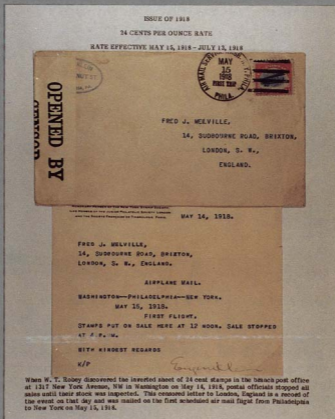


The

PHILATELIC EXHIBITOR

Volume II, No. Two

January 1988



*Integrating a Spectacular Addition
See Page 24*

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

Membership Dues—if joining in

Jan-March:	\$10.00
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Copies of the first issue of *The Philatelic Exhibitor* are available at \$5.00 each, while supplies last, from Randy Neil at the address shown on page 4. Issues 2, 3 and 4 are \$3.00 each.

Deadline for the next issue to be published on or about April 1, 1988, is February 15. The following issue will close May 15, 1988.

Reprints from this journal are encouraged with appropriate credit.

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AAPE STATEMENT OF PURPOSE

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

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

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My 2¢ Worth

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



ON OUR GOLD MEDALS; CAPEX

It would be easy to become self-satisfied as Editor of this journal. Our content is all I hoped it would be. Our presentation is certainly well above average and improving with each issue. TPE has been recognized by major literature awards. A backlog of excellent articles and expressions of opinion gives promise of high quality and high interest future issues.

I'm breathing easier than I was when TPE was but a gleam in my eye. But I don't want to relax and I don't want you to either. This journal can stay on top only if it remains "IN": INTERESTING, INNOVATIVE, INCISIVE, INDEPENDENT and yes, even INSPIRATIONAL.

I need your reactions to content, your thoughts on new areas to cover, your contributions and your involvement in AAPE's programs. Not only will you help to keep me on my toes, but you will see TPE and the AAPE benefit and grow because you care.

That caring is what exhibitors are all about. Very few AAPEs feel neutral about the issues we're discussing from issue to issue. So let's keep up our level of quality by expressing those opinions, criticisms and compliments to the authors and the leadership.

Judging at CAPEX '87 has received considerable comment in the press and in conversation when exhibitors and judges meet. Articles in this issue and the last one touch on the subject. President Neil has asked me to mention here that he would like to have informed comments/suggestions from AAPE's membership. Should AAPE do anything more formal than to try to seek out and publish the facts on CAPEX? Please address your letters to Randy L. Neil, P.O. Box 7088, Shawnee Mission, KS. 66207.

Your 2¢ Worth

Mary Ann Owens — Charles Luks — Joseph Foley — Frank Vignola —
Cathie Osborne — Edward Murphy — Robert Lana — Anonymous —
Murray Heifetz — James Graue — Eunice Skupski — Harry Winter

To the Editor:

I was dismayed to read the letter signed "Name Withheld by Request" who tried to state what I did not write and then argue against it.

The writer claims that "She recommends (p. 27) that the divisions (chapters) of an exhibit should be about equal in size and importance and should never be limited to a single page."

What I wrote was "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."

There is nowhere in that paragraph or any other paragraph on that page where I use the words "about equal in size" or even the word "equal". In fact, if the writer had ever attended any of the seminars that I have participated in, he/she would have heard me state more than once that exhibitors should NOT try to have chapters of the same or near equal size. Judges do not want to see a new chapter starting in page one of every frame. They will then know that material has been

forced into the exhibit and some good material has been left home.

"Some degree of same importance" means that the thematic thoughts in each chapter are balanced. If the exhibitor is showing an animal, he/she should not devote one chapter to one species and then lump all the other species in another chapter. That would be unbalance between the species. The same idea would hold true for other thematic.

In regards to the writer's statement attributed to me of "should never be limited to a single page", I also did not say that. I said "if at all possible" which cannot be construed as "should never" by any stretch of the imagination. In fact if the writer had taken the time to look at the Plan Page for either The Beautiful Blue Danube or Penguinalia on page 28, he/she would have seen that both plans have one-page chapters. My revised Plan Page in Volume 2, Number 1, page 35 has eliminated the one-page chapter.

To the anonymous writer, please quote me correctly in the future or not at all.

Mary Ann Owens
Brooklyn, New York

Editors Note: Ms. Owens deserves considerable credit for her pioneering work to fill a void that existed in the United States. In the early 70s, no one in this country could serve as a resource to topical/thematic exhibitors who wanted their exhibits to become competitive on the international level.

Ms. Owens first developed her own exhibit and expertise through international correspondence and travel at her own expense. Next she set about the task of encouraging others — a task at which she has been successful enough to see several Americans winning major international awards.

Still, she has not rested on her laurels. Her series in this journal is only one of the ways in which she continues to give unselfishly.

To the Editor:

My congratulations to the AAPE for awarding the AAPE Award of Honor to Vernon Moore at the VALPEX Exhibiton at King of Prussia, Pa.

My guess would be that Mr. Moore is the most prolific exhibitor in the United States with three different topical exhibits in constant circulation. Although many judges spurn him as not being "philatelic" or "educational" and award him bronzes and silver bronzes at national exhibitions and sometimes forget him completely, at the smaller shows he does very well garnering many, many awards.

Perhaps no other exhibitor in America has won so many "most popular awards" as he did again at VALPEX. I have gone to many an exhibition where row after row of "philatelic history" and related material played to empty aisles — yet there was always a knot of people around Mr. Moore's "Sing Along with Stamps".

As you have said so many times you do not need thousand dollar collections to present a good exhibit. Mr. Moore has proven this with the crowds he draws to his exhibit. As this fine gentleman has said he is as honored by the public's reaction as if he won a gold in a national.

Again, as a "small" exhibitor, I congratulate AAPE for its fine choice for an AAPE award, and of course Mr. Moore, for his eye catching, pleasant, humorous exhibits. And to the viewer who hasn't seen them yet, I'm sure one will be in your area in the not too distant future.

Charles K. Luks
Parsippany, New Jersey

Editor's Note: AAPE takes pleasure in making the award available. The judges at each show select the winner(s) and they should receive the credit for the VALPEX selection.

I must respond to Mr. Luks' second paragraph. I have served on panels which have judged Mr. Moore's wonderful exhibits at the national level. Those exhibits add immeasurably to any show in which they appear. But Mr. Moore himself is the first to say that he does not construct his exhibits with the aim of attaining Gold medals. In competition at the national level, awarding Bronze or Silver-Bronze level medals does not constitute a spurning of his very worthwhile work. It is nothing more or less than the recognition earned, against the criteria for deciding medal levels.



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To the Editor:

Usually we tend to think of a critique as an opportunity for an exhibitor to obtain some suggestions as to how their exhibit might be improved, or for the jury to explain to the exhibitor their rationale in assigning a particular level of award to an exhibit. The overall purpose is generally considered to be to provide help to the exhibitor, and perhaps in the initial days of the critique, to foster a little more objectivity among the judges (i.e., being faced with the possibility of having to defend their decision in a public forum would eliminate or reduce capriciousness in the actual judging).

I've attended a fair number of critiques and conducted a few. I usually find them rather interesting and informative. In just about all cases, priority is given to questions from exhibitors present at the critique, sometimes followed by questions from representatives of the exhibitors. In recent years, it's been my observation that the judges will go out of their way to avoid hurting the feelings of the exhibitor, to the point of suggesting that the discussion be continued in private. Seldom have I seen a jury critique an exhibit on their own initiative, and then usually only to comment on a favorable feature of that particular exhibit to illustrate a point.

I was somewhat taken back at a critique of the literature exhibits at a recent national show. The actual questions from the floor had petered out and there was a little time left. The chairman of the jury then took it upon himself to open a discussion of a particular entry, about which no one had asked, and proceeded to lambaste the entry in a really insulting and condescending manner. At one point a person in the audience, who was connected with the group that published the work, attempted to raise a question and was emphatically put down. Another judge, not to be outdone by the chairman, remarked that this was a book that should "have been bound on four sides." These two members of the jury were on an ego trip of gigantic proportions. From the expression on the face of the apprentice judge, I think she could have taught the accredited judges far more about simple courtesy in dealing with people than they could possibly have taught her about judging philatelic literature.

Even if the author had been present and requested the critique, there is, in my opinion, absolutely no reason or excuse for the boorish behaviour exhibited by two of the judges in this critique. Moreover, I do not think it appropriate for a jury to make a negative comment on an exhibit in a cri-

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tique unless asked for comments by the exhibitor or the exhibitor's representative. An exhibitor may very well decide that having received a low award, or no award, to avoid what they may feel is further embarrassment. They should be allowed to do so.

Joseph E. Foley
Short Hills, N.J.

Jury Chairman responds:

Thank you for the opportunity to reply to the criticism of the Literature Critique at a recent stamp show. Since I was Chairman of the Literature Jury, I feel qualified to answer.

Critique: A critical analysis or examination of the merits of a work of art or literature. The art of criticism, the judging of the merit of any work.

First, the entire Literature jury asked permission to review each work submitted. We discussed this with Mr. Bauer, Chairman of the APS Judges Accreditation Committee, Mr. Wagner, Executive Director of APS and Mr. Thornton, Show Chairman. They all enthusiastically agreed.

During the Critique, I specifically asked the audience if anyone connected with any of the books wanted to ask any questions. We replied to these first. Since time was available, we discussed several books where no one representing the author was present. A critique is a learning session, not a "pat on the back" for gold medalists.

I respect the opinions of others too much to be "insulting and condescending," and I vigorously deny that characterization. Every question was answered in full, with plenty of time for a free-wheeling discussion.

The apprentice judge was the person who has a degree in art and advised the jury of the many technical shortcomings of the book. All four members of the jury unanimously agreed on the merits or demerits of the philatelic contents of the book.

Criticism: The act of making judgments; analysis of qualities and evaluation of comparative worth; especially the definition and judgement of literary work.

Does the writer feel that only positive

comments should be made about books? Should only favorable reviews be published? How would the writer feel if he purchased the book, and was given incomplete or inaccurate information?

Let's go to basics. Why submit a work for a Literature Competition? If the only purpose is for publicity, not for review, then an ad should be taken in philatelic publications.

Being on a literature jury is not an ego trip. It is a heck of a lot of hard work, and takes a great deal of time and knowledge. We took our job seriously, and let the chips fall where they may.

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To the Editor:

I read with disbelief Clyde Jenning's letter in the last issue of TPE regarding a jury critique in an exhibition in which he received a Vermeil award for his exhibit of "U.S. 19th Century Mail, Cancells and Postal Markings".

He claimed that one of the REASONS given by one of the accredited judges for the "less-than-gold award" his exhibit received was that it possibly was the victim of its placement on the floor, which happened to be in the area of the poorest lighting in the entire show. Well, here is a rebuttal to such a ridiculous assumption as that being a possible REASON for Clyde's receiving only a Vermeil award.

When the critique began in the room filled with over 50 stamp enthusiasts, Clyde was seated in the center of the first row and was the first exhibitor to ask for a critique on his exhibit. * He began by giving a most eloquent recitation as to how his exhibit already had won successive Gold awards at other nationally accredited shows — and I can see how it could as the exhibit is a fine one. However, by opening up a critique in this manner, Clyde, unknowingly of course, had set the stage for a negative and disagreeable critique.

Sensing the tension Clyde was causing, I felt I should try to get the critique back on a more pleasant course before the rest of the exhibitors had a chance to ask for critiques on their exhibits. Being a member of the jury, I raised my hand and said to the chairman of the Jury that I had a COMMENT to make.

