vol. I, No. 1.

My conclusion was if you and the others could sustain such a publication for any period of time, I wanted to continue receiving it. So I signed up as a Founder.

I have enjoyed No. 2 as much as No. 1, and look forward to No. 3.

Regarding Karl Schimmer's proposal of having exhibitors provide a "title page" ahead of time, I heartily vote YES. BUT a title page per se as prepared by some is of no value; that is a page which reads Tasmania 1815-1912, is of no value. I think we should use a different phrase, such as Table of Contents or Guide to Exhibit. Some articles on what should appear in the first page might help. Too many exhibitors never move beyond the thought of a mere title.

W. Eugene Tinsley
Los Angeles, CA

HELP YOUR AAPE EXPAND!

Use the application on page 4 and recruit at least one *NEW MEMBER*. By doing so you can help us add *more pages* to this journal—so we can provide you with more usable information.

CONCERNS By Randy L. Neil

A "buddy-buddy system" of judges and exhibitors? Does such a form of collusion exist?

One of our members wrote to say that he believes it does. I disagree quite emphatically. It all depends, I suppose, on where one sits. If one isn't too involved with organized philately and exhibiting in particular, one could possibly be left with the impression that, often, the friendships that exist between judges and exhibitors might be construed as a relationship that assures certain exhibitors their high awards.

But look a little closer.

At the core of our hobby is the camaraderie among philatelists that is, to many of us, of equal importance to the pursuit of acquisitions for our collections. In fact, to thousands of us, our friendships are just as important as the hobby itself. Many judges and exhibitors are old friends (after all, all judges are former/present exhibitors, too) and to deny such friendships in favor of keeping these two entities at arm's length in order to achieve "unbiased" judging, is counter-productive to say the least.

In my 32 years of exhibiting, I cannot remember one single case where I believed that any "collusion" existed between any judge and any exhibitor. By and large, the vast majority of our judges go out of their way to be fair and impartial in their work . . . sometimes to the detriment to one of their friend's exhibits. Recently, for instance, five good friends of mine (sitting on a jury) lambasted one of my exhibits. My friendship with these people did not enter into play one iota—obviously.

Philatelic judging in America is in very good hands. Any exhibitor who is dissatisfied with his award is offered the chance for "open debate" with his judges. Find me one system in the world that is fairer than this. (Hint: don't waste your time searching.)



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ACTIVITY BEAT

A.P.S. AFFILIATION for the AAPE is coming up. Your president has notified the American Philatelic Society of our desire to become a Unit of our national society. Seems only natural . . . since better than 85% of our members are already A.P.S. members. A membership in both groups, by the way, is a good "one-two" punch to help you reach your goals. If you're not an A.P.S. member, drop us a card for an application.

LIFE MEMBERSHIPS may soon be offered to any present or potential AAPE member. The resolution is due to be voted upon at our COLOPEX Board of Directors meetings. Cost? One thing is for certain: it must be enough so that the "LM" dues can earn enough money market interest to perpetuate a person's membership cost. To make it easy on you, though, a "LM" may be paid in several installments.

THE EXHIBITORS CRITIQUE SERVICE IS NOW IN OPERATION. See the notice elsewhere in this issue for full information.

THE OLD "CARDBOARD" MEMBERSHIP CARDS ARE NO MORE. Newly-signed-up members (as well as newly renewed members) will not receive the old form of card because the annual expense of maintaining it would cause a dues increase. BUT . . . very soon, for a small nominal cost, each member may purchase a beautiful, permanent plastic membership card. Watch for news of it in the next issue.

"THE PHILATELIC EXHIBITOR" will soon become a quarterly publication . . . rather than the present thrice-a-year publication. Projected switch-over date is this fall. We have our valued advertisers to thank for this move—each of whom realizes that we offer one of the most potent mailing lists in philately. Will we ever become a bi-monthly? A good guess is, "Maybe!" If our recruiting continues at the present pace, this is a possibility.

IF YOU'RE PLANNING ON VOTING FOR AAPE MEMBERS in the coming A.P.S. election, you'll have some hard decisions ahead. All but two of the candidates running for all offices are AAPE members! Whoever you choose to vote for, VOTE.

COME TO INDIANAPOLIS THIS SEPTEMBER! INDYPEX is located within a day's drive from 75% of our members . . . and it's the HQ for our 2nd annual convention. We salute Jim and Jeanette Adams, Debbie Nicoll and Bonnie Lyons (AAPE members all) who spearhead the committee for this hospitable show—they're planning a powerful array of attractions to lure you to "exhibitorland."

"COMMUNICATION" IS THE AAPE'S #1 SERVICE. Your membership is worth more than your dues if you take the time to voice your opinions (which can be published here) and ask your officers and services for help. It only takes a 14¢ postal card . . . or if you wish a reply, send a letter with a SASE. We respond to your input every single time.

HAVE SOME FRIENDS YOU'D LIKE TO JOIN THE AAPE? Send us a card and we'll send you any quantity of membership applications you desire. Write: AAPE, Box 7088, Shawnee-Mission, KS 66207.

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Don't wait until our reception tickets are sold out . . . use the handy coupon below and tell us you're coming!

AMONG THE EVENTS:

THURSDAY, SEPT. 24: Informal "Early Bird" cocktails at the INDYPEX show hotel lounge. 4:00 p.m. 'til ?

FRIDAY, SEPT. 25: Second Annual AAPE Members Cocktail Reception (spouses and friends invited). Good food and new friends. \$10 per person (incl. food). Cash bar.

SATURDAY, SEPT. 26: A wide range of special AAPE EDUCATIONAL SEMINARS . . . conducted by leading exhibitors including: John Hotchner, Mary Ann Owens, Randy Neil, Bill Bauer . . . many others. Learn about: Title Page Preparation; Topical/Thematic Techniques; How To "Self Judge" Your Exhibit; How To Write Up An Exhibit . . . and more.

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City: _____ State: _____ Zip Code: _____

Exhibiting A Thematic Collection

Thematic Text & Thematic Material

by Mary Ann Owens, P.O. Box 1164, Brooklyn, New York 11202-1164

This time the column is going to be more *show* than *tell*. The best way to describe the relationship between the thematic text and the thematic material on the same page is to show you some examples including how to improve some pages. As I did not think that anyone else would like to have their pages taken apart in print, I have included pages from my Elephant exhibit that have been, or are going to be improved for exhibiting this year. A follow-up article will feature similar treatment of some of the pages from my Blue Danube exhibit.

Every page in every thematic exhibit has the potential of needing to be improved: it is just that some need it more than others. Also, as pages are improved, the ones around them should be assessed for improvement.

The thematic guidelines stress that there must be a direct relationship between the material on the page and the thematic text on the same page. Also, the mini-story on the page should have the same flow as the entire thematic storyline.

The thematic text includes both the headings at the top of the page as well as in the material area. The headings, which are taken from the plan page, can also help reduce the amount of text on the page when used properly. It isn't easy when starting the exhibit, but the knack comes as exhibit pages are redone and redone.

Following are a number of pages with comments for each one. I have selected those I felt would and could answer a variety of "how to interact the text and philatelic material thematically" questions. The interaction of material and text philatelically will be handled at another time.



Elephant 6.2 Differences

In every topic, there are items that are difficult to place in the exhibit. With animals it is usually those where the animal is just standing there not doing anything. I have chosen to use these items in the "species" and the "differences in species" sections. Even then the items need to be studied to make certain that they do not contradict the text on the page. The first page is on toenails and they show on all the stamps and several have a foreleg in the air as if to say "see my toenails". The second page discusses the differences in the heads and bodies of the two species. The stamps chosen are primarily sideviews to better show the head placement and the sway or arch of the back. I also tie the pages together with the Upper Volta stamp in the upper left of each of the pages in the section and one of the 1958 Laos stamps in the upper right corner.



From the original document the names, dates, postage and the address location.



Elephant 1.1 Ancestors

The text is very short but all that is necessary. The stamps have been arranged on the page to match the text. Stamps were carefully chosen that would state the same things as mentioned in the text. Not all stamps are labeled correctly thematically in catalogs or on the stamps themselves. Therefore, it is necessary to check every one out.

The stamps do not only state a picture or picture value. They also say, but not always printed or printed at all, something of your value.



After the stamps are placed in the envelope, the stamps are placed in the envelope.

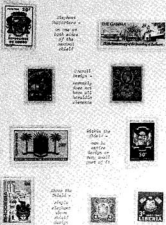


Remember that your full effects and quality are to be seen by the recipient in the recipient's box.

Elephant 5.1 Introduction

An example of an introduction page for a major chapter. It outlines in its sequence a number of the topics that will be discussed in the chapter and in the sequence shown on this page. Again the items are arranged to follow the texts.

Not only did governments put postage on stamps, but they also placed stamps on the stamps of other countries for sale or to be used as a souvenir. These stamps are also placed on the stamps of other countries. They are placed on the stamps of other countries.



Elephant 3.2 Coat-of-Arms

I have found that the text on succeeding pages can sometimes be trimmed by having an introduction page to the chapter or sub-chapter. In this case, it is the latter. Examples of what is coming up are shown along-side the texts. On the following

Although stamps do not usually represent a coat-of-arms, it is possible that in a certain country. Some stamps contain a coat-of-arms. This is the case in the stamps of the United States.



Safe usage of coat-of-arms.



In 1911, some stamps were issued with a coat-of-arms. This is the case in the stamps of the United States.

pages the headings have been expanded to include one of the subdivisions. As most of the coat-of-arms are in definitive series, it is not easy to talk thematically on the pages. Mixed in with the philatelic text is something thematic most of the time as on this page, the second in the set.

EXHIBITING AND YOUTH: POSITIVE PROGRESSION

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



Preparing the page for exhibition begins with the organizing of philatelic items your junior collector has accumulated, selected, and identified.

IMPORTANCE OF ATTITUDE

Frame-of-mind, often referred to as attitude, is a key factor in the exhibit's final outcome. You will be doing your youngster an injustice if you fail to point out to him the EXPECTED result of "not winning" the first time out. This is not to say it cannot be done. It has happened with ample preparation and devotion.

Simply be sure you both understand that the reason behind the venture is fun and "learning the ropes", and any awards claimed the first attempt are pleasant bonuses.

A second attitude which should be instilled at the onset is that exhibiting is a positive progression. Each judging of the material should be looked on as a source of information for making improvements on future showings, with awards becoming attainable goals as the exhibiting process progresses.

PAGE PREPARATION GUIDE

The following guidelines can serve as an introductory format for both seasoned exhibitor and mentor. These are not hard and fast rules (to the best of my knowledge there aren't any in philately!).

They are simply a place for you both to begin:

1. Read and discuss **AAPE's** latest brochure: "Getting Started in Philatelic Exhibiting." (You may also want to use **AAPE's** other brochures once the youngster gets rolling.)

2. Accumulate and select the desired materials to include in the exhibit, being complete enough to do the chosen subject justice.

3. Read and follow the guidelines set forth in the Show Prospectus. This sounds trivial, but some exhibitors fail to comply, creating a poor start, or even disqualifications.

4. Find out the minimum and maximum number of frames available per exhibitor, and the number of pages per frame. Have the exhibit prepared accordingly.

5. "Spread Out"—literally!

Have the junior lay the expected number of low-quality (never use actual bristol paper during drafting stages) white pages according to frame format across the living room carpet, or other spacious area. Be sure to confine the family pets and sibling toddlers to a suitable location far from the philatelic materials.

