

The

PHILATELIC EXHIBITOR

Volume III, No. Two

January, 1989



THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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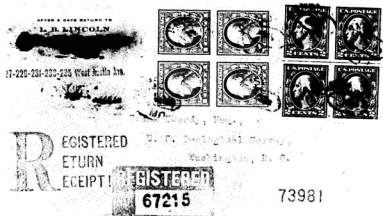
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THE PHILATELIC EXHIBITOR

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Membership Dues—(includes all 1989 issues of TPE.) Dues are \$12.50. Life Membership: \$300.

Correspondence and contributions to The Philatelic Exhibitor should be directed as shown on page 4.

Deadline for the next issue to be published on or about April 15, 1989, is February 15, 1989. The following issue will close May 1, 1989.

Reprints from this journal are encouraged with appropriate credit.

Our Cover: Five AAPE members who are among philately's hardest-working people: Jackie Alton, President, the Chicago Philatelic Society; Jeanette Adams, INDYPEX Co-Chairman; Bernard A. Hennig, former Chairman of AMERIPEX; James R. Adams, INDYPEX Co-Chairman and APS Director of Administration Frank Sente. We salute these and other AAPE's who are the backbone of our hobby.

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AAPE STATEMENT OF PURPOSE

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

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Send:

- Requests for back issues & proposals for association activities — to the President
- Membership forms, 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.

MEMBERSHIP APPLICATION

TO: Steven Rod, Secretary

American Assn. of Philatelic Exhibitors, P.O. Box 432, South Orange, NJ 07079

Enclosed are my dues of \$12.50 in application for my membership in the AAPE, which includes \$10 annual subscription to the *Philatelic Exhibitor*, or \$300 for Life Membership).

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My 2¢ Worth

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



THREE CHEERS FOR COLOPEX

The October issue is appearing in your mailbox as this issue is being put to bed. Thus, only one letter to the Editor this issue . . . but what a letter! COLOPEX has been agonizing because its last few grand award winners have not represented it at the APS yearly Champion of Champions competitions at the annual STaMpsHOW. Three cheers for COLOPEX . . . instead of getting angry and cursing adversity, the committee devised a program to encourage the end they seek . . . and a worthy organization — APS Research Library — benefits also.

The silver lining to the lack of letters is that we can bring you additional articles this time. But I feel that your letters and opinions are critical to TPE serving its purposes as a forum for all AAPE members; so keep those cards and letters coming . . .

Your 2¢ Worth

Alan Warren — Judith Fogt — Fred Dickson — L.C. Holloman, Jr. — Dennis Paack
— Robert Oesch — James Runkle — R.D. Rawlins — Bonnie Lyons

ENCOURAGEMENT TO SHOW

To the Editor:

The COLOPEX committee wants to help their Grand Award winner celebrate the honor of participating in the Champion of Champions at STaMpsHOW. When their Grand Award winner enters the C of C, a \$100 donation will be made to the American Philatelic Research Library in the winner's name. If the COLOPEX Grand Award winning exhibit wins the C of C, the Columbus Philatelic Club will donate an additional \$400 to the APRL, for a total donation of \$500.

The COLOPEX committee issues a challenge to ALL APS-accredited shows to do the same. This is a timely issue in view of the financial needs for the APRL expansion

Diana Manchester, COLOPEX GENERAL CHAIRMAN

Election Report — AAPE Officers for 1989-1991

306 valid ballots were received, with these results:

- For President: **Randy L. Neil** - 299 (write-ins for Clyde Jennings, John Hotchner and "Other")
- For Vice President: **Mary Ann Owens** - 297 (write-ins for Clyde Jennings, Stephen Schumann, and "No One")
- For Secretary: **Steven Rod** - 305
- For Treasurer: **Paul Rosenberg** - 296 (write-in for Bill Bauer.)
- For Director: **Richard Drews** - 283 and **Dane Claussen** — 276, both for 4 year terms; **Darrell Ertzberger** - 259, for a 2 year term. (Write-ins for Cheryl Edgcomb, Bill Bauer, Lowell Newman, Harry Meier, John Hotchner, Felix and Cheryl Ganz and Werner Gruenebaum.)
Respectively submitted,
John M. Hotchner, Chairman, AAPE Election Committee

EDITORIAL: KEEPING THE SEAL ON THE JURY ROOM DOOR

"Jury Secretary": A member or representative of a host show committee who sits in on jury deliberations to help record decisions, to jot down critical comments to put on a critique sheet or to get answers a jury chairman needs such as on special award eligibility.

Sounds like a useful position. Unfortunately, it is more negative than positive, and I urge jury chairmen to reject the practice. Why? Here are some recent experiences of my own combined with some I've heard over the last decade:

- At certain well-known shows, jury secretaries are known for regularly entering into the deliberations without invitation and openly trying to influence the outcome of voting in order to keep up the reputation of the show, help a "deserving" exhibit or prevent "mistakes".

- The jury secretary sometimes doubles as an exhibitor!

- The jury secretary often inhibits frank discussions among the judges — either because he or she is an unknown quantity, or because he or she is quite well known.

- That degree of caution on the part of judges is too often proven wise as reports of votes, special awards, and jury discussion begin to filter out — from the jury secretary. (Some judges are not lily white in this area either.)

It is necessary to have a person assigned as a resource person to the jury — to answer questions, open a frame if needed, arrange for the jury room and help the jury find it — but not to sit in it during otherwise closed deliberations.

Chief judges have a right to retain the confidentiality of jury deliberations with a polite but firm "no, thank you" to the offer of a jury secretary, or to be more definite in refusing admittance to one who has not been offered but simply shows up as if it were his or her divine right.

— JMH

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CONCERNS By Randy L. Neil



The American Association of Philatelic Exhibitors Board of Directors — at their meetings at STaMpsHOW '88 — passed a resolution activating the first "American Youth Stamp Exhibiting Championships." This is a stellar new program geared to attract — and keep — kids involved in both our hobby and exhibiting.

Along with this, we offer our grateful thanks to the Collectors Club of Chicago for donating \$500 to the AAPE (a gift that will be given annually, by the way) to help finance the championships.

This is a golden opportunity for philately to back up what many of our leaders have been asking for years; namely: "How can we attract more young people to philately?"

By offering them a chance to go to their own national championships (after winning a youth grand award at any APS accredited national show) — and offering them realistic awards at the same time — we are, in effect, putting our "money" where our "mouths" have been all these years.

Many adults would be surprised at the sophistication of many of our present-day youth exhibitors. They, in fact, create exhibits that very much match some of the better adult efforts. This kind of "expertise" on the part of some of our kid sends out a message to all juniors: you can exhibit within philately's present framework and do well!

We, therefore, solicit all APS national shows: if you haven't opened up a small junior section, please consider it! Do like CHICAGOPEX '88 did. Put the kids right up front and watch as show visitors marvel at the kids' work. You will not only be helping the future of philately, but actively supporting kids who are just as serious about stamps as you are!

Once again, the AAPE is at the "cutting edge" in offering imaginative, new programs for philately.

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MEMBER ACTIVITY AT CHICAGOPEX AND OTHER SHOWS

AAPE photographer Ralph Herdenberg was present at our exciting CHICAGOPEX '88 Convention and during STaMpsHOW in Detroit (and other events) to capture some of our members in action!



PHILATELIC EXHIBITOR advertiser and member Tom Mills enjoys a laugh with our cameraman at his booth at CHICAGOPEX '88.



Duck stamp aficionado and early AAPE supporter Bob Dumaine helps his assistant proudly display Mallard art at the Sam Houston Philatelics booth during STaMpsHOW. Bob now offers special duck souvenir sheets to commemorate various stamp shows.



Hungry Chicagoans Jim Mazepa and Bud Hennig sample some of the fare during the annual AAPE members' reception.



A jovial Les Winick and indefatigable Bud Hennig present the Collectors Club of Chicago's \$500 check (earmarked for our Youth Championships) to a slightly giddy Randy Neil during CHICAGOPEX.



AAPE legal counsel and international exhibitor John Harris relaxes for a moment at STaMpsHOW with Carl Burnett, the incoming director of our new "American Youth Stamp Exhibiting Championships" program.



Three of our more dedicated "leading edge" exhibitors and judges Mary Ann Owens, Jim and Jeanette Adams. Mary Ann is holding the official show cover from INDYPEX which does NOT bear ANY- elephant or umbrella stamps.



Newly-elected AAPE Director Richard Drews smiles during a search for Lundy Island covers in Detroit. In July, Rich sent out meeting notices for his local club right from Lundy Island, itself.

ACTIVITY BEAT

OUR AAPE BOARD OF DIRECTORS VOTED to raise our member dues to \$12.50 beginning January 1, 1989. This will give your organization the financial stability to continue providing quality programs. Our original dues of \$10.00 were set up to provide you with three journals per year. We quickly went to four . . . and our Treasurer was foreseeing a slight financial shortfall which will now be amply made up by this important dues increase. In any case, our dues are the same or lower than most other organizations who offer the same or fewer services.

BY MAIL VOTE, the AAPE Board of Directors has voted to initiate a brand new national award for "CREATIVITY IN EXHIBIT PRESENTATION." This imaginative new honor was proposed by John Hotchner in order to offer a special award for encouraging exhibitors to formulate new ideas in exhibit preparation. Again, the award will be a gold lapel pin yet to be designed and will be made available through our Awards Coordinators, Felix and Cheryl Ganz. The award is to be named in honor of Clyde Jennings, one of the more creative exhibitors to set foot on the planet.

WATCH THE PHILATELIC PRESS for news of Boston's PHILATELIC SHOW '88 . . . then make your plans to attend in person! We will hold a special "Regional Meeting" complete with meetings and seminars during this May 1988 event. Bud Hennig will chair the jury and Randy Neil will be there to conduct various AAPE events.

OUR OCTOBER "THE PHILATELIC EXHIBITOR" was abnormally late in reaching you because of an unforeseen glitch in preparing the illustrations for that issue. With our new publication schedule, our journal should now (and hopefully, always) be mailed during the exact month of issue. Since it is edited in Virginia, printed in Topeka, Kansas, and mailed from Kansas City, Missouri, we do have some problems in publishing, "smoothness," but we hope all the wrinkles have now been worked out.

OUR GIANT AAPE CONVENTION AT CHICAGOPEX '88 was a major success with nearly 200 members turning out! We offer our warmest thanks to Jackie Alton, CPS President, for her committee's wonderful work in our behalf — certainly a major precedent for all future AAPE conventions. Check out the photos that appear elsewhere in this issue.

The American Association of Philatelic Exhibitors and the American Philatelic Research Library

INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

Not every serious philatelist is able to publish an article or even a book detailing the years of study and work that goes into a philatelic exhibit. Once most exhibits are finally broken up in later years, the words that appeared on the pages of exhibits are never to be seen again. Future collectors, therefore, are unable to see the fruits of past studies and unable to see collections that were formed in years past.

