

The

# PHILATELIC EXHIBITOR

Volume I, No. Two

January 1987



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# THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors



Vol. I, No. 2

January, 1987

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

**Janet Klug, Assistant Editor**  
R.R. 1, Box 370-B  
Pleasant Plain, Ohio 45162

Manuscripts, publications for review, and comment on material in this publication should be addressed to the Editor. Manuscripts should be double spaced—type-written if possible, but legible handwriting is quite acceptable.

Published quarterly by the American Association of Philatelic Exhibitors, "*The Philatelic Exhibitor*" is a forum for debate and information sharing. The views expressed are those of the authors. They do not necessarily reflect the views of the Officers of the AAPE.

Membership Dues—if joining in

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

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

Copies of the inaugural issue of *The Philatelic Exhibitor* are available at \$5.00, while supplies last, from Randy Neil at the address shown on page 4.

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

Deadline for the next issue to be published on or about April 1, 1987, is February 15. The following issue will close May 15, 1987.

**(ON OUR COVER: The natty raconteur of philatelic judging whose attire lends our second issue its color scheme. — Mr. Clyde Jennings.)**

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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.

## AAPE: THE LEADERSHIP

### PRESIDENT

Randy L. Neil  
P.O. Box 7088  
Shawnee Mission, KS 66207

### DIRECTORS (4 Years)

Cheryl Ganz  
Stephen Schumann

### DIRECTORS (2 Years)

William H. Bauer  
Dane Claussen  
Clyde Jennings

### VICE PRESIDENT

Mary Ann Owens  
Box 1164  
Brooklyn, NY 11202-1164

### COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Cheryl Ganz  
National Level Exhibiting: Clyde Jennings  
and Steve Schumann  
International Exhibiting: William Bauer  
Youth Exhibiting: Dane Claussen and  
Cheryl Edgcomb

### SECRETARY

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

Thematic/Topical: Mary Ann Owens and George Guzzio  
Show Management: Steven Rod  
Exhibitors Critique Service: Harry Meier and  
Lowell Newman

### TREASURER

Paul Rosenberg  
5 Mill River Lane  
Hingham, MA 02043

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## MEMBERSHIP APPLICATION

TO: Steven Rod, Secretary

American Assn. of Philatelic Exhibitors, P.O. Box 12, Boys Town, Nebraska 68010

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

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

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

CITY: \_\_\_\_\_

STATE: \_\_\_\_\_ ZIP CODE: \_\_\_\_\_

PHILATELIC MEMBERSHIPS: APS # \_\_\_\_\_

OTHER: \_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_



## If You Missed A Brochure

AAPE has released three helpful brochures on exhibiting. Because they were intended as recruiting literature, we are growing at such a rapid pace that we could not keep up with 'who had already received what', and we did not have money for large extra postage costs, we did not mail the brochure to each member.

All three are still available. If you missed one or more and would like a copy, please specify which you would like and send a stamped addressed return envelope to:

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

Pamphlet 1: "Philatelic Exhibiting: Tips From The Champions"

Pamphlet 2: "41 Ways To Raise The Medal Level Of Your Philatelic Exhibit"

Pamphlet 3: "Gold Medal Philatelic Exhibiting On A Budget"

Pamphlet 4: "Getting Started In Philatelic Exhibiting"

## My 2¢ Worth

by John M. Hotchner, Editor

### YOUR HELP NEEDED

Ten years of listening to talk among my fellow exhibitors, my fellow judges and hearing from my readers have left me convinced that plaques, mugs, medals and ribbons are not the only reasons that people put their collections into exhibit frames.

Because exhibitors who seek even higher levels of recognition are the most vocal in commenting on the state of affairs in this aspect of the hobby, I'm worried that this journal may fall into the error of becoming a voice for only that group, leaving unrepresented the interests of a substantial minority (or even majority?) of our members' interests.

So, I ask your help.

There follows a short survey form. I would very much appreciate your completing the form or a photocopy of it and sending it to me by February 15; earlier if at all possible. I will then compile a report to you for our next issue.

You need not tear up the magazine—a photocopy will do nicely. Any additional comments you care to make on a separate sheet of paper are also welcome.



## PHILATELIC EXHIBITOR'S SURVEY FORM

(If you wish to check more than one box, please order your answers 1, 2, 3 . . .)

I exhibit because:

- I am seeking high level awards.
- I want to make stamp collecting appeal to potential stamp collectors.
- I want to educate my fellow philatelists.
- I want to recruit others to my collecting area.
- I enjoy making exhibits.

Remember, rank multiple answers to the above by putting numbers in the boxes. Now one more question:

- I have won a National Gold. Winning prizes is no longer as important as it used to be. True  False

Send the form to: John Hotchner, P.O. Box 1125, Falls Church, Va. 22041-0125,  
ASAP, But by FEBRUARY 15.

**DON'T DELAY!!!**

**DO THIS TODAY!!!**

## Your 2¢ Worth

A.L.T. Tobias — Carl LeMar John — Constance M. Frigault — Mary Ann Owens — Robert de Violini — Jeff Sussman — Charles D. Blair.

To the Editor:

CONGRATULATIONS — and thank you for Volume 1, Number 1 of the Exhibitor. Well done! May I suggest we start a classified ads column. . .

A.L.T. Tobias  
Los Angeles, CA

**Editor's Note.** *You may, and we have. See page 21. Thanks!*

To The Editor:

RE: THE AAPE "GRAND PRIX" AWARD. Before AAPE gets carried away with rules and procedures for another top prize, I suggest a careful look at the question, "Do we need another top level award?" Is the primary thrust of AAPE to recognize and reward the elite of philately or to make exhibiting an exciting and satisfying adventure for the less experienced?

MIDAPHIL was typical of today's exhibitions. Of 28 competitive exhibits, there were 9 gold, 8 vermeil, 4 silver, 5 silver-bronze, and no bronze, plus the Grand and Reserve Grand awards. There is no shortage of top awards available when the material justifies it. But that was only 26 awards.

What about the 2 missing: no ribbon, no recognition? Will they exhibit next year? Was there enough encouragement shown to direct and develop their interest? A certificate of participation received in the mail two weeks after the show is anti-climatic. A ribbon on the frame was needed when everyone else had a ribbon.

Therefore, I recommend that AAPE sponsor a program to promote:

"At every philatelic exhibit of any level when the frame fee is paid and the show committee accepts and displays the exhibitor's material, either an award or "Exhibitor's Ribbon" shall be pre-

sented to each exhibitor as deemed appropriate in the opinion of the judges."

This way everyone has a ribbon attached to his/her display when it matters.

Carl LeMar John  
Tucson, AZ

**Editor's Note.** *Please see the convention business report on page 11 for modifications of the Grand Prix concept to make it more useful as encouragement. The new proposal will be considered at the next Board Meeting at COLOPEX. See page 14.*

To The Editor:

Since I began collecting stamps, three years ago, the best thing I've done is to join AAPE. The next biggest miracle is **The Philatelic Exhibitor**. I am well into my senior years and have found such joy in my stamps—have a new born exhibit of Norwegian Post Horn Designs, and as I go from show to show I've found the nicest people—Everyone has been helpful and shared all they could of their time and knowledge.

It has been a joy to read **The Exhibitor** from cover to cover. So many people all wanting to share, and enjoy together, the endless benefits of stamp collecting and/or philately.

I would find it quite difficult if not impossible, to award the finest article. Each special in its own way. It then must follow that you have all my applause for a job well done.

Constance M. Frigault  
Sebastopol, CA

To The Editor:

Many thanks to Mr. Marvin Hunewell for his appreciation (Letters to the Editor, TPE I #1) of the written critique I sent him after ARIPEX '85.

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I'm happy that it was of help to him.

His idea is a good one but many judges just do not have the time to prepare anything in writing following a show.

It would be much better if exhibitors who want the expertise of the judges to plan to be present when their exhibit is on display.

Also, by attending the critique, exhibitors can get the ideas from several judges and not just the one writing.

In his letter, Mr. Charles K. Luks asked for a discussion on covers in a topical exhibit. There will be a whole column devoted to covers when the series is devoted to philatelic aspects of a topical/thematic exhibit. Covers have nothing to do with the supply of stamps available for a topic but that will be discussed in detail in the column.

Mary Ann Owens  
Brooklyn, N.Y.

To The Editor:

Please do not let this publication become a place to launch snide remarks from one show committee against another, particularly with a four-month elapsed time before the group attacked has an opportunity to reply. To make a final comment concerning the shift in SESCAL '86's dates, the show committee did not change the dates, the hotel did.

Following a change in personnel (who left inadequate records), the hotel convention people assumed that the 1986 show would be on the same weekend as in 1985, rather than one weekend earlier as had been discussed with the departed staff member in 1985. The show committee was unaware of the hotel's date until the contract was



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received in early 1986. Period, end of discussion.

Exhibition committees cannot shift dates at the whim of shows elsewhere in the country. In any city there is a finite number of possible sites for a major stamp exhibition. Those sites are also utilized for commercial trade shows and professional convention meetings, any of which bring in more customers than 99.9% of the nation's stamp shows. Stamp exhibitions are essentially at the mercy of the hotel and convention centers on available dates. Desirable weekends are often tied up for 5 or more years ahead, and it is very difficult, if not impossible, to juggle weekends back and forth so that shows across the country are all satisfied with each other's dates.

Robert deViolini  
Oxnard, CA.

To The Editor:

I believe the reasons behind the decline in number of junior exhibitors are varied but boil down to a lack of role models and committed adults helping

younger collectors make the jump to exhibiting. In my experience, the single major factor motivating me to exhibit was the effort of a small group of interested adults and juniors who were well-informed and willing to pass on their expertise, enthusiasm and advice. Furthermore, they were willing to help with transportation to, contacts with, and arrange competition in, exhibits across the country and, indeed, internationally. No matter how well-meaning local groups are in setting aside frames for juniors or encouraging their participation, there was/is no substitute for this cadre of generous, more experienced exhibitors. The problem is that very few juniors get such encouragement and support; and, likewise, very few youths are at a level philatelically, where they can take the ball and run with it. Personally, I believe activities such as the Ben Franklin stamp groups and YES may encourage young stamp collectors initially, but lack the necessary structure to produce accomplished exhibitors.

Jeff Sussman, M.D.  
Wahoo, Nebraska

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To The Editor:

I sort of hesitated for some time on joining since I was getting the feeling that there was going to be a 'dictate' on how to exhibit and eventually no other way would be acceptable in A.P.S. sponsored shows no matter what the size.

I would be appreciative on being *advised* on techniques to follow and pitfalls to avoid in order to better show *my* endeavors. There have been a few good publications that were most helpful, particularly Foster's how-to-exhibit effort and the New Mexico Assoc. efforts.

I would not like to see stereotype exhibits side-by-side in a show. Individual personalities must be built into their exhibits. How, what and why you say something on the pages should hint that some effort was made as to research and planning of what is shown. Exhibits entered *are* blood-thirsty and the 'good-ol-boy' attitude is down the drain. *But*—on a friendly nature of competitiveness, no awards should be necessary. You have to progress in shows in order to advance through the learning processes. Why keep score if it's only for fun?

Charles D. Blair

Long Meadow, Mass.

## STOP PRESS UPDATE

As this second issue of your journal goes to press (Jan. 12), we have just recruited our 931st member . . . 201 additional members over those recorded in your Secretary's Report on page 43. The AAPE's unusually rapid growth pattern continues.

Who will be our 1,000th member? Whoever it may be . . . there's no question that good fortune will be on his side. The 1,000th member will have his dues refunded and will continue on our roster, dues-free, for as long as he wishes.

### READER'S HELP NEEDED—SOURCE MATERIAL

We would like to compile and publish a listing of available literature on philatelic exhibiting. It should include books, pamphlets and substantial articles on:

- How to prepare exhibits,
- Exhibiting experiences,
- Show management,
- Judging methods and philosophy,

and anything else that is related directly to the exhibiting theme.

You, our members, are undoubtedly the best read people on these subjects. Would you share with us the titles of appropriate literature, and date of publications, the name of the author, whether the item is in print and if so, such ordering information as you may know (address, cost(s)).

Drop a note *today* to John M. Hotchner, P.O. Box 1125, Falls Church, Va. 22041.

## CONCERNS By Randy L. Neil



OUR FIRST CONVENTION IS HISTORY. "Great fun" and "productive" could be understatements. All of us — those attending and those unable — have a right to be proud. Our ship has set sail. (And thanks to Bill Solyom-Fekete for taping all sessions!)

COLOPEX has been selected for our first annual "Spring Convention" next April and Diana Manchester and her troops are set to roll out the red carpet. Demographically, Columbus, Ohio, is closer to our members than Kansas City. What? Another party just six months later? Come see for yourself!

INDYPEX '87 (P.O. Box 40792, Indianapolis, Ind. 46240) will host our 2nd annual fall convention. Another superior location with a show staged by Bonnie Lyons, Jim and Jeanette Adams, Debbie Nicoll and friends. More on this one later, but as you can see, your AAPE board decided to schedule TWO annual affairs so we can reach out to you more often.

We extend our warmest thanks to all the shows who invited our convention to their cities.

WHEN WE CAN'T REPORT OUR NEWS TO YOU FAST ENOUGH by way of our journal, you'll see the most important items first in the public philatelic press.

WHAT'S NEW? HOW ABOUT "THE PHILATELIC EXHIBITOR'S HANDBOOK"? — a brand new textbook on the how-to's of exhibiting due off the presses late next year. Many new techniques, ideas, tools, regulations have appeared since previous books on the subject. They'll all be covered in your AAPE's first major book. Watch for a "pre-publication," reduced-price offer.

