

The

PHILATELIC EXHIBITOR

Volume II, No. One

October 1987



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THE PHILATELIC EXHIBITOR

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TPE is a forum for debate and information sharing. Views expressed are those of the authors and do not necessarily reflect those of the officers of the AAPE. Manuscripts, news and comment should 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
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Deadline for the next issue to be published on or about December 15, 1987, is Oct. 25. The following issue will close January 15, 1987.

In this Issue

Features

- 13 High (and Low) Lights of My Alaska Exhibiting Experiences *by Robert Collins*
- 20 Presentation as a Judging Consideration *by Ernst Cohn*
- 22 Editorial Opinion
- 23 Awards or What? *by John Hotchner*
- 25 Research *by John Hotchner*
- 28 How Many Gold Medals *by Robert Lana*
- 29 Why Presentation Counts *by Dickson Preston*
- 37 "Vermeil" *by Jack Harwood*

Regular Columns

- 30 Comprehending the Critique *by Joan Bleakley*
- 32 Exhibiting A Thematic Collection *by Mary Ann Owens*
- 36 Exhibiting and Youth *by Cheryl Edgcomb*
- 38 Ask Odenweller *by Robert Odenweller*
- 41 A Show Chairman Reflects *by Steven Rod*
- 45 Exhibits Committee Clearinghouse *by Stanley Luft*
- 47 "The Fly" *by ?*

Departments and AAPE Business

- 5 Editor's and Readers' 2c Worth
- 11 Concerns *by Randy Neil*
- 12 Activity Beat
- 24 Editor's AAPE of the Month
- 31 The Critique Service
- 43 Why Do You Exhibit?
- 44 Q & A; Classified Ads
- 49 News From Clubs & Societies
- 50 Show Listings
- 51 From the Secretary
- 52 Coming Attractions

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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Send:

- Requests for back issues & proposals for association activities — to the President
- Membership forms, address changes and corrections, brochures requests, and correspondence to members when you don't know their address — to the Secretary
- Manuscripts, news, letters to the editor and to "the Fly", exhibit listings and member adlets — to the Editor.

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My 2¢ Worth

by John M. Hotchner, Editor

HARRY MEIER TO THE RESCUE

The only major complaint about TPE has been the small size of exhibit page reproduction. A magnifying glass has been needed to read them.

Count the number of exhibit pages shown in this issue and you will understand that enlarging them all would cost us a significant proportion of our other fine content. As it is, the tyranny of finances allows me to include only 70% of the excellent material that has been submitted for this issue; even though this issue has been expanded by eight pages.

With this background, I ask that you turn to page 19 and read the NOTICE from Harry Meier who has made an offer we can't refuse. If you would like to see any of the pages illustrated in this issue in greater detail, don't hesitate to contact Harry.



Your 2¢ Worth

Alan Hanks — David Stark — Carl LeMar John — Henry Laessig — Charles Luks — Daniel Lincoln — Harry Meier — David Kroll — Anonymous — Clyde Jennings

To the Editor:

A *Bouquet* to the A.A.P.E. for the first two issues of the 'Philatelic Exhibitor'. I found them full of enjoyable reading and helpful material for exhibitors at all levels. Keep up the good work. However, a *Brickbat* in the form of a large can of "Raid" to "The Fly" for his 'Fly Bite' aimed at the A.T.A. regarding the motion made to affiliate with the A.P.S. last June. If "The Fly" had done his homework, he would have discovered that the motion was to form a committee to investigate affiliation and report back to the A.T.A. Board. This, of course, has been underway and meetings have been held. The results will *no doubt appear in due course*. In addition, this comment by "The Fly" was totally out of place in the context of the A.A.P.E. Journal, having nothing to do with exhibits or exhibiting!

Alan J. Hanks,
President, A.T.A.
Aurora, Ontario

"The Fly" responds:

Cough! Cough! (Boy, I hate that Raid). "The Fly" hopes that the A.T.A. will make the results of the report committee public prior to the upcoming A.T.A. annual meeting. It ought to make for a lively de-

bate regardless of its recommendation(s). Also, if affiliation with the APS will lead to more standard judging and a more uniform approach to exhibiting, then "The Fly" feels the issue has *everything* to do with what the A.A.P.E. stands for.

To the Editor:

Although a philatelist for many years, I am relatively new to exhibiting. AAPE and The Philatelic Exhibitor are great and I have enjoyed all of the articles and columns in the first two issues with one exception: "THE FLY".

I may be wrong but, I get the distinct impression that the FLY is airing his/her/its own personal gripes and opinions without checking the validity of his/her/its information on the veracity of his/her/its sources.

It has been my observation that Show Committees work very hard to get a well-rounded jury. While this is not always possible, failure is the exception, not the rule. I have met APS judges at local and regional shows who give of their time without remuneration. It is not always possible for a judge to travel to a show that is a distance from his/her home, especially if that judge happens to be one of the few accredited in a particularly specialized area.

On the subjects: announcing by name the judges for specific shows in the press; the APS and ATA affiliating; and accreditation of judges; surely the FLY is aware that all of these issues are under discussion and consideration right now. Hardly an issue of Linn's Stamp News goes by without continuing reports and articles on the progress being made in these areas. The American Philatelist and Topical Time continue to discuss these subjects as well. Why then, does the Fly give the impression that these subjects have never been broached before?

As to shows accepting exhibits based on the composition of the jury, that is ridiculous and diametrically opposed to the basic reason for having shows: to provide a forum for exhibitors to exhibit. Why should an exhibitor with an unusual subject be denied his/her right to exhibit because a specialized judge in that area is not available? Would that be better according to the FLY? I don't think that's his intention.

The FLY has taken a destructive, rather than constructive, approach to the issues as exhibited in his item on the withholding of a society research award. If the award was presented, why mention it as a problem in the first place? The problem was obviously corrected before the FLY wrote about it. If anything, the person who facilitated the correction should have gotten a "Golden Flyswatter" for his/her commendable performance. You can catch more flies with honey than with vinegar.

I don't think that AAPE should be a vehicle for such goings-on. The AAPE was formed to aid the exhibitor, not as a soapbox for "nit-picking crusaders" or personal vendettas. The FLY can be a valuable part of The Philatelic Exhibitor, but only if real problems are presented constructively with valid facts. It makes you wonder why the FLY is buzzing around phantom vinegar when real cow pies are impacting the rotating impeller all around him.

David A. Stark
Woodbridge, VA

To the Editor:

An exhibit should be reorganized each time that it is shown to take advantage of the different size frames.

The selection of an adequate space for an exhibit of 3000 plus frames is a major problem at an international show. AMERIPEX simplified their space problem with the selection of a 16-page frame, 4 rows of 4 pages each. This frame with smaller width than height reduces the floor space requirements by over 1/3 from the older style frames of 3 rows of 6 pages each. But the taller frame has some disadvantages:

- a. A short person can not see the top row.
- b. A tall person wearing bifocal glasses cannot read the top row.
- c. To bend, squat or kneel at every frame to read the bottom row is exhausting.

These taller frames have been sold at bargain prices to many exhibits of 300 frames or less where finding an adequate display space is not a serious problem. However the difficulties with the frame continues.

For the best reception of an exhibit in the 4 row high frames, I recommend placing covers and non-critical material in the top and bottom rows. Place the title page as the first page in the second row. Then confine your gems to the center 2 rows where they can be seen and appreciated.

The old 3-row frame still makes the better display.

Carl LeMar John
Tucson, Arizona

Editor's Note: A most interesting concept, but one which should be tried keeping in mind that it may not meet with the approval of viewers; who may find the exhibit flow hard to follow.

To the Editor:

I have just finished reading Janet Klug's "EXHIBITING: THE SCHOOL OF HARD KNOCKS" in Vol. 1-3, and find it one of the best, more concise compilations of the rules of showing that I have seen. It took me years of failures, the help of friends and looking at exhibits to reach these conclusions, and I had at least three friends in the Gold class to help me on the way.

There is one point she makes, however, on which I would like to see more discussion. WHY ONLY WHITE PAGES??? I



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walked down the aisles of AMERIPEX and all I saw was frame after frame, aisle after aisle of white, white, white. The material, at least from a distance, was completely lost to my untrained eye. White seems to glare at you, leaving the material in shadow, at least in a well lighted exhibit, which AMERIPEX certainly was.

No, I am not advocating red, green or black pages etc., as a standard. These colors are quite distracting as many have mentioned. Personally I have solved this problem to my own satisfaction by using a very light pastel grey page. With a border around each piece the page fades into the background, high-lighting the material, and I can find my exhibit among all those look alikes. It has a personality all its own which does not jar the eye, and says "Look at me, I'm refreshingly different".

What do the judges think? What do exhibitors think. Go ahead, make my day!

Henry Laessig
Westfield, N.J.

To the Editor:

Hundreds of years ago theologians argued over how many angels could dance on the head of a pin.

Now I have a hypothetical premise that you 20th century philatelic moralists, philosophers, judges and exhibitors can argue over.

If I stood on a stepladder and dribbled paint and sand on a canvas so that no one would know it wasn't a Pollack until I signed my name to it, what would the value of the painting be? Would any museum hang it? You're right. The answer is no, because it's not the first of its kind.

Now, the point I want to bring up is this. Mary Ann Owens has an exhibition of Elephants on stamps. Every time she shows it, it wins a gold so she withdrew it from competition. George Guzzio collects penguins and wins a gold every time.

If I photograph Mary Ann Owens exhibit and copy it page for page but using, say lions, horses or dogs as my subject, making sure the layout, the intro, the write up, the number and value of stamps is the same and the number of covers and postmarks is the same; in other words identical except for subject matter, would the exhibit win a gold when shown? If not, WHY NOT? I would be following the rules for judging down to a tee and my exhibit would be of the same caliber as a gold medal winner.

The bottom line becomes as in modern

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art: is it the product or the creator who gets the fame and awards?? Are those who follow sincere imitators? or flyspecks on the pages of philately? Let's hear some pros and cons on this. This should be an interesting subject.

And before I sign off I read that the International shows require the exhibitor to note the total number of pages in his collection somewhere in the intro you say the practice is spreading. Opinions on this please. I just looked at every exhibit at NOJEX and didn't see it once. I would like to do it, but don't want to be penalized. How do the judges really know you have what you claim?

Also at NOJEX was an exhibit where it looked like every other page contained the words "very scarce" or "rare" (with no proof). Why did it rate a high award??

Charles K. Luks
Parsippany, New Jersey

To the Editor:

I visited Philadelphia in 1976 (In fact, I actually had an Exhibit in the show) and naturally I checked out all the winning exhibits. Almost overwhelmed, I came home and decided to re-do my pages.

Margins in black dominated every winning exhibit, so I used that pattern and put an edge on every exhibit page. I agree — it did set off the material.

Then I went to AMERIPEX '86. Again I checked the winning exhibits. And what did I find? *Not ONE of the winning exhibits had bold marginal lines!* There were

lots of quadrilled-pages among the winners, *but not margin lines!*

I couldn't help but be shocked. What had happened in 10 years? Who had made the decision *that pages without margin lines* were BETTER than those of 10 years ago which had nice broad margins on their pages? If some "group" of Judges made *that* decision, then how were exhibitors informed that there had been a change? What if I had been lucky enough to have had an exhibit accepted for the AMERIPEX '86 show? How would I have known *tht MARGINS ARE NOW FROWNED UPON?*

I think that "THE PHILATELIC EXHIBITOR" is a wonderful opportunity for all the philatelic judges to "ANNOUNCE" any changes (upon which they must have agreed) so that those of us who would like to prepare pages in *the CURRENT proper acceptable manner, could proceed with some degree that we were making changes in the right ways.*

Are there "Standards" of acceptability or preference? (MARGINS vs *NO MARGINS?*) I was surprised at AMERIPEX '86 in the changes in judging. How was I to know?

Daniel F. Lincoln
Greenhurst, N.Y.

To the Editor:

This is in reply to the PE #3 article by Joe Crosby asking for other uses for photocopy machines in exhibiting. I have used the copier extensively to reproduce can-

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cells. The use of the copier in my mind is easier and better than the tracing method as you are dealing with an enlarged copy instead of a small size where it is more important to use extreme care.

I take the basic cancel and enlarge it 4 or 5 times at the maximum enlargement of the machine. The enlarged copy is then painted as required with whiteout made for photocopies. After this I make a copy the same size as a trial to see how well I have done the painting out. It also makes a better and easier copy to then enhance the cancel or marking with either a good black pencil or ink. I prefer pencil — if you get overzealous you can erase it. I have been lucky to have gotten pencils that are made for duplication.

After the enhancement I make another copy to see how well it looks when copied. Usually at this point I can start to reduce the cancel back to its proper size. In a few cases there may have to be a couple of touching up operations to blank out something or further strengthen a line. The reduction is the reverse of the enlargement process and can be brought back to the exact size of the original.



After having reduced it to the proper size I make several copies on one sheet and use that as a master to make the final copy for use in the exhibit. This is done on an off white paper so that it has contrast with the white page.

An example of a before and after are shown above. This particular cancel has considerable background and required a number of steps to remove it all. I use these as illustrations to show what can be done. I have also used this system quite successfully to make a very weak marking on the cover be visible for the viewer. In this case there was no way of getting a better strike as it is the only reported cover with the marking. Normally it takes about 12 to 15 copies to reproduce a cancel or marking.

Harry C. Meier
Palmyra, Va.

To the Editor:

I sent an exhibit to the Fresno Stamp Club for FRESPEX in March. A week after the dates of their show my exhibit was returned to me neatly packed.

There was no indication that they even had the show. No letter or a copy of their catalog. Just the package. I think that the membership should be informed of these happenings.

The P.E. is most enjoyable. Thank you.
David Kroll
San Francisco, CA.

To the Editor:

When writers and judges such as Mary Ann Owens make recommendations about the format for topical exhibits in seminars or articles, other exhibitors and other judges take notice. I believe that the influence of such powerful individuals may be greater than they realize and for that reason I want to strongly disagree with one point in Ms. Owens' article on "Thematic Development and Research."

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She recommends (p. 27) that the divisions (chapters) of an exhibit should be about equal in size and importance and should never be limited to a single page. At first reading this seems a harmless suggestion to simply try for balance in presentation. Yet the implications for the exhibitor are serious in at least two important areas.

First, requiring balance in numbers of pages presupposes that such balance can be achieved. This can create a great hardship on the exhibitor trying to put together enough material (pages) for competition at advanced levels. It is well documented that exhibits at the national level need to reach a certain size (# of frames) to win higher awards.