The AAPE and APRL have taken steps to remove forever this stumbling block to research and knowledge. Your exhibit can now become part of a "time capsule" for the future. In essence, a bound volume of your exhibit stored in the APRL stacks.

We urge you now to make a clear photocopy of each page of your exhibit (including the title page) and send it (packed in a sturdy envelope to prevent damage) to the address below. The slight cost to you will be your valuable contribution to philately's future.

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OWNERSHIP OF STAMP EXHIBITS

by Gary B. Weiss

In recent articles in the philatelic press, there has been considerable controversy over preparation of exhibits. One major show now requires that exhibits be prepared personally by the exhibitor. Arguments have ranged from whole-hearted agreement to why can't one's spouse do the art work or a professional be allowed to do the work. In this article, an even more controversial area is addressed, ownership of exhibits.

All exhibitions currently require the (competitive) exhibitor to be the owner of the stamps shown. There is common agreement on this policy but some exhibitors employ schemes to avoid these regulations. Instead of owning material, the rules are circumvented by buying items for a trivial amount from a friend and selling them back for the same trivial sum after the exhibit is over. I am personally aware of an APS accredited judge receiving a gold medal for an exhibit containing unique material purchased transiently for \$1. To the discredit of my exhibit(s), desperately needed material has been offered to me by friends but refused.

Is this fair to exhibitors, good for exhibits and/or philately and does the rule do what it was intended to do? In my opinion, the rule is no longer useful and more can be gained from its occasional omission than its continuance, especially for the viewing public and the exhibitor of limited means.

First, a personal example. I collect a fairly esoteric area and have done well with it (Vermeil at INTERPHIL). The items that I lack are all very rare and most are unique. Knowledge of what is missing represents original research and knowing the collectors who own most of the missing items reflects my position in philately. The willingness of most of these owners to allow me to examine the material (loan for exhibit has not been discussed) proves my position as a trusted as well as knowledgeable collector. Because of the large number of unique items in my area, the only way for my exhibit to "improve" requires, if not the death of my friends, the sale of their collections. I would much rather not acquire stamps under such circumstances.

If the rule for ownership was suspended for some shows, there would be certain obvious benefits. First, exhibitors would not be tempted into the unethical position of borrowing for their exhibit. Second, the viewer would see a more complete exhibit including some items that might otherwise never be shown. At art exhibits, paintings are often on loan so that the public can see important groupings of major artists. Whether ownership needs to be or should be acknowledged in the exhibit is another topic for debate.

Most important, the elimination of ownership would eliminate the complaint, justified or not, that successful exhibiting is only for the rich. Research and presentation would become the most important aspects of an exhibit. Lack of completion would reflect poor research or poor knowledgeability such that owners were unwilling to trust the exhibitor with their stamps. It would also be fascinating to see how different philatelists would handle identical areas; where they would place their emphasis and how they would display particular items.

Just as there are many reasons for exhibiting (to win gold medals, to educate, to increase the value of one's material, to attract more material to buy, to socialize, etc.), there are many reasons to have exhibitions and to offer prizes to the exhibitors. The purpose of the exhibit is crucial to the question of allowing borrowing. If the exhibit is to determine who has the "best" collection or the most valuable collection, surely borrowing should not be allowed. If the purpose is to display the most complete and most unusual material for the edification of those viewing the exhibits, borrowing is highly desirable.

If research and presentation are the most important, ownership is of little importance and the inclusion of borrowed material could be at the exhibitor's discretion in

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who have taken the extra step, and
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Secretary, AAPE

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for a Life Membership in AAPE. I am happy to be able to join the ranks of our
"lifeline to the future."

Signed _____

that lack of inclusion should not influence awards. As original research often requires examination of material outside of one's own collection, presentation of the material on which one bases the written article would be very interesting to view. Borrowing

would allow some exhibitors to show the very rare material that they lack, others to include expensive (but not necessarily very rare) material they cannot afford, and researchers to show most of the known copies or usages of a rare item.

If borrowing were to be allowed at some local, regional and national shows, there probably should be limits. I would favor requiring that the exhibitor prepare his own exhibit; one should not be allowed to borrow an exhibit including both stamps and pages. I would even favor limiting borrowing to one or two items per frame. Borrowed items could be marked in the exhibit but I favor not even mentioning that borrowing has occurred.

What are the negative consequences of borrowing material for exhibition? First, it may decrease stamp values as collectors may be less willing to pay premiums for items needed for their exhibit. However, many collect without exhibiting and dealers could supplement their lost sales profits with stamp rentals.

Second, this will give an advantage to those with wide philatelic contacts; but this is the reward for their work, and forming philatelic friendships is one of the more enjoyable parts of collecting. Third, the shuttling of stamps between exhibits does increase the chance of their being damaged. Finally, as an affluent exhibitor striving for awards, I want it to be as difficult for my competition as possible but as a connoisseur and viewer, I would like to see the best exhibits possible.

In summary, I would like to see some exhibitions (especially those including meetings of specialty societies) begin to allow borrowing. As borrowing now occurs surreptitiously, it would be nice to avoid this sort of rule breaking while at the same time, allowing collectors to see virtually complete collections.

Comments are welcome.

A NEW CATEGORY PROPOSED

by John O. Griffiths

AAPE asks what changes we can expect to see in exhibiting in this country in the next ten years. There is one where a very important need exists. It is a category of collecting that F.I.P. does not provide, and a type of collecting that is more indigenous to the United States than any other country. In fact most other countries have not provided the type of material that makes it possible. Yet in this country it has been collected for more than one hundred years as fringe or cinderella material and as we have so much emphasis on philatelic exhibiting, it should be made a National category. It is what I call "Social or Domestic History".

From the late 1840s we have Valentines introduced from Britain, very soon giving way to embossed and steel engraved advertising envelopes — The original corner cards. — Then there are the corner cards themselves, that can be used to show the development of the Nation in so many varying ways, only to be transformed in the 1930s into postal meters. As a simple example, I collect Railroads amongst other things, and have an 1852 cover of the Camden Amboy Railroad showing four wheeled cars drawn by a locomotive.

I also have others throughout the fifties showing various four and eight wheeled cars. Several other examples up to the turn of the century show the development of the freight rolling stock. In 1930s I have meters, and on post WWII meters, the "piggyback containers". These, along with the examples of locomotives, corner cards promoting railroads heating systems and electric lights, as well as the many auxiliary features of the industry, tell the story of the evolution of the United States Railroad System.

This range of postal related items other countries just do not have, yet we are rich with them. So many stories of domestic or social history can be told in this manner. A few examples are mining, patriotics in their own right, Presidential, development of cannons and guns, hospital services, migration, etc.

In the late '60s, early '70s, the French developed Maxiphilia, and in 1975 F.I.P. supported the project and some twenty exhibits competed in the World Exhibition held in Paris. Since then it has been part of "Regulations of the F.I.P. for evaluation of Competitive Exhibits at F.I.P. Exhibitions". If that is considered postal usage, I am certain that we can make Domestic & Social History an accepted field in philately.

As an A.P.S. accredited judge I know that there are no facilities for judging Domestic & Social History in Traditional Philately. As an A.T.A. accredited thematic judge I know there can not be any facilities in this category, and having put together a United States Postal History collection that has been awarded two large gold medals at World Exhibitions I know there is no place for the category there either.

Therefore it is time that this ugly duckling was allowed to become the beautiful swan it really is, and given a category of its own, and then maybe introduced by the end of the decade into F.I.P. regulations. It is up to you, collectors of this material. If not, it will remain an outcast of philately. Please let us, the AAPE, organize a category of what you want and make certain the change is made in this coming decade — Pacific '97 is only nine years away.

ON YOUR MARK ... GET SET ... GO EXHIBIT!

by Larry Benson

As with most endeavors, entering the exciting and rewarding world of philatelic exhibiting takes considerable advance planning, courage and a lot of patience. But it's all worth it, believe me.

From my perspective, though, I can also tell you it is best not to begin this adventure prematurely. My exhibit, "From Tin Cans To Twin Otters," was first shown at two large regional shows a couple of years before it was really ready for the big time competition — before I had it all together. While my exhibit garnered bronze medals at BALPEX '84 and AIRPEX X which was encouraging, the judges commented fairly that additional appropriate material might have raised the medal levels. Deep in my heart I knew they were right.

One of the most important lessons I learned from those early experiences was that I should have started showing my exhibit first at a local show. Proof came later in the form of a grand award at a popular local show and a silver in 1988 won in WSP sanctioned national competition with the same, but improved, exhibit.

Realizing the importance of starting out at the local level, this article is written in the hope of saving you some of the growing pains I encountered while encouraging those of you who have been thinking about it to go ahead and begin exhibiting. There's nothing else like it in philately, in my opinion.

The suggestions which follow, although not all encompassing, are made with the assumption you already know something about the basics of putting together an exhibit. If you are serious about expanding your collecting interests into the arena of exhibiting, a minimal reading list includes the APS "Manual of Philatelic Judging," news about exhibiting in Linn's Stamp News, articles published in "The American Philatelist," and other periodicals; and Randy Neil's new book "The Philatelic Exhibitors Handbook" is a must which every exhibitor, especially a beginner, should have in his library.

In addition to extensive reading, another way to learn is by attending as many stamp shows as possible and carefully studying every exhibit on display. Sitting in on judges' critiques (you don't have to be an exhibitor to attend) also will add to the knowledge you will want to assimilate on your way to becoming a successful exhibitor.

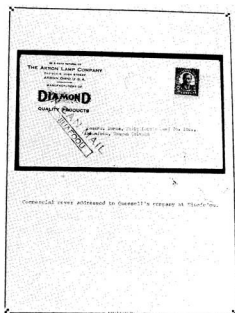
With a good command of the basics, you will be ready to turn your attention towards what I call "preparedness." It seems to me there are at least four natural ingredients blended into preparing to exhibit. They are Research, Quality, Quantity, and Practice; all necessary on the path to participation.

Research — On Your Mark!

Research simply stated is going beyond what is in stamp catalogues or that which is general knowledge. With just a little extra creative searching you can gather some obscure facts to add depth and interest to your stamps or covers. Telling the stories



Researching the story behind an otherwise common cover can strengthen an entire exhibit, help educate the public and attract judges' attention.



Quality material need not be costly. Inexpensive commercial cover is clean, crisp, eye-catching and allowed to dominate page.

red dot, on your exhibit pages so the judges will know how hard you worked digging out the information which was heretofore unknown.

Quality — Get Set!

Quality sometimes depends upon necessity and availability. Although constant upgrading of stamps and covers is desirable, it is not always possible.