6. Save the expense of wasted hinges by not mounting on the test run. Have the youngster reason out which layout best shows the treasures to perfect advantage.

7. Impress on the junior the value of placing the "prize" materials at eye-level, top-of-the-frame locations. Care should be exercised to avoid overloading pages, while maintaining an interesting balance between covers, stamps, hard-to-obtain, and text.

8. Some critics say, "Three words per inch of items," be they stamps or covers. Others say, "Never more than three to four lines per item." The main point, conciseness, should be the goal.

9. Review the exhibit as it progresses to assure the "story" element is maintained, featuring a definite beginning, middle, and end.

10. Have the title page prepared **LAST!** This will assure the title selected fits the exhibit as portrayed.

Where does "progression" fit in now that the ten previous guidelines have been completed? Critical review may show that rewording of the text may be helpful on page six. Perhaps the cover on page four is mounted lopsidedly. Perhaps the stamps on page two can be replaced with a better looking example. Together, you progress as you review the results.

When at long last you both reach the point of final satisfaction, complete the entire exhibit on the appropriate bristol stock. Don't wait until 8:00 p.m. Wednesday evening before the show, when you are both exhausted from basketball practice, laundry, and homework. Begin this final process early in the day, when you can both enjoy the time being spent as your junior progresses toward

exhibit completion.

On the long awaited day of the show, as you both tour the exhibit area together reviewing the frames of other exhibitors, jot down any ideas for improvement for future showings. Be certain you both attend the Judges' Critique, if there is one scheduled. What better way to improve on your efforts than by listening to the experts convey their constructive criticisms. Ask questions! Most

judges are exhibitors as well and can relate to your child's exhibiting frustrations.

Finally, remember that exhibiting is best and most fun when it is viewed as a series of showings; each an improvement over the last. It is that constant "positive progression" that will allow your junior to achieve his final goal, while you realize that sense of accomplishment as he is presented with his very first exhibiting award.

Coming Attractions

The deadline for the August, 1987 issue of *The Philatelic Exhibitor* will be June 15, 1987.

We will continue to set a suggested theme for letter writers, columnists and feature authors to mull over. As in the case of this issue, some have chosen to speak to it; others have not. The theme was "Conformity to judging standards ruins creativity in today's exhibits. Yes, or No?" For the next two issues, the themes will be:

August issue: "Why presentation counts. If it's the material that ultimately wins medals, why do we focus so much on exhibit presentation and organization?" (Deadline: June 15, 1987.)

November issue: "What is a collector to do when he has a superb exhibit, but in a little known area. What can he do to "educate" the Judges beforehand?" (Deadline: September 15, 1987.)

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!

AMERIPEX Seminars on Thematic Exhibiting

Stephen Luster, AAPE member and newly elected president of the Europa Study Unit of ATA, reported in detail on the AMERIPEX seminars on thematic philately given by Dr. Ing. Giancarlo Morolli and our columnist Mary Ann Owens. The reviews were published in ESU's excellent bi-monthly "Europa News." Editor William Norby, and reviewer Luster have given AAPE permission to offer copies to AAPE members.

If you would like a copy, please send a stamped (22¢) addressed legal sized envelope and 40¢ in face postage to cover xeroxing cost to John Hotchner, Box 1125, Falls Church, VA 22041-0125.

CLASSIFIED ADS WELCOME

Your ad here — up to 30 words plus address — for \$5. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125. Next Deadline: June 15, 1987.

• Your stampless covers of Virginia belong in my exhibit with their cousins. Toby Tobias, 501 N. Rossmore Ave. B-1, Los Angeles, Calif. 90004

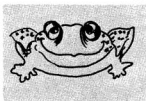
• Philatelic material that illustrates stamp separation (roulette/perforation) stories wanted. Literature references to unusual stories also needed — will pay xeroxing charges. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

• Wanted: Cover from the Dutch contingent in the Saar, and other League of Nations and military covers from the 1935 Plebescite. Clay Wallace, 243 Reservoir Road, New Britain, CT 06052.

WHY FROGS???

by Jo Bleakley

In the mid 1970's when I joined my first stamp club, I discovered that I knew nothing about Philately and almost nothing about my own collection. My six albums were crammed with stamps, but I had very little idea as to why they had been issued or what was depicted on them. My collecting consisted of covering the picture in the album. Now I learned that there were catalogs to help me. Except for a few countries, where I had added blank pages for



non-pictured issues, I had a mish-mash of incomplete sets.

As a working wife and mother of three (one who "marched to a different drummer") my spare time was devoted to hobbies.

Our "trouble child" had turned our life-style into one of privacy and withdrawal from the ordinary social activities. Added to this was a lessening of my physical capabilities. No longer could I do needle work, dressmaking, painting, etc. but I could work on stamps.

Armed with a new set of Scott's I began to catalog my "collection." Through long sleepless nights, worry and heartache were set aside for awhile. Those "little pieces of paper" became my vacation and solace.

It soon became obvious that I could not collect the whole world. Since I had "developed" the German area of my collection, I would specialize in that country. Unfortunately, mega-bucks were needed to get the many missing stamps. Solution: sell the "rest of the world."

With a very heavy heart, I began stripping out the saleable material and dumping the "cheapies" into a "kids' box." In the wee hours of one morning, feeling very sorry for myself and wondering if life would ever seem worth the bother, a silly looking frog (Jugoslavia Scott #666) caught my eye. For the first time in over three years I started to laugh until I ached. This lowly creature had existed virtually unchanged for millions of years. His lot in life is certainly not a joyful one, yet here he sat with a smug contented





look. I searched through all the albums discovering a few more frogs and toads. Each one discovered caused me to chuckle. I was determined to find them all.

No doubt psychiatrists would say I was seeking an escape from reality. Probably true! As our troubles worsened I hid more and more in the pages of my frogs. Biology was never one of my favorite subjects. What in the world is a "Rana ridibunda" (my Jugoslavian friend #666) or a *Breviceps adpersus*? Where does he live? What does he do? Many months and many books later, I had a slight idea. By now I had developed a definite fondness for these lowly creatures.

Stupid, yes!; but very congenial company when I had the blues.

Prior to this time, I had not attended a Stamp Show. Now I was off to BALPEX. When I asked for Frogs, I was treated with glares and disdain. My fault! I had no catalog numbers. The next few weeks were spent reading the Scott catalog, line by line.

Now I was ready. With a list of 55 numbers, all inexpensive, I could shop to my heart's content. Wrong again!! They were too inexpensive and very few dealers stocked them. They must be bought in sets, even if the wanted one was the lowest value of the set. But I persevered and soon had a few pages of Frogs and Toads.

In 1981, our club had it's first "PEX." It was time to share "My Frogs" with the world! They were greeted with smiles, and even kisses from small children. Since then, they have been awarded Silvers at local shows and Bronze at a National Show. Our lifestyle has changed; our "trouble-child" is free of all his troubles; our other two are busy with families of their own. The heartaches and sorrows cannot be forgotten, but the special magic of *Rana ridibunda* and his cousins is still with me.

National Gold award? Probably not!!! No Frog ever "flew" on a Zeppelin, very few "mailed" registered letters; classic material, proofs, errors, rarities, meters, special cancellations — not exactly plentiful. But I'll continue to seek them out, be they central motif or fly-speck. When I'm feeling blue, they comfort me. When I exhibit them, perhaps some others share that special "magic" with me.

Why Frogs??? Why Not!!!

FOR THE TIME BEING . . .

Your AAPE journal is sent to you via Third Class Mail. Soon, we expect to have a second class permit which will greatly speed up delivery. Thank you.

Can You Be . . . Would You Like . . . An "Exhibit Buddy"

by Dennis Ryan

Philatelic exhibitors are accustomed to frustration. Prize material always lurks just around the corner; important knowledge hangs obscurely, tantalizingly between our lines. Time, tight budgets, and scheduling restrict us at every turn.

One of our limitations, however, is often needless: the geographical area in which we live. Many exhibitors prefer to enter only those shows that they can personally attend. Their experience, their chances for learning, their contacts, their fun are all seriously restricted. Five-sixths of the country never sees their material. And that doesn't have to happen.

What if the AAPE could introduce you to an "Exhibit Buddy," a responsible exhibitor in another part of the country, who would supervise your exhibit and represent you in his area in return for you doing similar favors for him? I have volunteered to coordinate such an exchange program for the AAPE.

Interested exhibitors can write to me requesting information. In return, you'll receive an information form/questionnaire on which you tell about yourself, your exhibit, and your exhibiting needs. When I believe I have found a possible "Buddy" for you, I'll send both parties photocopies of this information form, withholding only names and addresses. If both parties agree that an exchange match is possible and give me written permission to do so, I'll release the names and addresses, leaving both to get acquainted by mail or telephone, making whatever individual specific arrangements they wish.

Many exhibitors are justly wary of releasing names, addresses, and the nature of their material. This program would preserve confidentiality for as long as participants may wish. Others will prefer to avoid the embarrassment of telling another exhibitor, straight out, "no." This set-up would allow them to do so anonymously, without any reservations. My goal as coordinator would be to facilitate interpersonal relationships, while leaving individuals free to make whatever plans they like.

The advantages of such a program seem tremendous:

1) Exhibitors will have opportunities to display their work at more shows. They can benefit from more judging, make more contacts in their areas of interest, learn more, and have more fun. In supervising someone else's exhibit, they will have the opportunity to become very personally involved and interested in an exhibition area outside their own.

2) Viewers will have the opportunity to see a wider and more interesting variety of exhibits. No longer the "same old thing," show after show after show. Attendance at shows may rise. Viewer interest in exhibitions may rise. Most important of all, the calibre of exhibits may rise. "Talk" about stamps will be more fun because there will be more to talk about.

3) Such a program may in some cases, work out to be a wonderful way for an experienced exhibitor to take a beginner under his or her wing, with advice, counsel, moral support, and knowledge.

4) More and more of us will less and less frequently have to "reinvent the wheel," as Stephen Esrati has put it. More of us will know what more of us are doing. And—wonder of wonders—some of us who are working on the exact same thing might even discover each other and begin to share our discoveries.

My first reaction was to pooh-pooh my own idea. "What exhibitor in his right mind," I thought, "would entrust to a relative stranger material worth thousands of dollars and countless hours of time and labor—not to mention pints of his blood, gallons of his sweat, and buckets of his tears." But if any large group of people can, indeed, work together, and share, enjoy, learn, and grow, the AAPE has already proved that it is as likely a candidate as any. A "Buddy" program lends itself to failures, just as it lends itself to

spectacular successes, and that assumption is one that "goes with the territory." After all, the AAPE was built and has grown on the theory that stamp exhibitors can cooperate. The type of cooperation this program demands is exactly what we're all about.

At least a "Buddy" program offers the possibility of removing one small, needless part of our frustration. I believe it is a possibility we cannot afford to ignore.

Do you have ideas, comments, suggestions, or changes? I'm anxious to find out if there is interest in such a program, and to incorporate in it those things members would like to have. Drop me a line at 120 St. Lawrence Ave., #213, Janesville, Wisconsin 53545.

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.

Precancel Stamp Society — This year the Precancel Stamp Society will offer a certificate for best precancel exhibit at any exhibition listing the award in its prospectus. Available on request to the PSS Promotional Dept., Box 837, Glendale, AZ 85311. The PSS was organized in 1937 and is APS affiliate #65. Free precancel information is always available for beginners.