Equal space allotment presents a dual problem to the exhibitor in terms of available material and emphasis. On the one hand many topics are very unevenly represented in terms of philatelic material available, while on the other hand individual exhibitors may not want to give equal space to some aspects of their presentation whether or not material is available.

Secondly, there is a seductive note of objectivity in requiring a balance in presentation. This requirement gives the judge a powerful impetus to judge the exhibit "objectively" based on how well the exhibitor has avoided this "pitfall" in presentation. Judgment can be made based on objective counts of pages rather than subjective evaluation of the pages. The result will ultimately be seen in exhibits having the same number of pages in each section. Exhibits will become even more standardized.

I must emphasize that I don't think that this is Ms. Owens' intention, but given her prominence and powerful position, I believe that the implementation of her seemingly innocuous suggestion by exhibitors and judges will result in further deterioration in the individuality of exhibits.

I say, let the exhibitor determine how much space he wants to allot to any portion of his exhibit and let the judges evaluate the exhibitor's adherence to his plan, not judge him on how well he meets some theoretical standard of equality in numbers of pages devoted to each portion of the presentation. I would hesitate to call the author of a book of fiction or non-fiction to make all his chapters equal in size or a stamp exhibitor to make all his divisions have the same number of pages. Balance be damned!

Name withheld by Request

To the Editor:

I feel certain you will find this hard to believe (in fact, I'm still trying to convince myself it really happened!), but the room was full of witnesses — a jury critique, if you will.

I exhibited recently in a national level APS accredited show (definitely one of the better ones), and received a Vermeil after 8 successive Golds, 10 Special Awards, and 2 Reserve Grands at 8 other nationally accredited shows. True, a past track record has no credence for the jury at work at the moment. But at the critique one of the reasons given me for the lesser award by one of the accredited judges was — are you ready for this? — that my exhibit was possibly the victim of its placement on the floor which happened to be in the area of poorest lighting in the entire show!! AAPE's — we need you!

However, it did make for a very interesting and fun weekend as many of my friend(s) really got on my case by congratulating me — after all, it was the *first* Vermeil I had ever received. Now it's I who have to —

Go for the Gold!
Clyde Jennings
Jacksonville, Fla.

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CONCERNS by Randy L. Neil



It wasn't long ago that I happened to hear several judges exiting a critique at a national level exhibition only to hear one of them remark, "Whew! That was a horror show in there!"

In a way, it was. Two exhibitors had done their level best to dominate the entire critique with their sharp and biting attacks on the judges for giving their exhibits awards that were decidedly less than what they had received at several similar exhibitions.

Later, as I understand it, one of these exhibitors went so far as to send a letter to one of the judges lambasting him for the apparent error of his ways.

What a shame. Is there an exhibitor among us who has not experienced this seeming lack of expertise on the part of a jury? I say, "seeming," because that is the only thing it is . . . for in any form of subjective competition, one judge's (or jury's) opinion can easily vary from that of another. And if the philatelist who is new to the field of exhibiting thinks that someone is singling him out, he should know, up front, that it can and does happen to most of us.

What to do? Well, a good friend of mine says that exhibiting success is sort of a mirror of success in life. In other words, who among us has not been "wronged" (in our personal opinion) in life? The plums in life go to the people who, having been dealt a healthy blow to the ol' solar plexis, pick themselves up and, like Gene Autry, get back in the saddle.

Live and learn . . . and profit from the setbacks.

Quite seriously, though, I feel a bit sorry for the person who exclaims, "It's all so unfair. I'm not gonna exhibit anywhere anymore!" George Kramer had an exhibit of his downgraded by some 'astute' judges several years ago. And where would he be had he not "picked himself back up again?"

Safe bet: he wouldn't have won the 1986 APS "Champion of Champions!"

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ACTIVITY BEAT

THE BOARD OF DIRECTORS OF THE APS . . . voted on June 13 to admit the AAPE as an affiliate unit of the American Philatelic Society. The presentation of the certificate was made to Randy Neil during that society's annual spring meeting during CAPEX in Toronto, Canada.

"THE PHILATELIC EXHIBITOR" is now a quarterly publication . . . replacing the thrice-a-year publication schedule as of the issue you are holding. How is this possible without a dues increase? We have our excellent advertisers to thank . . . and we hope you will see fit to patronize them with confidence.

A DUES INCREASE ANYTIME SOON? Not if we can help it. In order to maintain our financial equilibrium at the present \$10 per year, we need to maintain a base membership of 1,100. As of this issue, we are nearly there but this "base" must be the actual number of members AFTER all annual dues renewals are in. Most members come up for renewal this December . . . so do keep this in mind.

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AT OUR COLOPEX CONVENTION IN APRIL, the AAPE Board voted to hold only ONE AAPE convention per year . . . preferably in the autumn. In lieu of a second annual convention (like COLOPEX was), we shall begin holding "regional meetings" at stamp shows across the country. If you serve on a show committee, write us to see how we can hold one of these at your event.

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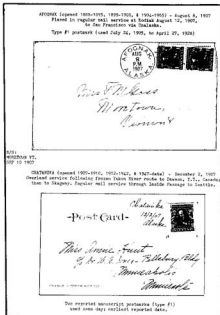
High (and Low) Lights of My Alaska Exhibiting Experiences

by Robert W. Collins, Westlake, Ohio

I have been a stamp collector for over 40 years. I turned to cover collecting 15 years ago, specializing in Alaska Postal History for the past 8 years. I only mention this to show that I have had a philatelic involvement for most of my life. I also consider myself an exhibitor on a small scale, having only exhibited 10 times or so. Even with this limited experience I have a few comments to make and a few toes to step on; hoping that no one else will have to go through what I did to get started in exhibiting.

Exhibiting — what a way to have your ups and downs. As a good friend asked me once, "this is supposed to be fun?" This was after the judges had torn us apart at the critique. My baptism into this "new world" happened at my local stamp club show where I won the Novice award. My local club has its show in October of every year and, as usual, the cry went out for exhibits from some of the members. I always felt bad because I could never get involved with the club activities because of my job and work schedule, so I thought this would be a way I could do something for the club. I picked out a cross section of covers from my Alaska collection including RPOs, APOs, Town / Ship / Sled dog markings, and filled up several frames. Now that I have more exhibiting knowledge, I realize that is what I did — filled up several frames.

Things went well at the show, and the comments were favorable; I also won the Popularity award. I think the reason behind this was that people were seeing something new to most of them. It seems that at most shows there is a Civil War exhibit, Zeppelin or air mail exhibit, or something else that is seen quite often. I certainly don't mean to knock these exhibits as I find them immensely interesting and love to look at them, although I have gotten rid of my Civil War material and have never collected air mail.



The following year our local club again put out the call for exhibits, so I thought I would try again; this time trying to make the exhibit look more professional. Of course, all I had in any quantity was my Alaska collection, so I got started. I bought a book on exhibiting and read it from cover to cover several times. To narrow the subject down, and to have a theme, I chose to use just covers for the Southeastern section of Alaska. This area is well known because of the Inside Passage water route; through the years this area has been very popular with the tourist trade.

Of course, by using just this area it meant that other covers had to sit home in the albums waiting their turn. I did have a nice showing, but to do so, had to use covers as late as the 1950s. Things turned out very well; my only disappointment was in the judging. At this level of show there were just two judges. One, if

not both, were APS accredited to judge on the national level.

I think what hurt me as far as the judges were concerned was my use of the "later" covers, but what made it worse was the judges lack of knowledge in what they were looking at and the assumption that material from the 1950s is junk. To all of you judges out there, some covers from Alaska in the 1950s are extremely rare; some I don't have, and have never seen or heard of them for sale. And as far as value, boy, would you be surprised! Ask me sometime.

The only positive thing to come out of this show was that I was told the exhibit could be shown on the national level. This comment came from a club member whom I consider very knowledgeable in both collecting and exhibiting. These comments also made me feel good and proud of the work I had done. It sure would be nice to have my work shown at a national show. What I didn't know was all the trouble this decision would cause me, trying to break into the private world of exhibitors.

We have one APS accredited stamp show that takes place where I live, and I have gone to it for many years. I would have to say it is one of the best, if not the best show in the country. I obtained the phone number of the show's exhibit chairman and gave him a call to see if I could exhibit there. I informed him that I had been told by a friend of both of us that my exhibit was good enough to be shown on a national level, and I wanted to enter his upcoming show. He didn't have too much to say, but did ask me what other shows I had been in and what awards I had won.

I informed him I had very limited experience as far as exhibiting was concerned, but I thought I had a nice showing of Alaska material. He asked what sort of theme I was showing and I told him my covers were all from the Southeastern section. I then mentioned that several covers were from the 1930s to 1950s, but on a whole, most were very early and desirable covers. I was told that they didn't want any exhibits of modern first day covers in the show, and I assured him that these were not that type of material. Things wound up with me being informed that

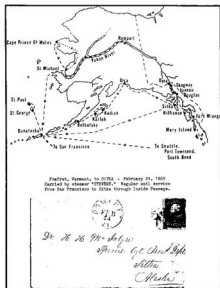
he would check with someone who had seen the exhibit, and then get back to me. Well, when we did get back together, I was informed that my material was not up to their standards.

I checked over the exhibit time and time again, wondering what I had that was not up to their standards. Getting more irritated by the moment, I started checking the value of my material as this was the only thing I could think of that they could be referring to. Doing this I came up with an average value of over 200 dollars per cover including the modern material. Later I called the APS headquarters and talked to them and advised them as to what had happened to me at one of their (WSP) shows. They were very nice but they advised me there was nothing they could do, but they advised me I could enter the next APS show, STaMPSHOW '83 in Pittsburgh.

Still pondering my situation I went to the nearby national show as I always have and it was as great as it always is. I would have felt very proud to have had my exhibit there. My wife and I looked over the exhibits and went to our first of several judges' critiques. Wow, was this an eye opener!

We were startled to hear what was said by both judge and exhibitor; no mincing of words from either party. The best thing that happened to us there was our meeting Randy Neil. I had stopped by a dealer's table and was about to ask him if he had any covers from Alaska when the gentleman standing next to me asked the same thing. We introduced ourselves and I found out that Mr. Neil was looking for an example of U.S. #210 used on a cover, postmarked from Alaska. Mr. Neil went on to say that this was the only thing he was missing from his exhibit and he had been looking for this type of cover for quite a while. He had been able to locate cover examples from everywhere else, but the Alaska usage had eluded him. We talked about collecting Alaska for a while and I advised him that I had an item like he was looking for in my exhibit, a beautiful cover with a #210 usage, mailed from Alaska to Ohio.

He asked where my exhibit was and I told him the exhibit chairman had told me



my material was not up to their standards so I could not show my exhibit here. Hearing this, Mr. Neil invited me to show my exhibit at the Kansas City show which was taking place in several months. I told him that I was thinking of showing my material at the APS show and he could see the exhibit there. If it was good enough I would send it to Kansas City for their exhibit. How 'bout that, letting me in sight unseen! WOW!

Now to work on the exhibit again trying to get ready for the APS show and looking for a way to get in more of my earlier covers, as I was convinced that part of my trouble was the use of covers dating into the 1950s. Apparently a lot of collectors, especially the older ones, seem to think that anything from the 1900s is junk. With thinking like this, one could never form an Alaska collection, and pity the poor soul that starts one today. I don't think there is any other area where covers are harder to find.

I started my work on the exhibit, deciding to show the different water routes to and from Alaska which were so important to Alaska's livelihood and development. Using this theme would enable me to take out my later covers and use most all of my earlier material, but in doing this I created another large problem. Ready-made research material was almost nil, and I

could find very little in print to give me the background that I needed.

Now, besides just showing a cover, I had to find out what route it had taken to reach its destination. After prowling around the library for countless hours. I started making the tour of the used book stores in the area looking for anything that would help in my research. I even resorted to taking out ads in different antique magazines in this quest for knowledge. Through these means I located several books on Alaska history, along with several on early settlers, some of whom carried the mail and had even laid out the early and first mail routes across the wilderness of Alaska.

Over a period of several months I wound up buying over a hundred books and magazines dating from the 1880s to 1970s, and then spent countless hours reading through them, taking notes whenever I found something connected with the exhibit material. I often think of this when I see others awarded for their research and wonder how their time and work compared with mine. I would imagine very few have spent as many hours involved in it as I have.

Working like mad had its reward as the exhibit, Alaska Water Routes, was finished in time for STaMpsHOW '83 in Pittsburgh. We went there and had a wonderful time, saw several other exhibitors, and found they were nice people, and not the super beings as I had thought earlier.

Of course the show we did after this was in Kansas City, and this was another learning experience. In fact, we did several shows after this and did well in all except one. We were unable to attend in person so had to mail the exhibit, and were unable to meet with the other exhibitors and judges. The highlight of attending the show in person was the chance to meet with people. We met with several judges one on one, and for the most part they were very helpful and were willing to spend time with us which was appreciated by us very much. We now found ourselves changing the exhibit around after every show as were always trying to improve. The exhibit was never the same twice in a row which would account for numerous boxes of used exhibit pages

stashed in various locations around the house. That's one of the hazards of doing one's own work. We added covers, took out covers, and worked, worked and worked to improve, and my wife who is a non-collector got very good at judging the other exhibits even though she knew nothing of the material or values of same. Yes, we were getting better.

Being unknown to the other exhibitors and judges had its rewards as I found that I could stand around the exhibit frames and no one knew me or paid any attention to me; I was just another looker, not an exhibitor. I still had the feeling that exhibiting was some sort of private club and when one has a "name" or created enough waves, things seem to go their way and they garner special treatment and higher awards than what they deserve. Some of this goes with what I am saying in the following paragraph. We have had several negative comments about our exhibit, some of which border on the ridiculous. We have also had some strange things happen and I would like to pass on a few of these, remembering these are just the tip of the iceberg.

Even after my many hours of reading, searching for information, checking for mistakes (as I didn't want to give anyone an opportunity to find a mistake in the exhibit), I had a prominent judge tell me he didn't believe what I had shown. I found out by talking with him that in the past he had judged an exhibit and after the show was over found out the exhibitor had used a lot of false information in the exhibit. He went on to admit he didn't know very much about what I was showing and he *didn't know me* and had *never heard* of me. For this reason, to be on the safe side, he gave me a low score. He went on to inform me that I should get a few articles published on what I collect. Possibly then judges would know who I was and the exhibit would be more believable. I just stood there thinking how unreal this was, like out of a bad dream, but this was actually happening to me.