My wish was to relieve the tension before the critique continued, so my "tongue-in-cheek" COMMENT was as follows: I said, "If I were you Clyde, I would make darn sure my exhibit was put in an area of better lighting the next time I exhibited it so that everyone could clearly see the beautiful cancellations in the exhibit.

Clyde immediately rose to the occasion, as I knew he would, and laughingly replied, as I recall, that such a situation was something that no exhibitor had any control over. Everyone had a good laugh, and the critique was able to continue in a much more pleasant atmosphere, with the exception of one other occasion — which

is par for the course.

I trust this dispels the thought in anyone's mind that poor lighting in an exhibition could possibly be a REASON for giving a "less-than-expected" award to an exhibitor.

The following day I expressed congratulations and condolences to Clyde on his excellent exhibit and its receiving only a Vermeil award. Also some of the audience later thanked me for my efforts in keeping the critique on a more pleasant course by making my COMMENT at an opportune time.

Incidentally, my records show that the judges voted 15 Golds, 15 Vermeils, 10 Silvers, 3 Silver-Bronzes and 1 Bronze award plus 24 special awards to the 44 exhibitors; with all exhibits receiving at least one award. I heartily recommend that visitors to future philatelic exhibitions look for Clyde's beautifully presented exhibit. They will enjoy viewing it and studying it.

In conclusion, regarding jury critiques, I would suggest that the A.P.S. adopt a policy that lets the exhibitors who receive a *less than Vermeil award* at an exhibit to be given the first chance to ask for a critique on their exhibit. They are the ones who will benefit the most from it. After they have finished, the Vermeil and Gold award winners can be given their opportunity to question the jury regarding their exhibits. This is the smoothest and most beneficial way of handling critiques that I have seen in the dozens of them I have attended. I believe that the purpose of a jury critique would be served best in this manner.

Frank J. Vignola
San Francisco, CA.

**Editor's Note: As the Jury Chairman at this event, I have more than ordinary interest in Frank's letter which I am pleased to run in this space. For historical accuracy it should, however be noted that another less-than-happy exhibitor had preceded Clyde.*

To the Editor:

Re: "How many gold medals are enough?": I would hate to shut out the good exhibits just because they've won a certain number of golds. I like to see the

ones I've read about in the philatelic press, and if they quit at 5 golds say, they'd never make it to the West Coast.

But it is discouraging exhibiting against them. Perhaps if the many spangled exhibits could make a circuit as 'Court of Honor' exhibits after x number of golds, the honor of the exhibitor would be satisfied, the public would be enriched, and the other exhibitors could smile with unclenched teeth.

Cathie Osborne
Sequim, Washington

To the Editor:

I have heard some exhibitors contend that their exhibits should receive the same level of award and medals no matter where their exhibit is entered, providing the shows are of equal reputation or status. This would seem to be a fairly reasonable goal.

However, as long as we have human beings as accredited judges for our exhibitions, that is something that is unlikely ever to come to pass.

The art of grading and judging an exhibit has a very great number of variable factors. These factors include knowledge of the presented exhibit, a philatelic knowledge of what is not shown as well as that which is there; the artistic ability to evaluate the way the exhibit is presented; and in many cases the expertise required to determine the true message that the exhibitor is trying to convey in his or her exhibit. Try as they may to avoid it, there will be an element of personal feeling on the part of the panel, for or against, on the way in which the exhibit is presented.

An exhibit is produced by the human mind and it must communicate its information effectively to the panel. There is no way in which the evaluation of the exhibit can be reduced to a science.

If the judging of an exhibit were a science then it would only be necessary to feed the good and bad characteristics of the exhibit into a computer and its rating would be established permanently. Of course there are gray areas between "Good" and "Bad". Could they all be given proper weights?

So the computer's ability to come to the perfect conclusion would be limited by the ability of the programmer and then the person who pressed all those keys and buttons, and the latter goes back to the perceptions of the human beings. Thus I see no possibility of there ever being a situation where an exhibitor could be guaranteed the same level of medal at every equal exhibition.

As an exhibitor I would not want such a sterile situation anyway, since it would remove a prime reason for entering: the thrill of receiving the word telling me of the award I received. It is the existing variation among the different panels that provides the excitement. The surprising thing to me is that exhibits are rated as evenly as they are.

LTC. Edward B. Murphy
Fort Worth, TX.

To the Editor:

Congratulations on *The Philatelic Exhibitor's* gold medal at STaMpsHOW in Boston!

It is clear that you deserve most of the credit for this richly deserved honor. You have done us proud.

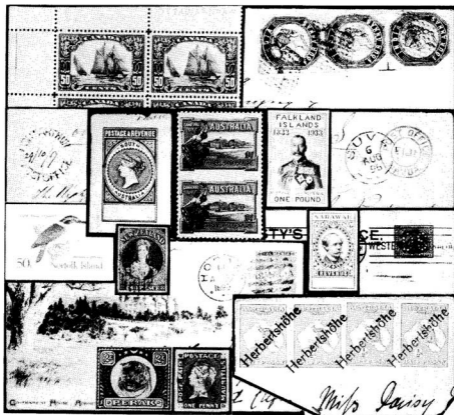
Robert E. Lana
Narberth, Pa.

Editor Responds: Janet Klug and I are naturally delighted with this recognition of the quality level that TPE has attained. But like good manure, credit should be spread around. First and foremost the gold was earned by our content. And that, Bob, means you and the other authors who have filled our pages with timely, relevant, helpful and interesting experiences and opinions. Next, the people who are working on bringing our members the services that are offered on these pages deserve a hand.

Randy Neil, our liaison with the printer and consultant on all aspects of TPE's presentation, must be credited for the highly polished professional product that finally rolls off the press.

Finally, revenue from our advertisers, and our members has made possible a journal that could compete in size and

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In other words, Janet and I are the symbols, but you, dear readers, are the substance. We thank you.

To the Editor:

I would like to respond to the article in the October issue of TPE by Robert E. Lana.

My exhibit which has won a few national golds, is the only exhibit I have. It has taken many years, time and effort as well as all the dollars I could beg, borrow or cajole my wife out of to build it up to where it is now. I am constantly adding pertinent material as it becomes available and my pocketbook will allow. I enjoy seeing other collections and exhibits but am committed to my narrow choice as both fascinating and stimulating. In my thinking it would be horrendous to think of selling my collection/exhibit (yes they are one) and taking the money to start on a new field of endeavor. Whether it wins silver, vermeil or gold in the interim, I will continue to enjoy and build on what I have until it qualifies for a "BEST OF SHOW" and the W.S.P. This could happen when I have reached that degree of excellence and the judges recognize it as such, or where the competition is at another show instead of the one at which I am exhibiting. A combination of both of these could also be a factor in a win. SOMEDAY I'm going to make it!!!

I am also a member of a specialty group that holds a meeting each year at a Na-

tional show. Each year I have found that the awards presented by them to their members, utilizing their own accredited judges means more to the society members than those of the overall show judges. (The opinions can differ considerably.) To be presented an award of achievement or excellence by one's peers is a great thrill. They *know* what it took to put the exhibits together and they *know* the subject matter.

One last comment; it is a shame that when a specialty group is presenting their own awards at a show the SHOW judges tend to present lesser awards because "they" get something from their own group so we can give more of the higher awards to the other exhibitors". That should have *NO* influence on the judges decisions.

Name withheld by request

To the Editor:

Re: Your article on "research": Your questioner has aerophilatelic material which is my field. I find the best source is microfilm of contemporary newspapers but presumably you have to be near a large urban centre to have this access.

Murray Heifetz
Don Mills, Ontario

To the Editor:

A recent article by Ernst Cohn in Linn's discussed the fate of postal history exhibits



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at CAPEX, and brought forth some points which I believe merit discussion.

Apparently the results of the judging at CAPEX, particularly in the area of postal history, were unjustifiably low, in the eyes of many observers. Ernst attributed this to "an impassioned tirade by a senior jury member against postal history." I would like to know who that was.

The outcry resulted when "known postal history exhibits" were lowered by as much as four levels. No wonder there was a storm! But what about the impact on "unknown" postal history exhibits? They will now carry the result of CAPEX on their record, justified or not, always questionable, and perhaps even fatal to the future of many at the international exhibit level. Even the exhibitors may be tinged in the eyes of some.

The main point that Ernst was driving home was the failure of FIP to grant postal history its due in world competition. He summarized the problems and injustices nicely: Restricted entry (limited acceptance), misclassification, and improper judging. The first problem, it appears, may lead to the second. In an effort to accommodate more postal history entries, they are accepted and reclassified to another class, most often traditional philately. This leads to the third problem.

Postal history being judged by "unqualified" judges is a persistent problem. Postal history is presently a popular area of collecting and exhibiting, but it does present problems in judging. In many areas, considerable original study and research is required for the principal elements of postal history — rates, routes, means and markings — to be comprehensively presented. Centralized sources for essential information do not exist for either exhibitor or judge. The first exposure to the subject for the judge is the exhibit! It is imperative, therefore, that the judge of postal history strictly adhere to a patient determination of how well the exhibitor has representatively shown the principal elements. Experience in the development of a comprehensive postal history exhibit is an essential to the appreciation of the challenge — and the impossibility of knowing the breadth of all postal history as a pre-

requisite to judging it. Judges accustomed to relying on their specific knowledge will be short, and the results of such dependence will be flawed decisions.

James W. Graue
Valley Ford, Washington

Response From Ernst Cohn:

Right, of course. What happened at CAPEX will have consequences for some time, unless a conscious effort is made by the FIP to eliminate them — please do not hold your breaths. . .

Article 32.6 of the General Regulations of the FIP for Exhibitions permits a maximum of three (3) senior consultants, with no voting right. At CAPEX, they were called Honorary Jurors and their names were printed out several times: Herbert J. Bloch, John R. Boker, Jr., Robson Lowe, and C. Peterson. It is no secret that Bloch and Lowe did not attend. Sorry, I cannot reveal the name of the haranguer, as that was told to me in confidence.

What is most important now is that enough pressure is exerted from many points so that FIP will clean up its act. We must have people as leaders of FIP who do not hesitate to either enforce good rules or change bad rules. In any case, it must be a government by rules; those who should govern by rules must know them and enforce them. What other reason is there for the existence of an international organization that has its main goal the regulation of international shows?

Editor's Note: On judging process I would add only one thought to Graue's observations. I agree that the postal part of a postal history exhibit is sometimes difficult to prepare for. One thing that can be done, though, is to read up on the history of the era and area under consideration. This often helps in understanding relevant issues such as the general state of communications, transportation, dates of military/civil occupations, etc. So as judges we are not totally behind the 8 ball IF we take the time and trouble to prepare.

To the Editor:

I'm afraid that Jack Harwood ("Vermeil" — How's That Pronounced

Again?) made the mistake of consulting only one authority on the definition and pronunciation of "vermeil". If he had consulted Webster's Ninth New Collegiate Dictionary, he would have found that there are two different definitions with corresponding different pronunciations.

Definition 1 says that the word is a synonym for "vermillion". You will agree that there is nothing vermillion about the medal awarded at stamp shows.

Definition 2 is given as "gilded silver" with the pronunciation "ver-may", which should take care of the medals and the controversy. Incidentally, Webster says that the word comes from the Middle French not from Middle English.