Meanwhile, you can contribute to it. What would you like to see covered? Would you like to contribute a photo of an exhibit or title page? Drop me a letter now.

"WHO WOULD HAVE THOUGHT?" DEPT. We are close to recruiting our 1,000th member. . . who will be the lucky person? Lucky because his/her dues will be reimbursed for as long as he/she remains a member. Have you got time to get in on the fun? Drop me a card and I'll send you some applications.

## ACTIVITY BEAT

**among your board of directors decisions at MIDAPHIL '86:**

TO BE UNVEILED AT STAMPSHOW '87 IN BOSTON: The "AAPE Award of Honor"—three of them—to be placed at the jury's disposal to award exhibits exemplifying excellence in presentation. An award that any exhibitor may achieve. Encouragement for the novice. . . a new challenge for experienced. After STAmPsHOW, all APS-accredited shows will be offered this award. Soon, similar awards for local/regional shows.

THE EXHIBITORS CRITIQUE SERVICE. To be unveiled April 1, 1987. Members may send in photocopy of part/all of an exhibit, have it critiqued by an experienced exhibitor or accredited judge. Cost: postage only.

FOR THIS SERVICE. . . WE NEED VOLUNTEERS. If you are a judge or national vermeil-or-above exhibitor, will you offer a bit of your time to help the fledgling exhibitor? Exhibits will be spread around so you won't be inundated. Please help. Drop a card to Harry C. Meier, P.O. Box 369, Palmyra, VA 22963 now.

THE AAPE "GRAND PRIX" IDEA is in process of being re-designed. Will likely be tied to the "Awards of Honor" program (above). Decision should come at COLOPEX meetings in April.

WE PAY TRIBUTE TO OUR GROWING LIST of advertisers. . . who have helped us keep color on our cover. We may be inches away from moving THE PHILATELIC

EXHIBITOR to a quarterly in '87. Watch for news. Want to make us bigger? Recruit advertisers.

AAPE SUMMER SEMINARS will not be "summer." Plans are to set up "road show" to offer day-long exhibiting clinics at shows each year in addition to AAPE conventions. Will offer wide range of subjects—topical to postal history, novice to experienced.

R. NEIL WILL DONATE cost of perpetual dues to our 1,000th member . . . soon to be recruited.

LIFE MEMBERSHIPS will be on agenda for COLOPEX Board meetings. Many standing in line for this.

EARLY "CHARTER" MEMBERS DUES are up for renewal now. Don't forget . . . so this won't be your last issue. You'll get notice in mail.

## AAPE Convention Report

AAPE's inaugural meeting at MIDAPHIL '86 was nothing short of amazing. Over 100 members were in attendance. Conversation about AAPE and its goals, and the problems of exhibiting, were major topics in every corner of the exhibit hall and at just about every gathering outside of it.

On Friday, a four hour meeting, attended by 8 of the 11 Board members, set in motion many of the activities and benefits that will be discussed in other parts of this issue.

Friday night's cocktail party was a show highlight. Given the rapid expansion of AAPE and the excellent reception of the first issue of *The Philatelic Exhibitor*, the party had the air of a well deserved celebration. It was especially great to hear, "Oh you're 'Joe Blow'; I've been meaning to write you about . . ." or "I've always wanted to meet the lady behind that exhibit. . ."

Saturday's seminars and meetings were equally successful, but hats off especially to George Guzzio who conducted a standing room only AAPE Topical/Thematic Committee Open Forum that got rave reviews.

Questions and observations from the floor to AAPE's leaders on Saturday were spirited, and the exchanges that took place have been very helpful in setting AAPE's course and in assuring that the content of TPE is responsive to the wants and needs of the Membership.

Such meetings will be a regular part of AAPE's conventions. Make plans now to attend the next one at COLOPEX '87 at Columbus, Ohio, April 10-12, 1987, and then at Indypex '87 in Indianapolis, Indiana. These locations are in the area of the geographical center of AAPE's membership. We hope many of you can attend one or both.

—JMH

A special tip of the AAPE hat to Gene and Pat Reed who manned AAPE's information table throughout MIDAPHIL, and to Cheryl Ganz who subbed for them.

## SUMMARY OF FIRST BOARD OF DIRECTORS MEETING

Held on October 24, 1986 at MIDAPHIL '86  
Kansas City, MO

*(AAPE members note: If you are interested in having an actual set of minutes, please send 39¢ + 15¢ = 54¢ in mint stamps to AAPE Secretary Steven J. Rod, P.O. Box 12, Boys Town, NE 68010.)*

*The following are the highlights of the actions taken at this first Board meeting:*

### I. CERTIFICATION OF ELECTION:

The board voted to certify the following election results:

## WHO ARE ALL THESE SMILING PEOPLE?



Prize for member from farthest away goes to Charles Rudd of New Zealand (center), with Frank Sheeran and Leo John Harris.



L to R: APS "presence" Frank Sente with Jim and Jeanette Adams, our general hosts for AAPE's Fall '87 Convention at Indyplex.



R. Neil convulses Midaphil banquet with latest World Series score.



L to R: a short banquet pleases Rich Drews, Cheryl Ganz and Dr. Jim Mazepa.



Ye Ed (losing hair before it all turns gray) with Ye Sec. (whose progress is the opposite).



Chief Judge Bill Bauer presents the hardware and AAPE soft stuffed monkey for excellence in exhibit presentation to Bill Martin, Dann Mayo, Midaphil General Chairguy is immortalized in an unaccustomed suit in background.

Photo credits: Ralph Herdenberg, Ed Sullivan and Randy Neil.



## SUMMARY CONTD.

- President — Randy L. Neil (197)
- Vice-President — Mary Ann Owens (193)
- Secretary — Steven J. Rod (196)
- Treasurer — Paul Rosenberg (193)

## Summary contd.

- Director — William H. Bauer (175)
- Director — Dane Claussen (179)
- Director — Cheryl Ganz (188)
- Director — Clyde Jennings (188)
- Director — Stephen Schumann (189)

In addition there were 11 names written in for Directors, receiving a total of 17 votes: Diane Boehret, Cheryl Edgcomb (2), Robert Effinger, Melvin Grabrant, George Guzzio, Bernard Hennig, John Hotchner (5), Stanley J. Luft, Bill Maisel, R.V. Skavari, & Les Winick.

Although the election notice on page 8 of The PE noted there was an extension of the Oct. 1 deadline printed on the ballots, many voters did not see same, and complained on their ballots about the late arrival of their ballot. Randy Neil and John Hotchner expressed regret over this problem.

## II. APPOINTMENT OF COMMITTEE CHAIRMEN

Cheryl Ganz moved and John Hotchner seconded the approval of the following Presidential appointments for committee chairmen:

- Local/Regional Exhibiting: Cheryl Ganz
- National Level Exhibiting: Clyde Jennings & Steve Schumann
- International Exhibiting: William Bauer
- Youth Exhibiting: Dane Classen & Cheryl Edgcomb
- Thematic/Topical: Mary Ann Owens & George Guzzio
- Show Management: Steven J. Rod

Randy Neil noted that all committee chairmen have a completely free hand at establishing and running their committees.

## III. EXHIBITOR'S CRITIQUE SERVICE

The board voted to activate the AAPE "Exhibitor's Critique Service" on or before April 1, 1987. The features of this service will include anonymity for the critic, so as not to overwhelm the critic's time with additional response time. The member would submit a complete photocopy of the exhibit to be critiqued, with the understanding that the critic would be able to write directly upon the pages. The only cost for this service to current AAPE members would be the cost of return postage for the marked set of photocopies.

## IV. AWARD OF HONOR

One of AAPE's major goals is to encourage exhibiting at all levels. An award for "excellence in presentation" will be one of AAPE's ways of reaching this goal.

The board voted to establish an AAPE Gold Award of Honor WSP shows (and 3rd and 4th year WSP qualifying shows) and a Silver Award of Honor for non-WSP shows. This award should be given to the exhibit which demonstrates the most excellent exhibit presentation regardless of medal level. Three (gold) awards will be made at each WSP show annually, and one (silver) award at all other shows annually.

## V. "THE GRAND PRIX" AWARD PROGRAM

Initial AAPE announcements included the statements that there would be an AAPE "Grand Prix" award given to any member who received a certain number of "awards of honor."

It was agreed that an AAPE member who earns three "awards of honor" be awarded this special award. After much discussion it was agreed that the award will be given for three "awards of honor" for the same or different exhibits. An appropriate name for the award (to replace "Grand Prix") will be selected subject to the approval of the Board.

## VI. THE PHILATELIC EXHIBITOR

The Board commended the PE's Editor John M. Hotchner for his excellent efforts on editing Vol. 1 No. 1, and for the high quality of the many articles from our members.

## VII. 1987 CONVENTION SITE

Numerous invitations have been extended to AAPE to hold forthcoming meetings at many WSP shows.

The AAPE will hold its Spring meeting at COLOPEX '87 and the Board of Directors will meet on Friday, April 10, 1987 at COLOPEX in Columbus, Ohio. The Fall 1987 meeting of AAPE will be held at INDYPEX '87 in INDIANAPOLIS, and the Board of Directors meet on Friday, September 23, 1987.

## VIII. PHOTOCOPYING OF EXHIBITS

It was noted that AAPE should as soon as possible begin a project of photocopying various exhibits so that we can develop an appropriate archive of these valuable resources before they are taken apart ("forever") by the owners.

## IX. DUTIES OF SECRETARY

The question of whether our elected secretary should serve in the capacity of "executive secretary" was discussed. It was agreed that in this first year we would monitor his activities, and make this determination at our Fall 1987 meeting.

## X. SUMMER SEMINAR

There was consensus that an earlier idea for developing a summer seminar on exhibiting techniques be tabled indefinitely. Instead the officers agreed that AAPE should develop a "portable workshop" on "how to develop a good exhibit."

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# EXHIBITING AND YOUTH: COLOR YOUR TOPIC . . . GOLD

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



Now that you and your young friend have decided to exhibit, begin by selecting a topic or subject matter that will retain the junior's interest through the sometimes frustrating initial preparation phase.

With so many topics to select from, your youngster may be a bit overwhelmed. Sift through a variety of stamps, having your youngster set aside the ones which appeal most. Why do they appeal? Is there a common theme among the items? Are the collectables related? The answers should provide insight for proper selection.

Another fun method of determining subject matter is to attend several stamp shows to see which exhibits appeal the most to your junior. Ask lots of questions as you view the exhibits to determine the reasons behind the popularity.

For example, I like unusual subject matter, and one of my favorite topics is "Rainbows on Stamps." They're not only colorful, but rainbows hold a special personal appeal. Thus, personality is certainly a factor in determining the appropriate topic. Be sure to consider your junior's individualism when finalizing your recommendations.

Regardless what subject matter is selected, there are some basics to follow when preparing a standard exhibit. (Creative exhibiting will be addressed separately.) You, and especially your charge, must be willing to devote the necessary time to study the subject matter and locate stamps or other philatelic items that will best represent the subject, with quality being a very important element.

Exhibit size is a factor to be considered. If you are aiming at a specific exhibit, find out what its frame size is. Since most show frames utilize six, nine, or 16 album pages, you should prepare enough material to fill one complete frame or a series of frames, if possible, being sure to include enough items to sufficiently cover the subject.

**SELECTION PROCEDURES.** Naturally, older stamps will be in less fine condition than this year's issues. This is to be expected. However, it is important for your junior to realize the reasons some stamps are selected over others of the same issue. Discuss centering, perforations, cancellation markings, and proper soaking techniques. Point out why it is so important, when being judged competitively, to portray the best items obtainable.

Your junior should be aware of assorted tools of the trade. Explain current catalog usage, stamp mounts, hinges, stamp tongs, perforation gauges, sheet protectors, and storage containers. Tell him why 8½ x 11 plain white bristol paper is an appropriate exhibit background. Include comments on neatness, handwriting, and spelling importance.

To add "credibility" to the exhibit, hunt together for a few hard-to-find, not necessarily expensive items. Part of the fun of exhibit preparation is tracking down stamps and covers that catch the Judge's eye. Your local stamp dealers often categorize their inventory and can usually assist in locating your youngsters' wants.



Don't forget to check the new and recent releases by the United States Postal Service. Many new stamps are issued annually, and your junior's chosen topic might just be an upcoming release.

**PERSONALIZED COLLECTABLES.** Creating your own personal philatelic items to include in the exhibit is also a fun

way to expand your collection. My daughter, a great fan of the novel "Gone With The Wind," purchased a picture postcard of the movie's characters while on vacation. She later obtained the first day of issue cancellation when the book's author, Margaret Mitchell, was honored on a recent one-cent definitive stamp.

Another fun family project is preparing your own personalized cachets. We took the 20¢ social security administration commemorative and each prepared a cover bearing our social security numbers arranged boldly on the cover.



For the baseball fan, we drew a baseball on a cover, applied the Roberto Clemente stamp, and cancelled the piece on the recipient's birthday. It made a nice inexpensive keepsake usable in a "baseball" exhibit. (See figure 1.)

Photograph cachets are a unique way of philatelically preserving family memories. Select some choice snapshots, mount securely on envelopes, and have these cancelled in a number of ways—first day

of issues; in towns visited throughout vacation travel; significant family anniversary dates. . . .

Local events can turn into fun forms of philatelic pursuit. The World War I Veterans issue served as the theme of a hand-drawn cachet, bearing the signature of the only living veteran in my home-town. The 85 year old veteran willingly obliged by signing his name to several first day covers (figure 2). Of course, I gave a memento to the well-deserving gentleman, his own personalized keepsake.

A state-wide festival featured a special pictorial cancellation on our wedding anniversary. Since my husband was a dignitary at the event, I had a commercially prepared, hand-selected anniversary card bearing, naturally, the latest LOVE stamp, cancelled with the device.