I was very excited about showing the exhibit on the West coast, and thought we would do well because of the tie in with this city and early Alaska trade, but when the awards came out we found we had

gotten our lowest award. In fact, I had dropped two levels from our last showing. What a blow to the ego! I had also asked the show chairman for a critique of the exhibit but he forgot to do it. I do understand, as he was very busy during the show. I called him on the phone and he provided me with the number of one of the judges, so I called him directly just two to three weeks after the show closed. I wanted to get to him while things were fresh in his mind, but I shouldn't have bothered, as I could now see why we got such a low award. He couldn't *remember anything* about the exhibit! I thought to myself, "I can remember exhibits for months and years," but again held myself in check and didn't say anything. He did offer to check the exhibit if I would send him photostats of the whole exhibit; thanks, but no thanks.

Another one of the judges went into great detail telling me I didn't have any 1869 stamps on cover in the exhibit. He went on further, stating that he had seen these stamps used on covers from Alaska. This time I did say something telling him: I don't see why the exhibit needed any examples of 1869 usages when I am not showing that stamp issue. I too have seen several 1869s on cover from Alaska, usual-



ly from Sitka, but the two Sitka covers that I show are far rarer than the 1869s that I have seen, each being one of two known examples of type and usage.

At another show where we were able to attend we were appalled at the choice the judges made for the grand award. (This is not the usual sour grapes syndrome.) This exhibit was one of the sloppiest exhibits that we have ever seen. The pages that were used were several different shades of white, stamps and covers had blue borders behind them, all with different margins on the sides. A stamp or cover would have a 1/4 inch margin on the top, 1/8 inch on the side, something different on the bottom and possibly nothing on the other side.

This exhibit would have been a perfect example of what *NOT* to do when exhibiting. In fact after awarding this exhibit the grand award, one of the judges said just that. No fault should be given to the exhibitor as this was his first try at exhibiting. He was showing some nice material, but there were other exhibits there with material just as good and even better. At least these judges took it upon themselves to inform the grand award winner they would take him back to his exhibit and show him how to remount the whole thing as his layout was also terrible.

I wonder how this exhibit did at the Champion of Champions show later in the year, and also wonder if it was ever changed. This is the same panel of judges that told me at the critique that the Bibliography I had used to close the exhibit should be taken out, stating *very emphatically* that it had *no place in an exhibit!* I didn't have the heart to tell them the idea came from the "Manual of Philatelic Judging" second edition. This is apparently a booklet these judges had never heard of. Later I did ask a couple of them if they had ever read it; I got negative responses from both. What a turn off.

Another time I was told that I needed to have an example of Russian Alaska usage. I wish I did have one but I have a better chance of owning the Brooklyn Bridge. This same person told me they were out there if I wanted to look; he assured me I could find one. I wondered why I needed one in the first place as I was

showing the U.S. Territory of Alaska and not something Russian. To me this seemed like a silly idea; besides the fact, as of now, this item is not known to exist. The story goes that several years ago an American collector who had an "in" with the Russians could travel the country at will, and spent a load of time in Russia searching for such an item without ever finding it. That was his quest in life and he came up empty.

Then there was the time someone cut off the top of my shipping box to get the stamps. I thought that as long as I was to use so much postage I would use high values and express stamps to get them back for myself. I enclosed wrapping paper and like stamps for the return trip. I wonder if whoever cut off the top of my box was going to provide me with another heavy shipping box for the return trip. I will never know as we went to the show ourselves and brought back the exhibit. I used to think it was terrible to see all the shipping cartons with just meter postage but now I know why. Remember, it just could be possible that exhibitors are stamp collectors too!

We attended a show and after the awards were given out we went back to the exhibit area to again look over the exhibit that had won the grand award. We had heard the judges talking about the rare material and especially one cover that was a real "eye opener." The exhibitor graciously consented to walk through his exhibit and explain it to us and to several others who were interested. As we went through the exhibit it became apparent the rare material just wasn't there, and the eye opener turned out to be a nothing. It was a shame none of the judges was along on this trip, and I wonder if they ever did find out. To be fair, I would have thought like they did; the material did look like something special, but . . .

The national show in my area did let me in the following year; I have always wondered about the abrupt about face. I even had the nerve to ask if I could try again the following year but was told no, they didn't want anything the same for two years in a row. I even told them over half the covers were new and weren't shown before, but no luck. I know I have

seen the same exhibits there more than once but the last word was try again in 5 years.

I guess after all is said and done, things did work out well for me to some extent. However, there are a lot of things taking place that turn me off. I have been having a hard time getting myself "up" for exhibiting, and have to ask myself if I should try again. Right now I am thinking of trying one or two shows in 1987 but am not sure if it is worth the aggravation again. I don't think I can stand overhearing two judges talking about the exhibit, looking at a cover which is *one of a kind* and very desirable (I won't mention the *value* so I don't embarrass them any more) and stating back and forth to each other: "The stamp is defective and not worth anything; all the stamps here are common; why is he showing RPOs in a water route exhibit?" (All early Alaska RPOs were carried by ships.)

They were not saying these things for my benefit; they were serious! I find comments such as these from a judge who is grading and judging my exhibit inexcusable! They should have some idea as to what was being exhibited before they attend the show. I would think they would take their job more seriously and to do their own research before going to the show. I know of one instance where an apprentice judge found out he would be looking at an exhibit of Alaska covers so he called someone who is an expert in the field and got his comments before he judged the exhibit. My hat goes off to this apprentice judge! Why don't some of the others do it?

They could even ask the exhibitor to fill them in on what they will be seeing. Are they too proud to ask? Do they think they already know everything? Let's start to shed some of the antiquated views that prevail today and move ahead. If not, why can't the exhibitors start judging the judges, and start grading them? Possibly that would start them thinking and move some of them off dead center where they have been resting for years. If not, get rid of them and put someone else in their place. There are some out there that have no business being where they are.

If I have stepped on anyone's toes I am



sorry, but remember since I first started exhibiting, mine have gotten stepped on quite a lot. I dare say, if all of you had as much trouble as I have had, I doubt if there would be any members of AAPE.

I have always felt that I have a unique exhibit but it has not been treated as such by the majority of judges that I have had contact with. No one could duplicate what I show because I have so many one-of-a-kind examples that can not be seen anywhere else. The trouble is so very few judges realize it. Two positive aspects have arisen from the rubble of my exhibiting history. The first is the extra knowledge I have gained through exhibiting, and the second is we have met a lot of wonderful people and have made some good friends, both exhibitors and judges. That in itself makes it all worthwhile!

EDITOR'S NOTE: *Mr. Collins' exhibit received the Grand Award at ROPEX '87, after this article had been written.*

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INTRODUCTION by Bill Bauer — As originally conceived, my column on Judging was not to be my words and ideas alone. Pursuing that concept, the following article by Ernst Cohn addresses a subject of considerable controversy: the professional preparation of exhibits. Mr. Cohn treats the problem in a precise and thorough manner and places the visual aspects of presentation in its proper perspective in judging. Thanks are due to Mr. Cohn for permission to use the article here rather than at a later date in the "American Philatelist" for which it was originally intended.

Presentation as a Judging Consideration

by Ernst M. Cohn, 1128 Appian Way, Dothan, AL. 36303

Some people are still vexed by the question of professional preparation of competitive exhibits. Hence it may be useful to examine the basis on which exhibits are judged as well as the motives of the objects.

For all but the literature and youth classes, and with rather minor differences for thematics, exhibits are now judged nationally and internationally according to four criteria: Treatment and importance; knowledge and research; condition and rarity; and presentation. Give or take a few points, the first three of these criteria are each worth about 1/3 of the total score, whereas presentation generally counts as 5% of the score, if it is considered at all. To understand these criteria fully, one must know their definitions.

Treatment means the completeness and correctness of the material selected by the exhibitor to illustrate the chosen subject.

Importance is the general significance of the subject in terms of the scope and philatelic interest of the exhibit.

Knowledge is the information the exhibitor displays by means of the items shown and by his related comments.

The exhibitor's own *research* is shown by the way in which new facts are developed.

Condition is the quality of the displayed material in comparison with the standard of material that is known to exist in the chosen area.

Rarity represents the relative difficulty of acquiring the material displayed.

Presentation is the clarity of display and text as well as the over-all aesthetic effect of the exhibit.

We can now proceed to eliminate those factors that are not affected by professional preparation.

Treatment is presumably a matter of selection by the exhibitor. He may, of course, get advice from stamp dealers, other professionals and collectors, but the choice of what is acquired and put into the exhibit is the owner's. Having made that choice, the importance of the exhibit has been determined also.

In that connection, it is amusing to note that viewers (judges included) have more than once identified material on display as being something totally different than described on the album page. That may downgrade or upgrade the importance of the material. In case, however, it reflects poorly upon knowledge.

Few exhibits contain results of significant new research undertaken by the exhibitor. Research medals and prizes are often distributed more as forms of encouragement or even because of misunderstandings of juries rather than because they were earned by real research. In any case, when an exhibitor states that the display does incorporate his research results, the jury must take the exhibitor's word for it, just as it does when the exhibitor declares that the exhibit contains solely his personal property.

In most cases, it is knowledge alone that must be evaluated under this heading. Collectors obtain their knowledge in a variety of ways — from catalogues, other forms of literature, lectures, or by word of mouth, to name the most common avenues to knowledge. Thus, commentary on album pages is, for the most part, not

something original but something we have learned from others. Does it really matter whether these others include a professional preparer of exhibits? Is that professional not just as legitimate a source of knowledge as are all other sources? If the exhibitor has learned something from the preparer, bully for both of them!

We all know that postal history can be an outstanding area of original research. That is because it is still quite young. When it becomes as old as traditional philately is now, postal historians will be as eager as traditionalists already are to make certain that lack of research is not penalized!

We can thus also eliminate knowledge and research from being affected by professional preparation.

Condition and rarity are determined solely by the material that is put into the exhibit. Professional preparation of album pages plays no part at all. Of course, the advice of the professional as to what to include or to leave out may be useful; so can be that of any other informed philatelist.

That leaves presentation. Despite the fact that it counts for virtually nothing in judging a strong exhibit, let us not ignore the real importance of that criterion: It determines whether an exhibit catches and holds the eye of a viewer. If the exhibit is a strong one, then the more time spent on it by a viewer, the higher is the opinion he gains of the exhibit.

I have experienced this effect more than once — what seemed like a strong but otherwise normal display gained in attractiveness and esteem as I paid additional attention to it. When I analyzed the reasons for this added attention, they often turned out to be some features of presentations that made the exhibits especially attractive, usually fine organization and carefully chosen, terse phrases that induced me to look and read from page to page. An enticing presentation will make an exhibit more attractive and may gain a higher mark for it.

The question is, why should the amateur preparer be at a disadvantage with respect to the professional? Does the professional have secrets that the amateur does not possess? Or will the professional take more time and give more thought to

the display than would the owner? Or can the professional really afford to think as much and long about an effective presentation as the owner?

As far as I am concerned, I have yet to see a professional prepared exhibit that is as effective as a well-prepared exhibit put together by a *thoughtful* amateur, perhaps with family help. I can only conclude that those amateurs who are jealous of owners of professionally prepared exhibits must be unwilling to put that time and effort into preparing their own, yet they do not wish to pay someone else for doing so.

Those who object should realize that it is not the professional write-up that is decisive. The professional can never compete with the amateur who knows his stuff and who takes the time and trouble to organize and annotate his material well. On the other hand, there is no way in which a limited budget and limited time can compete on an equal footing with the rich amateur who takes his "hobby" seriously.

Let us face it, an average exhibit won't be rewarded with more than an average prize.

EDITORIAL OPINION:

Money — What It Can and Can Not Do

A recent letter to the Editor from member R.D. Coale congratulates two of our columnists for their admission that it takes big money to get big awards.

The debate between those who assert that it does take big bucks and those who say it doesn't either, has been going on for years. I doubt that either side has changed the other's mind.

The views I hear expressed seem always to be tinged with passion. And with passion comes a certain blindness. I have viewed this state of affairs with increasing concern because people without money can so easily be scared away from exhibiting by listening to some of what is put forth as fact.

So, here is how I see it; as factually and dispassionately as I can give it to you.

It is too easy to say that big awards require big bucks without looking behind that statement for precise cases and definitions.

I think what is true is that it is *easier* to win big awards with big bucks. This is a variation on a favorite saying of mine that goes: "Money doesn't buy happiness. It just lets you look for it in more places."

The converse is also true — both philatelically and otherwise. One need not be wealthy to be happy and one need not spend big bucks to win big awards. My own rule of thumb is that money can *help* a good exhibit but it will not, by itself *make* a good exhibit.

We need to define a few terms here. I don't know what you call "big bucks" but I'd say that when you're at the point of spending say \$25+ on *each* new addition to your exhibit, that qualifies. (The sky, of course, is the limit.)

What is a "big award"? For purposes of discussion, I'd say it is a national vermeil — the level of attainment at which one can qualify to join the ranks of accredited judges. The national vermeil level represents a significant accomplishment: the selection of a worthy challenge and a pretty good job of meeting it.

As a judge, I have seen it happen time-and-time again that an exhibit attains vermeil and gold at the national level — not because of big bucks, but because of:

- a) inexpensive material exceedingly well researched,
- b) material which is of great rarity, but which the exhibitor, having done his homework, picked up for a song from dealers' stocks, APS sales books, etc.
- c) material which no one realized was tough until the exhibitor made one or a series of discoveries.
- d) attention to condition so that exceptionally fine but otherwise inexpensive material impresses the judges (because the majority of all stamps issued are not beautifully centered, lightly cancelled, fully perf'd, etc.)
- e) the creativity that the exhibitor used in selecting the scope of the exhibit: something unusual that no one had attempted before, for instance.

I may have left something out, but I hope you get the idea.

This is not to say that adding more high powered and expensive pieces would not make it a better exhibit. It is, however, a demonstrable fact that high awards can be won with modest cash outlays *and* care, time and sweat on the part of an exhibitor.

I think it fair to say that the higher up on the formal ladder one wants to go — the more cash outlay will be required, although it is possible to win big prizes, even at the international level, inexpensively if one is careful about choice of what to show. However, chances are pretty slim that anyone in this day and age will win an International Grand Prix without being willing to sacrifice in other areas to afford the tough items needed to be able to show completeness in their philatelic collection.

Mr. Coale asks the question: "What are we going to do about it?" As one who will never earn an International Grand Prix, my answer is that we will have to learn to live with it. There is no collectable in which money does not give an advantage to the collector who has it and is willing to use it.

It pains me, but life is not fair. —JMH

Awards, or What? "Exhibitor Motivation Survey" Results

By John M. Hotchner

In the January, 1987 *TPE* I asked for your help in determining just what pushes exhibitors toward the frames.