Eunice L. Skupski
Milwaukee, Wisconsin

Mr. Harwood Replies:

Mrs. Skupski is no doubt correct in her quotation from Webster's *Ninth New Collegiate dictionary*. However, I did not make the "mistake" of consulting only one authority. I quoted only from the *American Heritage Dictionary* for purposes of the article. Webster's *New 20th Century Unabridged Dictionary*, 2d Edition, gives virtually identical definitions of those of *American Heritage*, and only one pronunciation for vermeil. I have since consulted H.W. Fowler's *Dictionary of Modern English Usage*, considered by many to be the best authority, and it too, gives only one pronunciation.

The mistake which I did make in the article was in my choice of definition. Both Webster's *Unabridged* and *American Heritage* show "gilded metal" (not just gilded silver, but also allowing gilded copper or bronze). The philatelic choice is obviously gilded silver.

Apparently Mr. Webster cannot agree with *American Heritage*, H.W. Fowler or his unabridged self on a pronunciation. Or perhaps only collegians use "ver-MAY". In any case, this is an interesting example of the fascination of the English language. And, in the meantime, I will keep my vermeil in its cage in the den.

To the Editor:

I was delighted to see, in the October

issue of TPE, that someone else is concerned with the pronunciation of "Vermeil" ("Vermeil" — How's that Pronounced again?, by Jack Harwood). When the Plymouth Show, of which I am exhibit chairman, first started giving the five levels of medals, I too surveyed several dictionaries for the correct ENGLISH pronunciation. My results were virtually identical to those of Mr. Harwood. At that time, I composed a small poem (though I'm obviously not a poet) which I thought better of sending to a philatelic journal.

However, since I've been scooped anyway, I'll send the poem to you and trust your editorial judgement as to whether you want to grace (or clutter) the pages of an otherwise fine journal with it.

VERMEIL, VERMEIL, VERMEIL

The show has closed, the judging done,
Soon I must tell of medals won.

A pleasant task for most, I hold,
To say who's Silver, Bronze, and Gold.

But now to these we add two more
Though I can't really see what for:

Good, better, best, enough I feel,
But silver-bronze, and now . . . Vermeil?

A strange word meaning, so I'm told,
One made of silver, laced with gold.

Now there are some, I find, who say
The word should be pronounced "Vermeil".

A few that manner do not buy,
And claim instead the word's "Vermeil".

But here in our familiar places
Those ways sound much too affectitious.

For French our native tongue is not;
It's English (good or bad) we ought

To speak. So I'm here, at banquet spread;
While others laugh, I sit in dread

Not knowing what's the proper way
The second-best awards to say.

Though short of time, I'll race on home
And look it up in Noah's tome;

Ah! Here it is — Hello! What's this?
Good gracious, how I've been amiss!

Of two ways given, I will not fail
to use the lesser one — "Vermeil".

I do not wish to speak the term ill,
But Webster says (preferred) is "Vermeil"!

Of course, "ver-MAY" is a French word with the same meaning, but I agree with Mr. Harwood that we ought to give the medal in English, as are all other medals. However, I can't quite bring myself to award a medal that sounds as if it ought to be exterminated or kept in a cage, so I'll stick with the secondary, or British pronunciation "ver-MAIL", which sounds

more philatelic anyway.

Now that we've settled that question, I hope some will tell us about "Palmares"; I've seen plenty of them growing in Florida, but the climate is too cold in Michigan and I haven't figured out what they have to do with show awards or banquets.

Harry C. Winter
Ann Arbor, Mich.

COMING ATTRACTIONS

The deadline for the April, 1988 issue of *The Philatelic Exhibitor* will be February 15, 1988.

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 "What is a collector to do when he has a superb exhibit, but in a little known area. What can he do to "educate" the Judges beforehand?"

For the next two issues, the themes will be: *April issue*: "Why is it so hard to earn a gold medal with modern material?" (Deadline: February 15, 1988), *July issue*: "Is single frame exhibiting a wave of the future?" (Deadline: May 15, 1988).

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

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

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AAPE Convention Draws Over 100 Members To INDYPEX

The formidable drawing power of an AAPE national meeting was proven again when our association met for our second annual fall convention at INDYPEX '87 in Indianapolis on September 25-27. AAPEs from 19 states checked in to our organization's registration table at the annual midwestern show and provided a substantial population for every exhibition event.

Success wasn't too hard to come by when so many able volunteers helped us stage our activities. Dorothy Blaney spent much of her time managing our registration table with able help from Dane Claussen, Cheryl Edgcomb, John Hotchner, Randy Neil, John Harris, Paul Rosenberg, Steve Schumann, Janet Klug, and Mary Ann Owens.

Events kicked off Friday night with a lavish cocktail reception in the exquisitely-decorated lobby of Indy's new Union Station Holiday Inn . . . and were followed by instructive seminars on Saturday led by Mary Ann Owens, Randy Neil, Bill Bauer, and John Hotchner. All the while, the exhibit entries (and entire jury) were dominated by AAPE members.

On Saturday afternoon, Randy Neil chaired the AAPE annual national members meeting which included a vigorous discussion on the CAPEX judging debate. Neil reported that the association is in excellent financial condition and will hold its 1988 convention at Chicagopex, the 1989 event at VAPEX in Virginia Beach, Va. An important highlight of the meeting was the announcement by Neil and Frank Sente of the APS that the American Philatelic Research Library is now ready to accept photocopied exhibits for permanent storage in a new "exhibitors archive."

The AAPE Board of Directors met on Saturday night. Among their decisions: 1. the appointment of Ralph Herdenberg as Director of Conventions and Meetings; 2. the appointment of a nominating committee for the 1988 officer and board election; 3. the AAPE budget for 1988 was passed unanimously.

The members and officers of the AAPE are extremely grateful to Jim and Jeanette Adams, Debbie Nicoll, Tony Brooks and Bonnie Lyons of the INDYPEX committee for their tireless work in our behalf. What a show! And Ralph Herdenberg was here and there and everywhere (as ever) with his camera . . . building our photo archive. Some examples:



Enjoying what appears to be one of Paul Rosenberg's jokes about exhibiting precancels are: Randy Neil, Rosenberg, Frank Bachenheimer, and Leo John Harris. The Friday night cocktail hour.



This photograph should be in full color. The tablecloth is red . . . so is Dorothy Blaney's blazer and John Hotchner's Reebok t-shirt. Taken at the AAPE Registration Table.

CONCERNS by Randy L. Neil



Do you have a pen and paper handy? It might be a very good idea if you were to jot down the following:

LIGHT IMPRESSIONS Corporation, 439 Monroe Avenue, P.O. Box 940, Rochester, NY 14603-0940.

AAPE members Greg Herbert and Will Holloman have done us all a kind favor and pointed every philatelic exhibitor in the direction of a company that produces a wide array of products that will prove quite valuable to us. Greg told me in a letter and then, only a few days later while I was visiting Chicagopex, Will handed me a Light Impressions catalog. Wow.

For starters, how about an \$8.00 "pen" that can determine the pH (acidity) of any paper substance instantly with merely a light touch of its point? What a way to test the veracity of those album page makers who advertise acid-free stock.

Then there are special sturdy cases sold in the \$25 to \$40 range that are perfect for either hand-carrying or shipping philatelic exhibits. They come complete with handles and straps. I just ordered one.

Subway Stamp Shop tells me that the gentleman who, for years, made those jumbo transparent mounting corners for our covers is now deceased and no new source for them has been found. Well, Light Impressions has some which may be better than the ones we used to rely upon so much. A package of 500 for about \$18.

A flip-top "document storage" box (around \$7) that might be an excellent container for exhibits that are not conducive to any sort of binder. There is also a "portfolio box" perfect for a more formal type of exhibit storage.

Light Impressions is also a source for specific sizes in Mylar sheet protectors . . . although they do not have the range of gauges and sizes that are offered by our friend, Tuck Taylor at Taylor Made Co.

Another thing that Light Impressions carries is a series of matte cutting devices that are professional in quality and are ideal for cutting and trimming (right to the millimeter) any sort of paper, any sort of thickness. Included in that section of their catalog is an entire group of conservation products used by libraries and archives and, of course, possibly useful for the philatelist.

And I even noticed a couple of magnifiers that are unlike anything sold in the stamp collecting market these days . . . and a grouping of excellent books on archival storage and conservation techniques.

This firm, of course, deals mainly in the library and paper conservation market . . . but that shouldn't stop the serious philatelist and exhibitor from writing for their catalog. In fact, I would strongly suggest that, when you write to them, you remark you saw a mention of them here and that you are a philatelist. They just might bring their expertise to bear in our own specialized field . . . and that, I think, would be a blessing.

For you see (and I think you'll agree with me), there are too many firms selling too much junk in our hobby. Far too many when one of our chief concerns is protecting the valuable "paper products" we collect! Light Impressions might create quite a stir were they to start advertising in our philatelic media.



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

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

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

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Nominations for AAPE Officers for 1988-1990

Hard as it is to believe, AAPE is nearly two years old, and the first slate of officers (See page 4) is rounding the last turn and into the home stretch.

President Neil has appointed the below named persons as a Nominating Committee to propose candidates to fill the offices of President, Vice President, Secretary, Treasurer and two Director positions.

We would appreciate expressions of interest from any member interested in running for an office. A statement of your reason(s) for offering your candidacy and qualifications would also be helpful.

There is an alternative way to guarantee a position on the ballot (which will be distributed with the July, 1988 issue of TPE.) Such number of members from the general membership as constitutes 50% plus one of a quorum for the transaction of business may nominate one or more candidates by the submission of a duly executed petition to the Secretary. In plain English, if nominated by 25 other members, a member can assure a place on the ballot, bypassing the Nominating Committee.

All responses to the Nominating Committee should be received by one of the below signed by April 1, 1988. Nominating petitions directly to the Secretary should be mailed so as to be received by May 1, 1988.

John M. Hotchner, Chairman
P.O. Box 1125
Falls Church, VA. 22041

Cheryl Edgcomb
P.O. Box 166
Knoxville, PA. 16828

Stephen D. Schumann
2417 Cabrillo Ave.
Hayward, CA. 94545

CRITERIA FOR AWARDING THE AAPE "AWARDS OF HONOR"

The AAPE Board is very happy to present the criteria which juries will be using to award the AAPE "Award of Honor". Two Gold pins will be awarded at each WSP-Champion of Champions show. At local shows with 500 or more pages, two silver pins will be awarded. At shows with fewer than 500 pages, one silver pin will be awarded. The TPE will carry the names of award winners from time to time. By reading the criteria below, you will be privileged to the information the judges will be using! Good luck!

The purpose of this award is to RECOGNIZE AND ENCOURAGE EXHIBITORS WHO HAVE WORKED HARD FOR EXCELLENCE OF PRESENTATION, but who have not been awarded a gold medal/ribbon at your show this year. The pins, if possible, should be given to two different award levels. In other words, we would like to have excellence in presentation rewarded regardless of the medal level of the exhibits that win it. This is not an award that should automatically go to the higher medal levels. (For example, if there are five levels of awards, it is possible that a bronze exhibit and a silver exhibit each be awarded an AAPE Award of Honor.) In addition, the two awards should be presented as equal awards, *not* "AAPE 1st and "AAPE 2nd."

We ask that the pins be awarded to two exhibits that best exemplify the high standards of philatelic EXHIBIT PRESENTATION per the following criteria:

1. **EXHIBIT LAYOUT:** The balanced and eye-appealing arrangement of exhibit pages; highlighting of an exhibit's material.

2. **TITLE PAGE:** Does it aid the viewer in following the exhibit's logical progression. Is it written in concise, yet descriptive terms that act as a "road map" for the viewer of the exhibit?