APS Computer Committee — The Committee has begun a new study group called "Special Applications." One of the areas this group is working on is the use of computers in preparing album pages. This of course will have applicability to exhibit pages. Inquiries on or contributions to the work are solicited. Write to the APS Computer Committee, P.O. Box 1574, Dayton, Ohio 45401.

Ukrainian Philatelic and Numismatic Society — Attention Exhibitors! The UPNS has established the Golden Trident Award to recognize exhibitors of Ukrainian related philatelic material. Eligibility criteria are:

1. the entry submitted must have won some sort of award at any show (other than UKRAINPEX) prior to submission
2. the entry must be on a Ukrainian related theme or contain Ukrainian related material
3. photocopy of the entire exhibit must be submitted to the awards committee chairman and becomes the property of the UPNS Reference Library
4. UPNS membership is not required to enter exhibits

Application may be made by the exhibitor or by the show exhibit/awards chairman. The deadline for application is August 30 for each year (Sept. 1 - Aug. 30). The awards committee includes Dr. D.N. Clark, an APS accredited judge.

The best entry will receive a plaque bearing an engraved trident and appropriate inscription. All entries will be recognized with a certificate bearing the postmark/cachet in use at the current UKRAINPEX where the award is to be made. UKRAINPEX '87 is scheduled for Vienna, Austria. So an interesting certificate postmark/cachet should be produced.

For further information, write the Golden Trident Award Chairman D.P. Belesky, P.O. Box 747, Watkinville, GA 30677.

Stockholmia and International Judging

AAPE Member (and Director) Clyde Jennings produced two excellent articles on judging at the international level based upon his experience as a member of the STOCKHOLMIA '86 Jury. They were carried in the December 6 and 27 issues of **Stamp Collector**.

Members of AAPE who missed the series and would like to have a copy are asked to send a stamped (22¢) addressed legal sized envelope and 30¢ in face postage to cover xeroxing cost to John Hotchner, Box 1125, Falls Church, VA 22041-0125.

ASK ODENWELLER

By Robert P. Odenweller



It is difficult these days to pick up any stamp newspaper without seeing some ongoing discussion of why collectors of limited financial means should not have as much chance of winning the big awards as those who are willing to purchase the more expensive material. The argument usually follows that the well-to-do are able to buy the material and win awards without putting in the time studying and working on the material. Let's see how accurate the complaint may be.

The Well Heeled Collector's Approach. Certainly there are individuals who buy major collections and add little of their own study to them, but there are also those who will buy a whole collection only for a small portion of it or even for a single stamp contained in it. What is probably the best way to build a championship collection has been known for a long time. You simply purchase outright a half dozen or so major collections and study the holdings of each (taking any claims or categorization by the previous owner with a grain of salt — some will have few if any errors, while others may make you wonder where the collector's reputation came from). Removing only the best material from each and assembling it in your own way with your own study will usually result in a far better exhibit/collection than any of the sources.

After splitting away the optimum exhibit, you will be able to pinpoint the weak spots that still exist so that you may look for the specific items needed to fill them. Sometimes you will find that an item may be conspicuously absent from all but not given much attention by the catalogues. Such items, if you can find them, may be far rarer than anyone suspected and at the same time may be relative bargains.

In order to keep the outlay of funds somewhat under control, some who do this will sell the leftovers and, depending on how much was kept from the original

group and how much effort is spent in preparing the material for resale, it is entirely possible that a sizeable amount of the original expenditure may be recovered. In rare cases, or when a collection has been purchased for only a few items contained in it, the remainder may be sold for more than the purchase price.

Such a practice is not for everybody. It offers the person with relatively limited time but adequate funds to benefit from many years of love and attention by another collector. Since many collectors do not get "serious" until late in life, time is the enemy which prevents the building of the collection stamp by stamp as some of us have.

Essentially, it shouldn't matter how a person forms his exhibit—it's the end result of study and material that makes it what it is. Material without study is not an exhibit. Study without material is an empty exercise. One exhibit I judged many years ago had the highest value of any in the (national) exhibition. But it was nothing but a mixed bag of high priced U.S. varieties on black stock sheets. It even included a 24 & inverted Jenny (C3a). But there it was: no write-up; no arrangement; it received no award.

In the last issue I mentioned another exhibit (in the Q & A section) which also had no write-up and was crammed into the frame, but it was obvious from looking at it that the exhibitor knew very well what he had, arranged it accordingly, and—he had everything.

Other examples come to mind from both ends of the spectrum, but I think the point has been made. Value alone does not insure a high award.

The "Economy" Collector. Let's look at the other side of the coin—the not-so-well-off exhibitor. We should never forget that stamp collecting is a hobby that may be enjoyed on many levels. Some can have

a wonderful time at virtually no cost at all, on covers and stamps provided by friends, relatives, and from discarded mail. Some of these items can even be turned into a fascinating original study, such as was done by one exhibitor with the colored stickers that the post office has used in recent years to designate different sorts of mail. There is almost no rarity value at all to these stickers, but the use of them lends itself beautifully to a postal history study of one aspect of the "development of the mail."

A small outlay of funds can yield rewarding results in some areas such as postal history and thematics, but it is less likely to do so with a traditional area since material carries more weight than treatment in such a collection. Thousands of collections can be made of second rate copies of the early issues of the United States. Imagine one showing a fine command of the vast quantities of knowledge that have been written by the great students of the past, represented by copies of all the recognized varieties and beautifully displayed—BUT—every copy is badly cut into and perhaps thinned, torn, or heavily creased. In short, the condition is terrible and the corresponding "rarity" is therefore lessened. To many, such a collection would be painful to look at. The owner might say "I can't afford much, and these are the best I can get with what I have available. But it is complete and there is lots of study there—more than Mr. Moneybags put into his."

Then look at the one put together by Mr. Moneybags. Carefully selected items he had to wait for one by one, each a fresh showpiece. The cohesiveness of the group is apparent in his careful selection. Write-

up is limited to pointing out the less than obvious, not a parroting of the paragraph or two from the standard texts to show "knowledge" or "research." It may appear from this small quantity of text that he has not studied his subject and knows less about it than the first exhibitor, but that may not be the case.

And, too, the person who can afford it can do a service for philately by showing them something that may never otherwise be possible. Anyone who saw the Ishikawa exhibit of the United States 1847-1869 cannot help but marvel at what is one of the finest exhibits of anything that has ever been put together. The write-up was very sparse, and in cases might even have had covers on pages with the wrong headings. (Many of us have made similar mistakes). But hardly anybody cared. It was a visual treat of the biggest, the best, and the finest. The first time it appeared, one of the greatest judges of all time said

"Anybody who doesn't vote for that collection for the Grand Prix doesn't know anything about stamps." It won.

What this all boils down to is that you don't have to exhibit to enjoy stamps, but if you *do* want to

compete, your chances for a top award are not good if you're not willing to put your money where your mouth is. A skateboard doesn't stand much chance against a Ferrari on a racetrack, but may be more enjoyable on a sidewalk. (If you are happy to compete for the fun of it and do not have aspirations for the Grand Award, you can do as you please, and enjoy it as well).

Expensive exhibits, as we have seen, do not automatically get big awards. So there you have it: the well-heeled exhibitor is more likely to be rewarded for his efforts than one who is reluctant to buy the better material, *but not unfairly so.*



CONGRATULATIONS

TO LOUIS E. REPETA
FOR HIS "MARCH PARTY '86" GOLD MEDAL FOR
"THE U.S. 3c STUART WASHINGTON"
FROM A FRIEND

In 1986 a number of our clients, that we were privileged to assist with their collections, exhibited at AMERIPEX.

We are pleased to state that they were the recipients of the four Large Golds with Special Prize, five of the Large Gold Medals, ten of the Gold Medals, and the list goes on . . .

CAPEX at Toronto is just around the corner. Can we help with your collection this year?

JUST DROP US A LINE, OR CALL.
We would be happy to exchange ideas.

Harvey R. Warm

P.O. Box 7756
Greenwich, CT 06836
203-622-0422

A Show Chairman Reflects... On Dealer Relationships

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

I just received my copy of TPE, #2, on the same day as having to mail this column for issue #3. Therefore, I've not had any response to the questions about the show's relationship with its exhibitors. Watch for those responses in issue #4.

I want to begin our discussion on the show's relationship with its dealers. As I visit show after show, I hear variations on the same theme: "The show committee seems to forget that without the dealers, there'd be no show." I'd like to repeat that, but this time, in my own words: "The show committee seems to forget that without the dealers, there'd be no show."

The major source of income for any show is the table fees charged to the dealers. Without this income, there'd be no exhibits, no judges, no awards, . . . and so on. So, why is this the aspect of the show that often receives the least attention in planning and administration? At a typical regional or national show, a dealer usually must take in about three times the fee paid for the table just to break even! (That is, if the table fee is \$250, he has to sell at least \$750 worth of his stock. That will allow him to eat some food, have a hotel room and travel to and from the show!) From the first planning meeting of the year, through the after-the-show evaluation meeting, this should always be remembered by all of your show officials.

Here is the first part of a checklist for making sure your dealers know that you remember the importance to your show's success.

1. Communications and Fee Collections. At least six months (preferably seven to nine months) write to your dealers, informing them of the dates of your show, and asking for a modest deposit of \$50. With the exception of a few wealthy dealers (you know who you are, darlings) most dealers' cash flow is not the greatest. It's disturbing to see some shows requiring several hundred dollars a half a year or more before their show. The balance of your table fees should be collected from them on the last morning of the show. Two months before the show send them hotel information.

Another nice service you can provide is taking the time to send them a variety of options, especially a Motel-6 type rate, in addition to the higher rates. Most dealers would prefer a nice cheap clean motel room to save money, rather than a more expensive hotel room. Show them you care and help them out by giving them the choice. One month before the show, send them final details, including the rules for arriving and departing, and your security plans. Ask them for the names of those who will be working at their table, so that security badges can be prepared in advance. Enclose an SASE for them to use whenever asking them for information.

2. Arrival at the Show and Access. You should decide at what hour your security service begins. For a show opening on Friday morning, you should have a minimum of three armed guards on duty by five or six o'clock on Thursday evening. One guard should be posted at the dock, platform, curb, etc. where the dealers' vehicles are being unloaded; the second guard should patrol the area between where the unloading is taking place and the entrance to the show; and the third guard just inside the show floor itself controlling access. In this way, the chances of an "incident" occurring are at the absolute minimum if not nil.

Your committee should have a few volunteers around to offer assistance to those dealers who are working alone. This is a wonderful measure of hospitality, and will be welcomed by the dealer. Before unloading, dealers should "check-in" and receive their ID badges.

Once the floor is locked up for the night, the professional armed guard service should not allow anyone on the floor for any reason whatsoever. There have been a number of serious rip-offs in the wee hours of the night because crooks fast-talked their way

past unsuspecting guards. ("I'm the dealer's brother, he's not feeling well, and he asked me to get his ledger book for him.") Your guard staff should be told that there are absolutely no exceptions to this rule. Once in a great while it may prove inconvenient to a dealer, but in the long run you will avoid much aggravation. It is also important to inform the dealers at what time they will be admitted to the show floor each day, and then make sure you have the doors opened at that time.