Responses total 43, spread out as shown in the chart:

Category	VOTES					
	1st Place	2nd Place	3rd Place	4th Place	5th Place	No Vote
I am seeking high level awards	10	8	8	4	3	10
I want to make a stamp collecting appeal to potential stamp collectors	6	6	6	4	6	15
I want to educate my fellow philatelist	8	7	8	4	1	15
I want to recruit others to my collecting area	0	10	4	5	4	20
I enjoy making exhibits	18	7	4	5	2	7

I have won a gold — 14 of 43 replied "Yes". They indicated that:

Winning prizes remains important: 4 (One individual noted that he is still seeking a Grand)

Winning prizes is no longer as important: 10

Several conclusions are immediately apparent. Surprisingly, the enjoyment of making exhibits is the strongest primary feeling for most of us. (25 votes in the first two places.) Awards are also a strong motivator (18 votes in the first two places) as might be expected.

The only vote that surprised me beyond the above is in Category 4. My reading of this is that we exhibitors are definitely not looking for competition in our speciality areas!

Several of you had comments that I'd like to share:

- "I am a neophyte. For me challenge is very important and doing something more than filling empty spaces in our album is an entirely new dimension to collecting. It takes the whole hobby a step further. It is not only new fun; it is totally absorbing."
- "To me, exhibitions should be primarily for the edification of, and inspiration to, the uninitiated public, with awards made to those displays which best accomplish that end, rather than for those which display the knowledge and length of pocket book of the exhibitor. (Is it possible that too much high power is discouraging prospective newcomers?)"
- "The main reason I am interested in exhibiting is that by exhibiting I am learning more and enjoying my stamps more than I have in fifty years of collecting."
- "My choice for #1 isn't included in your list . . . I'm proud of my stamps and I love to show them off. Anything else that happens while exhibiting is a bonus."
- "I'm really not comfortable with any of the answers I could check on the questionnaire. I certainly do not exhibit with the idea of educating or recruiting anyone because I don't believe that the circumstances of a stamp show are conducive to that sort of thing."

"I also can't say that making exhibits is my first choice for having fun. There are rewards in the process certainly — savouring a finished section and admiring one's treasures make for a very satisfying interlude. But there is an awful lot of drudgery, too.

"That seems to leave the awards. I have to admit that I'm not immune to the suspense of the moments leading up to that first glimpse of the ribbons but after that I'm rather blasé about the awards.

"Still I absolutely love the whole exhibiting game and find almost every aspect of it absorbing. I think it is because exhibiting is a reality check and it also represents a culmination."

- I think that philately is a constructive activity that is essentially *classical*, by which I mean that it is aimed at building order and perfection within limits. We choose the limits when we decide what to collect and the approach we take to it, but the criteria defining "perfection" are derived from tradition and consensus. That perfection is subtle — classical beauty is always subtle.

We may pursue quality and order within the confines of our albums in solitude — and most collectors do. But exhibiting is sort of the 'frosting on the cake'. We give our best efforts in our classical pursuit of collecting, and submit the product to judgment — to the reality check.

I won't exhibit often but when I do, achieving a gold, or the best level I believe the collection by its nature can attain — will always be important.

Have you recruited a new member yet?

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 naming an 'AAPE (or AAPEs) of the Month' for the months covered by each issue. This group rounds out AAPE's first year:

May, 1987: Dennis Ryan who conceived and offered the "Exhibit Buddy" system discussed on pages 18-19 of the April issue of TPE.

June, 1987: Ralph Herdenberg who on his own initiative has served as AAPE's official photographer at the formal national meetings and at several gatherings at other shows.

July 1987: Joan Bleakley who coordinates the COMPREHENDING THE CRITIQUE feature announced on page 21 of the January, 1987 issue, and suggested the "Why Do You Exhibit?" contest announced in this issue.

August, 1987: Janet Klug who as Assistant Editor has now taken over the task of liaison with TPE's regular contributors and with our advertisers.

September, 1987: Bonnie Lyons and Jim and Jeannette Adams who are doing the work to set up AAPE's meetings and social activities at our Second Annual Convention at INDYPEX.

RESEARCH: How To Develop Needed Information

By John M. Hotchner

COMPLAINT — The following in shortened form was received from a member:

Research and learning new facts is what interests me as a beginning exhibitor. I sent in to the APS a copy of 2 covers. After 3 months I received a reply that no information could be found in 15 minutes and that is all the time I was allotted. I was given a number of a person whom if I wished I could contact. There was no explanation as to what this person would do for me or if there was a fee. Nothing at all.

How can I research if the largest library for philatelic material would not help me. One cover was a crash from Port Au Prince. The other cover was a Coste-Bellonte voyage Oct/Nov 1929.

To be balanced the Cardinal Spellman Museum has helped me tremendously by giving me the names of experts, sending volumes of books and giving me a generous amount of time to use the material.

I guess at this point the best article in your magazine that I would welcome is how to research covers.

RESPONSE — I would welcome tips from members who have experience in how to develop information on covers. While I wait for your tips, here are a few of my own.

1. Contact country experts by writing to the APS and/or Philatelic Foundation to see if there is a name or names known to them who might serve as a resource. (Always enclose a stamped addressed envelope when requesting assistance.)

2. Ask APS for the name of an associated specialty group that may cover the area you are seeking to research.

3. Write to dealers who advertise in the area. Don't expect them to do your research, but they may be able to refer you to a person or reference materials that can help.

4. Check philatelic exhibition winners lists for people who are exhibiting in your area. Contact them through the show, through AAPE or care of APS. To do this, send a sealed letter in a stamped envelope to the Show chairman, AAPE's Secretary or APS Headquarters. Ask that they add the address from their records.

5. Write to Q and A columns of Linn's, Stamp Collector, STAMPS, the American Philatelist and/or the journal that serves the specialty area. Include a clear dry process copy or a photograph of the item(s) you are working on.

6. Better still, write up the cover, emphasizing what you *do* know for an appropriate publication, and ask for help with resolving the unknown.

7. My own experience is that the several philatelic libraries are not staffed to conduct research projects for members. They can check catalog cards and published indexes of major publications. Their copying and loan services work best when the user has already identified specific resources.

OK. Ball is in *your* court. Send me your thoughts on how to develop needed information. A follow-up will be printed in the next issue.

A STAMP SHOW IS:

—Fred Dickson, Delaware

A Friendly competition to see who can show

- the most complete collection
- of the best stamps or covers
- which are hardest to find,
- attractively arranged
- with brief knowledgeable explanations,

so that viewers can enjoy them as much as the owner does.

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How Many Gold Medals Are Enough?

By Robert E. Lana, 223 Righters Mill Rd., Narberth, PA. 19072

First of all, let me immediately acknowledge that there are at least two vantage points from which one can view the question posed in the title of this article. One is from the position of the exhibitor who has won a number of national-level gold medals with a single exhibit, and the other is from the position of the exhibitor who has won no national-level gold medals, but would like to win one or more.

Let's first consider the issue from the point-of-view of the multiple gold medal winner. After carefully developing his or her collection and seeing it receive silver bronze, silver, and vermeil medals, usually more than once for each, a gold medal is awarded. This, of course, does not mean that there will be an unremitting stream of gold awards in the next several shows in which the exhibit is entered. The next time out the exhibitor might receive a vermeil from a different set of judges from those that awarded it a gold. However, with continued improvement, the exhibit, once having received a gold award, will receive other golds.

Let's assume our exhibitor is on a roll. A second gold medal is won, and then a third. At about this point, a question arises in many, if not all, exhibitors. Shall I keep showing this exhibit and keep collecting gold (probably) medals or shall I move on to something else (After all, there are currently 33 national shows from which one can receive awards) In short, shall I be like those eagle scouts who qualify for every merit badge given by the Boy Scouts of America and get their names in the paper for so doing? Is this being too greedy and superflous in that I have demonstrated, which having received a few gold medals, that my exhibit is clearly superior?

On the other hand, it could be considered a service to philately to move the exhibit from city to city across the country in order that the greatest number of philatelists may see this obviously first-class collection. Also, one may reason, "I keep getting invited to national shows and it is merely polite to acquiesce on some occasions." In many shows the exhibit chairperson needs exhibits to fill frames, so why shouldn't I be cooperative and helpful?

Now let's look at the issue from the position of an exhibitor who has never won a gold medal at the national level, but would (of course) like to win one. He or she might reason as follows: I've been to a few shows in as many cities and have seen one or two gold medal exhibits appear in all of them. Doesn't that mean that, occasionally, some lesser exhibits were turned down because the frames were over-subscribed? (Yes, it does.) Also, even though judges are supposed to judge every exhibit on its own merits against a set of standards, isn't it only human to engage in some, if only subliminal, comparisons among exhibits? Doesn't that mean that those well-traveled exhibits keep other less advanced exhibits from being awarded higher level medals?

Well, we have all heard these opinions voiced at least once and, more likely, several times in exhibiting circles. The question quickly becomes, should anything be done about the unrestricted entry of gold medal winning exhibits in any or all of our national level shows? I believe (dear readers correct me if I'm wrong) that the Germans restrict the number of gold medals one may win at the national level to three before one is required to exhibit at the international level with that exhibit. Should we in America do the same? Frankly, I'm not sure what my own opinion is, but I think yours is important.

My personal resolution to the problem is that I will stop at 5 national gold medals for any one of my exhibits. Unless, of course, some exhibit chairperson invites me with much attendant flattery to exhibit in his or her show — or there is an exhibition in a city I'd like very much to visit. Or a good friend of mine asks . . .

Why Presentation Counts

By Dickson H. Preston, AAPE 184

I would like to offer some thoughts on the July AAPE topic, 'Why Presentation Counts'. These thoughts are based mostly on recent experience as an apprentice judge while qualifying for APS accreditation, which I received last summer.

My feeling is that the material is the most important part of an exhibit. But the presentation is what determines whether the material is appreciated or even recognized for what it is. Also, effective presentation enhances the enjoyment the viewer gets from looking at the exhibit. Four ways the viewer gains pleasure from an exhibit may be identified.

1. By understanding the material and learning about it.
2. By following the story of the exhibit as it unfolds.
3. By sharing the exhibitor's enthusiasm for the material.
4. By appreciating which items are especially significant or difficult to acquire.

The viewer comes away with a feeling of satisfaction. He or she has learned something and has shared someone else's enjoyment in what was exhibited.

If the material and its story are well known to the viewer before he or she sees the exhibit, presentation may be less important to the enjoyment of it. This is often true for exhibits of classical traditional philately. But for less familiar subjects, effective presentation and organization are essential. Without them, the viewer may fail totally to either understand or enjoy the exhibit.

To show what I mean, I would like to use an example from colonial philately — a proposed exhibit of the postmarks of a colony in Africa. The objectives for the presentation side of the exhibit might be based on the four points above.

1. Understanding: Explaining the basics, which postmarks were used when, what types were used, etc., lets the viewer understand the material he or she is seeing.
2. Story: Presenting the opening, development, and closing of the post offices, as reflected in their postmarks, allows the viewer to place the material in a meaningful context and gives him or her the satisfaction of following a story through from beginning to end.
3. Enthusiasm: Emphasizing an intriguing aspect of the material, such as the exotic town names or the contrast between Europe and Africa, will help show why the exhibitor chose the subject and may communicate his enthusiasm for it to the viewer.
4. Appreciation: Highlighting the scarcer markings, including provisional or war time postmarks, allows the viewer to appreciate the finer points and helps him or her feel more knowledgeable. He or she gains pleasure by sharing the exhibitor's connoisseurship.

These are some ways in which presentation could enhance a postmark exhibit. The objectives stated might be difficult to achieve, but unless the exhibit is presented and organized to accomplish at least some of them successfully, even top notch material is not likely to be either understood or enjoyed.

Thank you for allowing me to express my thoughts. I think the AAPE is off to a great start.

Comprehending the Critique

By Joan Bleakley, 15906 Crest Drive, Woodbridge, VA 22191

The exhibit under discussion is a Topical, but the questions raised by the exhibitor and the judges' suggestions and comments could well apply to a Classic or Traditional exhibit.

Title: "A Tour in Search of Archaeological History".

From the Exhibitor: "A five-frame exhibit received a Bronze and special Club award at a local show. The Title page stated that Cave Paintings and Treasures found in Europe, the Mediterranean, Near East, Africa, Pakistan, Japan and China would be shown. Some intrusive subjects were Olympics and tapestries. South America and the Pacific Ocean Islands were purposely omitted. The judges recommended that the scope of the exhibit be narrowed to eliminate *too many subjects*."

"At a second local show, I received a certificate. I had tightened up the scope and confined the material to show a *Geographical Tour*. The report from the Critique was that one of the three judges had given me a *SILVER*, but had been overruled because issues from Egypt, Mexico, and the *United States* were missing. There were Egyptian issues from France and East Germany, admittedly there were no Mexican issues included. *The startling part of the ruling was the inclusion of the United States.*

"Other than the 1934 issue showing Mesa Verde, an extremely long distance view of the area which shows absolutely nothing to capture one's interest, there are no visual archaeological stamps issued by the United States. The 1856 portrait of Thomas Jefferson was suggested due to his interest in excavations made at an Indian mound site near Monticello. *No stamps, however, have been issued to show what was excavated.*

"I find exhibiting my particular subject is work to accomplish but I enjoy the experience and challenge. I would like suggestions on ways that I can improve the exhibit with *proper archaeological issues.*"

FROM THE JUDGES:

Judge #1: The fact that you personally find exhibiting your chosen subject an enjoyable experience and a *challenge* is certainly a plus factor. You have chosen a very broad subject which is evidenced by your title. Per your own comments "...it was painted with a broad brush... and covered a lot of territory".

I suggest that you consider a *brief* statement on your title page outlining your parameters, clearly stating your areas of inclusion or exclusion (i.e. "New World, Mayan and Aztec archaeology not included in this presentation"). A *clear* statement will guide the judge(s) as to *your* preferential plan or treatment. Since you included Egypt in your tour, some material from Egypt would be a logical inclusion along with the France and East Germany items you chose to include.

Concerning the United States with regard to archaeology, two additional expert opinions were sought. The consensus was that it is your right to decide that which is pertinent or not for your exhibit. From the description of the *approach* to your subject as exhibited, those consulted could think of no *major* or *direct* U.S. item of any topical/thematic importance with the possible exception (depending on your interpretation of archaeology) of the Discobulus.

Three people, all accredited judges, all exhibitors, agree with your thoughts on the *insignificance* of the U.S. items *in relation to your particular exhibit*.