3. **LOGIC OF PRESENTATION:** How logical is the sequence of the pages in telling the material's story? Is the material pertinent to and within the parameters set down by the title? Does the exhibit have a beginning, a middle and an end?

4. **WRITE-UP:** Is it generally pertinent, brief and non-redundant?

5. **NEATNESS:** Are the pages clean? Is the write-up method neat and tidy? Are mounts subtle and even?

You may wish to compare your exhibit against these five criteria.

NOTICE: I will make full size Xerox copies of exhibit pages shown in this issue of The Philatelic Exhibitor, and pages used in Mary Ann Owens' articles in prior issues of TPE. Cost will be 15¢ per page + return postage. Payment in stamps or by check acceptable.

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EXHIBIT PRESENTATION — INTEGRATING AND HIGHLIGHTING A SPECTACULAR ADDITION

By A.D. Jones

Few, if any, United States postage stamps have achieved, let alone maintained, the notoriety of the 24¢ issue of 1918. The popularity of the stamp can be attributed to numerous factors; stamp design, stamp color, the flying "mystique", unscheduled events and errors; the combination of which is not present to the same degree in or on any other United States issue.

This stamp awakens that mental picture of the daring aviators of World War I or the barnstormers of subsequent years whose bravery and self-confidence bring forth that which all of us visualize within ourselves. It is unique.

The stamp was introduced on Monday, May 13, 1918 in Washington, DC with sales to the general public in Washington, Philadelphia and New York on the following day, Tuesday, May 14.

The first day of use, Wednesday, May 15, 1918, and the unscheduled events which occurred when establishing the first regular air mail service in the United States also gives cause to recall the stamp.

Stories written about that day have filled volumes. They are based on fact, but many have unknowingly included misconceptions of the actual events. Questions of who flew what and to where probably hold the record for the most errors.

Even before the first 24¢ stamp was flown on a card or letter, one event took place that did more to emblazon it into United States philatelic history than any other.

On Tuesday, May 14, 1918, William T. Robey purchased the one and only sheet to be sold of the 24¢ stamps with the vignette inverted, from the branch post office located at 1317 New York Avenue, N.W. in Washington, DC.

One brief story was written almost immediately after the discovery occurred, but it was written without the knowledge of that discovery. That story was carried by the envelope illustrated on this issue's cover.

Eugene Klein, a well known stamp dealer in Philadelphia, who would eventually purchase the only sheet of inverted stamps from Robey for \$15,000.00, wrote to Mr. Fred. J. Melville in London on May 14, 1918 stating that the stamps had been taken off sale in Philadelphia at 4:00 PM that day. This would have been the approximate time that Post Office Department officials would have notified the Philadelphia and New York postmasters after the error was discovered.

How many hands has the Klein cover and its contents gone through without anyone recognizing the significance of this simple candid statement of that occurrence? If anyone did notice, it has never before been presented to the philatelic community.

DISCOVERY

The featured cover and its enclosed letter were found during the last twenty minutes of my visit to CAPEX '87, specifically, on May 16, 1987.

For four days, I searched through every dealers stock of United States Air Mail covers for Pioneer or Early Government Flight material. And, for four days I found absolutely nothing that I didn't already have in my collection on display at the exhibition.

As I was waiting for my two travelling companions at our agreed meeting place, I decided to look in one more (obscurely related to air mail) place. Lo and behold!!! up jumps this cover; franked with a 24¢ 1918 issue; with a clear (though not totally

complete) cancel; from the first day of scheduled air mail service in the United States; from the city that had the fewest number of pieces flown than any other (Philadelphia); censored; backstamped in New York; sent to London and containing a letter with the simple note that the sale of the 24¢ stamps had been suspended, obviously without knowledge at that time as to why. Surely Eugene Klein would have mentioned it to Melville, had he known.

MOUNTING AND PRESENTATION OF THE COVER AND LETTER IN AN EXHIBIT

There are three basic features regarding the cover and its enclosed letter that must be displayed to make my page meaningful:

1. the cover front
2. the cover back
3. the accompanying letter



Figure 2

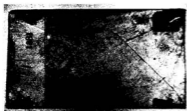


Figure 3

The front (Figure 2) provides: the postage used, the May 15, 1918 Philadelphia Air Mail Service cancellation, about 50 percent of the censor information and about 40 percent of the corner card showing part of the name and address of the sender.

The back (Figure 3) shows the New York receiving mark with about 10 percent of it covered by the remaining portion of the censor information.

The letter (Figure 4) contains: the date it was written, the name and address of the sender, the text, the letterhead and the signature of the sender.

Obviously, not all of this information can be shown on one exhibit page without using photographs or other means of reproduction. Therefore, what can logically be sacrificed and still present the actual items with an indisputable and comprehensive rendering of the cover and the letter?

The front of the cover must be shown because that is the essence of the philately being shown.

Likewise, the letter must be shown, for it contains the information, which indicated that the sale of stamps was stopped shortly after the invert was discovered.

Therefore, showing the back of the cover with the New York receiving mark and the remainder of the censor information will have to be eliminated. There is enough of the censor label on the front to give indication that the item was properly handled in the system.

By overlaying the cover and the letter on a rough draft of the exhibit page (Figure 5), one thing is immediately obvious — THEY DON'T FIT!!! — at least not without sacrificing something else. The cover cannot be altered, so some part of the letter will have to be sacrificed.

The initial modification is not too difficult. Approximately two and one-half inches of the bottom of the letter can be folded under without losing any information.

The new modification is slightly tougher, for the letter is still about two inches too high.

Can the letterhead be eliminated? Yes. Since the signature is legible and the date is visible on the letter and enough of the corner card is visible to connect both items by using the last name "Klein", this seems to be the most logical approach. Otherwise, a photograph would have to be used and that could decrease the readability and impact of the pertinent information in the letter. The result is shown on the front cover.

Now, the cover and its letter will fit on the exhibit page with the cover above and the letter below. There is also plenty of space for the page title, rate and effective dates of the rate above the cover and four to five lines of information (maximum verbage suggested for exhibit pages) below the letter.

After the final draft of the exhibit page had been typed, the letter, folded as explained before, is mounted on the page first, using two clear corner mounts to hold the lower left and right corners of the letter. Remember, it has two new folds and may have a tendency to move or shift if not firmly "anchored" in place.

Next, the cover is to be mounted above the letter. If corner mounts are placed on either of the two lower corners of the cover without some sort of modification, the adhesive from the mount would come in contact with the letter and cause undue damage. This presents no problem since the clear corner mounts can be trimmed to a manageable size and shape. One preference is to mount covers and cards by the upper left and lower right corners when possible. This should provide ample security. For in eight years of personal use of these mounts, there has been no item to come loose or slip while in transit or on exhibition.

HIGHLIGHTING THE COVER AND LETTER IN AN EXHIBIT

This exhibit page will be placed in the first frame, top (or first) row, position three (the second page after the title page) for two reasons:

First, the exhibit is set up in chronological order, therefore it must be placed with the first flights from New York and Washington, also cancelled on May 15, 1918.

Second, within the chronological order of May 15, 1918, if the first flights from New York, Philadelphia and Washington were placed in alphabetical order. Philadelphia would be the second page following the title page, or third position.

This is as close to the top center of the exhibit frame that the cover and letter can be placed for maximum impact. So, since it is a good location, can anything be done to further highlight its presence? My conclusion is that nothing further needs to be done. When looking at the overall exhibit, the letter will have the effect of drawing attention to itself, since it is the only letter in the exhibit.

Not only am I pleased with the final product (Figure 5), but I am happy to have had the luck to be able to add one more link to my exhibit to further explain the chain of events that occurred in May, 1918.

Comments are welcome. Address is 5113 Greenbrook Dr., Portsmouth, VA, 23703.



Figure 4

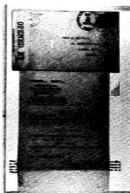


Figure 5

EXHIBITS COMMITTEE CLEARINGHOUSE

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

I had an enjoyable time last month at INDYPEX, where Jeannette, Debbie, Bonnie, and friends run a tight ship, though the buffet line was admittedly a tad slow. Passing along an observation made there, limited though its applications may be: The special AMERIPEX-frames screwdrivers tend to disappear or be mislaid at critical times during mounting and takedown. Very likely in order to minimize temper tantrums INDYPEX furnishes its bolt-tightening crew with carpenters' aprons. I presume the screwdrivers and other paraphernalia are retained at all times by these high-visibility persons, who are on call whenever frames are ready for their final touch.

Have you any other good ideas that could ease showtime strain to share with the rest of us?

Concentrating now upon replies to the last two questions posed by this column. Thanks to Buck Jordan, Cathie Osborne, Harry Meier, and Steve Washburne for helping out.

A.1-6. (Awards breakfasts vs. banquets). Comments continue about equally divided. Considerations of cost and time-saving favor breakfasts — let's get it over with and see exhibits and buy stamps while we still have the wherewithals. Banquets provide much more opportunity for socializing before and after the event. I think we've wrung the subject pretty dry by now. Awards committees should weigh the arguments presented in V.II, No.1.

I do want to paraphrase a comment made to me earlier by Betty Rutherford that an awards ceremony — be it breakfast or dinner — may be the first opportunity for many participants to associate a philatelic "name" with a very real person, or the face thereof.

A.1-7. (On entertaining non-collecting accompanying family members). Still very little input on this. It seems that, if you've been stuck with being the spouse or offspring of a dedicated, exhibitions-visiting collector, you've probably learned the discipline of (if not the appreciation for) just tagging along at the show, accepting as a sop perhaps a decent meal or two. Some more adventurous souls sally forth on their own, with or without the advice and handouts of local collectors or of hotel or motel desk people.

Many — perhaps most — show committees simply lack the time and personnel to get involved with such extra-curricular activities and, after a year or two on the job, appointed spouses may well lose their earlier tourguiding enthusiasm. If activities for non-collectors are to be arranged, it's probably best to leave the arranging to professional groups or tours — even for self-guided tours for those driving to the show. Arrangements can be made in advance with the show-hotel administration, tour-bus lines, convention and visitors bureaus, etc. It is my feeling, though, that relatively few show visitors would partake of commercial activities, unless one of the larger societies is in attendance, thereby creating a "core group" largely consisting of old friends who look forward to sightseeing together during (or after) a show.

The subject is by no means exhausted. We would like to hear from show committees (or individuals) who have successful (or even disastrous) experiences to share with the rest of us on this (or any other pertinent) matter.

The numeral which follows the "Q" (and hopefully also the "A") purportedly should

match the Roman numeral volume number of our esteemed journal. Didn't know we were moving up volumetrically this last time, to what turned out to be V.II. No. 1. Better coordination next year? Herewith the first of the Q.2's, only slightly behind the times:

Q.2-1. Dealers are the lifeblood that keep shows vigorous and healthy (sometimes solvent too). But second only to bourse dealers in this respect are specialist societies and regional/national federations. Among my many committee hats is one emblazoned "Long-Range Committee", and I have had many frustrating experiences attracting such societies and groups to come to ROMPEX and Denver, the Climate Capital of the World. This column, and assuredly many show-committee persons, would appreciate reading some "how we landed the Patagonia International Society" success stories here.

Q.2-2. This may be a very good page wherein you — the exhibitor *and* the exhibits chairman — could discuss do's and don'ts regarding packing and shipping exhibits to and from shows. Subtopics could include specific packing materials, return of exhibitors' artful stamps, available postal services and insurance/registration, minimum return insurance coverage for undecided exhibitors (ie., those failing to prepay return fees), and policies and methods of dunning or refunding under/overpayments of return postage. And that may only be a small part of what should be discussed.