First day of school, piano recitals, scouting camporees, weddings, births, family reunions, and junior proms can all serve as a family event waiting to be commemorated. The ideas are as endless as your imagination, and an active family can create an entire family exhibit!

Next month we will address the actual preparation of the junior exhibit, discussing methods in a step-by-step format. Meanwhile, begin selecting, creating, and searching for the materials your junior plans to include in his exhibit, and when the frustration blues hit, keep rosey thoughts that the gold is only a dream away.

## "Exhibiting and Youth"

Judging standards can be teaching tools.

By Dane S. Claussen

3014 N.W. Firwood Dr., Corvallis, OR 97330

The question of whether judging standards result in a lack of creativity in exhibits was suggested for this issue, and it's a good one. Generally, I think judging standards only penalize "creativity" a little too much, rather than inhibiting it altogether.

As an observer and advisor on junior exhibiting, however, my response is quite different. I think judging standards help teach the young exhibitor (and the novice

adult as well) what is and is not important in exhibiting and in advanced philately. They also should help a person decide whether he wants to become a competitive exhibitor who seeks high-level medals, or an exhibitor for whom awards are of no concern and who has other reasons to exhibit.

Standards in some situations can help mentors teach juniors about philately generally. This is particularly true be-

cause almost all junior exhibits are topical, and it is easy for the novice to interpret topical collecting and exhibiting as having few purely philatelic aspects.

To the extent that judging/exhibiting standards are not necessary or helpful in teaching youth about philately generally and exhibiting specifically, then those standards discourage youths' creativity as much as they do adults'.

Using judging standards to teach juniors about philately may sound idealistic or nebulous, but it shouldn't be. Juniors who are considering preparing an exhibit, for whatever reason(s) and at whatever age, should be familiar with what exhibits look like. They should have been to exhibitions of various sizes and quantities. Therefore, they will have seen other juniors' efforts, other efforts in the same area (U.S., postal history, topical, etc.), and studied the gold award-winning exhibits to understand what is possible and necessary in the short and long runs. A knowledgeable philatelist should accompany the junior, pointing out the ways and areas in which the various exhibits have and have not met the highest standards.

I also am recommending that judging standards be used in teaching people about exhibiting simply because while all philatelists working with juniors are enthusiastic and sincere, some of them may not have had much experience in exhibiting.

If you think a particular junior won't sit through some explanations of how best to prepare an exhibit, I would question whether the youth is truly interested in,

or otherwise prepared for, exhibiting. Moreover, the opportunity to exhibit stamps is a questionable way of attracting youth to the hobby and a risky way of keeping them, since the results of exhibiting are frequently more discouraging than encouraging. Thus, I always have and will assume that a potential junior exhibitor has some motivation and maturity, characteristics that emerge at different ages from junior to junior.

A dealer was recently quoted in a trade newsletter as saying that the hobby should target for recruitment into the hobby those youths who would rather stay home and read on a Friday night than go out. In this age of entertainment and sports being available in every form, to everybody, everywhere, philately generally and exhibiting specifically will and must find those willing to spend Saturday at an exhibition and the next Friday night working on an exhibit. It is always of benefit to philately to introduce someone to it, whether the person takes it up now or later. But as there only is so much time and energy available, it is smart to engage in some "target marketing"—approaching those youths who, because of their personalities, other interests, or other attributes, would seem most likely to become interested in philately.

Attracting youth to philately can help bolster the number of exhibitors in the future; but attracting youth to the opportunity to exhibit is a debatable way to bolster the number of philatelists. Perhaps I should write a column soon on the age-old question of attracting juniors to the hobby in the first place.

## **WHEN YOU NEED A SPECIAL STAMP OR COVER TO COMPLETE YOUR EXHIBIT . . .**

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# ADVANCE WARNING—YES OR NO?

by William H. Bauer, P.O. Box 1449, Spring, TX 77373

A frequent topic of conversation among exhibitors is the advance publication, perhaps in the show prospectus, of the names of those who will judge the exhibit. It is a subject that seems to admit no middle ground—you should or you shouldn't. As an exhibitor, a judge, and a former show chairman who had to construct exhibition juries, I believe I can understand the feelings of both sides to the controversy.

There seems to be one basic theme to support the publication of the jury's names, that being that it gives the exhibitor the opportunity to determine whether or not the panel will be knowledgeable in the subject the exhibitor has chosen, and whether or not the panel includes a judge or judges who (unfortunately) might be prejudicial to the exhibitor or his subject.

On the other side there are many judges who, for security reasons, object to publishing the fact that they will be away from home at a given time, thus opening themselves to burglary. You might think that wouldn't happen, but you would have a hard time convincing Les Winick that it was a mere coincidence that his home and that of Dr. James Matejka were burglarized on the very weekend that it was publicized they would be judging an exhibition in a distant city.

Another factor is that of timing. If the judges names are to be announced far in advance, that requires earlier contacts and better planning by show chairmen. It would also require the judge to make commitments which might be more frequently broken when unexpected personal or business activity interferes.

The selection of a balanced philatelic jury is difficult at best. If done in advance of the close of entries, it is without full knowledge of what will be on display at the exhibition. Some guesses can be made. There will be United States, Postal History, and Thematic exhibits. If a specialty society is holding a meeting in conjunction with the exhibition, then a number of exhibits of that subject can be expected. Thus it is not hard to provide the expertise to fairly judge those exhibits. But, will there be exhibits of air mail, revenues, postal stationery, etc.? Most show committees try to cover as many areas as possible by selecting judges that are multi-faceted in their expertise, but if early selections must be made, there will undoubtedly be one or more exhibits that are not within the expertise of the selected jury.

When that happens, the show is not at fault, but the exhibitor is at the mercy of the jury. Hopefully the jury will seek and will be able to find some help from outside the panel. Failing that, the jury must just do the best they can.

Over the years, I have arrived at two related conclusions. First, the specialty expert is usually harder on the exhibit than is the judge less knowledgeable of that subject. And second, the cumulative knowledge and experience of the jury is not often badly in error and it is frequently generous to the specialty exhibit, probably because the jury can be impressed by a volume and

thorough study of seldom seen material.

It might also be mentioned that a judge who is repeatedly asked to evaluate the same exhibit will often become harsher in his evaluation, particularly if he can find no change, and each time detects additional faults in the exhibit (familiarity breeds contempt?).

There is a question of equity here too. On one hand exhibitors want the judges' names, and on the other hand the names of the exhibitors are kept from the jury. The latter seems an exercise in futility since many judges keep records and easily remember the exhibits (and their owners) that they have previously judged. In some cases the judge can even recognize the style of particular exhibitors.

Also, it should be considered whether pre-knowledge of the judges' names is standard for other competitive exhibitions, and if not, should philately be different?

I have confidence that our accredited judges can put aside personal prejudices when performing their duties, that they will seek additional help when needed, and that in coming to a consensus evaluation of the exhibit that they will be fair in their decision.

There are some things that can be done to alleviate the problems of lack of expertise. The prospectus could specify the subject areas that will be provided for within the jury. The exhibit committee could add an extra judge to cover an unexpected group of exhibits. The most significant action is for the show committee to provide to the judges and the apprentices an advance list of the accepted exhibits.

This gives the judge a chance to do some study in his weaker areas. This list of exhibits should be sent to the jury at the earliest possible time. Even with these aids to the jury, if your subject is unusual or esoteric you will just have to take your chances, and reconcile yourself to sometimes uneven results. But don't give up on the pleasures of exhibiting. If you do indeed have a worthy exhibit, it will eventually be recognized.

When the AAPE was first announced and I was asked to participate on the Founding Council, I had two reasons for accepting. First, I felt there was a need for such an organization to provide for the needs of the relatively small percentage of collectors who are or want to be active exhibitors. The second reason was the hope that this publication would serve as a two-way street to open communication and to improve understanding between the exhibitors and the judges. To accomplish that, I encourage other judges to write for the 'Philatelic Exhibitor'. I will write when a suitable subject appears, and I would welcome your questions or suggestions for future columns.

## LIFE MEMBERSHIPS

A large number of members have asked when the AAPE will offer life membership status.

This subject was discussed at our initial Board of Directors meetings in Kansas City and was, for the time being, tabled until such time as the AAPE reached a membership level that would assure our future.

The subject will again be discussed at our meetings at COLOPEX in April and there is every possibility that a firm decision will then be made.

## PROPOSAL: JUDGES SHOULD RECEIVE THE TITLE PAGES OF EXHIBITS THREE WEEKS BEFORE A SHOW.

by Karl H. Schimmer, M.D., 60 Harrison Ave., Sausalito, CA 94965

As a newly accredited APS Judge and an exhibitor at the national level I have observed that it is essential that every title page is read by the Judges.

At SESCAL '86 I timed myself reading 10 title pages. It took me 55-70 seconds per title page, but that was at my top reading speed, and I did not recall all the details of the text.

I timed another ten title pages, making sure that I understood every detail. This type of reading took an average of 2 minutes. Reading all 40 title pages would have taken me 1 hour and 20 minutes.

Considering that actual 'Judging Time' of most shows is approximately 6 hours, judges could use that time better if they could have read the title pages at home and be able to decide if further study about an esoteric exhibit is necessary before arriving at the show? For that matter it appears desirable that exhibitors indicate at least one important piece of literature.

At SESCAL the response to my proposal appeared positive. It would be nice to try it on a voluntary basis. If the actual title page is not finished yet, a similar preliminary text will do.

I am curious to hear additional arguments—for or against it.

## *Coming Attractions*

The deadline for the April, 1987 issue of *The Philatelic Exhibitor* will be February 15, 1987.

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

For the next two issues, the themes will be:

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

**July issue:** "Why presentation counts. If it's the material that counts, why do we focus so much on exhibit presentation and organization?" (Deadline: May 15, 1987).

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

## EXHIBITS COMMITTEE CLEARINGHOUSE

By Stanley J. Luft

Yes indeed, that is (was) me staring at you from the masthead. Believe it, even if many of you can honestly swear to having seen me at AMERIPEX (and elsewhere) sporting a luxuriant beard. With all my loose change going into covers I can't afford to update portraits, and this one's a fairly recent one. Anyway, I do indeed wear facial foilage even as I write.

Response to the three loaded questions hasn't been too heavy. Thanks to Fred Dickson, Paul Filipkowski, Joe Nichols, Steve Schumann, for responding nobly. Here's a statistically unsound analysis of consensus replies:

**A.1-1** Considering what exhibits chairmen have to go through, receiving form-letter invitations to exhibit from them is hardly the end of the world. However, appending a few personal words of greetings and (or) congratulations would be appreciated by most exhibiting recipients.

**A.1-2.** Professionally produced printshop prospectuses, in almost any size of legible type, are fine. But, the most favored entry forms remain those in normal elite or pica type on 8½ × 11" paper—provided there is ample space for "brief" descriptions (judges dote on these!), previous awards, and complex return instructions.

Removing and mailing the entry form should not result in mutilated, truncated prospectuses wherein much important information fails to remain where it properly belongs (with the exhibitor).

So, don't be stingy with the amount of paper you mail out to prospects. An extra copy of the entry form may be appreciated by carbon-copy keepers or those without ready access to copying machines.

**A.1-3.** Divided opinions on automatic reinventions. Some recipients may be flattered by the attention, but few would show again (out-of-state) in consecutive years—either because the exhibit could not be improved upon or changed within the year, or for lack of multiple quality exhibits ready to be circulated, or through desire to sample the awards at other shows.

There's always room—and need—for more input, so please don't think that the book's ever closed on *any* previous question.

This is *my* column, and it could be a case of fill it or lose it! While awaiting comments and replies, I'll use the following otherwise empty space for rebutting some of Stephen Washburne's proposals (v. I, No. 1, p. 21-22). I know Mr. Washburne only from his philatelic credentials (topnotch!); hope to meet him some day, some place.

We at ROMPEX feel that "first come—first served" encourages the exhibitor ready and willing to exhibit, and penalizes mainly the procrastinator (of which breed there are unfortunately far too many . . .). True, it can also penalize the show, by keeping out some late-entering, high-powered exhibits.

That, unfortunately, is the chance we must take in order to close the book on entries, advise the jury on what's to be faced, finalize floor layout, assign frame numbers, and get the show program ready. Hey, we unpaid, unappreciated types have other things to do with our time; even like working for a living. . . We do reserve "X" frames for the invited specialist societies—again, up to a certain point in time.

Any exhibitor who might feel penalized by this arrangement can try again next year (ROMPEX automatically reinvites late entrants), or try another show in the meanwhile—hardly a fatal blow to the eager novice or the grizzled veteran seeking another show to conquer.

In fact, many newly assembled exhibits could profit from the extra time for reflection upon and reconsideration of page contents that obtain from such delays in public viewing. As for Mr. Washburne's qualm No. 5 (re: previously owned exhibits), I'm sur-





prised that he even mentioned that exhibits can change owners without at least some personalized recasting (or am I being unduly naive about this?).

While I'm still here, wish to state I'm delighted by the contents and tenor of V. I, no. 1. Bravos to the Founding Council, the current crop of writers, and particularly to the Editor! And, if there's any space left, here are some more questions/thought-pieces. Please give me *your* thoughts c/o ROMPEX, P.O. Box 2352, Denver, CO 80201.

**Q.1-4.** Do you feel that certain Grand and Reserve Grand awards are unsuitable (or disliked by their winners) because of fragility (large glass objects), bulk (paintings), uselessness, or just plain bad taste? What sort of suitable objects seem to be the most highly appreciated?