3. During The Show. Dealers should be allowed in to the show at least one hour before the show opens. Guards should be told to admit only those dealers with proper ID. Any one without proper ID must be referred to designated show officials for authorization. Your guard staff must be oriented to how important it is not to make any exceptions to this rule.

The typical show day of 10 AM - 6PM is a long non-stop day for most dealers. Your committee should plan and execute a lunch delivery service for the dealers. Arrangements can be made with a local sandwich place (of good quality!). Print up a menu with three or four choices on it. Have a committee volunteer to collect them by 11:30 AM, and then by prearrangement call in the order to a clerk who knows to be expecting your order. In this way, a committee volunteer need only go out in time to pick up all of the finished orders which are packaged with the table number to which it belongs. Lunch delivery will be most appreciated by your dealers.

I will continue this checklist in a future issue. In the next issue I will present a survey of the responses received with regard to how the Committee deals with the exhibitors. Please send me any ideas which your show committee utilizes which demonstrate a "search for excellence" in philatelic exhibition management.

AAPE Exhibitors Critique Service Is In Business

Meier and Newman Appointed to Co-chair

The AAPE Exhibitors Critique Service has been formed and is ready to start operation. Harry Meier of Charlottesville, Virginia and Lowell Newman of Basking Ridge, New Jersey have been appointed by the AAPE Board as Co-chairmen of the Service.

Judges wishing to assist in the critiquing of exhibits should contact Lowell Newman at 139 South Findley Ave., Basking Ridge, New Jersey, 07920 for an application. A stamped addressed #10 envelope would be appreciated.

Exhibitors should send a stamped addressed #10 envelope to Harry Meier at Box 369, Palmyra, Virginia 22963 for application forms for the service.

The exhibit critique will be opened only to AAPE members. The exhibitor will send photocopies for the exhibit in proper order with the application forms to Harry Meier with a stamped #10 envelope (no address) and 2 9 x 12 inch envelopes with sufficient postage to mail the exhibit to the judge and to return the exhibit to the collector. If the exhibitor desires to remain anonymous to the judge an additional 9 x 12 envelope with postage must be supplied. The judge will return a copy of the form with comments as well as comments written on the photocopies themselves. In some cases the judges may desire to remain anonymous so there will be no judges name on the returned form. Only one critique per year per exhibitor is allowed. It is hoped that exhibits will be returned within 30 days.

It is anticipated that there may be some delays in returning exhibits in subject areas where there are a limited number of judges available to do the reviewing.

It can not be guaranteed, of course, that following the judges' suggestions will result in a better award. The material in your exhibit is the primary determinant of that. Still, we feel strongly that critique comments plus the good sense you the exhibitor

develop from experience will serve to help you improve your presentation, content and award. Every effort will be made to select judges that will give reviews in line with the current judging guidelines and standards.

Q&A. Your questions are welcome here—as are your answers to questions posed. Please send in care of the Editor.

A. I-1. This concerns the “problem” of long or oversize covers, and how to exhibit them. This is a problem that needs a solution fairly fast, because if one is to show recent postal history or an exhibit of recent stamps and covers, invariably some legal size or larger covers will form part of the exhibit. In exhibiting 19th century material, the vast majority of covers to be shown are small.

I am now putting together an exhibit of postal history of the 1938 Presidential Issue on cover and find that many of the more unusual or scarce usages are found on legal size covers. Is one to wait and wait until a particular usage comes along on a smaller cover when such a usage may be part of the postal history story and needed now for an exhibit?

Personally, I fail to see the great objection by some judges to the mounting of large covers in diagonal or vertical directions in order to get them on one page. I don't want to fold them as that will certainly diminish their value and may also hide some postmark or other markings on the cover. Making oversize pages would be nice, but how does one go about that when the normal size pages have a certain format that cannot be reproduced, like a quadrille design? Then there are the problems of getting storage, etc. If there is some easy answer to this problem, I would certainly like to hear it. (Roland Rustad)

A. I-1. I entered our local show two years ago to expressly experiment with a oversize cover display. I showed two long covers on two sheets — side by side so that the covers would be shown horizontally. It gave me adequate space to provide all the information desired as well. When you squeeze a large cover on a page, even diagonally, you always give up information space.

I further wanted to show a 1755 London newspaper with an impressed stamp on it. I used four pages grouped into a square and mounted the paper full and flat. Again it gave me more than enough space to write up anything I wanted.

It was my opinion that it looked good and provided a very uncluttered set of pages.

There is no way to avoid long covers and I don't think you should. As an example the postal use of the decimal value U.S. stamps will only appear on long business envelopes. If they are important to your collection, they are a must. (George A. Hall)

A. II Material to a country can be useful in showing markings that sometimes are not known on outbound mail, as well as other postal history elements such as rates, forwarding and similar desirable nuances. It can even be the *sole* subject of an exhibit, such as Marcel Stanley's current award winner featuring mail to New Zealand. An exhibitor should, however, be careful as to the appropriateness of such material to the approach he intends to accomplish. In a postal history exhibit it can add a very valid extra dimension; in a purely traditional collection of unused, used, and covers, however, to include such material, rare though it may be, *could* be superfluous and might trigger a negative response in the judges.

The question of how one should organize such material is not difficult. Normally the approach chosen by the exhibitor should suggest the answer.

As a note of personal experience with this, I may mention that I included some rather

unusual inbound mail in my New Zealand exhibit at one international and was informed that it hadn't helped. The pages were placed at the end of a frame to complete the subject of that frame, so the next frame would start with the next issue. The items shown belonged, more or less, to the time period in question. (Since the exhibit received a large gold, I supposed it was not downgraded, either.)

In summary, if the material is obviously appropriate to the treatment you are putting together—add it for the unusual dimension. When in doubt—leave it out! (Bob Odenweller)

A. II. I was most interested in the suggestion by Col. Pratt that incoming mail was an important part of an exhibit of Postal History. To me, at least in some cases, this is perfectly true but in the vast majority of cases incoming mail will add little or nothing and the exhibit is more likely to be downgraded unless the incoming mail is of the same consequence as the remainder of the exhibit. Thus, for example, a showing of provincial pence in BNA material will not ordinarily add but may well detract from the pence issues of the Province of Canada. (H. Sutherland)

Q. III. Where shall I show next after I have shown in a local show?

EXHIBITS COMMITTEE CLEARINGHOUSE

By Stanley J. Luft

c/o ROMPEX, P.O. Box 2352, Denver, CO. 80201



It's peeve time (what, again?) for this column.

I seldom tire of repeating that organized philately is the concern of a dedicated few, unpaid, harried volunteers, many of whom are also required to maintain gainful employment on the side. When one totals up worktime, home-related chore time,

recreation time, hobby quality time, precious little remains (most of it far-from-quality time) for the purpose of operating club, society, or exhibition activities. Yet somebody has to do it, or at least someone is doing it.

So my peeve, as one of those above mentioned bodies is: if I can take the time to write to you on matters of mutual concern (exhibits, awards, articles, society meetings, show activities, show programs, whatever), why can't I expect the courtesy of a reply, even if only a phone acknowledgement, within the half-life of the subject matter?

Dear readers, please take this to heart for it perhaps could happen to you. It probably has many times already. If anyone's listening, please be sure to signal back. OK? I am writing this before seeing and being able to comment upon issue No. 2. I could use the stimulation. Oh

well, eventually, the torrent of accumulated back issues will get to me.

Questions? Here's one oldie I'm resurrecting in the hope of evoking more pros and cons:

Q. 1-6. What are your feelings on holding Awards Banquets vs. Awards Breakfasts? And, on having an invited speaker (a good one, naturally!) at this sort of function, vs. keeping it all very simple and brief?

Q. 1-7. This sometimes can be a sore point: Scheduled activities for the non-collecting spouse/offsprings. Is there, somewhere, a satisfactory and successful way of handling such things by "volunteered" non-collecting spouses of Committee people? Or, might visiting spouses resent being steered onto a professional sightseeing service? Or, are such extra-curricular activities really all that important to visiting exhibitors, collectors, and judges (and their spouses)?

All comments on these and previous queries, and anything that either bugs you or works for you are appreciated and needed. This is a clearinghouse, after all . . .

I'm being mercifully brief this time. Expect not to be in the next issue, for I've horn-swoggled our Editor into letting me include an article of sorts in the August column. Caveat, and a biento!

IS JUDGING CONSISTENT?

THE OTHER SIDE OF THE COIN

by Ernesto Fink (FRPSL)

I read with great interest and enjoyment Mr. Robert E. Lana's article about his personal experience with his collection of Italian WW I and II covers and the happy ending of it. I'd like to write about a recent personal experience at the international level.

As a commissioner for Mexico, I attended an international F.I.P. exhibition. At the beginning of the show, all commissioners present were called together by the organization committee and asked to stand by close to the exhibits they had brought along from their countries, during the time of judging. The idea of the organization committee was to facilitate the work of the jury by giving them the opportunity of consulting the commissioners if need arises. It is a logical and sound presumption that commissioners know the collections they have brought and if requested, could volunteer some information about them.

Following this request, I kept close to the Mexican collections. Having been a commissioner for Mexico longer than I care to remember, I am well familiarized with the collections exhibited. Great was my surprise when one of the judges of the group assigned to Latin America told me, when passing by, that I should not lose my time. They will be judging what they are seeing, without any concern to previously obtained medals or any other information, which they felt they did not need.

The result: Collection "A" had previously obtained at international exhibitions one gold with special award and one large gold. Collection "B" had previously obtained one gold and another gold with special award. Collection "C" had previously obtained 3 large vermeil and finally (after improvement) one gold. This time, all 3 collections were awarded — LARGE SILVER!

Considering that the gold and large gold medals were obtained at 4 different international shows, does it mean that approximately 120 judges, who have to agree on gold medals or better, were completely ignorant and the 3 judges, forming the group for Latin America, knew everything? Or could it be that these judges did not know the material presented and were too proud (in order not to use a more adequate word) to obtain some information, be it from me as commissioner or from another member of the jury or even from an outside person?

I have been on the other side of the fence quite a few times myself, judging internationally. I have never felt ashamed to get some additional information from different sources, when I felt that I could not do justice to an exhibit on my own.

It is my opinion that only the ignorant judges pretend to know everything. The knowledgeable judge does not have to hide the fact that nobody—and I mean really and absolutely NOBODY—can dominate the complete field of philately.

It would be interesting to hear from members how similar disastrous experiences could be avoided in the future.

BIG EXHIBITING REWARDS FOR SMALL BUCKS

(one inside view)

by Stanley J. Luft (AAPE #78)

While taking in INTERPHIL at Philadelphia back in 1976, I overheard an eminent philatelist telling someone that it very likely would require the expenditure of a quarter-million dollars on an exhibit for it to merit an international gold medal.

Naturally, I was immensely impressed by that statement. Particularly as, at the time, I had yet to win as much as a national-level vermeil. Even more to the point I had then no particular interest either in (1) exhibiting internationally, or (2) spending anything over \$100 on any single philatelic acquisition.