Financial considerations aside, some material may be available only in "tatty" condition and must be included 'as is' to complete your story. This is not to say covers of poor quality or damaged stamps can be included out of sloppiness; you must strive to show the best items you are able to acquire within your financial means.

Judges know if well centered, brightly colored stamps are easily available and many know which covers are scarce and which are inexpensive and plentiful. Showing a cover with stains or that's torn, is unforgivable unless it is so rare only a few copies are known to exist.

An otherwise classy exhibit which is attractive to judges and visitors alike probably will be downgraded if poor quality material is included simply because the exhibitor was anxious to show before being prepared.

Quantity — More Getting Set!

Quantity, like quality, is part and parcel of getting set to exhibit. Some exhibitors claim judges merely count the number of frames in an exhibit and award medals accordingly. This may seem to be the case at times but one thing is certain: the more extensive your exhibit is the better chance you have of scoring well with the judges if it is also well done and completely.

Some 6-frame exhibits receive a lower medal, or no award, because they contain three or four frames of appropriate material while the rest are space fillers which contribute little or nothing to the exhibit. Conversely, three frames full of just the right quantity of well presented material enhances the probability of gaining a higher award.

What is the correct number of frames to show? The answer depends upon the quantity of stamps and covers you have or need to tell your story. Most local shows will

behind your material will better educate the public, and unique stories are more likely to catch the eyes of the judges. Keep your narrative descriptions brief but appropriate, that is, present information which adds to your presentation not just minute details which hardly advance your story line. If you happen upon a really promising lead, follow it up thoroughly to the end because the facts you uncover may be just the sparkle you need to strengthen your entire exhibit.

Research can be as simple or as complicated as you choose to make it. Once it took me over a dozen letters and eight months to prove one fact about a cover but, on another occasion, I got my answer during a five minute telephone conversation with a helpful local librarian.

Research challenges your creativity and ingenuity. But to me, it is this challenge which can lead the exhibitor to higher medals. Once you have completed your research don't forget to indicate it in some way, perhaps with a

accept one or more frames while some regional and national exhibits reject entries of less than two frames. Although there is a move away from turning down one frame exhibits, this is another good reason to start at the local level.

All of this means simply that an exhibitor must be patient until a sufficient quantity of good material is collected to fill enough frames to impress the judges.

Practice — Still more of getting set!

"Practice makes perfect" certainly applies to someone about to enter the competitive world of exhibiting. Practice can take several forms.

When you attend stamp shows with exhibits, practice judging them then compare your medal levels with those the judges actually award.

Practice can be laying out your exhibit on white typing paper on the family room floor and changing pages around over and over until they look right and follow your story line.

Practice involves writing and rewriting your title page and individual page write-ups until they are succinct, accurate and compliment your layout.

Practice includes showing your work to your spouse or to a neighbor, not necessarily another stamp collector, who will give you honest constructive feedback. You might be amazed about what a non stamp collector can see which will help you to improve your exhibit.

And as stressed earlier, practice also means starting to exhibit at the local show level. For one thing, competition is not so keen. For another, exhibits like exhibitors need nurturing to reach full maturity. Try to attend the local shows you enter and listen to what visitors say about your work. Remember, the public can often times offer sound ideas for improvements just as judges can.

When you think you are prepared to exhibit, put your pages away for a few weeks then get them out and look them over again. Give yourself enough advance time to allow for your own critique. If after this waiting period, you still feel confident you have done the absolute best you can and you are fully prepared, then take the next step.

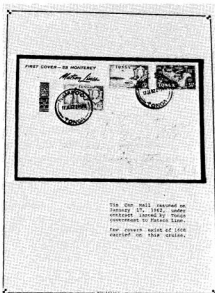
Participate — Go Do It!

Participation is the final test of preparedness and there is no substitute for actually exhibiting. The day comes when you must walk from the bullpen to the mound and face your first batters — the judges.

Hours of preparation are over; your research is as complete as it can be, the quality of your material is impressive, the quantity is extensive and you have practiced your heart out. You are finally ready to show the crowd and the batters your "stuff" and you have suddenly become a player rather than a bystander.

With your confidence peaked and your ego nicely adjusted, you are ready to fill out that entry form for your first local show and to display all of your hard work to the world. Few experiences are more exhilarating than hearing your name called during an awards banquet to come up front to receive your medal.

And remember, be prepared for that moment, too!



Practice involves writing and rewriting descriptive text until most important facts behind the cover are explained in succinct phrase.

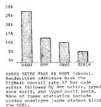
THE EVOLUTION OF AN EXHIBITOR

by Douglas B. Quine, Ph.D.

Several years ago my interest in Modern Postal History was stimulated by Elaine Durnin Boughner's brief article (*Linn's Stamp News* p.56 17-Jan-1983 "OCR Codes Causing Collector Confusion"). The idea of a new era in postal history triggered my 6 year (so far) study of the errors associated with Optical Character Reader (OCR) Bar Codes. As the study grew, I read the excellent article entitled "On Exhibits and Exhibiting" in the *American Philatelist* (Dec 1986) by Randy Neil. My Founding Member application to AAPE went out the next morning together with a letter describing my proposed exhibit. Randy's reply was very encouraging and I was hooked!

In April 1987 my first competitive exhibit went to COLOPEX and won a Silver-Bronze award. The judge's critique and the discussions that I had with several of them afterwards motivated me to try again with a revised exhibit.

The emphasis on the importance of publishing material on new topics to help educate the judges encouraged me to submit papers (which were accepted) to both the *American Philatelist* and the *Modern Postal History Journal*. I also met Thomas "Tuck" Taylor at COLOPEX



OCR ERRORS

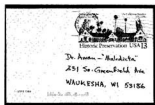


FIGURE 11

LINN'S STAMP NEWS HAS BEEN KIND ENOUGH TO PROVIDE AN ADDRESS FOR THE FIRST FIGURE OF THE BAR CODE. MANUSCRIPT ADDRESSES ARE ESPECIALLY DIFFICULT TO READ.

who provided valuable information about special sizes of archival sheet protectors as well as referring me to Bob Corless as a source of custom cut archival paper. I was impressed by the level of trust that we take for granted in the Philatelic community when samples arrived a few days after my phone call request.

After another year of research and reading the *Philatelic Exhibitor* and the *American Philatelist*, I entered MILCOPEX in March 1988. My newest material was dated late December 1987; the oldest item was from early 1983! The exhibit won a Vermeil medal, the Collector's Club of Chicago Post WWII Research Award, an APS Research Medal, and an AAPE gold pin for presentation.

Although I was unable to attend the show, thanks to the extraordinary generosity of the show chairman, Gaylord Yost, I received a detailed written judge's critique, show covers, show program, and my awards.

Thrilled, I was prepared to rest upon my laurels when the "Status of the Critique Service" article by Harry Meier in the *Philatelic Exhibitor* caught my eye. I sent off photocopies of my exhibit on May 23, 1988 and less than a month later it was in my hands again. John Hotchner's comments were extraordinary. Some pages had more comments than original text. He raised excellent questions, pointed out the strengths and weaknesses of the presentation, and really got me thinking about the NEXT time

around. Most importantly, he inspired a new round of questions. Such thoughtful critiques of exhibits, or manuscripts, are a model that we should all strive to emulate.

Most recently, I was invited to serve as a Philatelic Judge at the Illinois State Fair in Springfield. The themes that run through the *Philatelic Exhibitor* this time served in a new context. It is exciting to see the exhibiting process from the other side. An active exhibitor is in a unique position to appreciate the effort, the research, the rarity, and the beauty of a well prepared exhibit.

Five weeks after the revised version of this manuscript was accepted for publication, a Fortune 500 company invited me to discuss my bar code study with their research and development staff. Three hours after I arrived I had a written job offer, a week later we were house hunting, and within the month I will be starting a new career 1000 miles away. After fifteen years as a biologist, I'm changing careers because of a philatelic project that I did in my spare time over the past 6 years! Word of my research reached my future employer through the grapevine, I had a written offer before I'd had a chance to fill out the application form!

I've been impressed at each level of this endeavor by how much is contributed selflessly by interested and enthusiastic stamp collectors. Readers of my letters in many philatelic journals, members of the local Campaign-Urbana Stamp Club, family, and friends have all been a tremendous help in locating material for me. Stamp columnists have helped to inspire my field of research, U.S. Postal Service personnel have volunteered technical information, and articles in a variety of philatelic publications have provided the necessary background information to make everything hang together.

Philatelic exhibiting is an extraordinary aspect of the hobby for it combines in one avocation both independent activity and the contributions of many other people.



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by Dale Speirs, Box 6830 Stn D, Calgary, Alberta T2P 2E7

If, at WHATEVERPEX, you are presenting an exhibit of Canadian Admirals, Civil War postmarks, or some other subject reasonably well known, the juries can generally handle this material with reasonable competence. If, however, you are starting out on a long campaign that will take your Bosnian inverted perforations to an International Large Gold, then you cannot assume that the jury will have, or be able to get, someone who is educated on this specialty. You will have to educate the jury.

The most important part of the exhibit should be the page plan, wherein it is explained what the exhibit contains, and why it contains it. I see and read a lot of grouching from exhibitors who are upset because their Bosnian exhibit was only given a bronze or was unplaced, yet the exhibit contained little to suggest the importance of the material. By importance, I do not mean rarity. A cover or stamp is not important because it is rare, and declaring in the writeup that 'only two copies known' leaves me cold.

Give me five minutes with a batch of modern covers, and I can produce items which also are 'only two copies known'. An item is important because it proves a point, indicates the existence of something previously unknown, overturns established dogma, or some other thing, not because it is rare.

Besides proper writeup telling the jury what the item is, one can do a bit of publicity in the philatelic journals. I do not mean self-publicity of the press release kind, but writing up your exhibit for a learned journal. Judges cannot read every scrap of information printed, but if they keep seeing articles on Bosnian inverted perforations, then something is bound to trickle in. Does this method work in improving exhibit honors? I think it does, as I found out by accident with one of my own exhibits.

In 1982, I first began displaying an exhibit called 'When Things Go Wrong: A Look at Damaged and Delayed Mail'. This exhibit showed what could happen by way of misfortune between the time that a letter was mailed and when it arrived at its final destination. There is more than just airplane crashes or mis-sorted mail! In 1982, this exhibit received a bronze. In 1983, the tally was three bronzes. In 1984, despite having been unchanged, it received a silver and a National Vermeil. The vermeil was received despite the fact that the pages were unchanged in two years and were so battered and worn that I never showed the exhibit again.

What happened to cause this? In the March 1983 issue of *Canadian Philatelist*, I published an article based on this exhibit, showing covers and giving details. This article brought me unexpected comments from friends and strangers alike, and I can only assume that the jury had one or more members who had noticed the article and were therefore in a more receptive frame of mind. No improvements had been made to the exhibit itself to warrant the higher medals, so the only difference could have been increased appreciation of the importance of the material, based on the article.