**Q.1-5.** With all due respect to "The Fly", he/she/it musn't be allowed to bite unchallenged and unswatted! Pros and cons regarding the advance publication of judges' names in prospectuses, press releases, etc., need to be sprayed about widely, via this column and (or) through that pesky insect's.

To Jim Graue (p. 24), on use of those nice English words "scarce" and "rare" (widely accepted and used in my profession as understandable semi-quantitative terms)—AMEN.

Finally, if you all and John Hotchner want my personalized opinion on whether conformity to judging standards ruins creativity, the answer—regarding several of my exhibits—is a very definite YES!



## COMPREHENDING THE CRITIQUE

by Joan Bleakley

15906 Crest Dr., Woodbridge, VA 22191

Many of us have attended critiques. Comments made by the Judges have both pleased and upset us. Pleasant comments are mutually agreeable and accepted. However, critical remarks often seem to breed confusion because it is not always clear what was meant. My experience is that exhibits generally are very fairly judged. On each panel there is usually at least one knowledgeable Judge for each category who is qualified to critique that subject. So it is a good idea to listen carefully, and if you want the higher awards, go home and do as suggested: page rewrites, obtain new material, and reorganize the exhibit to improve its story line. If you don't understand what you were told to do, don't feel alone.

A panel of AAPE-member APS-accredited Judges have agreed to help me make sense of what you've been told. Please let me know what has you confused. I will pass it along for interpretation. If your exhibit has been critiqued, and you requested suggestions for improvement in a correct, polite manner, but feel you were subjected to unfortunate comments in response, I would also like to hear from you. Please be assured that no names of either exhibitors or judges will be mentioned.

The sole purpose of this column is to improve the comprehensibility and quality of critique comments. We want to eliminate problems which lead exhibitors to conclude that exhibiting isn't worth the time and trouble. Please write to me at the above address.



## CLASSIFIED ADS WELCOME

With next issue, we will begin to list classifieds (for members only). Cost will be \$5.00 for a maximum of 30 words plus address. Send ad and payment to the Editor. Next deadline: February 15, 1987.

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

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

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

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

*Harvey R. Warm*

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# IS JUDGING CONSISTENT? IT SURE WAS IN THIS CASE!

By Robert E. Lana

I think it's safe to say that there is no headier feeling for an inveterate exhibitor (i.e. many of us who have joined AAPE) than to nurture an exhibit up the ladder to a national gold medal. That forward movement depends, for the novice, on getting sound advice on presentation and, of course, content.

I'd like to present the case history of an exhibit of mine in the hope that readers might appreciate and benefit from some of the points it raises.

In 1981 I decided to exhibit a collection of Italian World War I and II covers and cards at our local stamp club's annual show. Up it went as I gazed at it proudly. The judges gave me a silver. Having had absolutely no expectations as to what medal it would fetch, I was satisfied. I listened intently as the judges advised and encouraged me. The two main problems with the exhibit, they said, were that it was too broad (I had presented material from the 2 largest wars in the history of human-kind in 4 frames!), "Narrow the topic," they said. Many of the cards with military post cancels had much more attractive regimental colors and flags on the picture side, so I showed them. "Very pretty", they said. "Turn the cards over and show the ugly cancels, this is a postal show not a card show."

I followed their advice and decided in 1982 to enter an Italian WW I only exhibit in a national show. Silver-bronze. I was ecstatic. It was better than a bronze. Now I was getting cocky. "What could I do to improve the exhibit?" I asked the judges at my first national level critique. They gave me a laundry list. Don't over-write, include A, B, C, and D and more of E. Remove F, G, and H, they're not war post.

I worked on the exhibit for two years and entered it in BALPEX, 1984, one of the best shows on the national circuit. Vermeil. Double ecstasy. I asked the judges, "What can I do to make it a gold?" Get more "Italian units serving abroad" material. O.K., but I entered SEPAD, 1984, another good show, on the chance that a different set of judges might give me a gold without the suggested improvements. No chance, vermeil.

I made one more try for a gold without improvement at NOJEX, 1984 where the War Cover Club was holding its annual convention. Talk about riding into the mouth of the cannon! Silver. I was very disappointed, but friends and judges alike suggested that it was difficult to give my exhibit a higher medal in the face of all that war cover power brought to NOJEX by the War Cover Club Convention.

I decided to retire the exhibit until I could reasonably follow the judges' advice of expanding the "Italian forces abroad" section of the exhibit.

I worked on the collection looking for appropriate material, and learning about it from philatelic references, for 2 years until I thought I had accomplished what the judges had suggested. I entered the exhibit in SEPAD, 1986. A jury composed of judges different from those of the 3 previous shows I had entered, awarded the exhibit a gold and the APS 1900-1940 Medal of Excellence. Now that's judging consistency!

## NEWS FROM CLUBS AND SOCIETIES

This Department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. Is your society looking for a show to meet at in 1989? Why not invite inquiries here?

Have you an award you'd like shows to give? Advertise it here.

Has your club drafted special guidance for judges who review your specialty for special awards? Use this space to pass them along to the judging corps.

### Postal History Society — Criteria for Awards at U.S. Exhibitions

To encourage excellence in postal history collecting, the Postal History Society provides an award for the *best* postal history exhibit in any exhibition that requests the award and shows that it can meet the criteria listed below.

1. The exhibition must have a postal history section.
2. At least one of the judges must be APS-qualified for judging postal history.
3. For six or more postal history exhibits, the Postal History Society provides one bronze medal.
4. For five or less exhibits, the Postal History Society provides one certificate.
5. The winner does *not* have to be a member of the Postal History Society.
6. The Postal History Society award must go to only the *best* postal history exhibit.
7. The exhibition's awards chairman must send a list of all winners in the exhibition to the Postal History Society's awards chairman. For the winner of the Postal History Society's award, this list must include the recipient's address, which will be forwarded to the Postal History Society's membership chairman.

Harlan F. Stone  
Awards Chairman  
P.O. Box 299  
Summit, NJ 07901

### JPA Exhibition Awards

The following awards for junior exhibitors are available from the **Junior Philatelists of America** for qualifying exhibitions. Each exhibition may apply for awards for their show from the JPA Awards Chairman: Michelle Arce, P.O. Box 3311, Manhattan Beach, CA 90266.

At the close of the exhibition, we ask that the Exhibition or Awards Chairman for the show send the following information to the JPA Awards Chairman:

1. Program or list of exhibitors (with junior exhibits noted)
2. List of junior award winners (including JPA and show awards)
3. Addresses of JPA award winners
4. **Optional Photographs of JPA Award Winners** may be sent for use in the JPA's **Philatelic Observer**.

Awards should be requested at least four months prior to the exhibition.

JPA Awards are not meant to replace the exhibition's own award, but are to be given in addition to those awards. A copy of the guidelines for awards should be made available to the exhibition judges.

**JPA Blue Ribbon** Given to the best junior exhibit (age 21 and under).

**JPA H.E. Harris Medal** Available to major national and regional exhibitions or all-junior exhibits in conjunction with a stamp show.

**JPA Research Award** Available to major national exhibitions or all-junior exhibits held in conjunction with a stamp show. Given to a junior exhibit that shows excellence in the depth and study of its topic.

# EXHIBITING A THEMATIC COLLECTION

## THEMATIC DEVELOPMENT AND RESEARCH

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

The success of the thematic exhibit depends greatly upon the amount of *thematic research* done prior to putting the exhibit together.

Thematic research is the key ingredient of knowing *when* and *where* each item can be best placed in the *thematic story line*.

Thematic research also helps the exhibitor to better appreciate the philatelic material he or she has accumulated. It should also be a guide for acquiring material that might have been *passed up* otherwise.

Thematic research is usually gained via literature on the subject exhibited. The literature can be entire books on the subject down to just a paragraph of important facts in an article. Even press releases prepared by postal administrations contain facts that can be translated onto the finished pages.

Thematic knowledge can also be gained from reading other exhibits. The exhibits could contain philatelic material that stress a thematic point that your exhibit is also going to stress. The exhibits could also add thematic ideas that you hadn't thought about.

The reading of as much literature as possible should be done before any attempt is made to *rearrange* the stockbook material into an *exhibit sequence*.

Most thematic exhibits have a *logical story line* or *thematic development*. If the subject matter is a person, the flow would be from birth, childhood, adulthood, accomplishments through to death. If the subject matter is a means of transportation, the flow would be from idea to development to improvements or changes.

If the subject matter is wildlife, there are several story line flows available. Some exhibitors concentrate on species, others on life and habitat, others on relationships with man or other animals, and others on the entire field of available material from the thematic viewpoint.

However, for some collecting fields, there is no logical story line flow readily apparent. The thematic literature can be a big help. Make photocopies of the table of contents of all the books on the subject—owned and in the libraries—and analyze them against each other to see if several of them approach the subject matter in the *same sequence*. If they do, decide if that is a flow that can be covered by the philatelic material that is available. Also, is it a story line that you as an exhibitor can be comfortable with. If the answers are "Yes", the *rearrangement* of the material can begin.

If the answers are "No", then look at other tables of contents or do additional reading on the subject matter until you do find a flow that you like. If nothing is satisfactory, then put the exhibit together the best that you can. There will be plenty of people willing to tell you of better ways of doing it.

The first thematic exhibit should not try to cover all aspects of the subject matter. Concentrate on those areas where the most philatelic material is available for *developing a story line* without obvious holes.

All of those tables of contents should have suggested *chapter or section divisions* and *headings*. They can also be a guide in preparing the first couple pages of the exhibit.

I like a separate Title Page, which will be covered later on.

Page two is then the Plan Page or Plan of the Exhibit Page or the Table of Contents Page. This is the *first* page prepared in pencil and the *last* page finished in ink or typewriter. All the reading, all the thoughts about story line flow, all the decisions about areas to cover are *presented* on this page. If the chapter and its sub-divisions have a *logical relationship* with the other chapters and can be readily understood by the viewers *unfamiliar* with the *subject*, the main purpose of the Plan Page has been accomplished.

Shown at figure 1 is the Plan Page for the Elephant exhibit that I had at AMERIPEX. It is different from earlier exhibits, partially because of additional material and partially because of constant improvements. This plan includes all aspects of Elephant material from a *thematic* viewpoint. It can be used as a guide in preparing any Plan Page.

The major items that should be included on the Plan Page are:

1. The numbers on the far left are the chapter numbers followed by the chapter heading usually done in capital letters for easier reading of the Plan Page.
2. The numbers below the chapter heading are the sub-chapter or sub-division numbers. The old method of: A, I, a, 1, (a), (1), etc. has been done away with as not everybody agreed on the same letter/number sequence. The statute system has proved to be better understood. A sub-sub-chapter would use 1.1.1 for example. The numbers are followed by the sub-chapter headings.
3. The two columns of numbers on the right are necessary for internationals. They indicate how many pages are being shown in each category against how many pages are available to be shown. It would be advisable to include the first or Shown column as an aide for the viewer. It is not necessary to include the last column although it is frequently seen at national level competition because those same exhibits are also being shown internationally.

The numbers and headings on the left will be carried over to the pages of the exhibit but that will

be explained when we get to page writeups.

Also shown (figure 2) is the Plan Page for my exhibit on The Beautiful Blue Danube. It is shown as an example of how even an international gold exhibit (AUSIPEX) can be refined and improved.

One of the guidelines regarding the Plan Page is that everything written on the Plan Page must be *thematic* information. That means that philatelic or postal terminology such as meters, cancellations, first day covers, watermarks, etc. should *not* be used. It stands to reason then that the thematic information should be directly related to the subject matter of the exhibit.

The thematic information of this plan page is not wholly, directly related to the Danube River. If you cover up the title at the top of the page, most people would not be able to figure out what I am showing unless they were very good in geography and connected 1.3 Danube Commission and 3.3.1. DDSG with Chapter 10 The Black Sea—Journey's End.

The next time the exhibit is shown (hopefully CAPEX), the Plan Page will be completely redone with chapter headings about The Alpine River, The Continental River, the Danube Delta, etc., and sub-chapter headings about the Donau of Austria, the Duna of Hungary, etc.

There are two more important things to think about when deciding what chapters to include. When you look at the Plan Page chapters, there is usually an attempt made to have the chapters be of some degree of same importance. Also, that no chapter dominates the others by its sheer number of pages. Conversely, it is not wise to have chapters of only one page if at all possible.

The other is that the words "Miscellaneous", "Others", and similar non-definite words should be avoided in chapter and sub-chapter headings. If philatelic material does not have a place thematically in your present exhibit story line flow, it should be left home until it can be placed.

The Elephant Plan Page can also give other ideas about selection of material from the collection for the exhibit. The Plan Page shows all aspects of the elephant and his relationships with man and I have no material that could not be shown if I wanted to. However, it is too broad a field to cover for the first time exhibit in 45 to 55 pages.

When looking over the Plan Page, several smaller exhibits can be picked out. I have done exhibits on most of the material in Chapter 5 The Elephant and the Promoters and one on Chapter 7 The Elephant and the Artists. The latter chapter has lots more material than indicated but is being used elsewhere in the exhibit. Chapter 6 The Elephant and the Scientists would make an interesting exhibit preceded by 1.1 Ancestors.

At one time, I followed Ancestors with Species. However, after I realized that man was not concerned with species and differences until he had brought the elephants out of Africa and Asia and had to prolong their lives in captivity, that I decided to move the sub-chapters. Early man was only concerned with killing elephants and not being killed by them.

It is very important that the plan be in a precise, logical and clear order.

The Elephant is a subject that has a wealth of philatelic material for use in an exhibit. The Blue Danube is a theme told with philatelic material that is directly related to the theme. There is, however, another type of exhibit.

Sometimes, there is not enough material on a particular subject to prepare a large exhibit. Then the collector has two options. Either he must be content with a small exhibit or he must figure out a way to enlarge the amount of potential philatelic material available for the exhibit.