"Horror" stories will also be gleefully accepted and I shall endeavour to protect names, and reputations of guilty parties.

Please keep 'em coming! Or just write to be sociable.

EXHIBITING AND YOUTH A MATTER OF CHOICE

By Cheryl B. Edgcomb
P.O. Box 168, Sabinsville, PA. 16943-0169

Whether your youthful exhibitor has chosen to express himself in the traditional sense or by creative means, some general similarities exist in both. Selection of subject matter, methods of research, and obtaining choice philatelic items are approached in relatively the same manner, regardless of exhibit type.

The first major difference between creative and traditional exhibiting is in the selection of a mounting structure. Whereas traditional exhibits use 8½ by 11 pages, creative exhibiting centers around a wide-range of structures or "bases". These creative exhibit bases play a very significant role in the overall effect of the creative exhibit.

Choosing An Appropriate Base. The "base" or background your young exhibitor selects for his creative exhibit must be sturdy enough to safely and securely accommodate the material being mounted. This should be easily portable and blend nicely with the chosen subject.

For example, a free-standing wooden horse could serve as the base for — what else: horse stamps! Highly irregular, to say the least. Such an exhibit, though, won the "Most Popular" public vote at a previous Benjamin Franklin Stamp Fair.

Let's take another idea: a mail collection box structured from sturdy cardboard, painted an appropriate post office blue, and creatively covered in stamps reflecting postal history, communication, or envelopes on stamps. Such items could be strategically located to reveal the story of "moving the mails".

Does your youngster like cars? He or she could try a race track set up to reveal the

philatelic evolution of the automobile industry, right down to the 17.5-cent Marmon Wasp coil "finish line".

This limitless variety is what makes creative exhibiting so appealing to beginners and non-philatelists. Such exhibits can be enjoyed by viewers without a philatelic background. On the other side of the stamp, these exhibits can be enjoyed by the more discriminating eye, revealing a vast amount of philatelic expertise influenced by current judging criteria.

Competitive Factors. Let's face it! With creative exhibiting just coming into its own, standard judging criteria rarely applies. However, several traditional factors can and should be considered.

Philatelic content, rarity, condition, and neatness all certainly should apply. The "horse stamps" were attached using the appropriate mounts. Well-centered fine examples were selected, and "arrangement" on the base revealed both thematic and philatelic knowledge. Simply because an exhibit is prepared using the creative approach is no excuse to overlook necessary elements of stamp care.

In addition to presentation, creative exhibits can be positively influenced by other traditional elements. Presence of exotic material and a direct correlation between the subject matter and the base structure are desirable. An overload or excess of mounted material can have a negative effect.

Personal Choice. In working with youth, it will become apparent that some youngsters prefer the regulated traditional means while others thrive on the unlimited avenues creative exhibiting presents. Whichever means your youngster selects, always remember exhibiting is still a matter of personal choice. Selecting the style that will be the most rewarding and sustaining for your young collector, and allowing his individual personality to surface, are the most important elements in philatelic exhibiting.



The CAPEX Judging: Myth vs. Fact

By Robert P. Odenweller

"Chalon", Round Top Road, Bernardsville, N.J. 07924-2101

It is always a source of amusement when, after an international (or "World") exhibition, non-exhibitors and non-judges take it upon themselves to criticize the quality of the judging. Since it is almost inevitable, the only sensible response is to ignore such rantings, dignifying them with the depth of analysis that seems to have gone into them.

In the case of CAPEX, however, it seems that a misstatement of unattributed "facts" has been made for questionable purposes, and the flames are being fanned. It may make good copy for the silly season of summer, but does a disservice to philately.

A few facts from those who were on the jury should put the matter to rest.

The first, which should be made quite clear, is that there were about 29 errors that crept into the awards list. The corrected awards list has been distributed and many of those that appeared to have been "downgraded" are back at their appropriate level.

But the real question is "Was there a deliberate decision to downgrade awards?" The answer is an absolute and resounding — "NO!"

Oh, the usual joke was made in the first briefing about keeping down the number of golds, but when it seemed that one or two of the non-English speaking judges may have taken it seriously, the (unnecessary) disclaimer was made and the principle by which such juries operate, that awards be given as merited, was reaffirmed.

Normally there is an unwritten understanding that the exhibitors of the country in which the exhibition is being held are given "encouragement" by a slightly more liberal granting of awards. This may be aided by the fact that one fourth of the jury members come from that country. Those who have received such help are often discouraged

when they go to the next show and no longer have "favored status". Such may be true of some who came to CAPEX flush with the memories of AMERIPEX.

Frame allocation is another not necessarily subtle downgrader. If an exhibitor receives fewer frames than he previously had, the space in which to show the collection may require remounting which the exhibitor may be either unwilling or in some way unable to do. If trimmed by leaving out pages, the omitted material may well be enough to upset the "balance" of the exhibit. Others may try to stretch too far, adding nice but relatively unrelated material when they ask for and receive more frames.

FIP President Dvoracek asked the jury to bear in mind the new FIP rules for judging, which go into effect next year, when making their evaluation. These place more emphasis on knowledge shown and the balance of an exhibit. Many of the judges found no difficulty in thinking on these terms, but exhibits which formerly "got away" with showing only rare material and little to bind it together may have found sufficient cause to be disappointed. The use of scoring sheets could not have helped at all — they are good for slowing down the jury and, some believe, not much more. Yes, they are a mainstay for thematics and youth, where they are a definitive teaching tool, and they help judges who are learning the ropes or short on knowledge, but they are not likely to have made any significant change in the results at CAPEX. Besides, a one point difference can make a change of medal levels for those that might be on the borderline of the two.

One practice that was conducted a little more openly at CAPEX than is usual at other juries was the "balancing of results". Some teams tend to be harsh and others tend to be lenient. There are many reasons for this; too many to go into here. Some of the exhibits proposed for a large gold medal were found to be blessed with unusual generosity by the team which judged them. Often these are (somewhat) ignored in a case of live and let live rather than to engage in the messy problem of negotiation and challenge. In this case, however, each was inspected more closely than usual by the whole jury, with a few more challenges than are usual. This meant that the proposing team and challenger each had to justify reasons for their position with regard to the award. In some cases, the challenger withdrew his challenge, in others, the proposing team accepted a downgrade after hearing the facts. In those which remained, the jury voted, upholding the team in some cases and the challenger in others.

The result was a more "fine tuned" level at the top than has ever been done before. There is no way in which the debate could have been styled "acrimonious". Indeed, the entire afternoon of that discussion could have made the finest advanced course in judging I could imagine happening, purely by accident. Unfortunately, the details involved with specific discussions are considered confidential, so this will never be. After it was over, I took the time in my room to write a few pages of an article on that very theme, so my surprise was even more doubled when I saw the spirited debate that followed in the press.

As far as my own team is concerned, we judged in two parts, since some members were assigned to more than one team. When we got together, our compared results, arrived at separately, were virtually all identical. Both judged as we always have. There was no "plot" to downgrade anybody. And we received no challenges.

When we were finished, I took the opportunity to examine over 1,000 additional frames and arrived at my own results before they were posted. Although mine was a much more rapid and cursory examination than would be the case in ones I was assigned, I saw no evidence at all of hard or skewed judging.

Certainly there will have been a few notable errors made — they happen at all shows. One judge may push hard for a friend's (or client's) exhibit, and if it is not caught, it may get much more than it should have. Others may be misunderstood by the teams and may not have a "white knight" watching out for them, so they may score poorly, but there is usually only a small handful that fall into either category.

The Facts

But what are the facts?

After it became apparent that the matter of the alleged plot was not going to blow over, I decided to see what the facts really were. Since I was a judge and team leader at both CAPEX and AMERIPEX, I have my judging notes readily available for comparison. In reviewing them, I found that there were 82 exhibitors from the United States who showed at both shows. Of these, 40 received the same award at both, 11 moved one step higher, and 4 moved *two* steps higher. Since it is unlikely that these exhibitors will have complained, I will concentrate on the 27 who scored lower.

Of that 27, only 3 received a higher frame allocation. Two of the three went down a half step, and one went down two steps, from a silver to a bronze. I cannot explain the latter, but feel that it may have been a definite problem perceived by the CAPEX team that was not seen in Chicago.

Another 10 received the same frame allocation, with 7 dropping a half step and 3 by a full step. One reportedly dropped two steps, but the corrected awards list shows it as only a single step. Incidentally, the half steps, as represented by special prizes for the large vermeil level on up will officially cease to exist as of January 1, 1988.

It should be mentioned here that as much as a full step shift from one jury to another is not usually considered significant, since the expertise and concept of the different teams can vary from jury to jury. You have only to look at the spread of scores at Olympic events to see how differently events would be graded if different groups of judges were used.

Nine of the rest received a frame less than before, with 7 dropping a half step and two by a single step. These drops are even more expectable solely in view of the reduced space available in which to develop the exhibit.

Of the remaining 5, four were cut by two frames, and one by three frames. Two dropped a half step, one by a full step, and two by two steps. One of the latter was the three frame cut, while the other was a postal history exhibit in which the continuity of the development of the exhibit is an essential element. Usually it is not a satisfactory solution simply to pull out pages in the case of a reduced allocation for fear of losing the development. Although I did not see the exhibit in question, it seems likely that that might have been the case.

The point remains clear, however, that no U.S. exhibitor who showed in both AMERIPEX and CAPEX dropped lower than two levels, and of the two who suffered that fate both exhibited in much less space than they had in AMERIPEX, 75% and 63%.

It has always been my practice when I have been secretary of the jury, as well as many others who have done so, to bring to the team leaders' attention any exhibits which are two or more levels off their previous track record. This is done in a way that implies no criticism, but recognizes that some exhibits are stripped of their best material while others may have been a bit outside the careful level of knowledge of the team, and that consultation will result in a correction.

The fact that two steps is the "trigger" level reflects the accepted range of variations that may be expected to occur. Regarding the effect of reduced frame allocation, the test sample of 82 exhibits was less than two steps off for 93% of the exhibits. If you disregard the ones that went up (for obvious reasons) the number becomes 98% — not bad however you slice it.

By the way, the exhibitor (not an American) who was supposed to have gone down 5(!) levels, did nothing of the sort. The report was sent to the printer that he received a LS (large silver) where in fact the "S" was a poorly shaped "G". The reprinted awards list shows that he received the large gold he had won all along.

So there you have it. Whatever minor deviations might have occurred can almost all be traced to a combination of factors: favorable tendency for the "home team" turned "neutral", reduced frame allocation, application of the new FIP rules, and normal variation in judging emphasis.

There is, nevertheless, a reason to be alert to the changes in FIP rules that are soon to take effect. The unaware could find a serious decay in awards by ignoring the new requirements. An analysis of what has been changed and how it can affect you will be presented in a future issue.

Post Script

Of the 29 U.S. exhibitors at CAPEX who also showed at HAFNIA, in Copenhagen in October, 1987, thirteen received the same award, two went up a half step, 4 went up a whole step, and one went up 2½ steps. One went down a half step, seven went down a full step, and one went down two steps, to the same level it had attained in AMERIPEX.

All in all, each was a "bell curve" distribution which any knowledgeable judge might predict before the show opened.

LOCAL/REGIONAL COMMITTEE REPORT

At COMPEX 87 in Chicago in May a group of local club officers and show committee workers gathered for an AAPE workshop. We discussed problems and solutions for attracting exhibitors, working with a jury and making the exhibiting transition from local show to national show. Any of these ideas will appear in future issues of this journal and all member input is welcomed.