Publishing articles is not difficult. Editors, especially for the specialized bulletins, are generally desperate for articles. The information will attract the attention not only of philatelic judges, but of readers who can supply you with additional information or new covers and stamps for your collection.

Editor's AAPes of the Month

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

November, 1988: Jacqueline Alton and her entire CHICAGOPEX '88 committee. They did a fantastic job putting on the show (including fielding an excellent youth section) and gave AAPE every consideration in holding a successful convention.

December, 1988: Fran Adams, our man in Germany, who put together our first two volumes index found on pages 40-43 of this issue.

January, 1989: Scott McCaffrey who has begun to put together a bibliography on exhibiting and judging from the lists and materials contributed by AAPE members in response to my request in the January, 1987 issue. (p. 9)

HAFNIA '87: BEHIND THE CURTAIN

by Dan Laursen

When you have worked only on national shows with 300 frames, it is both interesting and overwhelming to participate in the job of getting together an international exhibition of close to 4,000 frames. That was the number at the HAFNIA '87 World Philatelic Exhibition which took place in Copenhagen from October 16 to 25, 1987. The exhibition celebrated the centenary of Denmark's oldest stamp club.

Because of strong connections to Danish philately for more than 50 years I was invited to Copenhagen to take part in HAFNIA '87 together with old and, as it turned out, lots of new friends.

The logo of the exhibition was "Not the largest show in the world, but very likely the friendliest". It proved to be true. You met friendliness the very moment you checked in with the technical leader and were put to work; and it lasted until the last frame was down.

The exhibition took place at the Bella Center, a relatively new, large exhibition building consisting of a center hall surrounded by three other halls of which the smaller "A" hall was for meetings, and the center hall for Denmark's, Greenland's and the Faroe Islands' service centers and exhibitions. The frames were placed in the large "B" and "C" halls. We were about 450 volunteers who in teams of four, on eight hour shifts, put the frames together in one day and mounted all the exhibits the next.

We got almost all the frames mounted in time; some few were missing because some Argentinean and American exhibitors were stranded at Lisbon Airport due to a strike. The Americans hired a cab and drove to Madrid, Spain, caught a plane there and arrived at Kastrup Airport in due time for the exhibition!

It was bestowed upon me to mount some of the exhibits in the Court of Honor, i.e. John O. Griffith's "Classic South America". Of course you are not able to study the exhibits you mount very much, but every once in a while your eyes will catch something special on one of the pages and you spend some valuable seconds looking a little closer or you mark the exhibit in your memory for a later study visit. For an exhibitor it is of great value to experience those moments because you learn an awful lot. At least you learn what got you to stop and study that exhibit — and maybe the members of the jury will do the same.

Because I had security duty four hours a day, eight days of the ten the exhibition lasted, and because we were constantly rotated to a new section, I had the opportunity to study more excellent exhibits more painstakingly than ever before. In fact I studied them all! Some exhibits I will never forget as for instance Mary Ann Owen's seven frames: The Elephant; and Anker Bloch's 5 frames: Mail to/from Greenland during Second World War documented.

Mr. Bloch was there most of the time to explain the various items on the pages, which of course worked as a magnet on the visitors. Also Mr. Bloch had attached his book to his first frame of his exhibit enabling people to find answers to questions when he was not there.

One thing I found was that a lot of these top exhibitors do not follow all the instructions given in the APS Manual of Philatelic Judging. The write-ups were often extensive. One exhibit which got one of the top awards looked in my opinion like the show-windows of a second-hand shop.

The arrangement of the frames was second to none. The valuable material exhibited in hall "B" was protected against the sun's light, but was very well lighted by drawing-board lamps and the security people were ordered to keep an eye on these lamps so that the light was not directly on the stamps. Also the Bella Center's climate regulating system was active in giving the many irreplaceable exhibits the necessary care as to humidity and temperature. In hall "C" the lighting was arranged differently

but still artificial for the protection of the stamps.

Do I have any criticism? Sure. In spite of all the outstanding exhibits, exhibits for the man in the street and his kids should have been planned. There were no exhibits showing stamps or covers of today or yesteryear that they could identify with. The class for modern philately (1975 - present) was absent from the show. In my opinion it should have been there. Frame after frame of expensive pre-philatelic covers simply kills a germinating interest in our hobby.

One of the additional features at HAFNIA '87 were the dealer streets bordering the exhibit area, and the dealers did well. It should however be mentioned that contrary to what you often see at many exhibitions, the visitors were not jamming the dealer tables. No, they were evenly distributed between the dealers and studying the exhibits. When you finally got tired of walking and standing, there were numerous rest areas (for smokers and non-smokers) spread all over the exhibition area — and there was of course a meeting point centrally positioned.

A corner of hall "C" was reserved for the children. The area was divided in two: 1) a work shop and 2) an amusement park with a children's zoo on loan from the Copenhagen Zoo, and the famous Pierrot from Tivoli. The work shop was well used by the young philatelists. Here they got an opportunity to soak, dry and identify stamps. The Tucson, Arizona Stamp Club (TSC) which is the friendship club of the celebrating Copenhagen Philatelist Club (KPK) donated about 120,000 U.S. stamps to the work shop.

TSC showed its presence at the exhibition in other ways, too. At the jubilee reception, the President of KPK, Knud Mohr and the head of the press center, Ib Eichner-Larsen were made honorary members of TSC by TSC Past-President Charles Laubley because both were instrumental in making the friendship connection between the two clubs.

Speaking about the press service — it was like the rest of the exhibition: First Class. There was a press center with typewriters and telex machines, ample space for interviews and smaller meetings plus a self-serve bar (beer, coffee, tea, soft drinks, etc.). Every day at 1 PM a briefing took place about upcoming events, and a special presentation took place. One day it was the presentation of the daughter of Postmaster Einar Holboll, the creator of the first Christmas seal. Another day it was the presentation of the re-created Christmas seal from the former Danish West Indies (the present U.S. Virgin Islands) and there was also a presentation of a new U.N. stamp by the Danish designer Bjorn Wiinblad.

Last but not least it should be mentioned that the Danish Post Museum, courtesy of Director Erik Jensen, exhibited some marvelous old postal artifacts: uniforms, a mail stage coach, an ice-boat and cancelling machines of the past; plus drawings, essays and sheets of various modern commemorative issues. The very first Danish stamp of 1851 was exhibited in approved sheets.

If this was the usual range of activities and sights at an international, I recommend the experience to everyone.

ATTENTION AAPE EAST COAST MEMBERS

Be sure to plan now to attend our first Regional Meeting and AAPE Seminars program at PHILATELIC SHOW, May 5-7, in Boxborough, Mass. (Near Boston) Randy Neil and other AAPE officers will present a special day-long series of AAPE activities. For information on exhibiting: Guy Dillaway, Box 181, Weston, MA 02193.

What Is A Philatelic Cover?

by Ingeburg L. Fisher

As every exhibitor knows, showing a "Philatelic Cover" is THE CARDINAL SIN today. So, going through his shoe box full of treasures, this exhibitor gave the matter some serious consideration:

Of course, we all know that this colorful pristine cacheted First Day Cover is definitely a No-No. And so is this addressed, gone-through-the-mail FDC. No, this overfranked, first-day-of-sale (use) cover, showing varieties of the transportation coils is also out. Everybody knows, the rate is 22¢ and the franking of 25.3 cents will cause severe admonishment.

Oh my, and this beautiful and rare set of Columbians on registered cover with Exposition cancel! I must say, this long-gone souvenir collector did have class — and money! It beats me why these Civil War Patriotics always elicit admiration when my 14¢ Flag postal card with the artistically hand-drawn cachet "I hate Khomeini!" is frowned upon..

Well, now, here we go! This stack looks like genuine commercially used material. Here, this pre-printed renewal form from a philatelic periodical. No, wait a minute, the return address is from a collector. That won't do at all. Next — one of those free bank envelopes, some very conservative person re-addressed with a self-stick label. This surely has to be commercial. Aha, I thought so, the 22¢ Flag over the Court House is affixed 1½ to 2 inches away from the corner. Obviously philatelic! This joker thought he would try for a Socked-on-the-Nose cancel. But he got out-smarted by the USPS, he got a SON alright, a genuine handcancel with a ball-point pen.

A seed catalog wrapper! A genuinely used commercial item! What's that name again? Jack Blank? I heard of him before. Isn't he one of those big wigs in a national philatelic organization? But here, a bulk mailed free offer for kitty-litter, addressed to Resident. This surely must be the ultimate in commercial use. On second thought, Resident had to be a stamp collector, any body else in their right mind would have discarded it immediately in the wastepaper-basket.

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MICHAEL LAURENCE, in Linn's Stamp News

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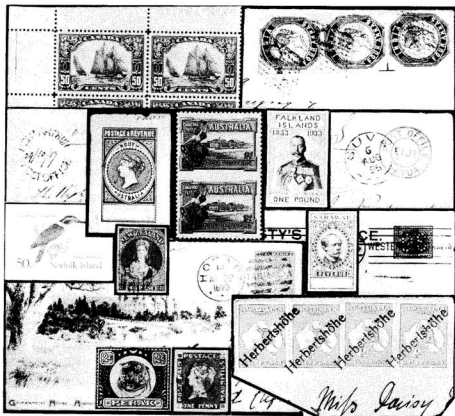
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SHOW LISTINGS

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

February 25-26. LINPEX '89. Lincoln Stamp Club. Held at: Univ. of Nebraska East Campus Union, 38th and Holdrege Streets, Lincoln, NE. Frames hold 16 (8.5 x 11) pages, \$5 per frame (adults), \$2.50 (juniors). Minimum 2, maximum 10 (adults), 5 (juniors). Deadline: Feb. 4, 1989. Prospectus from: Lawrence Kinyon, 4401 S. 27th, Apt. C-18, Lincoln, NE 68512.

March 18-19. CENEPEX '89. Central Nebraska Stamp Club. Ramada Inn, 3333 Ramada Rd., Grand Island, NE. 144 6 page (8½ x 11" or 9 x 12") frames. Adults \$2 per frame, Juniors \$1 per frame with first frame free. Information and prospectus from Mike Ley, Box 984, Grand Island, NE 68802.

***April 7-9. COLOPEX '89.** Columbus Philatelic Club. Radisson Hotel Columbus, 4900 Sinclair Road (Morese Road & I-71). Frames: 16 8½ x 11 pages. \$7.00 per frame (Adults) \$2.00 (Youth). Entries close March 1, 1989. LITERATURE EXHIBITION. Entry forms and hotel information available from: Diana Manchester, Post Office Box 3128, Columbus, OH 43210.