The third Plan Page (figure 3) is George T. Guzzio's exhibit Penguinalia which received a gold at STOCKHOLMIA. There are less than 200 penguin stamps, not enough for a large exhibit. Also, not enough of a variety to tell a *well-rounded* story on the penguins. George elected to do the latter by introducing associative philatelic material *directly* related to the overall story of the penguins. This material is primarily included in the chapters 2, 3, 4 & 8 dealing with explorers, geographical distribution, personalities & linguistics, and predators. There is penguin material in these chapters also but they alone would have told *only part* of the story in each chapter.

Therefore, if your chosen subject is small in the amount of material, you might consider surveying the material that you have and then explore for associative philatelic material to fill in the gaps in your story, thereby gaining depth.

However, I must caution you, please make certain that the associative material is directly connected and not used to "stretch a point." Exhibitors sometimes try to introduce very nice philatelic material this way. Many judges do not take kindly to the practice and the exhibitor is apt to lose points rather than gain points. It would probably be wise to obtain the advice of a knowledgeable thematic exhibitor before buying such items.

Most likely the early attempts at thematic exhibiting will mean very simple plans and not the detailed ones shown. In that case, the simple plan can very easily be included on the Title Page. Or, if there is an introductory paragraph, it can be above the plan on the second page. There is a variety of options available for the first couple of pages and we will explore them in more detail in the column devoted to Title Pages.

In the next column, we will look at exhibit pages and the interaction between the thematic text and the thematic material. We will also discuss the relationship between the pages and the Plan Page.

### The Elephant and His Relationship With Man

|                                      | Shown | Total |
|--------------------------------------|-------|-------|
| Title, Introduction, Plan            | 2     | 2     |
| 1 The Elephant and Early Man         |       |       |
| 1.1 Ancestors                        | 4     | 6     |
| 1.2 Hunting                          | 2     | 4     |
| 1.3 Religion                         | 5     | 12    |
| 2 The Elephant and The Explorers     |       |       |
| 2.1 Exploration                      | 6     | 10    |
| 2.2 Ivory                            | 5     | 7     |
| 3 The Elephant and The Settlers      |       |       |
| 3.1 Economy                          | 8     | 20    |
| 3.2 Cost-of-Arms                     | 20    | 30    |
| 4 The Elephant and Its Masters       |       |       |
| 4.1 Taming and Training              | 4     | 5     |
| 4.2 Working                          | 5     | 8     |
| 4.3 Ceremonies                       | 1     | 3     |
| 4.4 Transportation                   | 9     | 11    |
| 5 The Elephant and The Promoters     |       |       |
| 5.1 Introduction                     | 1     | 1     |
| 5.2 Zoos                             | 4     | 25    |
| 5.3 Circuses, Parades & Festivals    | 3     | 5     |
| 5.4 Museums                          | 1     | 3     |
| 5.5 Tourism                          | 4     | 10    |
| 5.6 Promotional/Advertising          | 9     | 25    |
| 6 The Elephant and The Scientists    |       |       |
| 6.1 Species                          | 7     | 7     |
| 6.2 Differences                      | 4     | 4     |
| 6.3 Elephant Life                    | 4     | 6     |
| 7 The Elephant and The Artists       |       |       |
| 7.1 Painting                         | 1     | 3     |
| 7.2 Literature                       | 3     | 5     |
| 7.3 Sculpture                        | 2     | 5     |
| 7.4 Crafts                           | 1     | 4     |
| 8 The Elephant and The Symbol Makers |       |       |
| 8.1 Logos                            | 3     | 10    |
| 8.2 Symbols                          | 10    | 20    |
|                                      | 128   | 251   |

Fig. 1

### The Beautiful Blue Danube

|                             | Pages in Collection | Pages in Exhibit |
|-----------------------------|---------------------|------------------|
| Title, Plan, Introduction   | 5                   | 5                |
| 1 Preparation For Trip      |                     |                  |
| 1.1 Floods & Dams           | 10                  | 5                |
| 1.2 Ships & Docks           | 10                  | 2                |
| 1.3 Danube Commission       | 4                   | 1                |
| 2 Germany - Journey's Start |                     |                  |
| 2.1 Baden                   | 4                   | 2-1/2            |
| 2.2 Wurttemberg             | 12                  | 6-2/2            |
| 2.3 Bavaria                 | 14                  | 13-1/2           |
| 3 Austria                   |                     |                  |
| 3.1 Upper Austria           | 10                  | 4-1/2            |
| 3.2 Wachau                  | 18                  | 8-1/2            |
| 3.3 Vienna                  | 12                  | 5                |
| 3.3.1 DDSG                  | 8                   | 4                |
| 3.4 Lower Austria           | 4                   | 2                |
| 4 Czechoslovakia            |                     |                  |
| 4.1 Bratislava              | 12                  | 6                |
| 4.2 Komarno                 | 2                   | 2                |
| 5 Hungary                   |                     |                  |
| 5.1 Above Dunakanyar        | 3                   | 2                |
| 5.2 Dunakanyar              | 6                   | 4                |
| 5.3 Budapest                | 20                  | 9                |
| 5.4 Below Budapest          | 2                   | 1                |
| 6 Yugoslavia                |                     |                  |
| 6.1 Yugoslavia              | 5                   | 1-3/2            |
| 6.2 Serbia                  | 7                   | 4-2/2            |
| 6.3 Austro-Hungarian        | 7                   | 4-1/2            |
| 6.4 Belgrade                | 9                   | 4                |
| 7 Romania                   |                     |                  |
| 7.1 Oltenia                 | 9                   | 4-4/2            |

Fig. 2

|                                  |     |       |
|----------------------------------|-----|-------|
| 7.2 Bucharest                    | 2   | -2/2  |
| 7.3 Dobruja                      | 6   | 3-2/2 |
| 7.4 Galati                       | 6   | 3     |
| 8 Bulgaria                       |     |       |
| 8.1 Western Bulgaria             | 3   | -2/2  |
| 8.2 Eastern Bulgaria             | 6   | 1-4/2 |
| 9 Russia                         | 1   | 1     |
| 10 The Black Sea - Journey's End | 2   | 1     |
|                                  | 219 | 120   |

Fig. 2

### Exhibit Plan - Thematic Scope

|                                              | Pages Shown | Pages In Collection |
|----------------------------------------------|-------------|---------------------|
| Title, Introduction, Exhibit Plan            | 2           | 2                   |
| 1 First Penguin Subject                      |             |                     |
| 1.1 Penguin & Whale                          | 2           | 3                   |
| 1.2 Documentation                            | 4           | 12                  |
| 2 Explorers - Discovery 1487-1820            | 6           | 7                   |
| 3 Geographical Distribution                  | 4           | 6                   |
| 4 Personalities and Linguistics              | 6           | 8                   |
| 5 Species                                    |             |                     |
| 5.1 Introduction                             | 1           | 1                   |
| 5.2 Genus Aptenodytes                        | 6           | 6                   |
| 5.3 Genus Pygoscelis                         | 8           | 8                   |
| 5.4 Genus Eudyptula                          | 1           | 2                   |
| 5.5 Genus Eudyptes                           | 6           | 6                   |
| 5.6 Genus Spheniscus                         | 3           | 3                   |
| 6 Mating and Raising A Family                |             |                     |
| 6.1 Courtship                                | 1           | 1                   |
| 6.2 Consequences                             | 1           | 1                   |
| 6.3 Baby Sitting                             | 2           | 3                   |
| 7 Environment                                |             |                     |
| 7.1 Protecting Ecology                       | 1           | 1                   |
| 7.2 The Sea                                  | 1           | 1                   |
| 7.3 Moderate Environments                    | 1           | 2                   |
| 7.4 Transitional Climates                    | 1           | 1                   |
| 7.5 Harsh Environments                       | 1           | 1                   |
| 8 Penguin Predators                          |             |                     |
| 8.1 Predators at Sea                         | 2           | 2                   |
| 8.2 Avian Predators                          | 2           | 2                   |
| 8.3 Man as Predator                          | 1           | 2                   |
| 8.4 Secondary Predators                      | 1           | 1                   |
| 9 Penguins and Man                           |             |                     |
| 9.1 Presence of Man                          | 2           | 4                   |
| 9.2 Encroachment of Civilization             | 2           | 4                   |
| 9.3 Man in Close Proximity                   | 3           | 3                   |
| 10 The Heraldic Penguin                      |             |                     |
| 10.1 Beast of the Realm                      | 1           | 1                   |
| 10.2 Coat of Arms                            | 2           | 2                   |
| 11 Penguins: Art & Literature                | 1           | 1                   |
| 12 Penguins as Regional Symbol               |             |                     |
| 12.1 Penguins: Antarctica                    | 4           | 6                   |
| 12.2 Penguins: Sub Antarctica/<br>Antarctica | 3           | 4                   |
| 12.3 Penguins: South Atlantic                | 2           | 3                   |
| 13 Penguins and Politics                     | 4           | 4                   |
| 14 Penguins as Logos                         |             |                     |
| 14.1 Antarctic Logos                         | 4           | 6                   |
| 14.2 Bi-Polar Logos                          | 1           | 4                   |
| 14.3 Penguins as Advertising<br>Medium       | 3           | 8                   |
| 14.4 Logos - Names                           | 6           | 10                  |
| 15 Penguins and Tourism                      | 4           | 6                   |
| 16 Penguins in Captivity                     | 6           | 10                  |
|                                              | 112         | 158                 |

Fig. 3



## EXHIBITING AEROPHILATELY

Do's and Don'ts learned from a decade's bronze to gold struggle  
By Cheryl Ganz, P.O. Box A3843, Chicago, IL 60690-3843

Aerophilately is one aspect of the hobby that does draw younger collectors because of their interest in the romance of flight and its development. Many begin to accumulate as topical collectors, with only the airplane or another means of air transport as the central driving force.

These collectors own little documents of history that either depict or were actually flown on their favorite aircraft. They read and seek out every trivial fact possible about their flying machine of interest. And when they exhibit such a collection for the first time they often are not just disappointed, but shocked to receive a low award.

To make the move from airmail collector to aerophilatelist one must redirect thinking patterns, especially if one cares to exhibit. The first thing to learn is that one must emphasize the postal story, not the history of the aircraft or an aviation story. Information about pilots, aircraft markings, designs, technology, etc. are of little interest to the philatelic judge.

One can not simply show everything one owns in chronological order and expect to win golds. Selection of material to show is one of the keys.

### WHAT TO SHOW

Show primarily flown covers. Stamps and non-flown covers should only be exhibited when vital to telling your postal story and only in very limited quantities. If you must show a non-philatelic gem, such as a picture postcard, timetable or news clipping, try to use it on your title page. Do show proofs, errors (don't leave out a C3a if you have one), leaflets and newspapers dropped from the air as postal delivery, and major varieties.

Show both official and unofficial mail (figure 1). I have found that judges tend to subtract for missing official mail and give bonus points for added unofficial mail. Official mail is generally well documented in the aerophilatelic literature. Unofficial mail is generally privately carried in small quantities, but not recognized by the country's postal administration as having been flown by authorized means.

Show commercial covers whenever possible (figure 2). Airmail is flooded with philatelically prepared souvenirs. Don't just show a first flight cover, find a third flight as well. This will document how the airmail was used to establish a new route and continued to serve that need. Avoid showing quantities of covers prepared by and/or addressed to stamp dealers. Find some collector prepared ones that are not so obviously philatelic.

Show scarcer items when possible. Airmail certainly has its share of rarities and they are not all expensive. Try to find some. They can often be obtained with knowledge, effort and time, not only by means of a lot of money. Indicate the degree of rarity by factual reporting of the number known or prepared for given flights. Airmail also has its

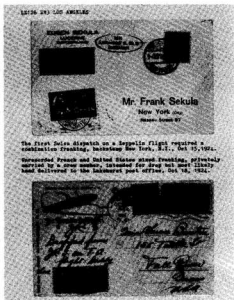


Fig. 1



Fig. 2

classic period (generally pre-WWI) which will usually do better in an exhibit than material only from the past ten years. Try to include some of these early items, even if only as forerunners. Find a rarer usage of a common item by seeking exotic destinations or better stamps on the cover. Remember some of your judges are not airmail experts so they will look for a high rate single frank to an area of the world that they do know, or collect themselves.

### HOW TO SHOW IT

Give rates. This shows aerophilatelic knowledge. Rates can be found in specialty catalogs and in government postal bulletins. Don't complain that they do not exist. If you can't find them, figure them out. Try to select items that have used the correct rate, or which have additional postal markings when overpaid or underpaid.

Give routes and postal information. Do not show obtrusive maps to indicate the routes. A couple of small, well placed maps will enhance your exhibit. Give the number of pieces flown or at least the weight of mail carried if it is available.

Organize your exhibit with an outline on either your title page or the second page (figure 3). Arrange your exhibit either by chronological, geographical or by means of transport order. Be sure that the postal story you are telling is a continuous story without gaps.

Follow basic page mounting rules, such as short write-ups, neatly arranged pages, items in the best possible condition (crash covers may be burned and tattered!) and show the philatelic side of picture postcards.

Without early and scarce airmail items it will be difficult to achieve a national gold medal. But if you follow many of the suggestions I have given, you should certainly be able to increase your medal level.

There is a great need for more judges with aerophilatelic expertise. This becomes increasingly difficult as aerophilatelists collect general airmail less and rather seek out specialized areas to fit their interests and financial limitations.

So remember to select and mount your collection for the non-airmail judge; and when you have the good fortune to have an airmail expert on the jury, you will do very well or have the opportunity to learn from a knowledgeable critique. As you and your collection progress, consider starting your apprenticeship toward becoming an accredited APS judge. Our specialty area will benefit as will future aerophilatelic exhibitors.