As your exhibit matures, you may wish to break this vast and interesting field into separate exhibits i.e. The Near East, Ancient Egypt and Rome, etc. One must look *beyond basic catalogs & checklists*. For instance, there is a sizeable amount of Italian, Greek & Egyptian postal stationery. One of the advantages of narrowing the field of a broad subject is that more *depth* in thematic and philatelic research can be *documented*.

Judge #2: The first time this was exhibited the judges advice seemed to consist of *too many subjects in evidence*. The second time, after some rework that changed the subjects included, the advice centered on which issues were omitted: Egyptian, Mexican, and U.S.

I find the first advice more useful. I have not seen the exhibit but the first thing I wonder about is "What is included in the plan for the exhibit?" New topical/thematic exhibitors are often not aware of the importance and value of including a *PLAN PAGE*. What you should have been told was:

1. Your title is very broad and offers immense scope.
2. Your plan page (if there was one) did not narrow the scope or lead us through what you were showing.

If you wish to emphasize the *TOUR* aspects, a plan that logically lays out what countries or archaeological periods are being shown is definitely needed; otherwise what should or should not be included is *left up to the imagination of the judge*, which means that the exhibit is open to a lot of misinterpretation. One of the first and simplest rules for *ANY* type of exhibit is: "Tell the judge (and the viewing public) what you plan to show and then proceed to do it to the best of your ability."

The second set of advice concentrated on inclusion of issues. a well constructed *PLAN PAGE* would have eliminated this problem. Concentrate on improving the *Plan of the Exhibit page* so that the next jury *WILL NOT EXPECT* to find items that do not fit in well with the intent of the exhibit. Keep in mind that you know more about your subject than most judges. What *story* you are trying to tell is your decision and if a judge's advice does not fit in with that story, maybe he did not understand your intent. Concentrate on making the story of the exhibit more clear. For a thematic/topical exhibit the *PLAN PAGE!* is critical.

Judge #3: Reiterated what has been said by Judges 1 & 2 and recommends that you narrow the "Tour" down to just one continent or even one country with increased depth, but whatever scope you decide upon, *include the PLAN PAGE* so that judges and viewers will know exactly what you are teaching and showing.

Comment by JB: The exhibitor did not have a PLAN PAGE, which all three judges indicate would have eliminated half the problem for the judges and a lot of upset for the exhibitor.

????????????????????

Have you received suggestions and/or comments about your exhibit that have confused or mystified you? A panel of judges is standing by to assist me in helping you clear up that confusion. Please write to me at the above address.

The Critique Service: The First Two Months

By Harry C. Meier, Box 369, Palmyra, Va. 22963

As of 22 May we have had 15 inquiries for applications and have received 6 exhibits. The exhibits have been a wide variety of subjects and have won awards from a local gold to an international Vermeil. The requests have come from all over the country. Seven judges have asked to help with the services. A number of the exhibits received so far have had unusual subject matter and have been referred to people known to have expertise in the field.

It has come to my attention that there are a number of people who are being timid about sending in their exhibits for critique. This seems to be mainly in the topical/thematic area. I would like to assure everyone that the service is open to exhibitors of all levels as well as people who have never exhibited. The people selected to review the exhibits are highly qualified and will give a good review of the exhibit and will not make the person look foolish for collecting what ever their interest may be.

It is hoped that the service will be of greatest use to newer exhibitors, to improve their exhibits and help to make the transition from the local exhibitions to the regional and national level with less difficulty.

Exhibiting A Thematic Collection Thematic Text & Thematic Material

By Mary Ann Owens, P.O. Box 021164, Brooklyn NY 11202-0026

As promised in the last issue, pages from the Blue Danube exhibit are discussed and shown this time.

The Blue Danube exhibit was last shown competitively in 1984. Since then, the guidelines have become more explicit and a variety of new material has been added to the collection.

I have included the revised Plan Page which now talks more about the river than the one shown in issue #2. Also shown are the two previous introductory pages which are now the first three pages of Chapter 1, subchapter 1.1 Statistics.

The old 3.31 DDSC and the new 1.4 Shipping & Docks pages are shown as an example of how just adding a couple of items to a page can improve the appearance. The 4.1 Bratislava and 3.3. The Dunaj are examples of page rearranging to add thematic facts as well as material. The old 3.3.1 DDSC and the new 2.5 The "Habsburg" Donau — Vienna material also had to be rearranged with the DDSC moving up to Chapter 1.

I trust that these revised pages will give many of you ideas about how to redo some of your pages.

3.3.1 0000

The first Danube Steamship Company (DDSC) was founded in 1829. Dockside facilities for the DDSC are on the right bank, downstream in shadow of the Reichsbrücke.



www.danubio.at

Der Eröffnung der Reichsbrücke in Wien am 10. Okt. 37 sendet die aller besten Grüsse

Herrn Herbert Reisman
Architekt und
Stadtbaumeister
G P & S
Dienstadtstrasse 17

The Reichsbrücke opened to traffic in 1937 and was used until it started to disintegrate in 1976. It was replaced with a modern span with no character.




"Franz I" was Franz Joseph's DDSC constructed in 1829 near Vienna & used on a off until 1930.

2.5 The "Habsburg" Donau - Vienna






The Prater, formerly a royal playground, was given to the people in 1766. It has been known for its winds & wheel - Reimsland.

Der Eröffnung der Reichsbrücke in Wien am 10. Okt. 37 sendet die aller besten Grüsse

Herrn Herbert Reisman
Architekt und
Stadtbaumeister
G P & S
Dienstadtstrasse 17

Dockside facilities for the DDSC are on right bank (Prater) of main channel in shadow of Reichsbrücke which opened to traffic in 1937, used to 1976. Replaced with the modern span with no character.

Blue Danube — 2.5 The "Habsburg" Donau — Vienna

As "Franz I" material went up to Chapter 1, the page needed other material. As the dockside facilities of the DDSC need to be mentioned again in this chapter, it was natural to include on the page other material pertaining

to the Prater area. The building in the left foreground on first stamp is the DDSC headquarters.


The Blue Danube "Introduction Page" has been basically the same since the exhibit was first put

together in 1970. At AUSIPEX, it was suggested that I try to redo the page and show philatelic items. In 1970, there were no items showing the route of the Danube and I failed to realize that later issued items could have been used. This is a prime example of really looking at new acquisitions and determining where they can best help the exhibit.

The old page has now been redone into two pages. The first has two maps, the upper is a geographical map to go with the geographical text. The lower map is political and shows the boundaries mentioned in the text. The second page not only tells us the names of the Danube in the 8 countries but also has the items arranged on the page in downstream order, the same sequence of the balance of the exhibit. I was fortunate that there was material of sufficient amount that would allow me to show these names on items and to also have a page arrangement that would be acceptable.

The Danube River is the longest in Central Europe with course of 1796 miles & the second longest in Europe after the Volga.

The Danube's drainage area is approximately 26 times the size of Great Britain. The River has an average daily flow of 2300 million gallons. (1796 miles at 1307 million gallons)



The Danube flows through or borders on 8 present day political divisions. Each country has its own language and name for the river. Throughout the exhibit more than one name will be used. At times, names for the Danube are listed in downstream order.

Germany	- Danub
Austria	- Donau
Czechoslovakia	- Dunaj
Hungary	- Duna
Yugoslavia	- Dunaj
Romania	- Dunarea
Bulgaria	- Дунав
Russia	- Дунай or Дунай

Blue Danube — Introduction


The original page is a very nice one showing older postal cards with the three cancels required to go with the text. However, the cancels do not state that the 3 capitals are on the Danube. The page has been changed to reflect that fact thematically.

The Bulgarian souvenir sheet not only shows the route of the Danube but the three circles on the route are for the three capitals. The three capitals also have their own pictorial material


showing the Danube. The new page may not be as nice philatellically, but certainly much better thematically.

3.1 STATISTICS


The 8 countries have their own languages including river names. The various names for the Danube are shown in downstream order.




Germany & Austria - DONAUFLOSS
Czechoslovakia - DUNAJ
Hungary - DUNA



Yugoslavia - DUNAV ILI DUNAV



Romania - DUNAREA
Bulgaria - DУНАВ



Paris - DUNAV ILI DUNAV

1 THE DANUBE RIVER

1.1 STATISTICS



The Danube River is the longest in Central Europe with course of 1796 miles & the second longest in Europe after the Volga.



The Danube flows through or borders on 8 present day political divisions.



Three European capitals on the Danube give credence to its internationality: Vienna, Austria; Budapest, Hungary; and Belgrade, Yugoslavia.



Three European capitals on the banks of the Danube give credence to its internationality:

Vienna, Austria
Budapest, Hungary
Belgrade, Yugoslavia

Blue Danube — 3.3 The Danaj

On the revised page additional material has been included and the thematic text expanded historically. The Pozsony cover has been exchanged to better fit the space allowed on the page.



Switzerland called Pozsony by Hungary capital 1840-1848. Parliament met in 1848. Parliament of 1848. First ship crossed there.



Switzerland first settled by Roman a dacia, got name from 16th century slave trader Venetian. Ship-making articles call of Pozsony. Hungarian money, their national after Turks captured Buda in 1686 until it went back to rule 1848. Parliament a similar one first ship crossed there in 1848. Parliament met until 1848.

Blue Danube — 1.4 Shipping & Docks

With the revised exhibit, the DDSC was moved to the front. On the new page Blue Danube — 1.4 Shipping & Docks the stamps can now be with the cancels. The page is much better balanced.



The passenger fleet of the ÖBB was also improved. While ships like the "Traun" are still in service, the "Flower Baron" was added in 1964 and is Austria's largest passenger ship. The 2000 carries over 400,000 passengers yearly.



After WW II, the ÖBB's position as an Austrian company wasn't reassured until signing of state treaty in 1955. Growth by modernization was undertaken & by 2000 conversion to diesel was finished.

MS "Lina" built 1969 - a fleet of four pushers in the working fleet.



Passenger fleet of ÖBB was also improved. While ships like the "Traun" (right) are still in service, "Flower Baron" was added 1964 and is the largest passenger ship. The 2000 carries over 400,000 passengers yearly.



After WW II, the ÖBB's position as an Austria company was not reassured until signing of state treaty in 1955.

Growth by modernization was undertaken. By 1969 conversion to diesel was finished.



MS "Lina" built 1969 1st of 4 pushers in working fleet.



Revised from one shown in issue 2 of TPE. This time the chapters and sub-chapters are related to the river.

Also, by having sub-chapters devoted to the sections of the Danube where it is a boundary river, the half pages in the old plan are eliminated.

As there was room at the bottom of the page, I put stamps on it representing the three major chapters or divisions of the Danube. The Exhibit now has philatelic items on every page.

THE BEAUTIFUL BLUE DANUBE

	Pages in Exhibit	Pages in collection
TITLE, PLAN	2	2
1 THE DANUBE RIVER		
1.1 The Statistics	3	3
1.2 Boundaries and shipways	4	7
1.3 Floods & DMS	5	10
1.4 Shipping & Boats	6	12
1.5 The Danube Damization	7	4
2 THE ALPINE RIVER		
2.1 The Source	2	3
2.2 The Danube Stream	4	6
2.3 The stream between the River	7	8
2.4 The Austrian Danube	12	20
2.5 The "Innsbrunn" Danube	19	10
3 THE CONTINENTAL RIVER		
3.1 The Danube - "Pannonia"	4	6
3.2 The Danube/Danaj - Austrian Gate	1	1
3.3 The Danaj of Carpatholombia	8	10
3.4 The Danaj/Danaj - Boundary	2	3
3.5 The Danaj of Hungary	21	20
3.6 The Danaj/Danaj - Border	1	1
3.7 The Danaj of Jugoslavia	7	12
3.8 The Danaj/Danaj - Boundary	4	6
4 THE NATIVE DANUBE		
4.1 The Danaj/Danaj - Boundary	1	3
4.2 The Danaj/Danaj - Boundary	9	13
4.3 The Danaj of Romania	8	12
5 THE DANUBE DELTA		
5.1 The Danaj/Danaj - Delta's Mouth	4	6
5.2 The Black Sea - Journey's End	1	1
	128	223



EXHIBITING AND YOUTH: PUTTING THE "PHUN" BACK IN YOUTH PHILATELY

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



Creative exhibiting . . . what exactly is it? Why does it appeal to non-philatelists and youth while annoying experienced adults?

Some of the comments heard from the traditionalists are: "It is too artistic; There's not enough philatelic content"; or "The exhibits certainly don't fit well into the frames; We're doing youth a great injustice by not teaching them the acceptable manner of exhibiting", and so forth.

My next few columns will be devoted entirely to this highly controversial subject. I shall try to point out the pros and cons of creative exhibiting; and your comments will be welcomed, be they for or against.

Only you and your youngster can determine which method to follow, traditional or creative. However, before you make up your mind, let's take a look at *The Creative Side Of* philatelic exhibiting.

Creative Versus Traditional. While meandering through the exhibit frames at STaMPsHOW '86, I followed a middle-aged couple around the floor. It was obvious that the husband in this pair was the collector and that his wife was merely being obliging by attending. When they finished reviewing the exhibit frames, I happened to overhear the wife's remark, "I don't know what you find so fascinating — they all look the same to me!"

I quickly scanned the area to see if any of the hard-working exhibitors had heard! Then, unable to resist . . . I went over to the couple and introduced myself, admitting I had overheard the negative remark.

Striking up a conversation, I briefly enlightened the couple as to the recent popularity behind the creative exhibits at the Harrisburg Management Sectional Center Benjamin Franklin Stamp Club Fairs (USPS). When we finished chatting, I left knowing both individuals had a new concept of philatelic exhibiting.

Increasing Enthusiasm. At last year's Tri-Code (Zip Code Areas 169, 177, and 178) Benjamin Franklin Stamp Fair in Troy, Pennsylvania, one young ribbon-winner prepared a creative "Fish" exhibit. (Illustration 1.) Building a make-shift aquarium out of a low-sided cardboard box and four plastic sides, the youngster created seaweed from colorful pipecleaners. Preparing a sand bottom complete with miniature seashells, this "ocean" served as the home for numerous stamp fish, carefully swimming in mounted protectors in an array of eye-catching colors.

This was just one example of the many beautifully prepared creative exhibits featured at the show. Over 54 exhibits were entered in the competition, an increase of 39 exhibits since the show was begun in 1983. This increasing participation within four years tends to make one justifiably believe there really is an importance behind creative exhibiting.