Barely ten years after INTERPHIL, my wife and I have assembled an exhibit that first went International in 1982 and, in five tries at the genre has garnered two large golds and three "plain" golds. I honestly can't say how much I've expended upon it (i.e., would prefer my wife didn't know). But I can say that the recent purchase of closed-on-3-sides Mylar sheet protectors increased the total outlay not considerably. . . Seriously, the "replacement value"—whatever that can mean for a collection that, if ever "lost" would probably never be replaced by us—and which is known only to

us and to the APS Insurance Program—is guesstimated at being no more than one-fifth of that proverbial quarter-million. And that's comparing 1987 dollars with 1976 ones! Hardly chicken feed that, but I bet I've recaptured your attention.

What, if anything, have we done right? The pages are overwritten, the presentation is of dubious esthetic merit, quality of the material shown is extremely variable. We're not even certain whether we're doing postal history or marcophily. Obviously, few of the usual requisites for exhibiting excellence are present or have contributed to our exhibit's rather incredible success.

Perhaps the exhibit is that rare (currently defined as: "elusive", "seldom seen", . . .) example whose success may be almost impossible to duplicate. However, it certainly can be emulated, if one cares to. We obviously did something right and, if I could only recall what it was, I can try to categorize it here in general terms applicable to readers' varying collecting interests.

(1) Do not attempt to collect, *for exhibiting purposes*, anything that's already been done, done well, and done with material you can't (a) afford, (b) find on the market. Perhaps that's much too simplistic, but it does seem to be, unfortunately, close to a truism.

(2) Your best values these days appear to be in the field of postal history—or at least what some of us think could pass for it. Perhaps every bit as promising right now seems to be thematic collecting (not just your "plain" topical collecting!). What the good postal history and thematic exhibits appear to have in common is that the cost of the material therein can be appreciably far lower than that of similarly ranked traditional exhibits. I don't want to elaborate further upon this thought (nor offend my traditionalist friends—having just offended my topicalist ones). Moreover, not being a practicing thematicist, I'll leave that subject to better qualified exponents.

(3) Older is better (generally) and (also generally) prestamp is cheaper. Our exhibit attests to this!

(4) Take the time to find a subject—or an approach—that no one else (or almost no one) appears to have attempted. Break a new trail.

(5) If you do go the postal-history route, there's absolutely no substitute for being able to read the language involved. You also need the ability and desire to completely immerse yourself in geography, history, and the available philatelic literature. More importantly(?) seek

out a subject you can grow with intellectually; one to stimulate your senses and appetite as well as your intellect. And, of course, do make use of this knowledge you've applied to your material, filling gaps in the philatelic (or even historical) literature.

(6) Contrary to what you may have been taught, condition isn't all that important in a postal-history item. You should, however, attempt to justify the presence in your exhibit of a really beatup cover—perhaps as an example of troubled times along the mail route.¹ The best 1870-71 Siege of Paris covers are those that soaked up seawater or Seine water; the best "Hindenburg" covers are presumably those less than 50% whole; postally-used pneumatic-tube mail must have a crumpled appearance; etc.

(7) Knowledge and enthusiasm, and the thorough research of each item shown, do look good in an exhibit. Though overwriting may easily ensue, and though the jury can't take the time to read it, those qualities do show through. And overwriting of this "justified" nature doesn't really get penalized by juries in general. Take a chance; we have. We really have gone that extra inch, and we have wrung our material dry—deciphered the messages, the writer's locale, sometimes even his personal history—determined the correctness of rates shown according to tariffs-in-force, and have placed the covers within their historical framework. Almost became emotionally involved and drained!

(8) Don't expect to become an instant winner. However, if you've plunged into your project, the gratification should be great even if perhaps the medal level may not be. That too will come in time.

As a result of following these tenets (even though, at the time, we were largely ignorant of them, and tended mostly to follow instinct . . .), we have created an exhibit that is quite different from most any one else's. One that, in spite of its faults (one of which happens to be more than a bit of frugality), seems to be appreciated and respected by fellow collectors and (unfortunately perhaps more importantly) by juries.

¹ Though I've never tried it myself, I have thought about writing up a miserably stained, poorly legible cover, mailed from point A and received at point C on such a date as to have required passage across River B even though history tells us it was then at full flood stage, hence this waterlogged item!

DID WE MISS YOU AT COLOPEX?

Then . . . why not plan on INDYPEX in September?

"THE FLY" . . . Continues Biting Show Organizing Committees



Think whatever you want about the issue of anonymity, but remember it protects "The Fly" from receiving a spray of DDT (Devious, Dirty Treatment) at the hands of "The Establishment." However, if "The Establishment" thinks that DDT can silence "The Fly," it is mistaken. If attacked, "They Fly" will use DDT too (Daring, Direct Truth). So beware! As my friend "Clint Hornetwood" of Carmel, California and Hollywood likes to say "Make my day . . .!"

Keep those cards and letters coming in. Your views are appreciated and as you will see, they provide grist for the mill . . . so read on.

Why is it that some stamp show organizing committees take such good care of exhibitors while other committees do not? At a recent exhibition, "The Fly" and all the other exhibitors were treated to lunch . . . what a nice touch. (I munched on an overripe banana). At other shows where "The Fly" has exhibited but was unable to attend, I've been impressed with the care with which my exhibit was wrapped and the speed with which it was returned. "The Fly" likes dealing with show committees that use lots of commemorative stamps to frank exhibits being returned. I'm even more impressed when the committee returns the stamps I used when I sent my exhibit to the show. Committees score very high in "The Fly's" book when the exhibit is returned with a copy of the show program, list of awards (palmares), and any souvenirs (cards, covers, etc.) that may have been available at the show. I also like personal letters rather than photocopied forms. They provide a touch of class.

On the other hand, there are a few things that show organizing committees do that drive me up a wall. (Oh no! There he goes again with the puns, ed.). I hate to wait for my exhibit to be taken down after the show closes, particularly if I have a long way to drive (fly?) home. Did you ever notice how the "bigshots" are sometimes given preferential treatment? They are

allowed to remove their exhibits first (with lots of help) . . . even if they live close to the show venue. Meanwhile the rest of us, some with significant travel pending, are kept waiting.

"The Fly" would like to see show committees find out which exhibitors really need to get away quickly and try to accommodate them whenever possible. Exhibitors who can wait for their exhibits to be taken down should be made to do so. "The Fly" gets the impression that some committees have little use for exhibitors once the show is over (until next year). Come on! It isn't that hard to develop a priority system based on equity. Please give the idea a try.

"The Fly" remembers at one show where the exhibitors were made to draw numbers and the exhibits were taken down in numerical order! If it wasn't for the courtesy of #5, "The Fly" (#48) would have missed a flight home. The committee could have cared less. At another show I remember an announcement being made over the public address system to the effect that all exhibitors should proceed to the front desk to sign-up for exhibit take-down. "The Fly" was second or third in line but there were 15-20 names already in the register. It seems that those "in the know" were allowed to preregister. What a way to treat exhibitors! If you have some thoughts on the subject let "The Fly" know . . . and remember to include the show name and year. After all, "The Fly" wants to ensure that the good and bad committees receive the credit they deserve.

Well, so much for my second "attack" on show organizing committees. Believe me, "The Fly" would prefer a more varied diet so keep in mind that I will be looking for other "meals" in the future.

. . . And now on to the regular feature of this column, the awards (good, bad or otherwise) to those who, for better or worse, made a difference.

GOLD FLYSWATTER — To the American Philatelic Society and the

American Topical Association for "joining forces in an attempt to unify topical judging standards." I'm holding another gold flyswatter in reserve for the day when that goal is accomplished. "The Fly" calls on other national societies to join forces with the APS to ensure that subsequent revisions to the APS' manual on philatelic judging cover adequately the peculiarities of their particular exhibiting interests.

FLY BITE — To the person(s) associated with AIRPEX XI (not to be confused with ARIPEX) who failed to honor a request for anonymity and released at least one exhibitor's name to the media. For shame! Why do you think anonymity was requested?

FLY BITE — The Fly swats some of you undaunted philatelic "volunteers" who failed to come forward in the AAPE's early days when the official call went out [Ed. Note: The call appeared in our spring '86 bulletin to new members.] for people willing to run for office. It would have been nice to see some of our fearless candidates run with at least a little opposition. We are fortunate, though, to have such a diverse group of apparently tireless workers man the helm of this vessel.

FLY BITE — To show organizing committees that don't go the extra mile when returning exhibits by mail. An exhibitor told "The Fly" of one experience in which he felt that the last committee

did not do the kind of job he expected when preparing his exhibit for mailing. To add insult to injury, he said that his request to have returned to him the two express mail stamps he used when he sent in his exhibit was ignored. My friend alleged that someone actually removed one of the stamps and all he got back was the damaged remains of the other which someone had tried to peel off but failed!

GOLD FLYSWATTER — To Mr. Menachim Mayo for a reasonable tilt at "the establishment's" windmill. Perhaps you've seen his exhibit "Massenfrankatur?" "The Fly" enjoyed seeing it and although I have some reservations about the level of philately it demonstrates, and I wish Mr. Mayo would stop antagonizing the judges with the provocative language he uses on his title page, he has caused a fair number of judges to come to grips with the problem of how to judge an exhibit that does not specifically fit any existing definition. The disparity of awards garnered by the exhibit goes to show you that some judges are willing to tolerate innovation while others are not. Check the various lists of awards and judges, it might help you to decide where to exhibit next.

Well, that's it for another edition. Please drop me a card or letter in care of the Editor if you have something of interest for "The Fly". May the light from a thousand fireflies guide you to a gold medal.

Exhibition Quality

A specialty of the house!

Please let us know
your interests.



**George
Alevizos**

2800 28th St. #323, Santa Monica,
California 90405, Tel: 213/450-2543

Let's Talk About Slitting

By Clyde Jennings

Some are for it, some are agin it, so let's see first how it came about and then touch on some pros and cons.

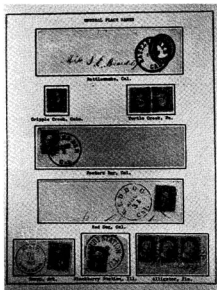
Two factors have combined to cause a great deal of current interest in getting into exhibiting. First would be the phenomenon of the affluence many, including stamp collectors, are enjoying today. The extra bucks are there after rent or home mortgage, taxes, schools, etc, for adding to one's collection. And once added to and enhanced comes the old ego kick to show it off.

Second, and probably of even more weight, is the upgrading of the caliber of judging since the advent of the APS accreditation program. Judges today are better trained, better qualified, much more sophisticated, and thanks also to the critiques they can no longer run off and hide after rendering their decisions. Collectors generally feel more confident they'll get a fair shake now when they show off their babies.

These two factors have led to many national and international level shows having to limit the number of frames allowed each exhibitor. What used to require ten frames now has to be presented in only eight frames, let's say. True, some eliminating of the less powerful items can be done, but then what is left will have to be "squeezed" to get it into the frames allocated. The size of the average cover usually limits them to two to a page, without overlapping which is normally acceptable in postal stationery exhibits, but somewhat less desirable in others.

See Figure 1 for an example of how, by slitting, I have mounted four covers on one page with no feeling of crowding. Figure 2 shows three covers to a page, plus no less than five additional items, and again no real feeling of being jammed up.

So the first "pro" is obvious—more material per page, and no objections from knowledgeable judges who are aware of the lessened number of frames allocated and so accept



this ingenious way of not wasting precious space.