The general consensus was that good communication will solve problems and that this is effective on a one to one basis. If your local club wants more and different exhibitors and exhibitions, then begin a friendly campaign to achieve that goal. If you can get new members to participate in a club by nurturing them and their philatelic interests, they will want to exhibit.

The local/regional committee will need a group of volunteers across the country that can be contacted by local show committees for help and advice. Do you have show committee and/or exhibiting experience at the local, regional and/or national level? Then please consider joining the network of advisors on the local/regional committee of the AAPE. Please write to volunteer or with ideas to Cheryl Ganz, P.O. Box A3843, Chicago, IL 60690.

SHOW LISTINGS

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

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

* Feb. 5-7. **SARAPEX '88**, The Sarasota, Fla. Philatelic Club. At EXHIBITION

HALL, 801 North Tamiami Trail, Sarasota, Florida, 194 16 page Frames: 8½x11". \$6.25 per frame. Juniors \$3.00 per frame. Limit of 14 frames for any one exhibit. No two exhibits exceed 20 frames. Data from Richard Nichol森, 3615 Puerta Court, Sarasota, Florida 34232.

Feb. 13-14. **NASHPLEX '88**, Nashville, Tenn. Philatelic Society. Place: Airport Hilton Inn, #1 International Plaza, Nashville. \$3.00 per 9-page frame. Data from

Bob Picirilli, 301 Greenway Ave., Nashville TN. 37205.

Feb. 20-21. LINPEX '88, Lincoln, Nebr. Stamp Club. At University of Nebraska East Campus Union, 38th and Holdrege. 16 (8.5 x 11) pages per frame. \$5 per frame, 10 frames maximum, 2 frames minimum. Details: Lawrence Kinyon, 4401 S. 27th, Apt. C-18, Lincoln, NE. 68512.

* **MARCH 4-6. MILCOPEX '88**, Milwaukee Philatelic Society. At Mecca's Bruce Hall, N. 6th St. and West Kilbourn Ave. 12 (8½"x11") pages per frame. \$3 per frame (adult); juniors - free. Show Theme: Transportation. Inquiries: Roger Szymanski, Box 1690, Milwaukee, Wisconsin 53201.

March 19. OXPEX/OTEX, Oxford Philatelic Society Exhibition and Ontario Topical Exhibition. Place: College Ave. Secondary School, Woodstock, Ontario. Open to residents of Ontario, Michigan and New York states — 6 page frames at 50¢ per frame. Limit of 12 frames per entry. Data from Show Chairman, P.O. Box 1131, Woodstock, Ontario, Canada N4S 8P6.

* **April 8-10 COLOPEX '88**, At Radisson Hotel, Columbus, 4900 Sinclair Road. 16 (8½ x 11) page frames. \$7 per frame adults; \$2 Youth. Entries close March 1, 1988. *Includes literature exhibition.* Machine Cancel Society Annual Meeting. Prospectus/Hotel info from Diana Manchester, P.O. Box 3128, Columbus, Ohio 53210.

APRIL 22-24. NIAGARA FRONTIER STAMP EXPO '88. Niagara Frontier Federation of Stamp Clubs. At McKinley Park Inn, Blasdell, N.Y. 16 (8½"x11") pages per frame. Max. of 6 frames per exhibitor at \$5 per frame. Entries by March 2. Prospectus from Ann Triggie, 11 Hampton Court, Buffalo, N.Y. 14221.

April 29-May 1. ORAPEX '88, R.A. Stamp club. Held at the Civil Service Recreational Association Centre. 16 (8½"x11") pages per frame. \$3 (CAN) per frame (adult), min. 2 frames, max. 10 frames. \$1 (CAN) per frame (youth), min. 1 frame, max. 3 frames. Entries close April 1. Show theme: Olympic Athletes and Officials. Inquiries:

Charles J.G. Verge, Chairman of the Organizing Committee, 1100 Aldea Avenue, Ottawa, Ontario, Canada K1H 8C2.

April 30-May 1: HUNTSPEX '88. Huntsville Philatelic Club, Park Inn International, Huntsville, Ala. 6 (8½"x11") pages per frame. \$2.50 per frame (adults); Juniors \$1. Entries by April 23. Inquiries: Exhibit Chairman, P.O. Box 4395, Huntsville, Ala. 35815.

* **MAY 6-8. PHILATELIC SHOW '88**, Northeastern Federation of Stamp Clubs. At Sheraton Boxborough Inn and Conference Center, Routes 495 and 111, Boxborough, Mass. 16 (8½"x11") pages per frame. \$7.50 per frame (adults), min. of 3 frames, max. of 10. \$1 per frame (youth - less than 18). Min. of one; max. of 3. Entries close April 1. Prospectus and info: Guy R. Dillaway, Box 181, Weston, MA. 02193.

* **MAY 28-30. NAPEX '88**. Sheraton National Hotel, Arlington, Va. 16 (8½"x11") pages per frame. \$7 per frame (Adults); Juniors - \$4. 300+ frames. Minimum 2; Maximum 10. Prospectus from Gordon Torrey, 5118 Duvalle Place, Bethesda, Md. 20816.

* **OCT. 14-16. SESCOAL '88**, sponsored by the Federated Philatelic Club of Southern California; at Hyatt at L.A. Airport, 6225 W. Century Blvd., Los Angeles, CA. 90045. Frames: 16 (8½"x11") or 12 (10½"x11") pages. Adults, \$6 per frame, from 2 to 12 frames; Juniors, \$2 per frame, 1 to 4 frames. Entries close Sept. 10. Data from Robert W. Thompson, P.O. Box 42148, Point Mugu, CA. 93042. Prospectus available in April 1987 w/SASE. *Includes literature exhibition.* Info available (Apr. 88); Robert de Violin, P.O. Box 5025, Oxnard, CA 930331, W/SASE.

NOV. 18-20. VAPEX '88, Virginia Philatelic Federation. Pavilion Convention Center, Virginia Beach, VA. 16 (8½"x11") page frames. \$7 per frame (adults) — minimum 2 frames; \$3.50 per frame (juniors). Info: VAPEX '88, P.O. Box 5367, Virginia Beach, VA. 23455.

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

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.

Regularly Scheduled Local — Regional Club Competitive Exhibitions That Are Seeking Exhibits. Write for further information.

Pres. Ron Yankowski
Clearwater Stamp Club
P.O. Box 5442
Clearwater, FL. 33518-5442

Robert L. Toal, President
Knoxville Stamp Club (March)
P.O. Box 50422
Knoxville, TN. 37950-0422

Salem Stamp Society (Oct.)
P.O. Box 202
Salem, Oregon 97308

Betty Rutherford
Cedar Rapids Stamp Club (April)
4310 Indian Creek Rd.
Marion, Iowa 52302

R.C. Effinger
Calocopex (Oct.)
P.O. Box 279
Jacksonville, AL. 36265

Jay Stotts
Euclid Stamp Club (Feb.)
P.O. Box 32211
Euclid, Ohio 44132

Greater Hazelton Area S.C. (Sept.)
P.O. Box 40
Conyngham, PA. 18219

CENCOPEX (Oct.)
P.O. Box 5014
Vandenberg AFB, CA. 93437

Greg Frantz
Cherrellyn Stamp Club (Jan.)
P.O. Box 1621
Englewood, CO. 80150

R.R. Reeves
Charlotte Philatelic Society (July)
P.O. Box 30101
Charlotte, N.C. 28230

Elmer Susemichel
Philatelic Club of Louisville (Nov.)
P.O. Box 722
Bardstown, KY. 40004

Lois M. Gross
Port St. Lucie Stamp Club (Feb.-March)
274 N.E. Salida Drive
Port St. Lucie, FL. 33452

Dennis Carman
Louisville Stamp Society (April)
1215 Keswick Blvd.
Louisville, KY. 40217

Joan Bleakley
Eastern Prince William Stamp Club (Sept.)
15906 Crest Dr.
Woodbridge, VA. 22191

CIAPLEX (Spring)
P.O. Box 4171
Des Moines, Iowa 50383

CINCOPEX (Spring or Fall)
68 Glenwood Ave., RD #1 — Box 461
Oneida, N.Y. 13421

Brad Arch
Clifton Stamp Society (Spring)
144 Hamilton Ave.
Clifton, N.J. 07011

Michael R. Miley
Pontiac Stamp Club (Spring & Fall)
5923 Pleasant Dr.
Drayton Plains, MI. 48020

Jerry Lurie
COALPEX (May)
141 Algiers Way
Pacheco, CA. 94553

Merchantville Stamp Club (Sept. or Oct.)
Box 2913
Cherry Hill, N.J. 08034

Col. Richard McCready
Buffalo Stamp Club (Jan.)
587 E. Delavan Ave.
Buffalo, N.Y. 14211

AUSPEX (March)
c/o John G. Karabaic
9409 Queenswood Drive
Austin, TX. 78748

Essex County Stamp Club (April)
Box 1503, Station A
Windsor, Ont. Canada N9A 6R5

Larry Cran
Southern Oregon Phil. Society (April)
807 Pennsylvania
Medford, Oregon 97501

This list derived from an APS survey in late 1986. Used here with the permission of APS.

EXHIBITING A THEMATIC COLLECTION

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

The previous columns have been devoted primarily to the thematic aspects of the thematic exhibit. There still is a lot more to say thematically, but for a change of pace, this time we will discuss one of the philatelic elements of the thematic exhibit.

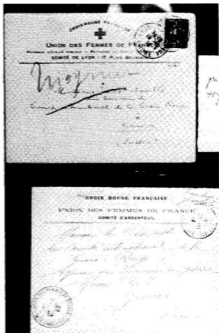
There are some people who feel covers do not belong in a thematic exhibit. There are others who feel that any and all covers belong. In reality, there is a happy medium between the two.

To win a major award a thematic exhibit should contain as wide a range of philatelic elements as there are available for that particular topic or theme. Covers are one of those elements.

There are good covers for every thematic exhibit and there are bad covers. This column will be devoted to helping thematic exhibitors recognize the differences.

Just as the philatelic elements should be as wide ranging as possible, so should the covers to be exhibited.

The basic covers are the domestic and foreign, traveling surface and airmail. Then there are registered, special delivery censored, postage due, stampless, unusual rates, and the exotic.



Thematic: Red Cross. The upper cover by itself would not be in a Red Cross exhibit as it is not in the stamp or cancel. Between October 18 & November 23, 1914, the Red Cross received free franking privilege because of the war. Now the upper cover helps show the franking change and can be shown along with the lower cover. The lower cover could also be shown by itself, if desired.



Thematic: Architecture or Royalty. Stamp covers the airmail rate, surface rate was free for military during World War II.

Thematic: upper — Military, lower — Trees, Lakes. Upper cover should not be shown as it is overfranked, 3¢ is the rate. Lower cover is a good one, the cancel is pictorial and relates the the stamp.

When buying covers for the collection with the idea that they will probably also be in an exhibit, two major things to consider are (1) is it addressed and (2) is it properly rated.

Covers should be addressed or show proof of going through the mails, if possible. Unaddressed covers are frequently either underfranked or overfranked. Stamps are issued for the prepayment of mail service and covers in the thematic exhibit should reflect that duty. Windowing philatelic unaddressed covers will be covered in a separate article.

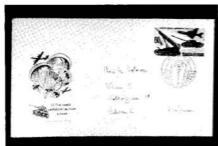
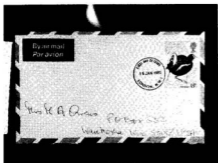
The thematic exhibitor is not expected to know all the postal rates of all the countries of the covers in the exhibit. Even the traditional exhibitor has problems properly rating covers and he or she most likely has a schedule of popular postal rates to work with.