### POSTAGE AND THE AIRMAIL COVER

United States airmail covers, special deliveries and flights were issued with special postage meters. The following were further postal or non-postal airmail air postal, special, over-long airmail, the OVER AIRMAIL and AIRMAILS featured special facilities or devices. These together with flights and specializations:

181 AIRMAIL was built by the United States Post at Washington, based on the design of the 180 Special which was 100% paid in Advance in 1911. The AirMail was 100% Paid Air Mail from Washington, 1911 to September, 1912 when it ceased to exist.

Transcontinental Flight  
Over Water Flight

182 25¢ AIR MAIL was built by Christopher Goppelt in Philadelphia as was production for the United States. It was 45¢/100¢ long and flew from August, 1912 until it was cancelled in 1913.

Special Flight  
Transcontinental Flight  
Oversea Flight  
Over Water Flight  
Non-stop Flight

183 20¢ AIR MAIL was built by Christopher Goppelt in Mexico. It was 70¢ long and flew from 1911 until it was cancelled in 1913. Transcontinental Flight  
Over Water Flight

184 20¢ AIR MAIL was built by Christopher Goppelt in Mexico. It was 70¢ long and flew from 1911 until it was cancelled in February, 1913. Over 1,200 special were covers before it.

Transcontinental Flight  
Over Water Flight

185 25¢ AIR MAIL was built by Christopher Goppelt in Philadelphia. It was 70¢ long and flew from 1911 until it was cancelled in 1913. Over 1,200 special were covers before it.

Special Flight  
Over Water Flight  
Chicago Flight

186 25¢ AIRMAIL was built by Christopher Goppelt in Philadelphia. It was 80¢/100¢ long and flew from March, 1912 until it was cancelled in May, 1913. Over 1,200 special were covers before it.

Over Water Flight  
Over America Flight  
Over America Flight

Fig. 3

## ILLUSTRATIONS (showing full page)

1. My title page which uses an outline form to list the airships and flights represented in the exhibit. This gives the jury an easy understanding of the exhibit and where to look for certain items. I also give a brief description of the zeppelins on this page, so that the philatelic pages to follow will not include this information.
2. The top cover is a documented Switzerland dispatch. The item below is an unofficially flown card. A crew member carried it on the flight and posted it after the arrival, so that it did not follow the official system of being forwarded by the German Postal Administration to Friedrichshafen for cancellation and loading aboard the ZR3 for the transatlantic flight.
3. Covers dispatched from Germany and the United States on the **Hindenburg** for its first flight in 1936 are quite plentiful. Items carried on the other 9 North American crossings are more difficult to obtain, yet are often priced about the same as the first flight. Commercial covers on the later flights can be found as the zeppelin did provide the fastest means of postal transport across the Atlantic Ocean. The bottom cover is addressed to Czechoslovakia, which would be a better destination to show than only items sent to Germany.

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## "THE FLY" . . . Bites Show Organizing Committees



"The Fly" is back. No matter how hard the system tries to swat me, I'm not going to disappear.

Do you know what bugs me? Stamp show organizing committees that go after big "name" judges and form juries from a small clique of friends and others to whom favors are owed . . . without specific regard to the total philatelic qualifications of the jury thus formed—and which will sit in judgement of our exhibits!

An argument raised by some of these committees is often . . . "But we had to form the jury months before we knew what exhibits would be accepted." The implication is that the committee is not responsible should there be a lack of adequate coverage of some exhibits. Balderdash . . . and may the specks of 1,000 flies light the way to their salvation. Their argument flies in the face of logic.

Consider that there has been a leveling-off in the number of American Philatelic Society (APS) national level world series of philately qualifying exhibitions. Thus, every effort must be made to ensure jury selections can cover adequately and do justice to all exhibits the committee accepts in competition. "The Fly" gets mighty feisty when the jury lacks a member accredited to judge my exhibit. . . especially when I *paid* an entry fee.

What *can* be done to improve the quality of juries?

At the local and regional levels I'd like to see the organizing committees give more thought to jury membership. "The Fly" would also like to see nationally accredited judges *required* to serve at the local and regional level (without remuneration) in addition to national duties as a requirement of maintaining accreditation.

Such an effort (which is already made by many nationally accredited judges) will create a larger pool of experienced judges for local and regional committees to draw on, and it will help to expose all judges to the amazing breadth and depth of

philatelic subjects. It will also ensure that knowledge and guidance is available to more exhibitors (not to mention less experienced judges) at times when such information is most important—at the point where the exhibiting craft is first being learned.

Try this on. Presently, the names of prospective jurors for WSP shows must be submitted to the APS in advance. I was told this was done so that a check can be made to ensure jurors are all accredited and to preclude persons who are not accredited from serving on the juries of those important shows (as happened prior to the system).

Why can't the APS go one step further? "The Fly" would like to see the APS review the philatelic coverage of proposed juries to ensure they are balanced. When they are not, the APS should work with the show organizing committee until both parties are satisfied. "The Fly" knows at least one APS official who feels it's not the Society's responsibility to "police" stamp shows . . . and "The Fly" also knows that some committees will resist all attempts to "meddle." Notwithstanding, who better than the APS to help raise and maintain the level of jury competence.

Or, how about this one? Show organizing committees can help themselves by inviting an appropriately mixed group of people (including apprentice judges) to serve on their juries. By knowing what the jury can cover, the committee will be in a better position to determine the suitability of any potential exhibit. After all, why should a show committee accept an exhibit if there is a possibility that the exhibit won't get a fair shake?

"The Fly" hopes to live long enough to see a show committee contact a prospective exhibitor and explain that the exhibit is not being accepted because the jury lacks appropriate expertise! The fact of the matter is that with the exception of the few really good shows which are always oversubscribed, many committees have a tough time getting enough exhib-

itors to fill the number of frames allocated for competition.

This fact of life causes committees to accept most exhibits (as long as the entry fee check doesn't bounce) regardless of the possibility that they might not be properly or fairly judged.

Better yet, let's have the show committees list the jurors' names in their prospectus. Then we exhibitors can make up our own minds based on better information, if we want to enter a particular show.

While "The Fly" is on the subject of judges . . . it seems to me that we exhibitors would benefit from knowing the names and credentials of those judges who are accredited. "The Fly" calls on the APS, ATA and other organizations accrediting judges, to submit to this journal their list of judges and their qualifications. They can be published, or made available to the exhibiting public in some other manner.

Another point to consider . . . Do you notice how some judges serve over and over again, while other qualified judges never seem to get the nod? Oh, "The Fly" knows the argument . . . we only want the best people on our jury . . . or, we asked many judges but only a few are willing to serve, travel, etc. Baloney! Those of us on the inside know how juries are put together . . . and it's time for a change. I too want good jurors ("The Fly" respects Bud Hennig, Mary Ann Owens and John Griffiths for example), and they should serve as much as possible.

However, show committees must start to make room for the many other accredited, but seldom called-upon jurors whose time has come. It's the poor jurors that "The Fly" wants bitten.

As a way of stimulating some action, "The Fly" wants you to know that I am maintaining statistics on persons serving on juries. I know their qualifications, the frequency of their serving and the shows involved. Some time in the future the results of this information gathering will be revealed in this column—jurors, show committees and others involved—will you be able to withstand "The Fly's" scrutiny? You'll find it's no fun to be bitten by "The Fly."

As I was writing this column I had a thought about the power of organizations. It occurred to me that I was probably tilting at the proverbial windmill . . . expecting that this column could bring about the fundamental changes in the system I've suggested . . . and then this thought on power entered my mind! A casual look at the AAPE membership list is enough to convince me that if we exhibitors stick together, we have the power to bring about change. Let's face it, no exhibitors—no exhibition. I'm not threatening (yet) . . . but our collective power is something to keep in mind.

—And now on to the regular feature of this column . . . The awards (Good, Bad or otherwise) to people who, for better or worse, made a difference.

**"Fly Bite"**—overheard conversation between a judge and a disappointed exhibitor . . . "The reason you didn't get your gold medal at (\_\_\_\_\_ show) is that it's not your year . . . you've got to wait your turn and pay your dues . . . the gold medal will come . . . just give it time" . . . Alas my friends, that's the way it is sometimes. For Shame! "The Fly" knows who the judge is and I'm telling you now—knock it off. Exhibits must stand or fall on merit, not who owns them or the "year." Get with the program or you run the risk of a more serious "bite."

**"Gold Flyswatter"**—To Mel Garabrant who is holding together almost singlehandedly, the exhibition portions of the National and Interpex Shows held in New York City in conjunction with the ASDA. How about helping Mel out and support him by exhibiting at those shows the next time around.

**"Fly Bite"**—To the American Topical Association which after more than four months (as of the end of September 1986) has failed to report on the motion made to affiliate with the APS. Let's get on with it ATA!

**"Fly Bite"**—To the Jury at (\_\_\_\_\_) which tried recently to withhold a society research award. Did it ever occur to you that some of us might have entered the show with the hopes of winning that specific award? Luckily, an alert exhibitor forced the issue during the judges critique and the show organizing committee had to direct the jury to make

the award, which it did later. "The Fly" is always interested in learning about juries which make dumb decisions contrary to the wishes of societies offering special awards.)

"Gold Flyswatter"—To everyone associated with AMERIPEX. "The Fly" is tired of the after-the-fact backbiting. On balance AMERIPEX was the greatest philatelic exhibition ever held. Don't you agree?

I've gone on long enough. Remember,

*I'm counting on you to let me know what's going on. Let's get to the heart of the system. Help me expose the wrongs and extol the good things. I promise you that together we will make philately a better hobby and in so doing, we'll make the "roads" safer for exhibitors. Write to "The Fly" in care of the editor. Confidentiality is assured if requested.*

So long for now . . . I'm going to the local tavern to get a buzz on. (Did you catch all four puns in my article? If so, give yourself a "Gold Flyswatter!!")

## *One-Frame Exhibiting Offers Challenges*

By Frederick S. Dickson

What do you do next in exhibiting when you have taken all the major awards with your ten-frame displays? Or how do you make the most of a thorough collection of a very narrow subject? Some experienced exhibitors think that the answer to both questions is one-frame exhibiting. The goal is to show everything there is as well as possible in 15 pages plus title page.

However, serious fans of this specialty find too few opportunities to compete. Major shows ban them, and small shows do not usually attract enough high-quality exhibits.

To meet this need, a regional show in Wilmington, Delaware, to be held April 11 and 12, 1987, will reserve 40 frames for singles. There will be a Grand Award and Reserve Grand for one-frame exhibits, as well as Gold, Silver and Bronze. DELPEX is sponsored by three Pennsylvania and two Delaware stamp clubs. It is located within five minutes of I-95 between Philadelphia and Baltimore.

Because of the cost of awards and the likelihood that most exhibits will receive one, the entry fee has been set at \$7.00. This is modest compared to the cost of entering a multi-frame exhibit at most shows.

I'd like to encourage other shows in other areas of our country to offer the same in 1988 and beyond so that all aficionados of this specialty will find a chance to exhibit somewhere in their region every few years.

A prospectus is available from F.S. Dickson, RD 2, Box 409, Hockessin, DE 19707. Entries will be accepted on a first-come basis until all are booked. If your title is not yet firm, reserve your frame anyway and send final information later.

## **Special Notice:**

This issue of TPE is slightly late due to the additional pages we have added. This growth should help TPE become a quarterly journal this year.

The Editors.

# A SHOW CHAIRMAN REFLECTS

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

I was honored to be appointed chairman of AAPE's "Show Management Committee" at the Board of Directors meeting which took place at MIDAPHIL. This is a call to all AAPE's interested in helping refine the art of show management in North America. I would like my committee to meet once or twice a year: once at the annual meeting, and perhaps once at another WSP show. In addition, I envision publishing a "Show Manager's Newsletter" hopefully within the next six months. But, I can only do that with the help of a top notch committee! Interested? Please drop me a few lines about why you are interested, and your experience with show management. I will form the committee based on these responses. I look forward to hearing from you, and making some new friends at the same time!

Before I finish the list of things a good show committee should do for its exhibitors, I must mention that I was recently at a national show in which the volunteers at the reception or hospitality table were so busy talking with one another that many of the show visitors entered the show without being greeted, receiving a program, etc! If you are assigned this most important position at a stamp show, please TAKE THE JOB SERIOUSLY! There is so much to be gained by giving visitors a warm greeting, thanking them for coming, giving them a show program, and asking if they have any questions. Working at this table is one of the most important aspects of a show. There's nothing sadder than to see visitors enter without this essential reception.

And now to continue the list we started in the last issue, about your responsibilities to your exhibitors. . .

5) If you are not able to immediately send confirmation of acceptance, send a form letter or card confirming receipt of the exhibit application, and stating the approximate date your committee will be deciding upon acceptance.

Whether you choose (4) or (5) the key word is that **communication** to your exhibitors should be immediate. There's nothing more annoying than "not knowing."

6) State carefully your rules for returning the exhibit after the show. Set a date, usually no more than seven days, in which you can state in the prospectus "All return exhibits will be shipped no later than----." This gives your committee some leeway in manpower, while letting the exhibitor know what to expect. This is particularly helpful if the exhibit is to be shown again soon, as the exhibitor will know to make special arrangements. All of this so the exhibitor doesn't get angry when the exhibit doesn't arrive on the Tuesday after the Sunday the show closed!

7) Do you accept mint stamps for return postage? Or should the exhibitor enclose a flat fee? Or do you promise to send back any overage paid by the exhibitor after the exact return amount is determined?