***May 5-7. ROMPEX '89.** Rocky Mountain Philatelic Exhibitions, Inc. At Holiday Inn Hotel and Convention Center, 1-70 East and Chambers Road, Denver, CO. 300 frames each holding 16 pages (8½ x 11" or 9 x 12"); Adults \$6.00 per frame; Juniors gratis. Deadline March 31, 1989. Data from Mike Milam, P.O. Box 2352, Denver, CO 80201.

***May 5-7. PHILATELIC SHOW '89.** Northeastern Federation of Stamp Clubs. At Sheraton-Boxborough Inn and Convention Center, Routes 495 and 111, Boxborough, Mass. Frames: 16 (8½ x 11) pages, \$7.50 per frame (adults) 2-10 frames, \$3.00 per frame (juniors). Annual Convention of the Mobile Post Office

Society, Regional Meeting of the American Association of Philatelic Exhibitors. Prospectus/hotel information from: Dr. Guy R. Dillaway, Box 181, Weston, MA 02193.

***May 5-7. OKPEX '89.** Oklahoma City Stamp Club. Central Plaza Hotel, I-40 at Eastern Ave., Oklahoma City, OK. 9 (up to 9" x 12") page frames. \$4.00 per frame (Adults) maximum of 18 frames per exhibit, \$2.00 per frame (Juniors). Minimum 3 frames both classes. Entries close April 1, 1989. Annual Convention of the Oklahoma Philatelic Society. Special "Landrun Centennial" Awards. Information from: OKPEX '89, P.O. Box 26542, Oklahoma City, OK 73125.

***May 27-29. NOJEX '89.** North Jersey Federated Stamp Clubs, The Meadowlands Hilton Hotel, 2 Harmon Plaza, Secaucus, N.J., 325 frames, 16 pages up to 9 x 12". Adults \$7.00, Juniors \$3.50 per frame. Deadline April 1st. Write Nathan Zankel, P.O. Box 267, New Brunswick, N.J. 08903.

***June 23-25. Northwest Federation of Stamp Clubs.** Coast Terrace Inn, Edmonton, Alberta, Canada; hosted by the Edmonton Stamp Club. 16 (8½ x 11") pages per frame. \$7.50 (CAN) per frame (Adults), min. 2, max. 10 frames; \$2 (CAN) per frame (Juniors), 1 to 4 frames and Youth (18-21), 2 to 6 frames. Entries close May 1, 1989. Includes selective literature exhibition. Show theme: Aerophilately. Prospectus from Exhibits Chairman, P.O. Box 399, Edmonton, Alberta, Canada T5J 2J6.

Attention Show Committees: Send complete information in the above format for future listings to the Editor.

BACK ISSUES OF *The Philatelic Exhibitor* are available while supplies last from Randy L. Neil, P.O. Box 7088, Shawnee-Mission, KS 66207. Vol. I, #2-3 — \$4.00 each, Vol. II, #1-4 and Vol. III, #1 — \$3.00 each. Vol. I, #1 is sold out.

Philatelic Exhibiting: A Route to Self-Awareness

by Dennis Ryan

No one can exhibit philatelic material as a duty. Those who exhibit do so because, once attracted to it, they cannot help it.

Although I have never met an international gold-medalist, I have heard the stories of some of them. Their exhibits represent lifetimes of hard work and dedication. In fact, an international gold in a philatelic exhibition often represents more hours of learning, practicing, training, self-discipline, and polishing a craft than does a corresponding medal in the Olympic Games. The philatelic school of hard knocks, with its three intransigent R's of Researching, Ruminating, and Redoing, is a formidable institute of higher learning.

What drives such exhibitors? Some answer that it is the desire to seek perfection, the desire to overcome challenge. This argument often ends by citing Sir Edmund Hillary's quest to conquer Mt. Everest "because it was there." But it was Hillary, not Everest, that drove Sir Edmund Hillary. Had there been no Everest, he would have had to have invented it. Likewise, it is the philatelic exhibitor who drives the philatelic exhibitor. The challenge lies within, not without.

And so, like Ulysses in Homer's *Odyssey*, the exhibitor embarks on a long and fantastic voyage. Like Ulysses, he commits acts of piracy. Hundreds of patient hours in stamp shops and bourses yield the precious "\$5" cover that the dealer does not know he has. Low bids flood the auction houses in alluring hopes that lowish bids may be successful. Stray bits of knowledge are snatched from a thousand sources and turned to an exhibitor's own ends.

Like Ulysses, the exhibitor must combat the one-eyed Cyclops, the limited vision of colleagues, dealers, resource materials, show chairmen, and judges. Most of all, he must defeat narrow-mindedness within himself. Like Ulysses, the exhibitor must overcome cannibal giants: time limitations, financial resources, and unfair devastating critiques, all with the power to devour in one gulp. Like



Ulysses, the exhibitor must travel to the end of the earth to hear dire prophecies of his adventures yet to come. "Reorganize the entire exhibit along these different lines," declares one judge. "Acquire this \$1,500 piece," pronounces another. "You must enlarge your exhibit so that it does more work," states yet a third.

Like Ulysses, the exhibitor must negotiate the "floating rocks" that keep him on an almost pre-destined path and prevent his escape from the consequences of his work. Once his exhibit and its structure have been defined, the exhibitor is, indeed, almost fated to reckon with certain pertinent material, certain philatelic specialists, certain dealers who handle what he needs, certain colleagues who share his interests and views, and certain judges who specialize in his area.

And like Ulysses, the exhibitor returns to a sacred spot he had thought of as "home", only to find himself alone, often unappreciated, and threatened by a hundred would-be suitors all seeking the same prize that he has fought for and regards as rightfully his. The pursuit of self-awareness is always a lonely one. Philatelic exhibiting isn't for sissies.

The rewards of this voyage, however, more than offset its danger and difficulty. At its end, the exhibitor has become one who has achieved a certain measure of control. To him, there are no overwhelming obstacles — just problems in need of a solution. He knows what is possible is based on what he can do, not on what others may be able to do. He recognizes that the second he says, "I can't," he won't.

The exhibitor can look at his mistakes and laugh. He can view the world the way it is, not as it should be or as it would be if life were "fair." He can both exhibit and live truly to win, not just as a strategy to keep from losing. He can look at success as a reward for past accomplishments, without forgetting future hurdles. Collecting stamps or covers is merely a hobby. Philatelic exhibiting is an act of creation and self-discovery. The gold award at the end of the voyage does not symbolize a victory of mind over matter. It signifies the victory of the exhibitor over himself.

- The "hole" (with Perforation 270's on U.S. Stamps)
- 1.0 Simple perforation and its variations
 - 1.1 The scope of simple perforation
 - 1.1.1 Perforations out of line
 - 1.1.2 Diagonal perforation
 - 1.1.3 Wide and narrow perforation
 - 1.1.4 Zigzagging perforation
 - 1.1.5 Misalignment affecting part or about margin
 - 1.1.5.1 Misperforated gutters and gutter angles
 - 1.1.5.2 "Wagon-pale" perforation
 - 1.1.5.3 Cross-hatched perforation
 - 1.1.5.4 Marginal perforations in perforated "stamps"
 - 1.1.6 Double perforation
 - 1.1.7 "Crab" marks
 - 1.2 Imperforated perforation and its variations
 - 2.1 Blind perforation
 - 2.1.1 Partially perforated
 - 2.1.1.1 Cut off by water, broken, or missing piece
 - 2.1.1.2 Flatbed partially perforate settings—"War Parts"
 - 2.1.2 Imperforated between*
 - 2.1.3 Imperforate horizontally or vertically
 - 2.1.4 Full immediate error
 - 2.2 Other effects beyond the basic variations
 - 3.1 Two-way perforation, ("Combed" perforation)
 - 3.2 Different perforations of the same issue
 - 3.3 Cross-hatched perforation
 - 3.4 Perforation plus a second 270 effect

- 1.0 Simple perforation and its variations
 - 1.1 The scope of simple perforation

Simple perforation affects the entire range of U.S. perforated stamp production. This section will show a variety of types that explore this diversity.



1934 Simple perforation

The exhibitor is vulnerable. It is not philatelic material but naked souls on display in those frames. It is such an easy leap from "That judge found fault with my exhibit" to "That judge found fault with me." In fact, if the exhibitor has invested every spare scrap of knowledge, money, time, hard work, self-discipline, and concentration that he needs in order truly to have done his best, it becomes practically impossible to accept judges' pronouncements calmly. As a pro tennis star once observed, "A gracious loser is a born loser."

I have prepared my exhibit and shown it locally for a year and a half, now. The "Great Depression" of my first nationals lies just ahead. When the day comes when I win my first national gold — and it will come, eventually — it will not proclaim in a disembodied voice from the skies, "Look at what I own," "Look at what my money bought," or "Look at what I know." Instead, it will be an inspiring, quiet symbol of how I reached down deep within myself, found something good there and made it the best that it could be. To paraphrase Ralph Waldo Emerson, "Exhibit philately" and "know thyself" will have become at last one maxim.

"Perfect" change-of-design dissemination.



1966

In "imperfect" change-of-design dissemination, the alteration is almost unnoticeable until viewed side-by-side with the original. This effect is not desired, because the original stamps must be readily identifiable in the new design. The original is shown to the left of each design for convenient comparison.



1967



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EXHIBITING AND YOUTH: LEARNING BY DOING

by Cheryl B. Edgcomb
P.O. Box 166, Knoxville, PA 16928-0166



One of the best ways I have found to learn more about philatelic exhibiting is by attending stamp shows and looking carefully at the pages in the exhibit frames. Youngsters can learn in the same manner. By reviewing the various elements on the pages and identifying the factors which appeal, new exhibitors can gain insight into exhibit page preparation.

There are several ways this learning process can be achieved, and this month's column will focus on the ways in which a fun and educational stamp show "Youth Booth" can serve that end. *Single Page Concept:* A few weeks ago, I had the pleasure of sponsoring the youth booth at Elmira, New York's annual stamp show, STEPEX. This show is held at a large shopping mall, so there were a considerable number of both collecting and non-collecting youngsters present, eager to participate. The youth area served as a general gathering area among peers and allowed the show committee a chance to project first-hand the fun and educational benefits of stamp collecting.

One section of the area included an eight page exhibit explaining basic collecting methods. Free pamphlets were distributed.

A second section focused on stamp and cover designing, allowing children of all ages an opportunity to design, color, and display their individual talents.

Section three was comprised of assorted paper and electronic games to appeal to all age levels.

The final section served as a "hands-on" workshop area, where youngsters could prepare a basic stamp album and exhibit page. After selecting several stamps from a large assortment on the table, each youth was shown the proper way to remove the stamps from paper. While the stamps were drying, the use of stamp mounts, hinges, and tools was explained. The youngsters then used the items they had selected to prepare an exhibit page. Upon completion of this page, it was mounted in their make-shift album and taken home.