Cons? Well, frankly, I'm still trying to think of a real good one. It sure eliminates "padding" (filling out extra pages to make the *minimum* frame requirement!). Very rarely is the addressee, or the destination, germane—not in this particular kind of exhibit anyway. Granted, in a postal history exhibit many times this could not be done when there are route, rate, receiving, forwarding and other markings adorning most of the front of a cover. There one would expect to see the entire front and so slitting would be "verboden."

It's *not* a new rule of exhibiting, or of judging. It is not "required" by any facet of the hobby to my knowledge. The ground for it has been broken, it is acceptable, therefore if it helps you, use it and — Go for the Gold!

Photos Courtesy of Walter Henderson, Melrose, FL

WELCOME TO OUR 1,000TH MEMBER!

On the occasion of our first anniversary, the American Association of Philatelic Exhibitors is proud to welcome:

DOROTHY OAKS
Spokane, Washington

... as our member No. 1,000. Dorothy is a member of the American Philatelic Society and the American Topical Association. She is part of the Doctors On Stamps Study Unit of the ATA.

As the AAPE grows so will our journal and our new member services. You can help by introducing "philatelic exhibiting" to a friend and getting him/her to join America's fastest-expanding philatelic organization. (See the membership application on page 4.)

Editor's AAPE of the Month

As a means of saying "Thank You" to the many people who contribute to the success of AAPE and The Philatelic Exhibitor, I will be designating an 'AAPE (or AAPEs) of The Month' in each issue. Our second group is as follows:

December, 1986: Harry Meier and Lowell Newman, whose announcement of the new Exhibitor's Critique Service will be found in this issue. They have taken on this major service to help you the exhibitor.

January, 1987: Clyde Jennings who has gladdened this Editor's heart by providing excellent short items to use as filler for the next six issues. And still it comes. This is Editor's Heaven!

February, 1987: All our advertisers but especially Andrew Levitt, The Empire Group, Harvey Warm, David and Lauren Champagne and Richard Frajola, our full page and center spread advertisers in the first three issues. Through their patronage, TPE can bring you high levels of quality and quantity content.

March 1987: Diana Manchester who has been AAPE's liaison with the COLOPEX Committee and arranger of AAPE's events and locations. This has required much behind the scenes work.

April, 1987: Ella Sauer who contributed the line drawings found with several of the articles in this issue.

Exhibiting: The School of Hard Knocks

by Janet Klug

If experience is the best teacher, then I must be working on a Ph.D. in stamp exhibiting. I've redone my exhibits so many times that I could probably paper all the walls in Buckingham Palace with old exhibit pages and have enough left over to do most of Windsor Castle as well. What follows is a compendium of all I have learned from the School of Hard Knocks.

The Pages Themselves. The judges like pristine white, borderless pages. I originally chose a heavy, off-white paper with a very thin single-line border. The reason for the off-white in my case was that I did not like the way the older covers (which had mellowed to a soft cream color) looked against the stark white. As for the border, I liked the way it framed the material I was showing. Strictly a matter of personal preference, so I thought.

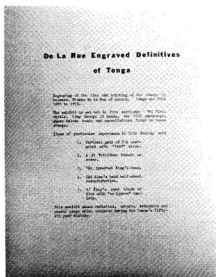
But since AMERIPEX, I have switched to the snow-white borderless paper because the off-white "looked funny" next to other exhibits. And you know what? I like it! The pure white makes the stamps and covers pop out at the viewer. Borderless pages give me more room to mount material, and large covers that I had previously been mounting diagonally could now be fitted on the pages horizontally.

Your first step in preparing your exhibit is a trip to your local print shop. Ask to see various paper stocks. You want to pick the heaviest paper that will still go through your typewriter. This is important! The reason is simple: ordinary typing paper would get dog-eared in a big hurry. Covers mounted on cheap paper are too heavy for it and you risk tearing the paper or the cover or both. Also, cheap paper looks cheap and your exhibit suffers.

Take a few samples with you of the stuff you want to mount so that you can see what it looks like together. Ask your printer for samples of the stocks you like best so that you can take them home and run them through the typewriter. If the

paper is too thick to go through the typewriter, ask for a lighter stock. Also, if you are planning to make sketches in your exhibit, try some india ink on the paper. If the ink feathers (bleeds) get a different stock.

Don't be fooled into thinking that all paper stock is alike. The weights differ among manufacturers. There are also many degrees of "whiteness". If the print



I have three different "working" title pages to accommodate changes made to the overall layout of my exhibit when showing in 16 page frames, 12 page frames and 9 page frames.

shop you have wandered into is unwilling to help you, go somewhere else.

When you have selected the paper and border (if any) go back to your printer and order a huge quantity—400 to 1,000 sheets is not excessive. Remember, if any experience is any indication, you'll be doing a lot of rewrites on this. You go through an enormous amount of paper! Order it all at once and then five years down the road you won't have to worry about matching new stock to your old pages.

Assembling The Exhibit. Gather together all of the stamps and/or covers you want to put in your exhibit. Then systematically go through what you have. Look at it with a critical eye. Is the material in good shape? Is it "important" enough to exhibit, or is it just a plain garden-variety item that everybody has seen a hundred times? Remove the dregs from your exhibit and work with only the very best you have.

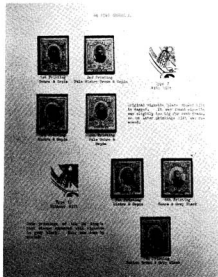
Don't even *THINK* about putting into your exhibit: photos, picture post cards, maps, etchings, newspaper clippings, etc. (The only exception to this is the title page. More on that later.) Remember that you are making a *stamp exhibit* and the judges are looking only to see stamps and covers.

When you have all the material assembled that you are going to put into your exhibit, it is time to start writing your plan. Think about how you want your exhibit to evolve. What are you showing? How are you going to show it? How you arrange your material is very important. It must be set out in an orderly



Perserverence pays! But you'll reap greater rewards than the tangible ribbons and medals.

fashion. Write out your plan on scratch paper, then you can start composing the text for your exhibit.



Sometimes a simple sketch is worth its weight in gold. But remember to keep it simple.

Write-Ups. Be brief! You are not writing the Great American Novel. *Nobody*, and more importantly, the *judges* are NOT going to read long, boring paragraphs and page after page of text. In fact, most judges readily admit they don't even read all of very tersely written exhibits!

Eliminate such phrases as "This cover . . ." or "This stamp . . ." The judge and everyone else knows that you are talking about the cover or stamp on that page. Less is more.

Stick to your plan. If you don't, you'll find yourself repeating or leaving out key ideas. Be especially careful when adding new pieces to an existing exhibit. If the new item does not *add* something that has not been covered, then don't put it in the exhibit simply because it is new.

Think of your exhibit as a **WHOLE** and not just as many pages shown one after another. This is not easy to do but you will eliminate a lot of problems with repetition or omission if you can visualize the *entire* exhibit.

Title Page. The last thing to be assembled is the title page. You can put anything you want on the title page. It does not have to be philatelic. Try to make it

tasteful and understated. A junked-up title page will be an immediate put-off to viewer and judge alike.

Your title page is an introduction to the exhibit. It should give the title of your exhibit (imagine that!) and should state emphatically why you are showing this material. Personally, I have the toughest time with this. I have been sorely tempted to say "I am showing this because I want to." I daresay, the judges would not be amused.

Remember that one of the things the judges look for is how well you have gone about accomplishing what you've stated as your objective in the title page.

Artwork. A few guidelines for artwork:

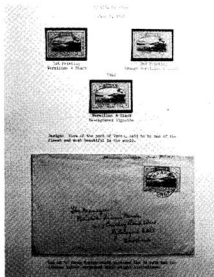
You do not have to handletter your exhibit pages to get good results. If you want to and can do it well, that's OK. But typing works just as well, does not detract from the philatelic material like some handlettering can, and is something *everyone* can do even if only by the "hunt and peck" method.

If you don't have a typewriter that can utilize a one-use carbon ribbon (crisp, clean results—the best!) then at least put in a fresh ribbon and clean the keys before you begin.

Sometimes a picture is worth a thousand words, particularly when trying to explain a stamp variety or show the route a cover has travelled. A simple sketch works wonders here. The key word is SIMPLE.

Don't use big arrows and lines all over the place. I once saw an exhibit that looked like a tribe of Cherokee used it for target practice. Yuk!

Fill up your pages sensibly. Don't pack 50 stamps on one page and then only two on the next. Balance the pages so that they are pleasing to the eye. If you have to angle large covers to mount them, make sure you keep them all going the same direction. Plan ahead. Try many arrangements before deciding on one. Use your text to balance the philatelic items.



Stamps and covers can be mounted together on the same page if they "tell the same story."

Check and double-check spelling and grammar. Ask a friend to proofread what you have done. Correct mistakes immediately, before you forget.

At The Exhibit. The first few times you show your exhibit, try to attend in person. Look at your exhibit with a critical eye. You'd be surprised at how different it looks out in public in frames! Take notes on things you want to change or rearrange. Look at other exhibits. Talk to other exhibitors. You can learn a lot that way.

If there is a critique; attend. Ask for advice on improving your exhibit. Be nice. Most stamp judges are real human beings. As in everything, you will find a few who are jerks. Still be nice.

Don't have a preconceived notion on how well you've done before the judging even starts. (I have found that it is impossible to be objective about my own exhibit.) You've worked hard to bring your exhibit to life and if you've made it the best it can be at the present moment, be satisfied with that.

If you have specific questions on your exhibit, ask a judge to walk through it with you, but wait to do this until *after* all of the

judging has taken place. If you don't know who the judges are, ask someone from the sponsoring club to introduce you. Take heed of the advice the judge gives you, and for heaven's sake, don't forget to thank him or her!

Don't be discouraged if you don't walk off with Best of Show the first time out. It takes practice to learn exhibiting.

Best Advice. Finally, the most important piece of advice I can give you: **HAVE FUN!** This is a hobby—something we do as a pleasurable pastime. The world will little note nor long remember what award you've won at which exhibit, but if you've found exhibiting to be an enjoyable and fun experience, then you've gotten back what time and effort you've put into it.



Use the text to help balance the arrangement. Use the text to help balance the arrangement. Use the text to help balance the arrangement. Use the text to help balance the arrangement.

Large blocks and unusually shaped items are a challenge to mount. Use text to help balance the arrangement.

SEPAD '87 OCTOBER 16-18, 1987 VALLEY FORGE, PA

360-frame World Series of Philately Show — AAPE #397

AAPE Members are invited to write or call for a prospectus:

Stephen S. Washburne (AAPE #158), Exhibit Chairman
 P.O. Box 1916 Philadelphia, PA 19105-1916
 tel. (215)-843-2106 (evenings preferred)

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For The Exhibitor and the Exhibits Chairman

by Melvin M. Kessler, 526 Cheshire Ave., NW, Fort Walton Beach, Florida 32548

As exhibits chairman for FLOREX of the Florida Federation of Stamp Clubs for the past three years, I believe that it would be beneficial to exhibitors and exhibits chairmen to voice (1) some of my observations about the exhibitor's responsibility when submitting his material to a show for exhibition, and (2) some of exhibits chairman's responsibility to the exhibitor, and his other show officials.

A. Exhibitors describing their exhibits in the application to exhibit. An exhibitor's title and description of what he wishes to exhibit is for the printed program. The title and description should not exceed a *combined* total of 25 words or less. Many descriptions I have seen are too verbose and give details that rightly should appear in the title page of the exhibit.