The cost of returning the exhibit is not something that should be a surprise to the committee and/or the exhibitor. I recommend:

"Exhibitors should enclose instructions for the return of the exhibit: a) proper address b) certified, insured or registered USPS c) desired amount of indemnification d) sufficient funds in addition to the frame fees to cover all costs (any overage paid will be refunded with mint stamps.)"

8) Most exhibitors ship their exhibits in containers which can be used for returning their exhibits to them. In the odd instance where this is not true, the committee should be prepared to repack the exhibit appropriately. The etiquette question becomes a) do you tell the exhibitor what a pain this was and/or b) do you bill him for the materials involved? I'm not sure what the proper etiquette is here. What do you think?

9) When returning the exhibit, a "class" show will always include:

a) a set of show cachets

- b) two show programs
- c) the ribbon from the frame
- d) a certificate telling the medal level
- e) a certificate of appreciation and participation

packed in with the exhibit. It makes someone feel very good to open their exhibit and find these items there. Where possible, the medal *with the exhibitor's name on it* should also be enclosed. Try and make arrangements with a local engraver to have the medals engraved on Monday after the show, so that they may be enclosed.

Going the extra way with the above nine items will make exhibitors fully aware that your show appreciates them! I'd be most interested to hear your comments on them, and your ideas for any others I might have missed. I look forward to hearing from you on this and/or your expression of interest in serving on the AAPE Show Management Committee.

**Q&A.** Your questions are welcome here—as are your answers to questions posed. Please send care of the Editor. The following answers to questions in Vol. I No. 1 were sent in by Bob Odenweller.

**A. I-1.A.** Long covers are always a problem. Some judges go berserk when they see a diagonally mounted one—but I had one that way in my Grand Prix exhibit. Horizontal or “Z” folding is to be viewed cautiously as the creases in the cover could affect its value adversely. Vertical mounting is often a (barely) satisfactory compromise. Best, however, might be to construct a double width page which will allow it to be shown as “normally” as possible.

**A. I-2.A.** Five covers in fan shape *could* be a valid technique, particularly if the value of the covers individually is not so high as to suggest that they be shown individually or without overlapping. Two covers is the usual maximum before overlapping is necessary, after which the overlapping indicates that the important elements are the stamps or markings which are left visible. A very subtle variation on this was used by Dr. Anton Jerger with his collection of Hungary which won the Grand Prix International in Basel in 1974. He overlapped three or four covers to a page, with approximately 20 covers with all of the varieties of the rare Tokay provisional, on only 4 or 5 pages. In this case he was saying, in effect, these may be great rarities but I have so many of them that I have to consider them to be common. The late Dr. Soichi Ichida was team leader and while we were judging it he said “It looks like a dealer’s window.” But he won anyway.

**A. I-3** “Information” pages should be approached with caution. Pages without philatelic material almost suggest that the exhibitor does not have enough material to show in the space available and is padding the exhibit. Perhaps the best way to achieve this desired “section introduction” could be by use of pages which are part information and part material. The text which introduces the new section could be augmented by some appropriate material which would add to as well as illustrate the features to be found in the section.

**Q. II.** How do members feel about including material TO a country of your choice, along with postal history material FROM the country, illustrating various rates at various times. How should this material be organized? Chronologically by date of mailing, or by use of a certain stamp, or by a rate? Material TO a country often indicates when rates change, extra charges imposed by the recipient country, underpaid letters with fees collected by the country post-office, etc. To me ‘incoming’ mail is an important part of Postal History and should be included when you can. If it is not—should the exhibit be ‘docked’? (Robert H. Pratt)



# ANOTHER MODEST PROPOSAL

By S.S. Washburne, Phila., PA 19105

The inaugural issue of *The Philatelic Exhibitor* was great! O.K., maybe the illustrations could have been larger, but as Volume I, number 1's go, it had to have been one of the best ever. With this first issue, and our first national meeting (this is being written with Midaphil less than 24 hours away) under our belts, the AAPE has to do some serious thinking about what we want future philatelic exhibiting in this country to be.

I believe the current APS-qualifying show and "Champion of Champions" arrangement is completely out of tune with the rest of the philatelic world. While I would hate to see something as formalized as the German 'Rang I, Rang II, Rang III' system, where an exhibit must proceed through the ranks, and get its ticket punched with all appropriate Germanic formality, some changes have to be made soon, lest the "Champion of Champions" degenerate into an endurance race.

When we consider the 30-odd qualifying shows, we find that while they are roughly equivalent in size, they are anything but equal in level of competition. We can assume roughly equal judging, since accredited judges give the awards. The awards given, particularly the percentage of gold and vermeil, vary all over the map. Without denigrating any grand award winners, it can be safely concluded that there are many exhibits currently making the rounds which are rated higher than some Champion of Champions participants—they simply weren't lucky enough to be in a show without a better exhibit!

Seasoned exhibitors will advise that winning the grand is sometimes a matter of being in the right show at the right time, and that no matter how fine an exhibit you have, there are no guaranteed grands—unless judges are crooked; which they ain't, or they wouldn't be judges!

Once upon a time, I suppose, the C of C made sense, because exhibits didn't travel so much. The C of C was each area's best collection going *mano a mano* with those from other regions. Now, it represents the best of the traveling exhibits, with a few one-shot winners. Not that there is anything wrong or unfair about this; I just hope the AAPE comes up with something better.

We all know that exhibiting is hard work. Putting aside the frame fees and postage expense for a while, consider the wear and tear on an exhibit which is shown five times in a year; a not unusual occurrence. Accidents do happen, and a fair number of good stamps and covers get damaged, destroyed, or lost each year. A few pages are bound to get bent in the best of circumstances. Thus, there are quite a few exhibitors who won't let their material out of their sight; if they exhibit, only they will put up and take down, and they'll never be more than ten feet away from their 'children.' Fine, these people care for their stamps, but in the current exhibiting world, they are at a disadvantage unless willing to travel all over the map.

Any exhibitor who wants to be in the C of C currently has to exhibit in several, say ten, of the 30-odd qualifying shows to have much of a chance, no matter how fine his exhibit. Right there goes \$1000 in frame fees and postage, before any travel and lodging expense. With all the time his exhibit spends on the road there are few at-home hours for being improved and revised. And if the exhibit could talk, it would probably beg for a month of rest out of those uncomfortable traveling clothes we call page protectors.

How much nicer if there were only one or two true National Shows each year to prepare for. Now that there are so many good exhibits, why can't the two annual APS meetings be expanded to the 1000 frame level, to provide space for *all* worthy exhibits,

not just those with owners prescient enough to reserve early? (STAmPsHOW, with 250 frames of open competition, is just too small.)

The qualification for this show could be a vermeil or higher in one of the 30 present shows. If the APS is unwilling, then the AAPE should consider sanctioning such an annual or biannual event, which would attract more collectors, more exhibitors, and more international attention. Most European countries limit themselves to one or two large national shows; why shouldn't we. Let's see *all* the best exhibits side by side, not just those fortunate enough to win grand awards. It's an idea!

## SHOW LISTINGS

AAPE will include listings submitted in the following format which include all the specified information (World Series of Philately shows are named in bold face type).

**Jan. 31-Feb. 1, 1987 EUPEX '87.** Euclid Stamp Club. Held at the Cleveland Centre, 3100 Chester Ave., Cleveland, OH. 16 - 8½" x 11" pages per frame. \$5 per frame. Two frame minimum; maximum 10. Correspondence to Jay Stotts, P.O. Box 32211, Euclid, OH 44132.

**April 10-12, 1987 COLOPEX '87.** Columbus Philatelic Club. Held at the Radisson Hotel Columbus. 16 - 8½" x 11" page frames. \$7.00 per frame—adult; \$2.00—youth. Literature competition. **AAPE Spring Meeting** and Flag Cancel Society. Hotel info: Prospectus from Diana S. Manchester, Box 3128, Columbus, OH 43210. Entries close March 1.

**April 24-26, 1987 WESTPEX '87.** Exhibition committee of the Council of Northern California Philatelic Societies. Held at the Cathedral Hill Hotel, San Francisco. 16 - 8½" x 11" pages or 12 - 9" x 11" pages per frame. \$5 per frame; minimum of three frames; maximum of 10. Entries close March 10, 1987. Prospectus and hotel reservation form from Steve Schumann, American Air Mail Society and the Philatelic Classics Society, 2417 Cabrillo Drive, Hayward, CA 94545.

**April 24-26, 1987 OKPEX '87.** Oklahoma City Stamp Club. Held at the Central Plaza Hotel in Oklahoma City. 9 - 8½" x 11" to 9" x 12" pages per frame. \$3.50 per frame (adults) minimum of three frames, maximum of 18. \$1.50 per frame for Junior Exhibitors, (under 18) minimum of 2 frames or more. Entries close March 1, 1987 or until all space is sold, whichever is earlier. Prospectus now available from OKPEX Exhibits, P.O. Box 26542, Oklahoma City, OK 73126.

**May 1-3, 1987 PHILATELIC SHOW '87.** Northeastern Federation of Stamp Clubs. Held at the Sheraton Boxborough Inn and Conference Center, Routes 495 and 111, Boxborough, Massachusetts. 16 - 8½" x 11" pages per frame. \$5 per frame (adults)

minimum of two frames; maximum of 10. \$1 per frame (youth - less than 18) minimum of one; maximum of 3. Entries close April 1, 1987. Prospectus and information from Guy R. Dillaway, Box 181, Weston, Massachusetts 02193.

**May 8-10, 1987 ROMPEX '87.** Rocky Mountain Philatelic Exhibitions, Inc. At Sheraton Denver Tech Center Hotel, I-25 and Bellevue. 16 - 8½" x 11" or 9" x 12" pages per frame. \$6 per frame (adults), minimum 2 frames, maximum 12. Free for Juniors (up to 18 years of age), same minimum, maximum 6 frames. Entries close April 1, 1987 unless show is sold out sooner. For prospectus and entry forms, contact Mike Milam, P.O. Box 2352, Denver, CO 80201. Show information package available about 6 weeks before show.

**May 15-17, 1987 STAMPPOREE '87.** Florida Federation of Stamp Clubs Spring meeting. Held at the Colonnades Beach Hotel, Singer Island, Palm Beach Shores, FL. 16 - 8½" x 11" pages per frame or 10½" x 11" also. \$6.00 per frame (adults), minimum two (2) frames, no maximum. Youth frames **NO CHARGE**. Entries close March 23, 1987. Correspondence to Arthur Abrams, Exhibition Chrmn. 3107 Oakridge V (CV) Deerfield Beach, FL 33441, 305-427-0316. Information package available from Stamporee '87 Hdqtrs. P.O. Box 24430, Ft. Lauderdale, FL 33334.

**May 22-24, 1987 PIPEX '87.** Annual Show of the Northwest Federation of Stamp Clubs. Held at the Sheraton-Spokane Hotel, N322 Spokane Falls Ct., Spokane, WA. Adult entries: 15 - 8½" x 11" pages (horizontal 3 rows of 5) at \$6.50 per frame. Maximum 10 frames, no minimum. Juniors: 6 - 8½" x 11" pages (horizontal 2 rows of 3) at \$1.50 per frame. Maximum 10, minimum 2 or any multiples of 2. No more than 2 entries per exhibitor. Literature: 2 copies plus a one page summary, \$2.00 per entry. All entries close March 23, 1987. Details from PIPEX '87, P.O. Box 1502, Spokane, WA 99210.

**Oct. 16-18, 1987 SEPAD '87.** Associated Stamp Clubs of Southeastern Pennsylvania and Delaware, Inc. Held at Valley Forge Convention & Exhibit Center. 16—9" x 12" pages per frame. \$6 per frame (adults) minimum of two frames, maximum of ten. \$2 per frame Junior (under 18 years), minimum one frame. Entries close September 11, 1987. Correspondence to SEPAD, Box 731, Horsham, PA 19044.

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

information available from Robert de Violini, P.O. Box 5025, Oxnard, CA 93031, w/SASE.

**Nov. 6-7, 1987 SUNPEX '87.** Sunnyvale Stamp Society. Held at Community Center, 12—8½" x 11" pages or 9—9" x 12" pages per frame. \$3 per frame (adults) \$1 per frame (juniors) minimum of two frames per exhibit. Entries close Third Sat. of October. Correspondence to: Exhibit Chairman, P.O. Box 60082, Sunnyvale, CA 94088.

**Nov. 20-22, 1987 VAPEX '87.** Virginia Philatelic Federation. Pavilion Convention Center, Virginia Beach, VA. 16—8½" x 11" page frames. \$7.00 per frame (adults)—minimum 2 frames; \$3.50 per frame (juniors). American First Day Cover Society. Correspondence to: VAPEX '87, P.O. Box 5367, Virginia Beach, VA 23455.

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

## On Being a Sneaky Pete

By Clyde Jennings



Here's a little bit of a subtlety you might want to consider using sometime in jacking up a good item so it will be noticed. Note in Figure I that all six items in grouping at top of page, "CARRIERS", have their source identified beneath them. Now drop your gaze to the six items in the "REGISTERED" group at bottom of same page, this one from my "U.S. 19th Century Mail, Cancels, and Postal Markings" exhibit. Notice anything? Right! Only one of those six has any notation beneath it, and that one's the goodie. In this case, the hope is that the attention of the judges will be drawn to this Boston Registered cancel by virtue of the fact it is the only one annotated in the group, and that simple phrase not only draws the focus but at the same time informs the maybe-unknowing beholder of its prominence. Meantime, you can take my word for it that this is one tough little rascal — had you seen it before? Stay informed as you — Go for the Gold!