At the second annual Susquehanna Valley Benjamin Franklin Stamp Expo '87 in Harrisburg, Pennsylvania, over 60 youth exhibits were competing for prizes, as compared to 30 in 1986. Both traditional and creative exhibits were on display and numerous topical enthusiasts remarked on the "Trains" table-top display. A base of light-weight cardboard served as the depot for numerous covers and postal cards bearing locomotives. A "track" was laid with black marker, and locomotive stamps were then mounted on make-shift cardboard "cars", completing the "Stamp Express", with an eight-year

old engineer's imagination at the controls.

Establishing Criteria. Certain guidelines should be followed when deciding to exhibit creatively. Since existing criteria are rarely applicable, we will reflect on some suggestions that will apply to the majority of creative exhibits and later discuss the production of some of the more popular exhibits securing awards at featured local shows.

Once your junior decides this is the direction he/she wishes to venture, it will be obvious early on that creative exhibiting can easily be the means of putting the "phun" back in youth philately.

"VERMEIL" — HOW'S THAT PRONOUNCED AGAIN?

by Jack Harwood

One of my pet peeves is the widespread abuse of the American language. Our nation's newspaper writers, TV commentators, advertisers, etc., seem to generate an endless number of mutilations of the printed and spoken word. No doubt, I am guilty myself, on occasion. Perhaps you can find an error or two in this article.

As a regular PEX-goer, I have heard the word "vermeil" bandied about for a number of years. The "pros" typically pronounce it "ver-MAY", as if it were a French word. The run-of-the-mill locals seem to prefer "ver-MEEL", much as its appearance might suggest. And I met some British friends at AMERIPEX who professed "ver-MAYL", a variation which I attributed to the British accent. So which is it?

A serendipitous event prompted me to seek the truth of the matter. As Vice President of the Sarasota Philatelic Club, I took on a variety of menial tasks connected with SARAPEX, our local (national level) show. However, when the club President abruptly resigned in the middle of the 1987 show, I found that I had inherited a new set of responsibilities. One was the presentation of awards at the awards breakfast on the final day of the show. Upon examining the list of awards, I found that we had no fewer than five vermeil awards to be presented. And among the guests would be our unusually distinguished jury headed by none other than Bernard A. "Bud" Hennig.

I thought it wise to sound as if I knew what I was talking about, even if I did not. So, the evening preceeding the breakfast, I consulted my trusty American Heritage Dictionary (since I wanted the 'American' version) to discover the true vermeil. Much to my fascination, I found that the word is not French at all. Its derivation is "Middle English", and it was pronounced "vermayl" by the Middle English (and apparently by the current English, too). Furthermore, the dictionary pronunciation for standard Americans is "VURR-mill", with the accent on the first syllable. The word, of course, means "vermillion", that odd red color found in every stamp catalogue. Vermeil is merely a shortened form of vermillion. Other dictionaries mention that there is a French equivalent, but provide no alternative pronunciations.

So, fellow exhibitors, take note. The word is VURR-mill, not very-MAY, ver-MEEL, or ver-MAYL (unless you're British).

No doubt, this revelation will cause a great outcry among philatelic exhibitors. I can imagine the winner of a vermeil award proudly announcing to his or her spouse that he has brought home a VURR-mill. At that point, the terrified spouse would castigate the proud winner for letting a small furry rodent into the house! On the other hand, when asked whether I own any pets, I now respond "Only a vermeil". The inquisitor is usually too embarrassed to probe any further.

Editors' Note: Mr. Harwood was awarded a vermeil at SARAPEX '85, and reports that he keeps it in a cage in his den. He hopes to capture another soon, so that he can mate it with the one he has, and perhaps produce a litter of vermeil (or is it vermeils?).

ASK ODENWELLER

by Robert P. Odenweller, "Chalon",
Round Top Road, Bernardsville, N.J. 07924



Why Presentation Counts. This article is being written on a 747 returning home from London, (No, I'm not the pilot this time), where I just finished giving a display at the Royal Philatelic Society, London. The first two times I gave a talk at "the Royal", I showed and commented on exhibits that were currently in the competition circuit, which is very often the case at their meetings.

To give them something a little out of the ordinary, I decided this time to show them a reference collection rather than an exhibit. The first and most immediately apparent difference between that and a competitive exhibit is the representation. Although the material is, in some parts, essentially the same, it is organized for use in expertization, with cut-out catalogue listings (from the very highly specialized "Campbell Paterson's Catalogue of New Zealand Stamps") as writeup, and one unused and two used of each shade of each listed item. Varieties are included wherever possible. All of the same value of each basic design are grouped together, even though the issues involved may span a period of decades. Some of the pages are pretty crowded, while others may have only a single stamp. From an exhibition standpoint, the presentation is, in a word, poor.

What Is Presentation? Most people understand the meaning of presentation to be the attractive nature of the exhibit. As such, it is a measure of how neatly and tastefully the pages are decorated, how the material is arranged on them, and how consistent the exhibit's appearance is from beginning to end. This factor is the most meaningful to those who do not know the material in the exhibits they are viewing, and unfortunately, that includes some judges.

Such ignorant viewers and judges will read the introductory page to see what they should be appreciating about the exhibit. The exhibitor's claims of rarity will have a heavy influence on them, whether accurate or not, since they will not have the knowledge with which to assess the accuracy of those claims. Thus, aided by the newly acquired "knowledge of the area," the foolish or trusting will plunge ahead and base his appreciation (or evaluation) on the presentation of the exhibit. (Naturally, he will be similarly hampered in his ability to assess the knowledge or research, which will again have to rely on the exhibitor's treatment of them.)

The result of this wasted exercise will be a cautious evaluation, depending often on the quality of the presentation. If impressive, it will be given a vermeil medal, usually the maximum under these circumstances. If it fails to be impressive, a silver will result, or occasionally a silver bronze. Grand award winning collections have suffered this fate, while impressively assembled collections of trash have pushed to the gold level.

Obviously, presentation has a lot going for it in some circumstances.

On the other hand, before you decide to make outrageous claims and to put together a finely presented collection of obscure rubbish, be warned. Many judges do know what they are looking at, and an obvious attempt to put one over on them will have its ears pinned back.

Presentation II. So what is presentation, really? No attribute of an exhibit can exist in a vacuum, and the influences of each will often leak over into the others. Those who give presentation a higher value than its relatively insignificant 5% (FIP standard) have usually blurred the appearance factor with the knowledge side of the evaluation, and that is the heftiest element in the equation.

How is a collection organized, how are pieces selected, what is the key that turns the collection into the exhibit? That can also be called "Treatment" in FIP parlance. The ease with which a viewer can follow the exhibitor's developed line of approach to showing his treasures is one of the most important aids to a good evaluation.

There is one international exhibit with which I am very familiar, where the exhibitor has outstanding material, but presents it in a way that makes it necessary for the judge to dig every item out to get it in order. Covers which belong in the first frame show up in the last, and other judges may say "He doesn't have . . .", but when it is pointed out, they say "Why did he put it there?" It would be too easy to move on to the next and to give it a lower award just because it is too much work to pick through it to find what's good. In such a case, the exhibitor's idea of how he wanted to show his material interfered with the knowledge he obviously possessed of it, and presentation as treatment was his enemy. His final award was higher than might have appeared warranted on first inspection, but not as high as the material could have received if handled in a more knowledgeable manner.

The moral of that story is simple: show what you have as logically as possible. If the judge, in the short time available, can follow the sequence of what is on display and can say to himself, "O.K., first issue, there's the unused, multiples, used, items on cover, all complete, nice condition, good explanation, finished. Second issue, . . ." and so on, then he can proceed quickly with the evaluation and know he has missed nothing. *How* it is put together can still have lots of variety, so don't worry about a sterile sameness. That's where exhibitor personality and innovation enter.

Presentation as Knowledge. The old saw about the costliness of words in a writeup is a valid one. Presentation can make a big difference in how to transmit more information with fewer words. One of my favorite attempts was with a postal history exhibit. Usually the need for writeup in a postal history exhibit will be much greater than that needed for a traditional one, and sometimes it is difficult to leave out some of the text, even though it is obvious. The exhibitors who cling to the volume of text idea say, "I want each page to convey all the information about the item, so it can stand alone, and I'm not about to remount it for an exhibit." In essence, they have written a book, illustrated with covers, and find no need to change.

Postal history is, effectively, the showing of rates, routes, and postal markings combined to show the development of the postal system. In my exhibit, I showed the cover, with a hand drawn map of the route it took, from beginning to end, and a hand drawn illustration of each mark, located on the map near where it was applied. That took care of the route and markings. A balance sheet showing postage paid, allocation, and (if any) postage due or other fees, completed the rates. A line or two explaining the unusual nature of any of these elements was the sole text. A brief glance at the page told the story. Special highlight of the unusual feature, particularly if it was discussed on another page, may have removed any need for text on that page at all. The highlight may have been bold print in the rate balance sheet or a bold box around the unusual feature such as a special or rare cancellation.

The exhibit was quite successful and generated a lot of favorable comments. Naturally, not everyone liked it. Some do not care for maps in any number, and I suggested that maps of already established routes could be omitted if not significant — the mention of the route taken could be made at the top of the page referencing another page or perhaps a mention of the route name in the philatelic information at the top of the page would suffice. Variations on the theme provide the spice.

Presentation in this case has become the vehicle for presenting knowledge.

So presentation is, or can be, many things. The main thing it should do, whatever other roles are chosen for it, is to make the exhibit easy to understand. If by doing so the treatment will take on a new meaning or knowledge will be shown without a careful search, it will have done its job and will contribute more than the "tie breaking" effect of prettiness that is its usual role.

"We Get Letters". I am delighted with the many letters that were generated by my earlier efforts in this column. Although I have answered most of them individually, a few ideas may be of enough interest to other AAPE members that I have selected some of them to use for comment in addition to the theme for the issue.

One of them referred to the edition dealing with the "Well Heeled Collector". I suspected a bit of a pitfall in the way the subject was stated, and felt that the limited space might give some a chance to misinterpret some of my remarks, and in that I was right. For starters, a well heeled collector to one may be a person willing to spend more than \$25 for an item, while to another, it's the \$10,000 and up range that gets one to qualify. As to a reward, a national vermeil may be adequate, while others may not consider anything less than a FIP Grand Prix to be satisfactory compensation for their efforts. The answer to the problem is that after all is said and done, successful exhibiting is based on the time and money that are put into it. If you can't put the time in, then the money is needed, but neither will stand by itself. Understanding and adhering to the basic good principles of exhibiting will yield the desired results. If the results are not up to what are desired, more time or money, or both, may be needed. And, though it may be a bitter pill to some, not everybody can reach the top.

"Local, Regional, or National?" Another letter dealt with the levels of shows, and how to distinguish them one from another. Once upon a time there were local, regional, and national shows, and then the internationals. The APS, some time after creating the World Series of Philately, decided that judges could be accredited either at the national or the local/regional level, since it was too fine a distinction to draw between the latter two. International is, of course, a different matter.

The question, however, was how to tell the difference between the local and regional shows. Unfortunately, there is no agreed way to distinguish these. At the national level, the variation between the best and those in need of help is sometimes quite wide. I judged at one World Series show that was pathetic. In all fairness, it had been sustained by one individual's efforts, and after he died, so did the show. It is no longer a World Series show, but in that last year it might not have qualified as a good local.

Some local shows are quite impressive, while some regionals are only that in name. For an exhibitor who wishes to go up the ladder, I would suggest that he consider all non-World Series shows as a single group, a place to get his feet wet, regardless of the drawing area from which it attracts exhibits.

The Top Awards — Who Should Get Them? The second half of the question touched on the top awards at these shows. The writer felt that some of the big guns from out of the area came in and poached the grand prizes. His suggestion was to have a "President's Trophy" for the exhibits that came from outside the show's drawing area, with the Grand Award reserved for the best from the area. I know that there is some shared feeling that locals should have better chances, but wonder if this is not best left in the hands of the show committees.

As always, your thoughts and reactions are welcome.

A Show Chairman Reflects. . . On Dealer Relationships

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

My call for correspondence from those interested in pooling our thoughts and talent with regard to show management technique did not bring an outpouring of response. I am pleased, however, that quality was supreme, even if quantity was not!

Jeanette Adams, General Director of INDYPEX since 1979 was the first to write. I am proud to have such a distinguished fellow show chairman volunteer. She notes, "It is important to me that shows at all levels be well managed, because shows are so critical an aspect of a hobby to which I am committed. Shows should also be fun, and have an eye toward innovation and the future." Hopefully, our efforts as time goes on will be helpful to all shows, especially regarding innovation. . . . thanks, Jeanette.

Harry C. Meier, who has attended TIPEX, CIPEX, FIPEX, SIPEX, INTERPHIL & AMERIPEX (Harry, I can understand skipping the 1913 IPEX, but what was your excuse in 1926??!), as well as hundreds of other shows, feels our committee should strive toward publishing a show management handbook. He notes: "tried at APS Boston 1977 to get a show management group going. . . and it died due to a lack of interest." Well, Harry, I'm hoping we can make up for it in Boston 10 years later 1987. Thanks, Harry.

I received a very fine letter from Fred Dickson, lamenting on how many shows do not give adequate thought in the selection of exhibition awards. Fred writes "One of my most depressing tasks. . . was unpacking a huge carton of awards which a club member had donated to our local show." I will be discussing this topic as a separate column in the future, and will mention some of Fred's comments.

Although AAPE's main function is to encourage and facilitate exhibiting, Jeanette is correct when she says that a well-run show is critical to the exhibition process. Having heard from only two

volunteers, I hope the rest of you will now write. I would like to suggest an organizational meeting of our committee at STaMPsHOW, and will work with each of you to coordinate schedules. I look forward to hearing from you.

I carried this column to CAPEX, and was told to look for a woman in a peach dress; also known as Assistant Editor Janet Klug. We never met, and so I carried this column back home, added this paragraph and sent it off. From a show management point of view, a number of things can be learned from CAPEX '87. Opening day could be characterized as organized chaos. Almost everything that went wrong did so because somebody didn't think through the simple logistics beforehand. An anecdotal highlight was Jim Mazepa's surprise to find his exhibit missing four pages. . . to be found the next day "on the floor" in the bin room, and finally installed out of sequence once the show had opened. It took officials almost two days to figure out smooth traffic patterns.

Arriving at 8:00 AM on Saturday, I inquired with every visible official as to how to obtain my press pass. . . it took about five people before a guess of an answer was found. There was no plan for accommodating long lines, and the ticket vendors seemed to be training on the job. I overheard many arguments between vendors and visitors, only because no one had trained the vendors in some of the basic facts. They even forgot to set up an early admission system for Beaver Club members until Monday. By Sunday afternoon everything seemed to be running smoothly. But why did it take so long to set these systems up? Excellent show management is a crucial component to the success of the show!