In view of the fact we had to secure additional supplies, the committee's overall feeling was this project was highly successful!

Page preparation at the youth area served as an introduction to philatelic exhibiting. We observed that when the young people realized how easily they could grasp exhibiting concepts, they were eager to learn more.

Exhibit Area Frame Tours: After the basic introduction phase, exhibit introduction was taken one step further by show volunteers who conducted special tours through the exhibit area. To my delight, a local Girl Scout troop scheduled a visit to the youth area as a group project. This served to generate additional interest as the group progressed down the rows of frames. The youngsters questioned why exhibits varied and why some pages were structured differently than others. By the end of the tour, several eager youngsters were already contemplating what subject they would be selecting to prepare an exhibit for next year's show!

Plan A First: A key concern of many show committees is whether or not to sponsor a youth area, and if there would be enough volunteers to operate it. That is a concern, but if you can interest a couple of people, the actual mechanics are easy because the American Philatelic Society recently published a handbook, TIPS FOR A YOUTH AREA AT A PHILATELIC SHOW which can be obtained by sending \$2.50 to the Society at P.O. Box 8000, State College, PA 16803-8000. Our own AAPE Games Exchange Committee can also assist you in planning your own Youth Area.

The benefits from such an area will become apparent as interest expands and club membership and participation increase. A successful youth area can be a positive step toward serious youth involvement in the hobby.

EXHIBITING A THEMATIC COLLECTION — CONFLICTING ADVICE FROM JUDGES AND OTHER EXHIBITORS

by Mary Ann Owens, P.O. Box 021164, Brooklyn, N.Y. 11202-0026

"Conflicting advice" is both a hazard and a benefit for the thematic exhibitor.

Keep in mind the old adage: "The optimist sees the glass of water as half-full, the pessimist sees it as half-empty." Both are looking at the same object; they arrive at opposite conclusions, yet both of them are correct.

In the same vein, what appears to be conflicting advice can also be two different approaches to the same idea. The more experienced the exhibitor becomes, the better he or she will be in analyzing the advice given.

There are several ways to approach conflicting advice depending upon the circumstances and the sources of the different views.

1. Conflicting advice from two judges at the same exhibition.

If the advice is about the thematic aspect of the exhibit, ask yourself if either judge is a thematic exhibitor or a known thematic collector. If both of them are, then further ask yourself if either exhibits or collects in your area as that judge will probably be more knowledgeable in your area and will probably have the better advice.

If one judge is a thematic exhibitor or a known thematic collector and the other judge is not, the advice of the first judge is probably the better one. However, do not dismiss the advice of the non-thematic judge. It could be that the thematic material being shown is in an area that the judge collects philatelically. The second judge could have some interesting ideas to contribute to the exhibit.

If neither judge is a thematic exhibitor or a known thematic collector, then the thematic exhibitor needs to spend more time rationalizing the two advices. It could be that one or both are contrary to the written thematic guidelines. If possible, ask the judge why he or she is advising something contrary to the guidelines. Of course, the judge may or may not be aware that it is contrary. If no satisfactory conclusion can be reached, the thematic exhibitor is better off abiding by the written thematic guidelines.

If the conflicting advice is about the philatelic aspect of the thematic exhibit, then different criteria might be used, keeping in mind what is in the written thematic guidelines.

If both judges are thematic judges, do not be afraid to ask how they arrived at their suggestions. This could be a prime example of the optimist/pessimist adage of two different approaches to arrive at the same yet seemingly different conclusions. Weigh each advice against the guidelines and most likely another interpretation of the guidelines has been added and which can be used another time.

If one of the judges is a thematic judge and the other is not, or if both judges

are not thematic exhibitors or known collectors, again assess the advice with the thematic guidelines. If an advice is completely contrary to the guidelines, try to have an intelligent conversation with the judge pointing out the guideline restrictions and then discussing with the judge what might be done within the guidelines that would still please the judge the next time he/she judges the exhibit.

2. Conflicting advice from a judge and an exhibitor or from other exhibitors.

As exhibitors, who are not judges, view exhibits quite differently than exhibitors who are also judges, the weighing of conflicting advice is also done differently.

Many exhibitors are knowledgeable in their own fields of major or minor interest but normally do not have any reason to be knowledgeable in the other fields. When these same exhibitors decide to become judges, they now have a very good reason to become more knowledgeable in the other fields. The various apprenticeship programs help, plus other aids beyond the scope of this column.

Suffice it to say that the advice from a judge normally comes from a better broad-view of philately than the average exhibitor. However, if the advice of the exhibitor is based on first-hand knowledge because the area is collected either thematically or philatelically, the advice should be seriously considered over the advice of the judge not highly knowledgeable in the field.

3. Hazards and benefits of conflicting advice.

The obvious major hazard of conflicting advice is that if one is very right and the other very wrong, the inexperienced exhibitor might choose the wrong one and it might take several more exhibitions before the judges and other exhibitors can get the exhibit turned around to better follow the accepted thematic guidelines.

The other major hazard is that the exhibitor will become confused and give up in disgust when the advisors were trying to be helpful.

The exhibitor with an open mind to advice, can use conflicting advice to his/her benefit. Rationalizing each advice against the thematic guidelines can develop a keener insight as to what judges want to see, or don't want to see, without straying from the guidelines. Whenever possible, try to analyze the difference with the judge. It could very well be that the judge is not fully aware of the guideline advice and there could be an education both ways.

Thematic exhibitors probably get more conflicting advice than any other class in philately. The primary reason is that their thematic exhibits are usually judged by non-thematic judges and the advice given is not based on a thematic background but on the knowledge learned during judging sessions. The advice given is not bad, it is on the other hand not based on actual experience. As the thematic exhibitor becomes more experienced in exhibiting, he/she will become better able to utilize all advice in the development of the exhibit.

The thematic exhibitor, because the exhibit will frequently be judged by non-thematic judges, must take seriously the advice of these judges, no matter how conflicting, because the exhibit will probably be judged by the same judges again. As judges are human, they like to see their advice taken. That is why it is important to talk one-on-one with the judges whose advice seems to be contrary to the accepted thematic guidelines.

Education is a two-way street. As judges learn from exhibitors and exhibitors learn from judges all the time, conflicting advice can some day be of only the optimist/pessimist kind.

Even at TOPEX, the all-thematic exhibition, the judges do not agree 100% with each other. That is why there is a panel of judges to give thematic exhibitors several viewpoints, not always agreeing, on their exhibits.

It would be a dull world if judging were done on a computer.

STAMP SHOWS & EXHIBITING IN GERMANY

by Jo Bleakley & Trudy Innes

In 1987 we attended SUD POSTA '87 Nationale (pronounced *sued* posta) in Sindelfingen, Germany (the home of the Mercedes auto).

SUD POSTA '87 was hosted by *Federation South West* under the sponsorship of the *Foundation for the Promotion of Philately & Postal History* which raised funds to finance promotional stamp expositions and competitive stamp shows through the sale of semi-postal stamps.

To exhibit in Germany, one must be a member of a local stamp club under the *Bund Deutscher Philatelisten* (BDPh). (There is one exception: Switzerland and Germany have a reciprocal agreement since both countries follow the same system.)

The BDPh, with a membership of over 80,000 comprised of 10 State Federations and 138 Study Units, is a member of FIP. Dues are paid to the local clubs which then forward a portion to their state Federation, who in turn send a percentage to the BDPh. Membership benefits include the bi-monthly publication "PHILATELIE" and 4 Federation magazines.

Federation South West, the largest Federation with 160 clubs and 15,000 members (some clubs are over 100 years old) hosts between 8 and 15 Level 3 shows and 1 Level 2 show per year. (Level 1 shows are held bi-annually.) They also sponsor local promotional shows (i.e.: "Fauna & Flora" at the Wilhelma Zoo; "Motorsport on Stamps" for the 90th anniversary of car racing in Germany, held at the Hohenheim Museum; etc.)

SUD POSTA '87 was held at the Sindelfingen Messehalle, a convention center of about 8900 sq. yds. with an upper balcony on three sides. Over 40,000 visitors attended. Admission was free and included a 112 page Show Catalog.

Advertising for the Show was excellent. Flyers were mailed to every home in the surrounding areas with a coupon for a free gift at the Show. Show signs (see Figure 1) were placed along the roads. Hourly free Bus service from the Stuttgart subway to and from the show was provided.

In front of the Messehalle was an Audi 50 covered with stamps (see Figure 2). To raise money for a welfare project "Action Sorgenkind" ("take care of the children") a philatelic youth group near Munich prepared the car and auctioned it at NAJUBRIA '86 for a hammer price of DM 1,000. Television News played up the project and post cards of the car were sold to raise additional funds.

Inside the Hall were 18 Foreign Posts or Agents; 4 Philatelic Newspaper/Magazine publishers' stands; 4 information stands for *BDPh*, *Federation South West*, *The Dealers Association* and *War on Forgeries*; City of Sindelfingen Transit Information booth; 70 Dealer stands (similar to the booths at AMERIPEX) and a few super booths. A very large German Postal Service Post Office had been set up on the center balcony.

The German Postal Service had a mini-Postal Museum on the main floor with a collection of "Rarities from Wurttemberg 1851-1873" and "Selected Single Pieces and Letters from Baden" from the Postal Archives. There were also historical items from the Stuttgart Postal Museum.

Special Show cancels were used for each day: 6 for Germany (plus a special postal card); and one each from the United States Postal Service (see Figure 3), Papua New Guinea, Hungary and Czechoslovakia.



The author Bleakley with one of signs placed along the roads to advertise and lead people to the show.

Having received acceptance to a show, the exhibitor brings his exhibit and Pass to the Exhibit Secretary. All paper work being in order, the exhibitor is accompanied by a worker with frame keys and assisted in putting up the exhibit. When the show is over, the same procedure is used in reverse. When signing out, the exhibitor picks up his Pass complete with the award and any special prize.

The Passes are then given to the Chief Judge. The judges do not look at the Passes until after they complete their judging. Two judges look at each exhibit and rate it. When they are finished, they compare award levels. If both have rated the same, they then check the Pass. If the rating in the Pass is much different from theirs, *all* judges go to that exhibit to determine the award. After the jury has turned in their decisions the Secretary records the awards and special prizes on each Pass.



Audi 50 covered with stamps by a philatelic youth group then sold at auction to raise money to help children.

At Sud Posta '87 there were 14 judges and 4 apprentices. Judges also apprentice through each level. Individual critiques are given at all Levels.