However, the thematic exhibitor can ascertain if the cover is close to being properly franked. Checking the Scott Catalog for the United States will show the

steady rise in postal rates for letters, post cards and airmail services. The popular denominations are the basic rates. The same holds true for other countries.

Another fact to consider is what countries have concession rates with other countries. The United States has them with Canada and Mexico. The British have them with the Commonwealth countries, colonial powers had them with their colonies, continents and sub-continents will have them with their closest neighbors. Part of that goes back to the theory that if the mail could travel by train, it would be economical as the trains traveled anyway. The minute that ships and/or airplanes came into the picture, higher basic rates were used. Or, concession rate plus air surcharge was applied. With these basic thoughts in mind, most covers can be better analyzed.

For 95% of the covers, that part which can be considered for inclusion in the thematic exhibit is the area of the stamp or stamps and the cancel or cancels. Who



Thematic: upper — Birds, lower — Military. The upper cover would be better not shown as the cancel does not relate to stamp directly. It would be better to find a non first-day cover showing the rate for the stamp. Lower cover is fine as the cancel relates to the stamp. Cachet at left is ignored and not referred to.

Thematic: Aviation. Lovely cover with single franking — registered, airmail, censored and to an unusual destination. All the right back-stamps, also.

Thematic: Birds, Coat of Arms. Cover showing proper rate for stamp. Chicago and Waukesha backstamps also dated May 5th (1:30 p.m. & 6:30 p.m.)!

sent the cover, who received the cover and all private printing on the envelope are not pertinent factors. In fact, they should not be referred to in the thematic text on the page. They may be interesting from a philatelic aspect and can be mentioned there, if desired. In others words, if the thematic aspect is not in the stamp, cancel or other postal markings or printing, the cover should probably not be considered for inclusion in a thematic exhibit.

Another point to consider before buying the cover is the number of stamps on the cover that belong in your theme or topic and the number that do not. If your theme does not dominate the cover, it would be better to look for another cover.

Obviously, the cover should be in as good a condition as possible after its journey through the mail stream.

Where the cover is mounted on the page

depends upon where the thematic aspect of the cover fits in the story line on the page.

One of the things that I have strived to do with my thematic collections is to get as many different stamps in the collection on covers as I can. Then when I am working on the pages, I have several options in layouts. Most people (and I used to be one of them) will put the stamps on top and the covers on the bottom. However, if the thematic storyline says that the cover comes before some of the stamps, then that is how the page should be laid out. Or you could use a different cover.

If the cover has stamps from a definitive series or a multi-denomination commemorative set, there are two additional things to consider. Any stamps shown that were issued at the same time as those on a cover, should be mounted on the page



Thematic: Zoos, Animals. Clear cancel on cover with definitive which does not fight with cancel. Commercial cover rather than philatelically inspired.

Thematic: Military, World War II. This cover shows three very nice scientist stamps but it does not belong in a scientist exhibit because the military commemorative handstamp takes precedence. Backstamps reflect the journey including the forwarding (Washington, D.C. Sept 26th)



Thematic: Palm Trees. Stamps issued 1942. An issue of 1947 had values of 1.25, 3.50 and 10 francs. Therefore, it can be reasonably assumed that the 2.60 francs on the non-domestic cover is close to proper rate if not correct. The censor strip is an added plus on the cover. It is back-stamped.

Thematic: Religion. Large cover with multiple franking of one stamp. Rate also indicated "Imprime" or printed matter. If exhibitor does not want to show at an angle, cover could be trimmed on left edge as it is $\frac{1}{4}$ inch wider than the page.

ahead of the cover in order to be in philatelically correct order. Also, whenever possible, most exhibitors will show different denominations from those on the cover.

Most exhibitors will try to avoid the out-sized covers. But, there are times when that is the only way a thematic point can be stated. Frequently, the cover is also very nice from a philatelic viewpoint.

The normal way to mount the cover is diagonal from lower left to upper right with the stamps and cancel in the upper right when the cover is too wide for the exhibit page. The text will be in one or both of the open corners. If there is any amount of text, most exhibitors will slant the edges

of the text to match the slant of the cover. If there are two or more covers mounted at an angle in the exhibit, they should all be mounted at the same angle. I make a template for the angle that I want.

Frequently on the diagonal cover pages, I will also mount the mint stamp. Normally, it is considered redundant to show the stamp both mint and on cover. Another time when I might also show the mint stamp is if the cancel is covering an important thematic aspect of the stamp.

If the cover is large, then it has to be mounted the best way it can. Some exhibitors do not like covers that have been turned 90 degrees. I have no problem with



Thematic: Motorcycles, Owls. Card should not be shown in either thematic. Each stamp cancels out the other.



Thematic: none. Should not be shown in any thematic exhibit. Even the two large painting stamps in upper right cannot out-dominate all the other stamps on the cover where the stamps should be soaked off and put into a used stamp album.



in small pocket. Thematic — Pioneers, Oxen, Mountain scene. An exotic or esoteric item. Damage caused by fire in corner mail box. An ordinary cover that became a cover with a story.

that, especially if the stamps have been mounted that way. It is important that what you are showing thematically be seen without problems.

Not all covers have stamps on them. Stampless covers are welcomed in the thematic exhibits when introduced properly. In this case, it is the cancel that determines it most of the time. Other postal markings or routings can also be factors like "Via (and a ship's name)" which

would put that ship's name in that thematic. The contents of the stampless letter, while interesting, should not be the determining factor for inclusion in a thematic exhibit. Contents, like the names and addresses of the sender and receiver are private and not postal.

The cancellations also have to be considered. If the town cancel is the thematic, then the stamp or stamps on the cover are of less importance. If the cancel is a pictorial or message cancel, then it is very nice if the stamp or stamps are of the same thematic.

If the pictorial or message cancel and the stamp or stamps are not of the same thematic, then the cancel should be the determining factor of what thematic the cover belongs in. This is similar to a commemorative overprint on a stamp removing the stamp from the stamp's thematic to the overprint's thematic collecting interest.

THERE WAS NO "TPE" NUMBER 4

Many members were surprised when the next journal they received after Vol. I, No. 3 was Vol. II, No. 1. Not to worry. *THE PHILATELIC EXHIBITOR* was a "thrice-a-year" journal for the first volume. Because of our large, early recruiting results, your officers were able to make TPE a quarterly journal beginning with Vol. II, No. 1.

STATUS OF THE CRITIQUE SERVICE

By Harry Meier

To date the Critique Service has had 14 exhibits, with about 20 application forms requested. Three requests have come from Canada. Letters and phone calls have been received indicating appreciation for the critique. Based on a limited number of exhibits it appears that the critiques have been helpful in having first time exhibitors achieve good awards as well as increase the awards of other exhibitors.

Exhibitors are encouraged to send their exhibits to the service. Write to me at Box 369, Palmyra, VA. for the easy to follow rules.

Viewing the exhibits that have been sent in so far there seems to be a common problem of "organization." The title pages are not always clear as to what is intend-

ed that the exhibit show. Where there is some form of outline many of the exhibits don't follow what they said they were doing. Given the time to sit at home to try to figure out what is being attempted is fine but when in frames at an exhibition there isn't time to try to figure out what is intended.



"THE FLY — WANTS WRONGED EXHIBITORS TO SPEAK UP . . .

In the last issue of *The Philatelic Exhibitor*, "The Fly" asked exhibitors to keep the dialogue between themselves and philatelic judges at the highest level possible. However, while "The Fly" believes that most judges give good advice, there are instances in this insect's opinion where it is necessary for exhibitors to speak out against some judging behavior. Here is an example provided by a confidential source.

At a recent national level philatelic exhibition an apprentice judge provided an exhibitor (who had received a high level, but not a top award) with a one-on-one critique at the exhibitor's frames. The apprentice judge finished his critique by telling the exhibitor that once he had judged an exhibit and pointed out "errors", he expected the exhibitor to take his advice and make the corrections suggested. The apprentice judge then went on to say that if he judged the exhibit again and he saw that the corrections had not been made, he would attribute the lack of change to an exhibitor "who didn't care," and thus he (the judge) would make sure that the exhibit lost at least one medal level. If the foregoing disturbs you . . . it should. The apprentice is now a fully accredited judge.

There are several points to ponder in this story. Most judges would be quick to tell you that such behavior is the exception rather than the rule (probably true . . . but even the exceptions need to be exposed); or that behavior of the type described would not be tolerated by juries

(Would the other judges really know?); or that one judge's vote cannot alter a medal level (It can, because many national level juries use a simple average to determine medal levels).

Well dear friends, if such platitudes assure you so be it . . . but this insect doesn't buy the argument. The vote of one juror can and often does determine a medal level. Further, if the juror chooses to speak out in the jury room, the results of the judges' voting can be altered dramatically. What can we as exhibitors do about such a situation?

There are at least three courses of action that come to mind: 1) When in doubt, seek a second opinion; 2) Attend judges' critiques and speak out; don't be afraid to ask the tough question; and 3) Report out-of-line judges to the organizations from which they hold their accreditation. Let me expand my comments.

It is important for us as exhibitors to listen carefully to judges' advice. In "The Fly's" experience it is often very helpful. After all most judges came up the hard way too. They know the ropes. However, no exhibitor should feel compelled to follow a particular judge's advice (so long as you recognize that there could be some risk involved). It is necessary for each exhibitor to sort out the wheat from the chaff. If the judge doing the critique is a knowledgeable, respected "expert" in the field being critiqued, it is generally wise for you to make suggested corrections.

On the other hand, if the judge does not

possess adequate "tickets", go to subject matter and exhibiting experts who you respect. Get their opinions and don't change your exhibit until you've had a chance to reflect on the collective wisdom. What a shame it is when an exhibit is reduced in stature by following poor advice.

One way to tell if a judge is knowledgeable is to focus on the nature of the guidance being given. In my view if it deals only or principally with the cosmetics of your exhibits (i.e. presentation, use of titles, types of pages, neatness, etc.), it is often not philatelically credible guidance. This is not to say that it's o.k. to ignore presentation . . . It's not. But in the scheme of things it doesn't count too much.

Another tipoff of a charlatan in my view is the judge who suggests that showing the British Guiana Magenta and a "Lady" Macloud on cover would improve your ship topical exhibit. Makes sense doesn't it? But is that guidance really helpful to most exhibitors? I think not. Don't change your exhibit unless you're sure that the change will result in an improvement.

If you feel that you have been treated unfairly . . . ask the jury a tough question. Picture this . . . you're at a critique and an exhibitor asks the chairman of the jury (on which sits a suspected "downgrader") if the exhibit was downgraded in any way because certain previously recommended changes were not made? Wouldn't it be nice to hear an exhibitor hold a specific judge accountable in such a public forum? I'd like to see more of that happen. Just remember that the tough question too can be asked in a civilized, adult manner. No need to go for the bite to the jugular.

Finally, if you feel that you have been wronged by an inept judge, don't hesitate to write to the chairperson of the appropriate accrediting committee. Bill Bauer (APS) and George Guzzio (ATA) would love to hear from you.

. . . And now, on to the regular part of my column, the recognition of those people who for better or worse, made a difference . . .

"Gold Flyswatter" (Posthumously) —

To Jim Beal, philatelist and friend who always had the time to help along a budding exhibitor. Never short on wit, I remember once asking Jim what I could do to improve a particular exhibit of mine. He thought for a moment and with the corners of his mouth moving upward and a distinct twinkle in his eyes, he said "sell it in its entirety and use the proceeds to buy better material." . . . Never, ever short on wit. Good bye old friend.