Let's finish up the "dealer relationships" checklist, which began in the last issue looking at suggestions for making sure that your dealers know that you remember how critical their satisfaction is to your

show's success:

3. **During The Show** (continued) Many show committees' work with a dealer to schedule an auction as an additional draw to the show. Often, these auctions are scheduled for Saturday afternoon, at the height of what one would expect to be a "high traffic" time for the show. If the auction is scheduled for 2:00, I have been at shows where you would think the authorities called for evacuating the convention hall, because all of the folks leave the floor at 1:55 PM. While it's true that we all love an auction, it's counterproductive to your goals to schedule one in the middle of the show day. You want the crowds circulating through the bourse (and the exhibits!), and anything that takes them away from this is considered counterproductive. If the show closes at 6:00 PM, an auction which starts at 6:00 or 6:30 PM is fine. I have also seen a few auctions scheduled at 9:30 or 10:00 AM on Sunday morning. Auctions are wonderful additions to show schedules, but try not to have them conflict with bourse activity.

A somewhat subtle show management point which I have observed, as well as heard about, is the show committee's misuse of the microphone. Hey, folks, an occasional announcement is fine (the accent is on occasional), but let's not get carried away. I was at a show where announcements seemed to be made for what felt like 15 minutes of every hour. Much of it was repeated attempts at getting people to attend scheduled programs and lectures, and paging show officials. I find it very annoying when concentrating on the attributes of a particular cover I'm thinking of buying to hear these thunderous interruptions. Imagine how the dealer will feel if I use the announcements as an excuse to leave his table without making the purchase. I realize this is a subtle point, and that some announcements are necessary. . .but be aware of your show committee member who is a microphone egomaniac. . .it's just not right.

Please curb his or her actions. (By the way, with regard to your schedule of programs and lectures, when the show visitor is handed his program, your volunteers should say, "be sure and check today's schedule of lectures, they're great, and you

may find them interesting." At 10 minutes before starting time, a "quiet announcement" that "The 2:00 PM slide program on the inverted Bhutanese souvenir sheets will begin in 10 minutes in the Farley Room" is all that should be made. A poster at the entrance highlighting the day's schedule is also helpful. Sequential directional signs to the meeting room are a must, if it's not visible from the exit door of the show floor.

4. **The Close of the Show.** Of all the areas where most of us need improvement, it's the last hour or two before show closing time. First and foremost is the fact that the posted show closing time of 4:00 doesn't mean that some dealers can fold up shop at 2:00, or exhibits start coming down at 3:00. There's no uglier sight at a stamp show than things beginning to dissolve earlier than closing time. Review with everyone concerned that your show intends to enforce this observance.

It's very important that the first priority at the close of the show is the implementation of an effective and foolproof system for facilitating the dealers' safe departure. It's the best way you can say "thank you" to them for supporting their show. Work with them first, and then take care of the exhibits.

5. **Evaluations.** Several days after the show closes, an evaluation form should be sent to the dealers, seeking their candid feedback on all areas of the show's operation. Enclose an SASE, and use a series of multiple choice questions, as well as leaving room for some write-in comments. We have a sample form to use if you are interested. Don't be defensive about what they tell you on these forms; rather, consider it helpful and constructive advice.

I'd like to hear from you if you have other ideas for working with dealers at your show.

NEW CONCEPT: AN EXHIBITION/COMPETITION FOR SHOW PROGRAMS AT FLOREX '87

The Florida Federation of Stamp Clubs will sponsor the first Show Program Exhibition during the annual FLOREX '87 show, November 6-8, at the EXPO Centre, downtown Orlando. The primary goal is to further enhance and give recognition to sponsors, editors and publishers of show programs.

Show Chairman Phil Fettig has announced that all show/bourse programs published since January of 1985 are eligible for entry, and may be entered by show committees or by any individual connected with the production of the program.

There will be three classes of competition. Class "A" (single page) and Class "B" (multi-page) programs sponsored by philatelic organizations up to state level. Class "C" (open class) for national level, commercial and shows that host stamps with other collectibles.

A fine slate of experienced literature judges has been selected for this competition. The critiquing jury consists of Tom Current of Portland, Oregon, Richard Drews of Morton Grove, Illinois, and V. Guy Moreau of Pawtucket, Rhode Island. The awards jury consists of John Hotchner of Falls Church, Virginia, Phil Fettig of Orlando, Florida, and Carl Burnett of Melbourne, Florida.

FLOREX will present gold medals and vermeil, silver, silver-bronze, bronze ribbons in each class. The American Association of Philatelic Exhibitors will support this new initiative by sponsoring a Best-of-Show award.

To entice entries, a gratis copy of the soon to be published "Guides/Tips" handbook for preparing a show program will be sent to each entrant.

The competition organizers have high hopes for this first time literature event, noting the support by the judges and award contributors.

The prospectus and further information are available from Carl Burnett, P.O. Box 1987, Melbourne, FL 32902-1987.

WHY DO YOU EXHIBIT?

by Mrs. Joan Bleakley, 15906 Crest Drive, Woodbridge, VA 22191

Is there an unusual reason behind "WHY" you exhibit your particular subject? The AAPE would like to hear your story.

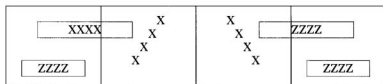
The four most unusual entries will be printed in *The Philatelic Exhibitor* in 1988. The one chosen as "best of those four" will receive a special AAPE award. Decisions of a three judge panel will be reached by January 1, 1988.

Please send articles of 750 to 1000 words to me prior to December 1, 1987. Copies of up to three exhibit pages should accompany the article.

Q&A. Your questions are welcome here—as are your answers to questions posed. Please send in care of the Editor. Questions II and III from previous issues have not drawn answers. Can *you* help?

A.I-1. Further on the matter of oversized covers, and how to exhibit them:

I have just finished exhibiting at Boxborough MA. A part of my exhibit was devoted to National Air Mail week which consisted of 3 legal size covers and 3 normal size. I put 4 pages together and exhibited as follows:



x represents legal size envelope

z represents small covers

To my surprise all the judges thought it was a good idea. Most fellow collectors enjoyed seeing the full cover and it averted the boredom that can come when one cover is displayed after another.

The idea is open to any exhibitor who wants to give it a try. But I don't guarantee that *every* judge will appreciate it. (Deborah Baur)

Q.4 Marlate mounts have reportedly gone out of business. Is there another black backed mount that can be cut to exact size? (Mike Charles)

Q.5 I have several covers of the 1½¢ Harding in my collection that were initiated by stamp dealers many years ago. It has been pointed out to me several times by other collectors that the covers in the collection are not commercial covers but purely philatelic and not to be associated with postal history.

The postage on the covers is correct for the period and to me the covers are true commercial correspondence. Isn't a stamp dealer doing business by mail certainly a legitimate commercial enterprise and his correspondence true postal history? (Edward B. Murphy)

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: October 25, 1987.

- Your stampless covers of Virginia belong in my exhibit with their cousins. Toby Tobias, 502 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: Low cost quantity post cards for use in correspondence. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

- Wanted: Exhibit quality commercially used covers that INCLUDE the U.S. 1938 Presidential 3 cent stamp. Will send complete covers want list. Also need 1932 and 1948 postal laws and regulations. Walt Cole, P.O. Box 166, French Gulch, Calif. 96033.

EXHIBITS COMMITTEE CLEARINGHOUSE

By Stanley J. Luft
c/o ROMPEX, P.O. Box 2352, Denver, CO 80201

In the previous column, I had announced the future appearance of an article of mine, which actually turned up in the very next (p. 28-29) pages. Sorry for any possible confusion; I was confused myself. And to those of you who knew my wife and whom I neglected to notify, she didn't live to see that article in print — nor a most successful ROMPEX'87 either.

Because of major commitments at work and to the hobby and a fair amount of personal turmoil, we'll stick this time to simply dissecting responses to earlier questions. My thanks to Doug Clark, Ernst Cohn, Buck Jordan, Janet Klug, Paul Larsen, John Lievsay, Harry Meier, Joe Nichols, King Parker, Betty Rutherford, Steve Schumann, Dale Spiers, Mrs. H.E. True, John Watts, and "The Fly" (which last effectively eliminates me as a candidate for that role!) for your help and ideas.

A.1-2. (What size and form should exhibit prospectuses be?) This is a plea to exhibits chairmen everywhere. Whether you use 8½x11" entry forms or smaller and more "elegant" formats, please provide an extra (or removable) entry form, which does not contain significant show information on the back; thus enabling the exhibitor to keep a complete set of the rules for his/her records. After all, not everybody has easy access to a copying machine.

A.1-4. (Are certain grand and reserve grand awards unsuitable?) A real dilly, which provided a complete spectrum of likes and dislikes, and worth a little extra space. Perhaps most favored are Grand and Reserve Grand awards (at major shows) are cut glass or lead crystal objects (small ones OK, but classy and in good taste. . .). However, one respondent pointed out that an award which could not be engraved or fitted for a plaque (as to what it represented and from what show it came) wasn't really worth having around.

Some feel that an attractive wall plaque is reward enough, perhaps even just a ribbon. Others think plaques should be reserved for smaller shows, or serve as specialty awards or in lieu of show medals. Going even further in the search for simplicity, it was suggested that the opportunity to advance to the World Series of Philately and/or to international competition is reward enough, the physical nature of the award being rather unimportant. Nonetheless, I think most of us desire something material to strive for, before signing our entry-fee checks.

Another preference is to support one's local (or otherwise) stamp dealer and give something philatelic. Because such items typically require only smallish monetary outlays, they may be more appropriate for regional and local shows.

Other objects noted as suitable and desirable for Grand and Reserve Grand awards include, in no particular order, framed and matted duck prints and antique maps, antique postal scales and engraved silver bowls and plates. As silver requires periodic cleaning, I personally prefer and welcome pewter.

If there was anything approximating unanimity, it was a strong dislike for paintings ("show budgets seldom allow for great art") — particularly those (and other art-and-crafts objects) painstakingly and lovingly prepared by a family member of the committee's personnel. Sorry about that, folks!

In temporary conclusion, the top awards should be whatever the show can afford and should be in good taste (whatever that may mean to any committee and recipient). Prior approval of a non-collecting spouse is definitely worth considering. I also wish

to add that awards should, if possible, be reflections of the individual show and of its geographic/cultural locale — a la Kachina dolls, etc.

A.1-5. (Should advance publication of judges names be given in prospectuses, press releases, etc.?) After the preceding, this really seems anticlimactic. The question of whether or not names of judges should be published in advance requires, in my estimation, much more discussion than this space can provide. Some exhibitors will not exhibit at a show where they feel (1) no judge present is qualified to judge their exhibit, or (2) a judge is prejudiced against this particular exhibit or genre of material shown. They would also consider it within their rights to withdraw an exhibit for the above reasons, upon learning of the jury's makeup after entering the competition.

We have already heard from Bill Bauer in *TPE* No. 2, in favor of affording judges some tranquility while away from home. Names can (and should) be published in *post-show* publicity. In the case of many shows, judges aren't selected in advance, but rather on the basis of early incoming categories of exhibits. While this alternative method more nearly ensures matching judges with their specialties, it can make matters difficult for the Judges' Accreditation Committee's watchdog of qualifications. We really need much more quality input to come up with satisfactory suggestions (as opposed to directives), if that is itself possible.

Personally, any exhibitor known to me who asks for the judges' names gets his/her wish along with my cautionary "this is confidential information for your eyes only". I know I'm far from alone in making use of this subterfuge. Of course and in retrospect, this smacks badly of old-boy networking, for it doesn't reach those who don't know me, won't ask, or don't know enough to try and ask.

A.1-6. (Do you prefer awards banquets vs. awards breakfasts?) Early and incomplete returns only, I hope. Happily again, preferences have been expressed in favor of both dinners and breakfasts as awards vehicles.

In favor of breakfasts: A dinner is oftentimes followed by a long, sleepy and/or mildly(?) alcoholic drive home, whereas a breakfast could start a new day at the show on the right track. As for holding extended ceremonies, there seems to be far too few qualified speakers to command and retain attention at any ceremony. Fine with me, though I have trouble making it to breakfasts anyhow. Breakfasts are, or should be, less expensive, less time consuming, and may be more suited to smaller shows, where visitors tend to come just for one day.

In favor of dinners: Dinners, usually preceded by a social hour, and followed by some or much socializing, are or should be an opportunity for more leisurely get-togethers. It is important to make strangers — who've paid good money to attend — feel welcome and at ease. I have just now survived the ROMPEX and PIPEX awards banquets and can attest to strong feelings of good fellowship at both venues. Dealers should be encouraged to come too, perhaps with the promise of a good speaker — oftentimes difficult, we know far too well — not excluding witty, well-traveled dealers themselves. Efforts should be made to keep the program from lagging, and definitely to keep the occasion a class act: attention must be given to selection of the M.C., agreeable facilities, decorations, repast, program entertainment, even perhaps having some sort of less-than-formal dress code at larger shows.

Surely we'll be hearing more from you on this subject, on your particular likes and dislikes, your experiences both good and bad, etc.

A.1-7 on scheduling outside activities for non-collectors, will be held over for a future issue.

Please keep those answers and comments coming. New and varied questions are welcome too! This is your clearinghouse, not merely my platform!

"THE FLY" — Wants Some Exhibitors To Calm Down. . .



Booing the umpire seems to be a universally accepted practice. In fact, in the most avid sports-minded towns the fans consider it their sacred duty (and a moral obligation) to get on the umpire's back. In sports, it's part of the game. "The Fly" was wondering though, if there is of late, an increase in the numbers of exhibitors "taking on" the judges in a way similar to that of the sports fans. Several events recently reported to "The Fly", suggest that there might be.

At a national level show, the jury, which had awarded a Silver medal to a particular exhibit, was warned by the show chairman to expect "trouble" at the critique from an exhibitor; a person characterized as having a "notoriously bad temper." The jury chairperson designated specific jurors to take the lead in responding to questions that might be asked during the critique. ("The Fly" likes the practice). Unfortunately, the "notorious" exhibitor did not attend the critique, and an opportunity to raise questions in an open forum was lost, as was the guidance that could have been given by the "designated" and other jurors.

Following the critique, several judges went to the exhibition floor to discuss specific points at the frames. Just then, the "notorious" exhibitor arrived. Having been directed to the "designated" juror she interrupted a one-on-one session and demanded to discuss her exhibit. Not wanting to take leave of the exhibitor he was speaking to, the judge scheduled a meeting with "notorious" for 15 minutes later.