B. Exhibitors who submit exhibits by mail. Exhibits should be securely packed with a covering letter explaining the *order* in which the pages are to be mounted and dismounted from the frames. Any special instructions should also be included so that the precious pages may be handled carefully.

An exhibitor should not expect his material to be returned to him by the day after the show. Give the exhibits chairman enough time to repack the material as carefully as you did for mailing.

C. Exhibitors informing the exhibits chairman of changes. Emergencies arise. It is incumbent that the exhibitor inform the exhibits chairman of sudden changes in plans after the application to exhibit has been approved.

I can make an exception to procedures or rules if I know why there is a need, and to do so does not disadvantage another exhibitor. Better for instance, to have a few empty frames for a couple of hours than to deny the exhibitor the opportunity to exhibit.

D. Chairman's duties and obligations. The chairman of exhibits should acknowledge receipt of the application entry immediately. Do not leave the exhibitor wondering if his application has been neglected. On the receipt of acknowledgement, the chairman indicates the amount sent for the frames and any amount for postage and insurance if the material is to be sent back by mail. This is to prevent any disputes that may arise about fees paid.

At a later date, after applications for exhibiting have been closed, the exhibits chairman sends to the exhibitor his or her frame assignments. Frame assignments, once given, become set. The frame assignment, class of exhibit, title and description, and the exhibitor's name have to be submitted to the program chairman for the printed show program. Usually the above has to reach the program chairman several weeks before the show. The above applies generally to the larger shows (regional and national) where there are many exhibitors and a large attendance.

Before the program is printed, the general chairman, his or her assistant, and the head of judges should receive draft copies of what has been sent to the program chairman for printing. This is done to have these individuals fully informed of who are the exhibitors and what the latter will exhibit. The show personnel concerned with exhibits will be able to coordinate better. The exhibits are a key element for having a show.

The chairman of exhibits has the full responsibility for dealing directly with the exhibitors from start to finish. He sends out the prospectus (even having it printed), holds the applications and verifies the number of frames, sends the checks to the finance officer of the show, assigns frames for the exhibitors, sees that the material for exhibit is mounted properly and in order, sees that the dismantling is done without mixup, and returns the parcels sent by mail. Additionally, he keeps the other officials informed of how the preliminaries to the actual show have been progressing from the standpoint of the exhibitor. The exhibits chairman is the direct line between the exhibitor and the show.

Editor's Note: *This article was originally submitted as a Letter to the Editor. Because of its length and range, I have decided to feature it as an article. It is at once a craft piece offering advice to exhibitors—especially novice exhibitors—and a provocative piece offering advice to exhibition committees based upon how one committee does its work. Some recommendations are potentially controversial. I urge you to read it and react to it.*

GREAT MINDS THINK ALIKE.

by Dr. Deren Pocock, FRPS

All societies need stimulation, and the desire to improve Philately is no exception: here in Western Australia a growing number of exhibitors were feeling the need for an organization that went beyond the normal general club or Specialists Society. So in 1983 a group of collectors got together and came up with an idea we briefly called at this stage the Perth Philatelic Forum. Its objects were to encourage exhibiting and research as well as provide a meeting ground for serious collectors to improve their techniques and increase their knowledge.

The reservation with such groups is that an elitist attitude will be perceived by those not so favoured with membership. Here we set a simple membership criterion of the fact that the individual had entered a National exhibition. It was felt that the standard achieved as irrelevant—the member had put together a display and was sufficiently keen to have it judged and exhibited.

As a result we now have some 40 members meeting monthly. The meetings are confined to Philately without any trading so there are no auctions, exchange sheets or opportunities for buying and selling. Nevertheless an auction catalogue service is functioning whereby members can peruse a wide range of international auction catalogues before the meeting or at the venue between meetings.

The meetings divide into 2 parts. A business session with details of forthcoming National and International exhibition plus updates of all Philatelic events. This is followed by a Journal club where a member will review one or more magazines—usually of personal and specialist interest—regarding their coverage, frequency, content and availability. We have produced a list of over 50 specialist society journals to which our members subscribe.

This is followed by the main business being a display—either pre or post exhibition or else a research project that someone has under way. With 40 odd members many of whom have 2 or 3 exhibition collections and probably all having a special research project we haven't run out of subjects yet by a long chalk.

All displayers must be prepared for constructive criticism and in fact welcome it to try and achieve a higher award. After all, the membership is limited to exhibitors allbeit irrespective of the level of award originally achieved.

We don't have International gold medalists, Grand Prix winners, but just enthusiasm and a wide range of interest. Remarkably we've found that Australian philately post-1912 is very poorly represented apart from some Postal History researchers. Esoteric areas that can be reasonably circumscribed by wallet and/or chronology tend to dominate the membership. Gambia, North Borneo, Fiji, Austrian postal rates, Falkland Islands, Ships, Western Australia and its various cinderellas, Energy, New Hebrides, New Zealand GV, Nicaragua, Seychelles, Bechuanaland, Zanzibar, Japanese Occupation, Channel Islands, these and many more are the sort of collections of the members.

We have National and International Judges amongst the members as well as many who might be considered beginner exhibitors. Nevertheless in spite of the potential label of being an elitist group, the membership has strengthened local philately by encouraging a group with a common interest.

The journal discussion period has also shown up the wide range of expertise which is available; often the content demonstrates a common thread or idea between widely differing geographical collections or where points of similarity can identify a possible explanation of events elsewhere. The exclusion of trading in any form tends to blur out any differences in resources between individual collectors who become more of a group without financial embarrassment. The emphasis is on mutual advantage with everyone being able to contribute in discussion and advice.

In conclusion we noted with interest the AAPE whose objectives seem so similar to ours. Hopefully the concept will extend and encourage other regions to share knowledge and expertise in this way.

Using a Copier to Print Illustrations On Your Exhibit Page

by Joe H. Crosby, 3707 East 66th St., Tulsa, Oklahoma 74136

With the modern paper feeding mechanism in office copiers, it is now possible to print illustrations such as postmarks, fancy cancellations, excerpts from articles or books, and your own hand drawn tracings directly on to your exhibit page.

If you have 8½ x 11 exhibit pages, the paper feeding mechanism will more readily handle the problem. However, some brands of copiers can be adjusted to handle odd size pages. My best experience has been with the Xerox 1075 Marathon Copier. It will accommodate my 8½ x 11, 60# card stock exhibit pages very nicely. First, I xerox on plain white bond paper the illustrations that I would like to use in my exhibit. Then I cut them to size and paste or hinge them on to a plain white bond sheet of paper in the exact location that I would like for them to appear on my exhibit page. I use this master original layout by placing it face down on the copier's glass surface. I then feed through the copier regular copier paper to test. If everything is correct, I then put a page of my more expensive exhibit card stock in the copy machine paper tray and cover it with one sheet of copier paper. Then I print two (2) copies of the original material. The first is on plain copier paper and the second is on my blank exhibit page. I find that leading the heavier card stock into the machine with one sheet of regular weight paper tends to avoid jamming. Also, I can use the other xerox copy for further drafting of the typed text that I will add to the page before mounting my material on it.

Of course, you can type the text you want for your final exhibit page on your master original layout along with the paste up of the illustrations and copy the entire exhibit page. However, I have found that the "xeroxed" typed text will look slightly different than the typed text

that comes from your original typewriter. If you have some original typewriter typed pages and some xerox copies typed pages in your exhibit, the variation may be objectionable. With just the illustrations on the exhibit page being copied on to the page, no difference is discernible. Likewise, if you have an illustration that you do not want to appear as bold as it is presently printed, you can use a screen and cut down the boldness of the illustration. Screening materials can be obtained at most office supply and printing shops.

Manual copying, using the master layout face down on the copier glass surface assures proper alignment and avoids jamming of the master layout sheet in the copier's paper feed mechanism. Trying to feed master layout sheets automatically usually ends up in damaged layout sheets (with a loss of time and effort). If your copier does not have a manual setting, I suggest you experiment with a clear mylar carrier for your master layout page

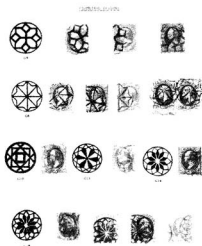


Figure 1

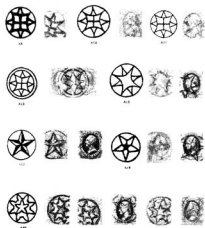


Figure 2

and see if that yields satisfactory results. Personal access to the copier, rather than having to rely on the "quick print shop on the corner" has proved invaluable in using and refining the techniques described here. Don't be afraid to experiment. Learn all you can about the copier's capabilities. Warning — Clean the glass surface to avoid those dots or streaks showing on the exhibit page.

In my opinion, the finished product using this method is about as professional a look as you can achieve without drawing original illustrations directly on the exhibit page.

Another application of this method can be used to print a masthead on the top of each page. You can do one master layout and then print it on to the number of exhibit pages you would like to have appear exactly the same. I do not personally favor having a repetitive masthead in philatelic exhibits, but this is a matter of personal choice.

Finally, if the illustration you have is not of an appropriate size to utilize in your exhibit, you can copy it from the original source, and then reduce or enlarge with a

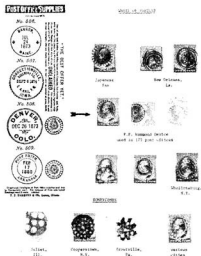


Figure 3

copier to the appropriate size with multiple copying techniques. Then use that final product on your original format page.

Figures 1 and 2 are examples of pages showing New York foreign mail cancellations. The illustrations were taken from the Van Vlissingen and Waud book on the subject. I have left the book's numbering system under the illustration and make specific reference to this system in the exhibit.

Figure 3 shows a page reproducing an advertisement for 19th Century cancelling devices. This reproduction was originally printed in the U.S. Cancellation Club News. On larger pieces such as this, I have found that xeroxing from the paste-up will leave a rectangular line around the illustration. That can then be painted off with opaque white on the master layout and achieve a completely professional look.

I would appreciate getting information from other AAPE members on their successes in using modern office copiers to enhance their exhibiting.

SHOW LISTINGS

AAPE will include listings of shows with prospective exhibit entry dates if submitted in the following format with all specified information. World Series of Philately Shows are designated by a "*".

***May 23-25 NOJEX '87**, North Jersey Federated Stamp Clubs Inc. Held at The Meadowlands Hilton, Secaucus, N.J. Three hundred 16 page (9 x 11½) frames, at \$6.50 per frame. Minimum two frames, maximum ten frames. Entries close middle of April, Exhibits Chairman: Julius Revesz, 7 Mendham Ave., Morristown, N.J. 07960. Other correspondence to Nathan Zankel, P.O. Box 267, New Brunswick, N.J. 08903.

June 6-7 SYRAPEX '87, Syracuse Stamp Club. Sheraton Inn, Liverpool, N.Y. 13088. 80 + 6 page frames (8½ x 11). \$1 per frame adults. No cost for 16 or under. Contact: George Luttmann, Box 445, Liverpool, N.Y. 13088. USPS Station. 10 Frames Maximum.

Sept. 4-6 Omaha Stamp Show '87, Omaha Philatelic Society. Held at the Holiday Inn Central, 72nd St. off I-80. 175 Ameripex frames-16 (8½ x 11) pages. \$5 per frame, ten frame maximum. Prospectus from Richard Bouma, 5220 Jones St., Omaha, NE 68106. OSS is in its 4th and last year of qualification for APS WSP status.