*Photo Courtesy of Walter Henderson Melrose, FL*

## ASK ODENWELLER

By Robert P. Odenweller

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

07924-2101



### Who's to Blame?

Happenings, or better, non-happenings in Stockholm at the 1986 FIP Congress have stolen the subject I promised in my first column. The proposed changes to the FIP rules remain just that—proposed. The Congress ran out of time and consideration of the changes has been postponed to Copenhagen next year. If space permits in the future issue of *The Philatelic Exhibitor* it may be interesting to outline some of the proposals irrespective of the final form they may take, for information's sake and for you to see what is involved. For now, however, I have a few remarks along the lines of the theme for this issue.

Opinionated judges will vent their preferences on the drop of a hint. I've heard too many or had them related back to me to feel that such statements are a rarity. For example, two new exhibitors I met quite a few years ago had slavishly followed the advice given them by a judge who was highly respected in their area — "If you show two covers on a page, you must show two covers on every page." The result was "railroad tracks." I took them to where their two exhibits sat side by side and had them stand back at an angle to look at the parallel lines vanishing into the—Boring—Distance, and *suggested* that they remount the exhibit appropriately, with natural groupings as *they* saw the need.

**Conformity vs. Creativity.** All people have preferences and prejudices. Unfortunately this includes judges, too. A good judge should not let a personal prejudice interfere with his evaluation, but there are, sadly, too many examples where this just doesn't happen and prejudice rears its ugly head. Worse yet, the judge will pontificate that "this" should never be done, or "that" is essential in every exhibit. It is grossly unfair to the exhibitor, particularly the newcomer, to be exposed to such opinionated statements. New exhibitors are usually very vulnerable to such pronouncements of the "established experts"—the judges—and much unnecessary harm can come from rigid adherence to the opinions they hear.

The same judge had told them "If you illustrate a mark on a cover, you must show all marks on all covers." Again, the impact was lost. My suggestion was that they illustrate the key marks and give the rest of the information in a discreet write-up, so that the information would be preserved but the emphasis would be where it counted. I recommended that they consider trying to evolve a separate style for each exhibit, each putting a little of his personality into his own exhibit.

Exhibiting is a personal thing. Ingenuity and creativity are much to be treasured in a fine exhibit. I would prefer to see a fresh approach to exhibiting in a familiar area than one which copies a style which has been honed successfully by another exhibitor of similar material. The clones get harder to wade through. The originator of the style probably kept improving it until he received a nice award for it. The ones who copy that style are as much saying that they are afraid of deviating from a "winning approach" as they are admitting that they do not have new ideas. Sad, if true.

Finally, I recommended that in reaching that style, they look at other exhibits, particularly the successful ones, adopting from them the elements that they liked. (That is how I evolved my own style.) The result would be something new, but with enough familiar treatment to avoid annoying the weaker judges they would be sure to come up against sooner or later. They groaned over the prospect of throwing out many hours of work that had brought them this far, but it worked. In fairly short order their exhibits achieved very high awards, and they lived happily ever after. No, it's not a fairy tale, but true.

Judges should avoid two basic mistakes. The first is taking themselves too seriously—most judges mean to be helpful, but when their pride gets in the way and they cannot say "I don't know," they are leaving the door wide open for trouble.

I attended one judge's critique a few years ago, and after all the exhibitors had a chance to ask about their exhibits and the discussion was opened to anyone else, I asked about an exhibit in an area I collect, since the exhibitor was not present and it had received an unusually high award. Unfortunately, much of the material was not what it was stated to be. The first judge who was selected by the chairman to respond commented that he would not challenge one of the experts in the field and acknowledged that they had likely missed the bad material. Another was not quite so astute. He felt the need to justify the jury's findings, however flawed they may have been in this case. Every time he opened his mouth he dug a deeper pit for himself. The first judge, realizing how embarrassing it could get, stepped in to save the day. The unwillingness to admit to a mistake is something the exhibitors will remember, and, one may hope, so will the organizers when they select their next jury.

I don't want to sound as though I am trying to "dump" on the judges—there are many who are outstanding. The one who led to the "railroad tracks" described above is now deceased, but the other is young and quite new. Efforts to improve the quality of judging have yielded noticeable results in recent years. Nevertheless there are some with "grandfather rights" who are noticeably erratic and other newer ones who complete the required

qualification but are still lacking in some way. In spite of these aberrations, most judges are sound and more consistent than might have been the case before the move to accredit them.

**Do Your Own Thing.** There is no secret formula for exhibiting. No two exhibits have the same material — why should they look alike? Originality and creativity are essential, and as an exhibitor's experience grows, he will find that one or another technique may spice up his exhibit. Such techniques are purely as the exhibitor sees them to be useful. Never are they required—nothing is. Even the use of colored pages, looked down upon by many, *may* be acceptable under some circumstances (but are probably best avoided—too many people seem to have a strong aversion to them.) Use of windows can be helpful in some cases, particularly thematics, but can be useful elsewhere—if the exhibitor wishes to do so. (Imagine a cover with a stamp not available to him as an off cover single and needed for the reconstruction of a plate — it could be windowed into the proper position, but the cover itself may be likely to be a showpiece in its own right.)

In short, judges offer advice—they have seen many successful exhibits and many unsuccessful ones. The exhibitor should try this creative spirit and should listen when the judges comment on what he has done. If he doesn't like what he hears, he can always ask for a second—and third—opinion. If they are all the same, it may be back to the old drawing board. In any case, exhibitors should remember that a good judge is not a tyrant whose word is law, but one who suggests ways to help and is usually one of the first to appreciate any new creative approach shown by an exhibitor.

**CONGRATULATIONS  
TO  
RICHARD DREWS**

Well-deserved 1986 recipient of the Chicago  
Philatelic Society's **SAUL NEWBERRY AWARD**  
— *Compliments of a friend* —

## Uniformity Is Not The Spice Of Life

*Too many of the distinguished names in philately are pushing conformity to unrealistic standards — an advocacy of rigid orthodoxy — when they say that exhibits down to the lowest levels and lowest age groups must be done on the model of national and even international standards.*

*If you want to find out why many potential exhibitors never begin and many novices don't continue, look to this as a major problem. We must all make the conscious effort to remember where we came from — to remember the 98% of all stamp collectors who have never entered a frame's worth of their collection in something as prosaic as a shopping mall exhibit.*

*These people must be encouraged to participate and we will not do so as long as we start with the assumption that anyone who does a one frame exhibit at LOCALPEX is beginning the 5,000 mile journey to international exhibiting.*

*We can not impose on a 6- or 46-year-old a requirement to exhibit only in the 'standard, approved fashion.' The argument is made that, by doing so, we are attending to their welfare so they will not be at a disadvantage and embarrass the USA when they get to the highest level shows.*

*At best this is condescending. Carried to its logical extreme it acts to stifle the expression of creativity at the base of the pyramid, and ultimately to stifle change in the accepted tenets of exhibiting at the apex.*

*The orthodoxy movement is based upon false premises. To begin with, anyone with the "oomph" to get to the exalted level of international exhibiting will be quite capable of making the psychological/intellectual transitions from beginner at the local level — through the various growth stages that require more serious application and concentration (and more than likely, expense.) — to the highest level of competition.*

*Many people choose not to make those transitions. Perhaps they have enough pressure, expense and hassle in their "real" lives. Or they have not "grown up" in exhibiting in such a way that going on still falls in the category of "fun." Whatever the reason, such people should not be straitjacketed with high level rules and regulations.*

*The problem here is one of judging criteria more than anything else.*

*LOCALPEX can specify its classes and award criteria. What most often happens, though, is that those in charge have been trained in the traditional model. It would never occur to most of them to broaden their rules to allow for non traditional exhibits — or to allow them to be judged on their own merits.*

*Judges — many of whom are sympathetic to the non-traditional — are bound by their instructions from the LOCALPEX Committee. If they are told to apply traditional criteria, they will approach every exhibit with a mindset of trying to achieve consistency with the next jury that looks at it.*

*In many ways that is a respectable goal, but it is inappropriate when the exhibitor has set out to exercise his or her imagination and has not set out to win gold medals.*

*So, let's lighten up. Sure, leave the standard competitive rules as they are for those who wish to involve themselves in that track. But let's have more fun and simplicity at LOCALPEX, and by doing so, make it easier for people to get their feet wet. Some who start this way will undoubtedly graduate. Others will be content to remain.*

*If they remain there and enjoy themselves, what have we lost? Why, indeed, should not a corner of national level exhibitions be devoted to non traditional, fun exhibits. Not only did AMERIPEX not suffer from the one frame Fun In Philately exhibits, it was a plus which provided excellent publicity and drew as many interested viewers as the Court of Honor! —JMH*

# FROM THE SECRETARY

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

PLEASE NOTE: IF YOUR MEMBERSHIP EXPIRES 12-86, PLEASE REMIT YOUR 1987 DUES OF \$10.00 NOW SO THIS WON'T BE YOUR LAST ISSUE OF "TPE."

The following listing reflects all members recruited from Aug. 1 through November 10, 1986. "CH" indicates Charter Member; "FM" indicates Founding Member. (Any present Charter member may upgrade his membership to "Founding" by sending \$10.00 on or before February 15, 1987.) Note: As of January 1, 1987, Charter/Founding memberships are no longer available. All members recruited after this date are regular members.

We regret the passing of three very honored and valued Founding Members this past fall. Dr. Charles Wunsch, Mr. Ernest A. Kehr, and Mr. Charles F. Meroni.

Our net membership total, therefore, is now 727. Your membership number appears on your mailing label. . . as does the expiration date of your current membership.

(Note that some upgrades to "Founding" are not included below.)

- |                              |                                |                                    |
|------------------------------|--------------------------------|------------------------------------|
| 475FM Joseph D. Schwartz     | 523FM George Kramer            | 571CH Harriette True               |
| 476CH Glenn A. Estus         | 524FM Brock R. Covington       | 572FM Dave Epps                    |
| 477FM Robert Olmsted         | 525FM Lowell S. Newman         | 573CH David Mayo                   |
| 478CH Cortlandt Clarke       | 526FM John A. Cali             | 574FM Fred Marblestone             |
| 479CH W.C. Clatterbuck       | 527FM John Warren              | 575FM Eugene Garrett               |
| 480FM Robert C. Barkhurst    | 528CH Ernest H. Wyche          | 576CH Jerry Mix                    |
| 481CH Dorothy B. Blaney      | 529CH James W. Fitzpatrick Jr. | 577FM Ted Bahry                    |
| 482CH George Lazarnick       | 530FM Robert H. Shallhamer     | 578FM Larry Cates                  |
| 483FM Bruce Marsden          | 531CH Miss Willy Moolenaar     | 579CH Larry Weiss                  |
| 484FM Jan C. Buhl            | 532CH Catherine E. McAlister   | 580FM P.K. Stone                   |
| 485FM Arthur T. Charuhas     | 533FM John Scheibelhut         | 581FM John A. Eggen                |
| 486FM John Joseph Macco      | 534FM Everett D. Palmatier     | 582FM Ryan Trainer                 |
| 487CH Barbara A. Wirta       | 535FM Jeff Susman              | 583FM Thomas Mills (plus donation) |
| 488FM M.N. Collison          | 536FM Jack H. Green            | 584CH Nicholas T. Tammaro          |
| 489FM Roy L. Whitson         | 537FM Michael C. O'Reilly      | 585FM Charles Bowman               |
| 490FM David P. Belesky       | 538FM Richard F. Larkin        | 586FM Bellingham Stamp Club        |
| 491CH Grover D. Hughes       | 539CH Constantine V. Politie   | 587CH Jeffrey N. Crown             |
| 492FM Davida Kristy          | 540FM E.J. Guerrant Jr.        | 588FM Vernon Richards              |
| 493CH Dr. David Leivers      | 541FM Charles M. Jenkins       | 589CH Robert G. Zeigler            |
| 494FM E. Kenneth Norton      | 542FM Meiso Mizuhara           | 590CH Insee B. Greene              |
| 495CH George L. Sullivan III | 543FM Peter G. DuPuy           | 591CH Ilse I. Buchheit             |
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| 498CH Jack Ketcham           | 546CH Dr. Peter K. Iber        | 594CH B.C. Pearce                  |
| 499FM Mary Faubion           | 547FM Keith A. Wagner          | 595CH Wilmont V. Osborn            |
| 500FM Frank L. Sente         | 548FM Lisa K. Miller           | 596FM Norman C. Byers              |
| 501FM M. Dale Myers          | 549FM Frederick W. Baumann     | 597CH Bruce J. Fisher              |
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| 513CH Stephen H. Ellis       | 561FM Edward M. Ryan           | 609FM Walton Eugene Tinsley        |
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| 516FM Cora B. Collins        | 564CH Dale M. Walline          | 612FM John W. Hacker               |
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| 522FM George S. Norton       | 570FM Rev. Orlando Trier       |                                    |

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 729CH Kenneth Weber  
 730CH Jerry Login

## Editor's AAPE of the Month

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

**September, 1986:** Randy Neil, whose photography appears on the cover of our first two issues, and who has been applying his design and printing expertise as liaison with *TPE's* printer.

**October, 1986:** Jane King Fohn and Bunny Kaplan whose articles on their topical/thematic exhibit-building experiences helped to give "pizazz" to our inaugural issue.

**November, 1986:** Steven Rod of Boys Town, NE, a regular columnist in *TPE*, who as newly elected Secretary wrote up our first convention at MIDAPHIL '86 and has gone the extra step to offer copies of the minutes (at cost) to anyone interested (see page 11).

Felicitations to all of you and the others who have made AAPE and *TPE* special.





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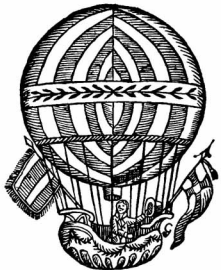
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