39 golds, 83 vermeils, 76 silvers, 16 silver-bronzes and 9 bronzes were awarded. (122 of these exhibits (the Golds and Vermeils) now qualify to apply for International FIP Shows.) 84 special prizes were also awarded including silver and crystal items, philatelic accessories, etc. donated by the Postmaster General, State Secretary for Culture, Congressmen, the Mayor, Local Government Leaders, Businesses, stamp clubs and private individuals. These were on display in large glass cases at the front of the Hall.

Since I (Jo) am a Thematic exhibitor, that section of the show interested me the most and I informally "judged" that area. Surprisingly, most of my "awards" were within one level (usually lower) of the jury's or right on.

I managed to unobtrusively overhear some of the discussion between the Thematic judges. Their comments and debates were no different than those heard at stamp exhibits here. (I am an APS apprentice judge and, as such, am familiar with judging procedures.)

Two of the judges were kind enough to show me how they rate the various points of the exhibit. Again, it is similar to that in the APS Manual of Judging which is not surprising since we all follow the FIP suggested criteria.

Rather than show the scoring used in 1987, here is the 1989 Point System:

	Tradition	Post. Hist.	Airmail
1. Treatment (10) + significance (20)	30	35	30
2. Knowledge and research	35	35	35
3. Condition and rarity of material	30	25	30
4. Arrangement	5	5	5

NOTE: Postal Stationery is scored the same as Postal History.

Awards: Points Needed

	Level 1 (National)	Level 2 (Regional)	Level 3 (Local)
Gold	85	80	75
Large vermeil	80	--	--
Vermeil	75	70	65
Large silver	70	--	--
Silver	65	60	55
Silver-bronze	60	55	50
Bronze	50	45	40

There were about 20 different seminars, slide presentations and movies, and 11 Study Units held meetings. All were very well attended (usually SRO) by over 100 people at each.

A food counter with sausages, coffee, cold drinks, etc. and two restaurants (one on the balcony) were well-stocked and did a brisk business.

Other daytime special activities included a bus tour of Stuttgart with a visit to the Postal Museum; a bus tour to the northern part of the Black Forest; and a walking tour through the 749 year old city of "Old Sindelfingen".

On Saturday there was a "Stamp Trade Day" — a bourse organized by the local Sindelfingen stamp club where one could (for an entrance fee of DM 2.50 BDPH member & DM 5 non-member) trade or buy and sell philatelic items. Although the bourse was located about a mile from the show, attendance was good and the hall was very crowded.

There were 1300 exhibit frames — each holding 12 pages — arranged in an alternating "U" pattern (see Figure 4). Literature exhibits were in special locked display cases.

The exhibits were arranged as follows: 9 German States; 16 pre-1945 Germany; 24 post-1945 Germany; 23 Hometown Postal History; 23 Postal History; 14 Airmail; 17 Europe; 11 Overseas; 50 Thematic; 40 Literature and 11 Court of Honor. There were signs hanging above each section identifying the category (see Figure 4).

Sud Posta '87 was a Level 1 (national) competition. All exhibitors had advanced through Levels 3 (local) and 2 (regional) and earned at least a *silver* at those levels. (This will be changed in 1989. Henceforth exhibits must have at least a *vermeil*). Many of the exhibitors were first time National exhibitors. (This as a 'small' National as opposed to a Grand National which is much larger. Only 1/3rd of the eligible exhibits could be accepted at SUD POSTA '87 due to available space.)

In Germany (and Switzerland), exhibitors must work their way up to National competition. To compete at Level 3 one must be a member of a stamp club and apply through the club to the BDPH for a "Pass" to exhibit.

Some local clubs have workshops to teach exhibiting. When an exhibit is ready to be shown the owner applies for the "Pass" which is similar to a passport. Every exhibit is given a number for life and is registered in the Pass to the owner, along with the exhibit name which cannot be changed, the owner's name and a record of all shows entered and awards received. An exhibitor may have more than one exhibit, but each will have its own permanent Pass. (An exhibit can be sold or inherited but the new owner receives a new Pass with the change of ownership recorded. He must then wait two years before showing the exhibit.)

All exhibitors begin at Level 3 where the emphasis is on improvement and encouragement. An exhibitor receiving a silver award or higher at this level is eligible to apply to Level 2. Upon receiving at least silver at Level 2, he may move up to Level 1. If an exhibit earns three golds at any level *it must move on to the next level*. An exhibit receiving vermeil or gold at Levels 2 or 1 cannot return to a lower level. (Many exhibitors stay for 3 gold medals before moving up.)

At Level 3, the show committee does not have to give actual medals, a certificate or other paper notice is acceptable. At Levels 1 & 2 the medals must be given and must contain some of the *actual metal* (i.e. silver must contain some silver; gold must contain some gold).

The main observations I made were that all exhibits were on tinted paper and virtually all were matted (most in a slightly darker shade than the paper). The pages were well filled (but not crowded), presentation on most was "very pleasing, and all possible philatelic elements were usually present. My only negative observations was that there seemd to be a lot of writing which, at times, took away from the material.



U.S. Postal Service cancel.

Visitors to the show looked at the exhibits. Whole families could be seen reading and discussing them. I did not notice any time when the frame areas were not heavily populated.

Dogs go everywhere with their owners in Germany (on trains, in restaurants, department stores, etc.). I was a bit startled to see two dogs (with different owners) looking at the Court of Honor. Some sat and looked alert, many laid down and napped, but all were well behaved.

Incidentally, for the workdays of setting up the show, a kitchen was set up for the workers. Sausages, ham, bread, beer, bottled water, coffee, etc. were prepared and served free to the workers all day long.

The rules for exhibiting may be more structured in Germany, but the national level exhibits would all get awards in this country. There are many good points to *earning your way up the ladder* but the German system would not work here in the United States since we are such a large country. However, a system of instruction through the local, regional and national levels to help make improvements to our exhibits would be very useful.

Author's note: Although this report was *written* by me, it would not have been possible without the research done by my Hostess in Germany, Mrs. Trudy Innes. As a member of the Sindelfingen stamp club, she worked on the show committee and devoted many hours to gathering the pertinent information about exhibiting in Germany.

— Jo Bleakley.



SUD POSTA '87 at the Sindelfingen Messhalle. (Photo courtesy of Wilhem Van Loo)

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• **BELGIAN CONGO** Postal stationery and pre-1930 covers wanted. Send with price or for my offer. Ronald Strawser, 310 West Wall, Suite 1200, Midland, TX 79701

• **WANTED FDC's**, cachet covers, and commemorative cancellations honoring J. Henri Dunant (founder of the Red Cross or recipient of the Nobel Peace Prize). Send copy with asking price. Roy VanSickle, 1014 Ronstan Drive, Killeen, Texas 76542.

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MAKE THE EXHIBIT CHAIRMAN'S DAY

by Stephen S. Washburne

Having completed two years as Exhibit Chairman at a WSP show (SEPAD) has made me realize several things exhibitors do to make life difficult for the Committee. A lot of them can make even the most tolerant vow never to deal with an exhibitor again. If you would like that kind of reputation:

1. Request and send in the prospectus as close as possible to the deadline. Don't be early; a few days after the deadline is ideal. Make sure to apply for several shows you definitely have no intention of exhibiting at so that you can tie up their frame space. If you withdraw, do so only at the very last moment.
2. Don't bother to sign the prospectus, and make sure to miscalculate the amount to enclose in frame fees and return postage. Asked whether "mail-in" or "hand deliver", be sure to indicate the opposite of what you intend to do. (Added bonus for not signing your check and for rubber checks.)

The following apply to mail-in exhibitors only —

3. Even if you live next door to the Exhibit site, or have a friend who will be there, make sure to mail the exhibit and ask it to be returned the same way. Carefully check your calendar and expected service time so the package will arrive a day or two after the deadline.
4. When packing the exhibit, use the flimsiest box you can find and cram the pages in so tightly they will be bent or crushed. A container that will be destroyed beyond any possible reuse when opened is ideal. Even better is no container at all, but that is hard unless you hand deliver.
5. The following items should under no circumstances be enclosed with an exhibit: return mailing label, extra wrapping paper and tape, special instructions for mounting, return postage or a check. Anything which would identify the exhibitor is discouraged.
6. No one is serious about page protectors, so don't use them. But if you must, enclose them separately from the pages. And make sure not to sequentially number your pages as this helps to confuse the mounting committee. Make sure all material is mounted so that the slightest motion will cause it to slip or fall.
7. Make sure you enclose one less or one more frame of material than allotted. Where a full frame is difficult, one page more or less is allowable, as long as there is a gap in the page numbers.

For those mounting exhibits in person —

8. Check the scheduled times for mounting carefully, and arrive at least one half hour after closing time. If this is impossible, arrive one hour early and demand that you absolutely have to be finished before the scheduled starting time. Under no circumstances volunteer to help the local committee. Be sure to complain vociferously about location of your frames, lighting, the hotel, the directions given, the weather, whatever . . .

9. Insist that at least two, preferably three, local people do the mounting while you closely supervise, making constant changes in arrangement and in position of each page. Bring a few loose stamps and covers, unmounted, that the mounters can help you put on the pages, but of course only after a frame has been completed and locked up. Since you will probably be hungry and thirsty, demand that a local fetch you refreshments at his expense, or at least bring your bags to your room.
10. During the show, be sure to attend no function of any possible interest to exhibitors such as the critique, awards banquet or presentation, seminars. Talk to judges only while they are working; while they are deliberating deprecate their intelligence, impartiality and parentage to any and all who'll listen; when they are finished and awards are posted, make sure to scream how badly you were robbed.
11. Demand your exhibit be taken down well before the show closes. If the committee refuses this reasonable request, insist that yours be the first to be dismantled. If it is one of those shows that assigns numbers for take down, you earn points for each position you can jump ahead. Any awards you could have picked up at the banquet if you had attended: trophies, certificates, list of palmares, written jury critique, etc. should, of course, be instantly available to you — suitably engraved, of course. Berate the committee if they aren't.
12. You are a very busy person, so if you can't comply with item #11 arrive two hours after scheduled takedown. Even better, don't show up at all. Then tell everyone you talk to how badly the committee ran the show.

Go ahead, make my day!

FUTURE ISSUES

The deadline for the April, 1989 issue of *The Philatelic Exhibitor* is February 15, 1989. The theme for that issue (announced in the last issue) is "How should exhibitors deal with conflicting advice from judges and other exhibitors?"

If you have opinions or experiences on these matters, let's hear from you. If you would like to suggest a theme for a future issue, write to the editor.

ATTENTION ALL "WORLD SERIES OF PHILATELY" STAMP EXHIBITIONS!

Do you have a junior exhibits section in your show? Do you not have one? Please send a card to CARL BURNETT, P.O. Box 1987, Melbourne, Florida, and let him know of your show's status on junior exhibits. You will soon receive complete information on how your Junior Grand Award Winner can qualify for the AAPE AMERICAN YOUTH STAMP EXHIBITING CHAMPIONSHIPS which begins in Fall, 1989.