The appointment was kept, but from the outset the judge was in a no-win situation. It was clear that the exhibitor had no real interest in what the judge had to say. Instead, the meeting deteriorated quickly into a one-way shouting match with the exhibitor denigrating the jury, the judge and the level of award. Try as he might to speak to the issues the exhibit raised, the judge could not get the exhibitor to calm down. The judge, therefore, beat a hasty retreat.

What was gained by the exhibitor? Perhaps some fleeting satisfaction, but surely her loss outweighed even that. She failed to find out how the jury felt about her exhibit. Thus she lost an opportunity to obtain some potentially constructive comments and perhaps to share some of her points for the judge's future references. Instead, the opportunity was lost as a direct result of the exhibitor's behavior. Her exhibit will most likely not be changed thus dooming the exhibitor to repeat her mistakes, and perhaps her performance, again. . .

For the judge's part, he was left bewildered and hurt. After all, judges generally perform their tasks as a labor of love, at no small expense to repay to the hobby a little bit for what they take from it.

"The Fly" will be the first to admit that the situation is not typical. All of us have had disagreements with judges. The point is that there is a right way and a wrong way to approach judges and if you are serious about improving your exhibit, it is imperative to know the difference. Unfortunately, while the foregoing situation is extreme, it is not an isolated incident. A correspondent related the following story which happened at COLOPEX.

It seems that Mary Ann Owens, who gives so freely of her time to the hobby, was trying to help an exhibitor at his frames. Try as she might, she simply couldn't get through to this fellow who argued and fought with her on every point. Whether he disagreed or not, is not the issue. Due to his behavior, the fellow lost a once in a lifetime opportunity to discuss his exhibit with an internationally renowned judge and exhibitor. . .What a loss.

It's "The Fly's" opinion that in one sense, when you pay your entry fee you are paying only to obtain the jury's opinion. You may not be happy with it . . . but are you

really entitled to any more than that?

"The Fly" feels that we as exhibitors have a responsibility to keep the dialogue between ourselves and the judges at the highest state possible. Exhibitors should remember that they will get their point(s) across to the judge(s) by creating an atmosphere of mutual respect. We should make a conscious effort to exercise a fair amount of restraint and watch our "P's" and "Q's". We'll all be better off in the long run, don't you agree?

And now on to the regular feature of my column, a look at those persons (or groups) who for better or worse, made a difference:

GOLD FLYSWATTER — To the many people who have contributed thus far to the *Philatelic Exhibitor*. "The Fly" has already gleaned a wealth of information from its pages. Randy Neil was right. Collectively, we have in your heads an unlimited amount of information about exhibiting, and most of it is based on good, solid, practical experience. The trick of course, is to get it documented. . . as we now are. Congratulations to us all. Let's keep it up.

FLY BITE — To the jury chairman of a national level show who told a confidential source of mine that the best exhibit at the show was not given the Grand Award. It seems that in the judge's opinion the best exhibit would not have done well in the APS sponsored Champion-of-Champions competition. Consequently, another exhibit was given the Grand Award. Why? For the stated purpose of protecting the judge's reputation. Can you believe it? Well dear friends, you had better.

I hope this sort of behavior is the exception. People who act in this fashion must be made to realize that they call the credibility of the entire system into question when 'Playing Politics' like this. The impression is left that there is a lot more to winning than following the rules!

FLY BITE — To those commercial enterprises, one in particular on the West Coast, which advertise themselves as exhibitions but which are not much more than bourses. "The Fly" knows someone who sent for a prospectus and then entered his exhibit in competition. Here's what happened: The exhibitor had to wash the glass, set up the frames and mount his exhibit, himself. There was no critique following the judging and two of the judges who were finally tracked down refused to talk to the exhibitor. One, a full-time dealer in the show's bourse, said that he had no time to talk because he had to run his booth; it seemed that most of the exhibits in "competition" belonged to people associated with the show's management or their close friends. . . sort of an "old boy" network; the award was a small commercial trophy with a "Princess" on top (you know, the kind used at little kid's beauty pageants). The final insult occurred upon receipt of the trophy when the exhibitor noted that his name was misspelled on the accompanying brass plate. Nice touch, don't you think?

GOLD FLYSWATTER — To those groups who are now recognizing Bud Hennig and presenting him with prestigious philatelic awards. Most of us know of Bud's significant accomplishments (not only limited to AMERIPEX). Thus, in this insect's opinion, the awards are well deserved and are being given to a true friend of exhibitors and philately. Well done!

GOLD FLYSWATTER — To the "West Coasters" who have become the winner of the opportunity to put on the 1996 FIP sponsored international exhibition to be held in the United States. There is nothing like competition to improve the quality of the product regardless of which group gets the nod. Also, not to be overlooked is the fact that their bid most likely shook the "establishment" a bit. The competition has already made for some interesting reading. "The Fly" appreciates them for making a run at it.

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.

American Helvetia Philatelic Society (AHPS) — *Criteria for Awards at U.S. Exhibitions.* To promote the philately of Switzerland and Liechtenstein, the AHPS (APS Affiliate No. 52) provides special awards for the best exhibits in these collecting areas at philatelic exhibitions in the United States. Exhibits of international organizations (such as the United Nations) are also eligible if at least 50 percent of the displayed material relates to offices and usage in Switzerland. AHPS has established the criteria for judges to follow in making the awards:

1. A bronze medal for the best exhibit at a national-level show that participates in the APS World Series of Philately, if the show has at least two eligible exhibitors. The winner does not have to be an AHPS member.
2. A certificate for the best exhibit at any other national, regional or local show, if the show has at least two eligible exhibits. The winner does not have to be an AHPS member.
3. A rotating national convention grand award with gold medal and one set of gold, silver and bronze medals for the best four exhibits at any show that hosts a national convention of AHPS. Only the winner of the grand award must be an AHPS member.
4. A novice award in the form of a certificate to the first-time exhibitor (not exhibit) in any show whose exhibit wins the highest show award given to eligible exhibitors. In the event of equal show awards for more than one novice exhibitor, AHPS will provide a novice award for each. The winner does not have to be an AHPS member.
5. Any show using AHPS awards must send the names and addresses of the winners to our awards chairman for forwarding to the membership chairman and to the editor of our journal *Tell*.

Inquiries are invited: Harlan F. Stone, Awards Chairman, AHPS, P.O. Box 299, Summit, NJ 07901

British Commonwealth Awards Available. Exhibit Chairmen: Would you like to present a special award to the outstanding British Commonwealth exhibit at your next show? You can, and at no cost to your club.

A few years ago, an active little group called Commonwealth International Philatelic Society (CIPS) ceased operation. When all the bills had been paid, there still was some money left in the treasury. The CIPS Board of Directors decided to sponsor an exhibit award with the hopes that it would encourage collectors to continue collecting and exhibiting British Commonwealth material.

Ten walnut and brass shield-shaped plaques were purchased. They measure 4½" x 6" and have been engraved with the words "Outstanding British Commonwealth Exhibit." Five of the plaques will be placed with local and regional exhibitions to encourage beginning exhibitors. The remaining five plaques will be distributed to national exhibitions.

If you would like one of the plaques to award at your next show (yes, they really are free) please contact Janet Klug, R.R. 1, Box 370B, Pleasant Plain, Ohio 45162-9616. Include date of show, type (local, regional or national) and prospectus, if available.

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 "*".

* **Sept. 25-27 INDYPEX '87**, site of 1987 AAPE Convention. Indiana Stamp Club, Inc. Indianapolis Convention Center & Hoosier Dome, off I-70 at 100 South Capitol Ave. 280 AMERIPEX frames. Jeanette Adams, INDYPEX General Director, P.O. Box 40792, Indianapolis IN 46240.

* **Oct. 9-11 MIDAPHIL '87**, Collectors Club of Kansas City. Hyatt Regency Hotel, Kansas City, Missouri. 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. 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, 12.00 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. Philatelic literature competition information from Robert de Violini, P.O. Box 5025, Oxnard, CA 93031, w/SASE.

Oct. 17-18 SUSQPEX '87, Susquehanna Valley Stamp & Study Club. Held at the Holiday Inn, Mechancsburg, 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.

Oct. 31 - Nov. 1 CENCOPEX '87, Central Coast Stamp Club; Student Center, Hancock College, Santa Maria, Calif. Eight 8½ x 11 pages per frame. Adults \$3 per frame, from 3 to 10 frames; Juniors \$1 per frame, 1 to 3 frames. Entries close October 5, 1987. Data from Al Hardy, P.O. Box 814, Lompoc, CA 93438-0814.

* **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.

Feb. 13-28. OLYMPEX '88, jointly sponsored by Calgary Philatelic Society and Calgary Winter Olympics Organizing Committee. Held at Glenbow Convention Centre, Calgary, for the duration of the 1988 Winter Olympics. Exhibits restricted to Olympic philately. For info, write OLYMPEX 88, Box 1988, Stn C, Calgary, Alberta, Canada T2T 5R4.

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

FROM THE SECRETARY

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

The following list reflects all members joining the American Association of Philatelic Exhibitors since April 1, 1987. Please check your mailing label to confirm your status as a FOUNDING, CHARTER or REGULAR member. Members joining after July 1, 1987 will be listed in the next issue of TPE.

CHANGE OF ADDRESS: please send these to: AAPE, Box 7088, Shawnee-Mission, Kansas 66207 — where our mailing lists are kept.

MEMBERSHIP RECONCILIATION/July 1, 1987:

Total Membership as of March 31, 1987:	993
Deceased: David T. Beals	-1
New Members Admitted:	90
TOTAL ACTIVE MEMBERSHIP:	1,082

980 Sara B. Upeslacia	1018 A. Burns Speer	1056 Petter A. Poppe
981 Ronald Lee	1019 Howard Selzer	1057 Michael S. Niddam
982 James Sinclair	1020 Simine Short	1058 Ken Lawrence
983 Ferenc F. Sajgo	1021 Stanley P. Bednarczyk Jr.	1059 Ivan L. Falser
984 Cynthia H. Scott	1022 Ray Zunk	1060 William R. Norris
985 Maurice O. Simmons	1023 Harold V. Williams	1061 Joseph Nagy
986 Thomas Belknap	1024 Jack Hartfield	1062 J. E. Kelsey
987 Henry C. Bennett	1025 Mr. & Mrs. Harry C. Winter	1063 Howard Polsky Esq.
988 Mary Heller	1026 F. Houston Wynn	1064 Suzanne A. Tilton
989 Cyril F. Bell	1027 James E. Brill	1065 Jack L. Waserman
990 Thomas F. Eagan	1028 Percy F. Thorne	1066 Oregon Stamp Soc. Library
991 Stephen F. O'Connor	1029 Stephen A. Rose	1067 Graham Locke
992 John W. Pursglove	1030 Anthony Wawrskiewicz	1068 D.N. Hall
993 George Pojer	1031 John Luke Cuddihy	1069 James H. O'Beirne
994 Nate DeLisi D.O.	1032 Calvin L. Greenberg	1070 James Inverarity
995 Rich Edwards	1033 Peter C. Jeannopoulos	1071 Wilson C. Beasley
996 L.S. Toutounji	1034 Kenneth M. Koller	1072 Robert W. Hill
997 Staten Isl. Phil. Society	1035 Bohdan O. Pauk	1073 Robert Albertini
998 Morris E. Rowden	1036 Jay Eisenberg	1074 Crys Eikanger
999 Merritt A. Neil	1037 Robert S. Hayes	1075 T.J. Leeds
1000 Dorothy Oaks	1038 Laurie Franks Ltd	1076 Edward M. Azarian
1001 Richard B. Lewis	1039 John B. Trowbridge	1077 Elizabeth B. Trammell
1002 Robert P. Meegan	1040 Thomas B. Quinn	1078 Deane R. Briggs
1003 Gary H. Schroeder	1041 Robert Toal	1079 Charles A. Richmond
1004 Raymond M. Stone	1042 Steve Henderson	1080 John L. Rouse
1005 Vic & Jacqueline Manikan	1043 Ruth Cooch	1081 Richard J. Wendt
1006 Richard J. Barnes	1044 Dr. Roger G. Schnell	1082 Grant McFeron
1007 John L. Petso	1045 Henry G. Bennett	1083 Craig Eggjeston
1008 William Yelsik	1046 William A. Matthews	1084 T. A. Fornabaio
1009 Edgar J. Marston III	1047 J.P. Ryder	1085 Roy S. VanSickle
1010 Fred Strauss	1048 Mrs. M. Helena Davis	1086 Norman Jacobs
1011 Curtis W.R. Larson	1049 John de la Vergne	1087 K.L. Reid
1012 Peer Lorentzen	1050 William S. Harris	1088 Dorothy M. Henderson
1013 Nancy West	1051 Earl C. Stritzinger	1089 Kazimierz H. Krzystofik
1014 Gary D. Weaver	1052 Calvin K. Deem	1090 P.A. Pope
1015 Michael Strother	1053 David L. Creson	1091 Robert Bertram
1016 Eugene E. McGurer	1054 Rob Cuscaeden	1092 Gary W. Steele
1017 Karl Bechberger	1055 Frederick C. Skvara	1093 Thomas Lera

MEMBERSHIP LIST

We have published the names of AAPE members as they have joined. Sentiment has been expressed that an alphabetical list would be nice to have. This would take up too many pages of TPE. However, we are agreeable to producing such a list at cost — probably not exceeding 50¢ + SASE — if there is enough interest to justify the work. Lists will not include addresses.

If you would purchase such a list, please send me a post card and so state. (Please do not send money now.) John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

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COPIES STILL AVAILABLE — Last Call

"Stockholmia & International Judging" by Clyde Jennings — See p. 19 of the April, 1987 TPE — 22c SASE and 30c in face postage

"Review of AMERIPEX seminars on thematic philately" — See p. 15 of the April, 1987 TPE — 22c SASE and 40c in face postage

Request from John Hotchner, P.O. Box 1125, Falls Church, VA 22041.

COMING ATTRACTIONS

The deadline for the December, 1987 issue of *The Philatelic Exhibitor* will be October 25, 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 "Why presentation counts. If it's the material that ultimately wins medals, why do we focus so much on exhibit presentation and organization?"

For the next two issues, the themes will be: *December 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: October 25, 1987). *March issue*: Why is it so hard to earn a gold medal with modern material?" (Deadline: January 15, 1988).

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!

If you would like to suggest a theme for a future issue, write to the Editor.

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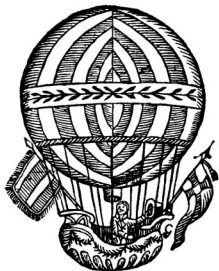


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