"Gold Flyswatter" — To those people who write to the Editor complaining about "The Fly". It's always nice to be reminded that everyone is entitled to an opinion.

"Gold Flyswatter" — To Les Winick for his column "The Insider" which appears regularly in Linn's. I don't always agree with Les but he's never been afraid to put an issue on the table. After all, its through the public exposure and open debate that progress will be made . . . Not through the back door which all too often in philately, is guarded by the few.

"Gold Flyswatter" — To Peter Robertson for trying to bring into public focus, a most controversial subject. (See Linn's "What others are saying", Sept. 7th Edition) i.e. The interrelationship between exhibits, money and judges. Peter raised some important issues and his behind the scenes look and his perspective of what goes on when the "Big Boys" play should be required reading for all exhibitors.

"Fly Bite" — To Peter Robertson for getting it wrong. Times change and we exhibitors simply must move aside those in the establishment who don't understand that a new day is at hand.

"Fly Bite" — The judge to whom this article refers. If "The Fly" ever finds out that you carried through on your pompous predilection for punitive medal reductions and in the face of more authoritative guidance . . . I'll mention you by name in a subsequent column and give you equal time to defend yourself.

— remember, don't be afraid to take on "The Fly". Criticism keeps me on my toes.

Gotta go now . . . I hear the horses coming!

A SHOW CHAIRMAN REFLECTS — The Case for a Floor Manager

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

The funniest thing that happened to me at MIDAPHIL '87 was my friend Charles Wenz strongly suggesting to me that I must be the AAPE's famous "Fly". He had compared my writing style to "The Fly's," and decided we were one in the same. Sorry, Charlie.

I mention this because I have been very fortunate to attend three national and three local/regional shows in the past couple of months, and what I continue to see makes me very nervous. YOU MUST HAVE A STAMP SHOW IN ORDER TO SHOW EXHIBITS. AND WHAT GOOD ARE THE EXHIBITS IF THE "NEGATIVE VIBES" AND "POOR AMBIENCE" AT THE SHOW SO HEAVILY DETRACT FROM ENJOYING THE EXHIBITS???

"The Fly" would have had a field day at some of these shows; so, Charlie, even though I'm not the little buzzer, my next column will be devoted to some of these observations, in the hope that show committees can learn from others.

With the cost of exhibition space skyrocketing, one has to be careful of one's criticisms of the actual physical rooms utilized for the 32 national stamp shows each year. What the Omaha Stamp Show pays for a 9,700 square foot carpeted, elaborate Grand Ballroom each year, wouldn't pay for the toilet rentals on the east or west coasts. I am very cognizant of the regional price differentials in this country.

But a show chairman and his or her committee can go a long way to compensate when a cement floor, cinder block wall space is utilized. Show committee members should not leave to the management of the hotel, convention center or arena the concern for little details.

At a recent show, which was in one of these cement-type surroundings, the cleaning help had swept the floor clean prior

to the show opening; but they left their pile of sweepings in various corners of the room! They remained throughout the weekend. Somebody should have cared enough to get the trash removed.

Who is that somebody? Appoint a Floor Manager, preferably the same person for all of your show. If this is not possible, appoint an FM for each day. The FM becomes the "chief of operations". I used to think this was supposed to be the show chairman, but he should be free to circulate, visit, greet, and help dealers, exhibitors and visitors feel good about the show. The details involved with being "chief of operations" belong to the show chairman's right hand, the "floor manager." The FM's jobs are seeing to the dozens of little things, which add up to success.

A good FM should plan to be present from about one hour before opening, till the last person leaves the floor after closing. The job is "no fun". One of the major roles the FM plays is to trouble shoot for others who are not present.

For example, the public relations chairman and the show chairman are not on the floor when a TV station arrives. The bourse chairman is unavailable when a pipe starts to leak near a dealer's table. The registration table help takes ill suddenly, and needs to be replaced two hours before schedule. A classroom of 15 kids arrives and the Youth Table wasn't expecting them. I'm sure you can think of dozens of events such as these that often cause a great deal of "scrambling". How these incidents are handled contributes greatly to the image of your show. A show committee member willing to undertake the assignment of FM for a full day is making a sacrifice to be available at all times, to make his whereabouts readily known by being visible, and to make looking through

dealers' stocks and the exhibits secondary for the period that he is serving as FM.

The FM also has the responsibility of checking that all of the commitments made by the other chairmen are kept. In this way, if there is a void, and the FM has to tell someone to do his/her job, there will be fewer hard feelings, as it should be clear from the start that the FM is there

to assure things happen smoothly and effectively.

Too often, show committees forget that all of their planning can go down the tubes if the actual 15-23 hours the show is open to the public there is not a continual effort at managerial excellence. The creation of a Floor Manager's position can go a long way toward assuring excellence.

CLASSIFIED ADS WELCOME

Your ad here — up to 30 words plus address — for \$5. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125. Next Deadline: February 15, 1988.

- Seeking information and postal history items on Palestinian Arab propaganda labels and stamps depicting the Palestinian refugee cause. Carl Hanks, 6335 Mayhaw, Beaumont, Texas 77708.

- 1934 Christmas Seals used on cover, unusual essays, varieties, etc.; for developing a fun exhibit. John Hotchner, P.O. Box 1125, Falls Church, Va. 22041.

- Theft of 60 page exhibit and back up material comprising a study of perforation EFOs on U.S. stamps in early November, 1987. If offered, notify FBI or owner, Dennis Ryan, 120 St. Lawrence Ave. #213, Janesville, Wisconsin 53545.

- Illustrated Handbook (56 pages) "Guides/Tips" for production of show programs, newsletters, ad copy, etc. 7½ pages of philatelic clip art included, send \$5.95 (post-paid) to: Carl Burnett, P.O. Box 1987, Melbourne, FL, 32902-1987.

Editor's AAPE of the Month

As a means of saying "Thank You" to the many people who contribute to the success of AAPE and *The Philatelic Exhibitor*, I will be naming an 'AAPE (or AAPEs) of the Month' for the months leading up to each issue. We all appreciate:

October, 1987: Dorothy Blaney, Cheryl Ganz, Dane Claussen, Pat Walker and Randy Neil who greeted members and answered questions from non-members at the AAPE Convention Table at INDYPEX.

November, 1987: Editors Michael Laurence (*Linn's*), Kyle Jansson (*Stamp Collector*), Dan Milliman (*STAMPS*) and Bill Welch (*The American Philatelist*) who have contributed to our rapid growth through spreading the word of AAPE activities, brochures and services.

December, 1987: John O. Griffiths who said "yes" when I asked him to do an article on exhibiting in Great Britain, and to Steve Washburne who suggested the idea.

FROM THE SECRETARY

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

The following list reflects all members joining the American Association of Philatelic Exhibitors from July 1st through September 30, 1987. Members joining after the latter date will be listed in the next issue of TPE.

CHANGE OF ADDRESS: YOU WILL MISS ENSUING ISSUES of your journal if you fail to give us your address change on time. Please send your changes to: AAPE, Box 7088, Shawnee-Mission, Kansas 66207 — where our Second Class Mailing permit is maintained.

MEMBERSHIP RECONCILIATION/September 30, 1987:

Total Membership as of July 1, 1987: 1,082
Deceased: Edward Sullivan -17
Dropped/Non-payment of dues 1
New Members Admitted: 114
TOTAL ACTIVE MEMBERSHIP: 1,190

1094 Fumiaki Wada	1132 Robert M. Benninghoff	1170 William L. Struckman
1095 Larry F. Ballantyne	1133 Tom Todsen	1171 Gerald F. Wiley
1096 Robert E. Witkowski	1134 Michael S. Gutman	1172 Robert L. Connell
1097 Harrie E. Hill	1135 John Knop	1173 Joel K. Haack
1098 Salomon Rosenthal	1136 Gordon J. Loewenstein	1174 Brian M. Bleckwenn
1099 Gail Robinson	1137 Joseph F. Miller	1175 A.E. Cambridge Jr.
1100 Vincent Criniti III	1138 Richard W. Blaney	1176 Dr. Irvine Portnoy
1101 Robert C. Walters	1139 F. Jeffrey Scott Arndt	1177 Richard C. Schulman
1102 Charles J.G. Verge	1140 K. David Steidley PhD	1178 Joseph F. Albert
1103 John M. Howey Jr.	1141 James R. Cotter	1179 J.E. von Wilpert Bieliacki
1104 Donald Herndon	1142 Peter Boice	1180 Bill Kucher
1105 Elmer W. A. Cleary	1143 James O. Smith	1181 Robert Stephen Aitken
1106 Ed S. Centeno	1144 James W. Enright	1182 Alex Hadden
1107 Sara S. Faulds	1145 Joseph Cerveny	1183 Gerald A. Lariviere
1108 John Eichhorn	1146 Robert D. Beton	1184 Lawrence Sherman MD
1109 Lester R. Wesley	1147 Gunnar Carlson	1185 Jean A. Bullen
1110 Thomas J. Gobby	1148 Raguin Michel	1186 Van Koppersmith
1111 Gerhard S. Wolff	1149 Gerald L. Robbins	1187 Chicago Philatel. Society
1112 Werner Katzenstein	1150 Charles A. Wood	1188 Patrick G. Earl
1113 James L. Baumann PhD	1151 David A. Kent	1189 Michael Lazar
1114 France International	1152 Carl Hanks	1190 P. Gupta
1115 Paul Burega	1153 Thomas Finneran	1191 Thomas G. Barrett
1116 George S. Mansfield	1154 Richard E. Scott Jr.	1192 Doug Matheson
1117 Theodore Firstenberg	1155 Roger L. Listwan	1193 Steven Ripley
1118 Nicholas Shestople	1156 Dr. Donald H. Kahn	1194 Frederick W. Pyne
1119 Barbara Moorhouse	1157 Kenneth Brady	1195 Dr. Helen Cockburn
1120 Miss Mary Lambe	1158 Victor Kent	1196 Edgar J. Hicks
1121 Harold Stral	1159 Bill Garner	1197 Herman L. Neugass
1122 David Champagne	1160 V. Andonian	1198 James R. Simon
1123 Richard S. Wilson	1161 Dr. Peter Steinkamp	1199 John T. Burnett
1124 Margaret Stanchfield	1162 Larry R. Sell	1200 Mary L. Norris
1125 A. Vincent Samuelson	1163 Victor G. Berecz	1201 Harry W. Collier
1126 Herbert A. Rasmussen	1164 Kenneth H. Adams	1202 George W. Huffman
1127 Gregory Walen	1165 Paul Kayfetz	1203 Jacqueline R. Vidourek
1128 Saul A. Friess	1166 Robert A. Haslewood	1204 Yigal Nathaniel
1129 Henry Heyburn	1167 Dr. Wesley N. Shellen	1205 Robert Wynstra
1130 Charles R. Waller	1168 Dr. Ira W. Cotton	1206 Bruce Lazarus
1131 Chereilyn Stamp Club	1169 Herman John	1207 David C. Churchman

Q&A. Your questions are welcome here—as are your answers to questions posed. Please send in care of the Editor. Questions 4 and 5 from the previous issue have not drawn answers. Can you help?

Q6. How does one tell a local show from a regional, national, international? The show reports never say which they are and not all shows that are listed are judged exhibit shows. Some just put up exhibits for fun, others are just sales tables. How do you tell the difference? (Crystal Elkanger)

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