AAPE "AWARDS OF HONOR" AVAILABLE

Stamp shows of all sizes are eligible to present the AAPE "Award of Honor" to recognize and encourage exhibitors who have worked hard for excellence of presentation. The awards are in the form of an attractive pin, given as follows:

WSP — Champion of Champions (Nationals) — Two Gold Pins

Local Shows — 500 or more pages — Two Silver Pins

Local Shows — Fewer than 500 pages — One Silver Pin

Write to Felix and Cheryl Ganz, P.O. Box A3843, Chicago, IL 60690.

"THE FLY" ... BUZZES AROUND A VARIETY OF SUBJECTS



What should an exhibitor do when he/she feels victimized by an unfair judge? This question has been raised in several previous columns, and at last, "THE FLY" has obtained a response from an individual very close to the process. The response tells how one society would handle a complaint, and while it does not purport to speak for all societies, it provides a fair rendition of how any serious complaint would most likely be handled.

"THE FLY" was told that upon receipt in writing of ALL THE CIRCUMSTANCES, (names, dates, places, etc.) the investigator would contact the juror and ask for the juror's side of the story. After a review of the circumstances and the juror's comments, an examination would be made of the juror's past performance if a record of such existed. In this regard, any previous complaints against the juror, as well as the amount of time the person had been an accredited judge would be taken into consideration.

My correspondent went on to state that, depending upon the circumstances uncovered and the gravity of the "offense," he could:

1. Try to resolve the matter informally by correspondence, to the satisfaction of all. Such action could be in the form of a reprimand or censure of the judge, along with an agreement to refrain from judgments based on emotional concerns or other factors not related to proper judging. (What happened to the Code of Ethics that the judges are supposed to subscribe to)?

2. If the foregoing fails, then a formal complaint can be brought by the exhibitor. This action could result in the possible suspension of the judge's accreditation until it is deemed advisable to reinstate, (depending upon the cooperation of the errant judge), or as a more drastic action, the revocation of the judge's accreditation.

So, my dear friends, there seems to be a mechanism in place for us to be heard in a proper forum should we ever feel that a judge has not lived up to his/her responsibility.

Now for the bad news. The foregoing represents the views of but one individual. I call upon all philatelic organizations to tell "THE FLY" how your group handles complaints against your accredited judges. The rest of the bad news is that the one individual who did respond indicated that the action stated above represents his own considerations, and they would be subject to Accreditation Committee and Board of Directors actions. He went on to say that none of the stated actions was in writing. "THE FLY" therefore calls upon all philatelic organizations accredited judges, and to publish rules for handling complaints against those judges. Any organization responding will be given equal "AIR TIME" by this insect.

Fellow exhibitors, it's important to keep things in balance. Let's remember that collectively, we can not condemn the whole population of judges because of the mistakes of a few. I'm not calling for a crusade against all judges. The truth is, most of them are dynamite, giving freely of their time and experience. The problem is not one of great magnitude. What I am saying is that we as exhibitors, must feel free to correspond with the organizations which accredit judges and we must know that in so doing, our complaints will get a fair and impartial hearing.

Here is what one individual who is in the know had to say about the situation. He told me that there have indeed been some "off the record" reprimands (why off the record?), and some additional strong suggestions for the correction of "minor" infractions and inappropriate conduct. This person, whose views I admire greatly, assured me that the system was further self-policing because there is monitoring at the frames, at seminars and critiques. He told me that shortcomings when detected are handled discreetly and with tact, stating further that he believed that the details of such were not in his view, a matter for public flyswatting and embarrassment. My friend says that exhibitors can rest assured that judges' indiscretions rarely go undetected and that news travels fast, often over great distances.

"THE FLY" can understand that point of view but parts company when there is a reluctance of the accreditors to share with those who are judged, the mechanisms

to insure the system is in fact self-policing. O.K., I'll trust you for now . . . just don't become the Joe Isuzu of philately. There are many of my friends out there who believe there are enough lousy judges in the system that more effort has to be made to improve the overall quality of jury panels in general.

"THE FLY" was also reminded that the AAPE Journal offers a magnificent forum for exhibitors to freely express their legitimate concerns to a discerning and distinguished audience . . . and I call upon all who have complaints to do so.

Following up on my last column, for those of you who wonder why the APS Medals of Excellence are given sometimes to other than the "best" exhibits in the show, let me quote from the criteria for their award!

"The APS Medals for Excellence will be awarded, *at the discretion of the judges*, to exhibits in which the material is *predominantly* from one of the time period categories, and which *impress them with the clarity of presentation, originality and research that sets the exhibit apart from the rest*. If no exhibit in a category is of sufficient merit to impress the judges with its *unusual attributes*, the award should be *withheld*. The exhibit must be entered in the open competition section of the show. The exhibitor need not be an APS member." (Emphasis added)

The criteria goes on to state that the above wording is to be included in the prospectus for the guidance of the judges. It is my observation that it is seldom done . . . and it would help.

On yet another subject, my buzzing got a reaction from Les Winick who is doing such a terrific job at pulling together the philatelic aspects of WORLD STAMP EXPO '89. He wrote to tell me that invitations to exhibit in the Court of Honor have been sent to all Grand Prix winners from FIP international exhibitions and every Champion of Champions winner from every World Series of Philately held at U.S. National exhibitions. Les went on to state that the response has been terrific with more than 25 exhibitors already offering their exhibits. He told me that the quality and scope of the exhibits will make the EXPO a once-in-a-lifetime event. (Didn't I hear that before?)

Les, at the risk of flying under *your* flyswatter again . . . I'm wondering if invitations will be extended to other exhibitors? Your efforts are admirable but perhaps they will restrict other types of exhibits from being on display. For example, "THE FLY" believes there should be exhibits of UPU material (from other than the UPU itself). Also, I'd like to see some world class thematic, revenue, First Day Cover and other types of exhibits at the EXPO. If any of these categories has won a Grand Prix I'll pull in my wings. How about it?

. . . and now on to the regular feature of the column . . . recognition of those people who, for better or worse, make a difference . . .

GOLD FLYSWATTER — To show organizing committees like those of INDYPEX and OMAHA who go out of their way for the judges. Friends of mine who judged there said that the crowning touch was when they were met at the airport by a committee member and taken to their hotel.

FLY BITE — To the dealers who advertise that they "buy everything" and "send for our best offer" and then when you do, they send you a note back indicating that: your material is overstocked and they don't want it except at a huge discount from their advertised price, or the condition is so poor that again, it will only be purchased at a huge discount. We as exhibitors must face the reality of having to dispose of our philatelic holdings at some time. "THE FLY" advises you to prepare for the event properly.

GOLD FLYSWATTER — Again to all of those people who write to the Editor. One of the precepts of the AAPE is the free exchange of views . . . and it's the people who are bold enough to do so in public forum that are, and will continue to be, the backbone of the organization.

Keep those cards and letters coming in

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 or 90? 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.

The American Topical Association will present either a Best in Topicals gold award or a certificate at any philatelic exhibition having a topical section.

To qualify for the ATA gold medal, the show must have at least 500 album pages in the competitive section and the ATA gold medal winner must earn a bronze or better in the show. There is no requirement on the number of topical exhibits on display.

The ATA gold medal will be awarded by the show judges to the best topical exhibit in any show meeting these criteria and using the ATA definition: "Topical collecting is forming a collection of philatelic material selected and arranged by subject, design or theme rather than by country of issuance or type of postal service rendered."

A Best in Topicals certificate will be provided to any stamp show of less than 500 competitive album pages but meeting all other criteria.

An application for the ATA Best in Topicals awards is available for an SASE from ATA Director of Awards Arlene Crosby, 1348 Union NE, Grand Rapids, MI 49505.

Collectors seeking guidance in preparing topical exhibits can get much help from several brochures available from the ATA. Send an SASE to: ATA Exhibiting Brochures, P.O. Box 630, Johnstown, PA 15907.

WAR COVER CLUB GUIDELINES TO EXHIBITING AND JUDGING WAR COVERS

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

Q&A. Have you a question about exhibiting, judging, exhibit preparation or ? If so, send to the Editor, P.O. Box 1125, Falls Church, VA 22041-0215.

Introduction to the Index and Key

A thousand thanks to Mr. Fran Adams, currently assigned with the U.S. Government in Germany, for the excellent Index covering our first two Volumes of *The Philatelic Exhibitor*. This Key to abbreviations used in the Index is presented to aid in its usage.

AO:	Ask Odenweller	EFOCC:	EFO Collectors Club
ASCR:	A Show Chairman Reflects	LE:	Letters to the Editor
EATC:	Exhibiting A Thematic Collection	NFCS:	News From Clubs and Societies
ECCH:	Exhibits Committee Clearinghouse		

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FROM THE SECRETARY

Steven J. Rod, P.O. Box 432, South Orange, NJ 07079

The following list reflects all members joining the AAPE from September 16 through November 15, 1988. Members joining after the latter date will be listed in the next issue of TPE. Welcome to the AAPE!

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MEMBERSHIP RECONCILIATION as of September 15, 1988

1. Total Membership as of September 30, 1988:	1247
2. Dropped due to death:/unable to locate:	1
3. Resignations received:	0
4. Dropped non payment of dues:	0
5. Reinstatements	2
6. Members restored who had paid their 6/30/88 dues and dropped in error	13
7. New Members Admitted:	27

TOTAL MEMBERSHIP: NOVEMBER 15, 1988

1288

DETAILS OF MEMBERSHIP REPORT:

2. #918.
5. #293, 1211.
6. #115, 130, 196, 241, 256, 280, 319, 359, 363, 378, 449, 475, 1039

1363 Steven Metzger	1372 Arthur A. Du Mont	1381 E.B. Bushnell
1364 Jerry L. Marver	1373 Una J. Powell	1382 Don Bianchi
1365 Clarence S. Springstead	1374 Richard F. Sargeant	1383 Lea Blauvelt
1366 Kenneth J. Woodbury	1375 David C. Dailey	1384 Michael Bisberg
1367 William B. Mullan	1376 Martin O'Grady	1385 Betty H. Rowland
1368 William Apsit	1377 Mary Ann Thomas	1386 Bill Ainsworth
1369 Bernard Paul Beston	1378 Bruce E. Engstler	1387 Joseph C. Falon Jr.
1370 George O. Trabue	1379 William G. Workman Jr.	1388 Rob Cuscaden
1371 I.S.C. c/o Lobenstine	1380 Patrick Lenard	1389 Gilbert H. Isaacs

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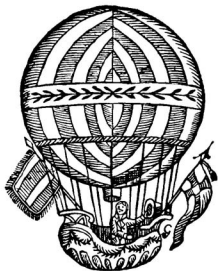
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