***Oct. 9-11 MIDAPHIL '87**, Collectors Club of Kansas City. Hyatt Regency Hotel, Kansas City, Missouri. Nine 8½ x 11 pages per frame. \$2.50 per frame (adults). Juniors free. Minimum three frames. No maximum. Entries open until frames are sold. Prospectus: L. Dann Mayo, P.O. Box 22338, Kansas City, MO 64113.

Oct. 9-11 CALTAPEX '87, Calgary Philatelic Society. At Marlborough Inn, 1316 - 33 Street NE, Calgary. Frames hold 16 pages (8½ x 11). NO ENTRY FEES. For details, write to: Caltapex Show Chairman, Box 1478, Calgary, Alberta, Canada, T2P 2L6.

Oct. 16-18 SEPAD '87, Associated Stamp Clubs of Southeastern Pennsylvania and Delaware, Inc. Held at Valley Forge Convention and Exhibit Center, King of Prussia, PA. 16 8½ x 11 pages or 12 10 x 12 pages per frame. \$6 per frame (adults) minimum of two frames; maximum of 10. \$2 per frame (youth—less than 18) minimum of one frame. No charge for up to three frames (novice youth). Entries close September 4, 1987. At least 360 frames available, to be assigned as described in *Phil.*

Exhib. 1(1) Sept. 1986, page 21. Exhibit correspondence to Stephen S. Washburne, P.O. Box 1916, Philadelphia PA 19105. Information package from SEPAD, Box 731, Horsham PA 19044.

***Oct. 16-18 SESCOAL '87**, Federated Philatelic Clubs of Southern California; at the Ambassador Hotel, 3400 Wilshire Blvd., Los Angeles, CA 90010. 16—8½ x 11 or 12—10½ x 11 frames. Adults, \$6.00 per frame, from 2 to 12 frames; Juniors, \$2.00 per frame, 1 to 4 frames. Entries close Sept. 10, 1987. Data from Robert W. Thompson, SESCOAL General Chairman, P.O. Box 42148, Point Mugu, CA 93042. Prospectus available in April 1987 w/SASE. Philatelic literature competition information available from Robert de Violini, P.O. Box 5025, Oxnard, CA 93031, w/SASE.

Oct. 17-18 SUSOPEX '87, Susquehanna Valley Stamp & Study Club. Held at the Holiday Inn, Mechanicsburg, PA 8 (8½ x 11) pages per frame. \$2 per frame (adults), minimum of 2 frames; no maximum frame requirements. Entries close October 3, 1987. Correspondence to S.V.S.&S.C., c/o Terry Moskaluk, P.O. Box 222, Harrisburg, PA 17108.

***Nov. 6-7 SUNPEX '87**, Sunnyvale Stamp Society. Held at Community Center, 12 8½ x 11 pages or 9 9 x 12 pages per frame. \$3 per frame (adults) \$1 per frame (juniors) minimum of two frames per exhibit. Entries close Third Sat. of October. Correspondence to: Exhibit Chairman, P.O. Box 60082, Sunnyvale, CA 94088.

Nov. 20-22 VAPEX '87, Virginia Philatelic Federation. Pavilion Convention Center, Virginia Beach, VA. 16 8½ x 11 page frames. \$7 per frame (adults) — minimum 2 frames; \$3.50 per frame (juniors). American First Day Cover Society. Correspondence to: VAPEX '87, P.O. Box 5367, Virginia Beach, VA 23455.

Nov. 28-29 Worthington Stamp Club Exhibit & Bourse '87, Holiday Inn, Rt. 23, North of I-270, Worthington, Ohio. 16 page (8½ x 11) frames. Maximum of 10 frames per exhibit; 2 exhibits per exhibitor. \$6 per frame. Closes Oct. 15, 1987. Info from Mike Morrissey, Box 323, Worthington, Ohio 43085.

Attention Show Committees. Send complete information for future listings to the editor.

FROM THE SECRETARY

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

The following list reflects members joining before and after the end of the "Charter" and Founding" members period which expired on December 31, 1986. As you will note, a few "CH and/or FM" members are recorded along with regular members joining after that date. This is because such persons were recruited prior to December 31, 1986, but their applications were sent in by their recruiters after that date.

Your membership status (Founding, Charter or Regular) and Membership Number appear at the upper left on the mailing label in which this issue of TPE was sent. THE EXPIRATION DATE OF YOUR MEMBERSHIP APPEARS AT THE UPPER RIGHT.

NOTE: we had 81 early charter members come up for renewal on Dec. 31. Only seven of these did not renew . . . a very nice renewal record, indeed.

Total Members Having Joined:	1,003
Deceased:	:3
Dropped for Nonpayment of Dues:	-7
Total Active Members:	993

731CH Stephen L. Suffet	777FM Hugh Gottfried	824FM Thomas A. Black Jr. D.M.D.
732CH Wayne Satterwhite	778FM Paul Sherman	825CH Donald R. "Rick" Chase
733CH Kenneth J. Evans	779FM Richard A. Nicholus	826FM Philip E. Parker
734CH Ronald I. Ribler	780CH Gary D. Premoe	827FM Dennis H. Pack
735FM Michael E. Falls	781CH Morgan T. Farrell	828FM William L. Strauss
736CH Benoit Carrier	782FM Jeffrey K. Weiss	829FM Michael R. Hoyt
737FM Marlin B. Stewart	783FM Joseph E. Dolan	830FM Peter L. Rikard
738CH Carl P. Kroboth Jr.	784CH Michael R. Senta M.D.	831FM Gerhard G. Korn
739CH Daniel Y. Meschter	785CH Alvin Gerstenberger	832CH Warren H. Pearse
740FM Alan J. Hanks	786FM Dr. Douglas Quine	833FM Kazimierz Kuzmin
741CH Walter J. Kurth	787CH Frank Bachenheimer	834CH Robert B. Spooner
742CH Charles W. Adcock	788FM Tariq Bin Iftikhar M.D.	835FM William Hoge
743CH Bob Patetta	789CH Alfredo E. Valdes	836FM Jerome R. Hart
744CH Walt Cole	790FM David C. Wessely	837CH A.R. Andriak
745CH Carl Bogatiuk	791CH James H. Triple	838CH Leonard Piskiewicz
746CH Sherwin Podolsky	792CH Barry Ellis	839FM Boyd A. Morgan
747CH Dr. John D. Neefus	793CH Karen L. Weigt	840FM Bernard W. Titchenal
748CH Judith Fogt	794CH Kirk Becker	841FM Edward M. Kazmierczak
749FM Paul Estak	795FM Glenn W. Moss	842FM V.T. Dabols
750CH Dorothy Smith	796FM Larry Cohn	843CH Michael J. Carson
751CH Wilma Hinrichs	797FM William E. Barker	844FM John F. Cress
752CH Robert M.S. Bell M.D.	798FM Eldor Kuehnert	845CH Dr. J. Sanford Rikoon
753CH David J. Gray	799CH Gerald J. Dean	846FM Dr. Clark Yarbrough
754CH James J. Wolf	800FM Kent L. Johnston	847CH Gerard J. Neufeld
755FM Arnold Flemmings	801CH Stuart Silverburg M.D.	848FM Frederick J. Levitsky
756CH Philatelic Center	802CH Murray Gottlieb	849CH Sidney W. Emery
757CH Mark. & Comm. Director	803CH Robert Bruce Lehman	850FM Henry H. Conland
758FM Robert S. Miller	804CH Durward Mommson	851FM W. Curtis Fossett
759CH Myrna Golden	805CH Keith E. Maatman	852CH Regis Hoffman
760FM Cheryl A. Shugart	806FM Charles A.L. Swenson	853FM L.E. Welch
761FM Thomas R. Wegner	807FM Sanford Solarz	854CH James D. Dougan
762CH C. Victor Hanson Jr.	808CH General Directorate PTT	855CH Peter Martin
763FM Marilyn Carr	809CH Charles M. Otstot	856FM Jim Gorton
764FM James P. Pamel	810FM Ann DeBayley Nicoll	857FM Thomas Phillips
765CH M.F. Mallette	811CH Joseph E. Foley	858CH Mrs. Emma G. Koberg
766FM Jack Haefeli	812CH Wilma E. Wallace	859FM Richard J. Marek
767FM Robert C. Leberman	813CH Anthony K. Brooks	860CH Lawrence R. Crain
768CH Dennis Schirmer	814FM Deborah Baur	861FM Bernard Cross Jr.
769CH Martin H. Feibusch	815FM Siegfried Berg	862CH Ross Towle
770FM Carroll Lloyd	816FM Justin R. Gordon	863FM Eugene E. Schrier
771FM Peter G. Gleason M.D.	817FM Keye E. Perry	864CH Betty J. Roop
772CH K.H. Magee	818FM Gary B. Weiss MD	865FM Abe Boyarsky
773FM Raymond W. Ireson	819FM Michael Jolly	866CH Michel Karger
774CH Charles D. Blair	820CH Tibi Yaniv	867CH James R. Williams M.D.
775FM B.B. Zellers	821FM Daniel L. Phillips	868FM James W. Busse
776CH Samuel J. Pezzillo	822FM R.G. Heasman	869CH Michel Houde
	823FM George S. Okell Jr.	

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872CH Mrs. Ruperta S. Waters
873FM Sid Morginstin
874FM William R. Brafford Jr.
875CH Gary Griffith
876FM Alj Mary
877Ch Ted Kerzner
878CH James W. Hazlett
879CH Mr. Hans R. Steinhart
880CH Denise A. Lazaroff
881CH Gene Stutzenstein
882FM John F. Langhoff
883FM Laurence T. Tempest
884FM Y.M. Bakas
885FM Richard L. Sewalt
886FM Eigil TH Trondsen
887FM F.C. Parks
888CH Samuel S. Smith
889FM CWO James E. McDevitt
890FM Carl M. Burnett
891FM Mary E. Oliver
892FM Wilfred Edward Somers
893FM George J. Ball
894FM James Felton
895FM Owne D. Bottler Jr.
896FM William J. Liaskas
897CH Ronald C. Brodesser
898CH Jessica L. Jones
899FM Ellis J. Adelstein
900CH Gary Fredericksen
901FM Dr. Priit Rebane
902CH Daid H. Naas
904FM Frank Reischerl
905FM Lester C. Lanphear III
906FM George R. Benz
907FM Gordon Torrey
908CH Roland W. Perrault Jr.
909FM Mr/Mrs Eugene Bowman
910CH J.L. Grimwood-Taylor
911CH C. Angus Parker
912FM Joseph Kagan

913FM Corky Lynch
914CH Henry Laessig
915FM Vincent Dufaux Williams
916CH J. Edgar Williams
917CH Eliot A. Landau
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942CH Frits van Gulick
943 William L. Ninde
944 John F. Dennis
945 Raymond L. Buse Jr.
946 Joan M. Klimchalk
947 Capt. R.D. Rawlins
948 Anders G.J. Rhodin
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970 Herman Kerst
971 Henry R. Heyburn
972 Joseph A. Tompkins
973 LeRoy Crain
974 Daniel M. Press
975FM Don R. Anderson
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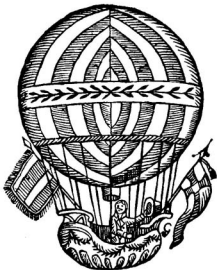


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