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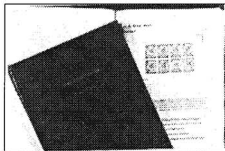
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July, 2000

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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 AAPE. Manuscripts, news and comments should be addressed to the *Editor* at the above address. Manuscripts should be double spaced, typewritten, if possible.

Correspondence and inquires to **AAPE's Officers** should be directed as shown on page 4.

Deadline for the next issue to be printed on or about Oct. 15, 2000, is Sept. 1, 2000. The following issue will close Dec. 1, 2000.

BACK ISSUES of **The Philatelic Exhibitor** are available while supplies last from Bill McMurray, P.O. Box 342, Westerly, RI 02891, Vol. I, No. 2 and 3, at \$5.00 each, Vol. II, No. 1-4; Vol. III, No. 1-4; Vol. IV, No. 3-5; and all four issues of Volumes 5-13 at \$3.00 each, Vol. 14, No. 1-2 at \$3.00 each.

FUTURE ISSUES

The deadline for the October, 2000 issue of **The Philatelic Exhibitor** is September 1, 2000. The suggested topic is "Drawing National Societies To Your Show — Why And How?"

For The January, 2001 issue of the **TPE** — Deadline December 1, 2000 — the suggested topic is "Award Ceremonies And Banquets — What Can Be Done To Make Them Fun?"

Your experiences, thoughts, ideas and suggestions are solicited for sharing with all AAPE members.

If you have an idea for a future suggested topic, drop me a note; address above. Also, articles on any exhibiting, judging or show administration topic — as well as "shorts" expressing opinions on what's going on in our corner of the hobby — are welcome at any time. — **JMH, editor.**

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Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

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

May, 2000 Congratulations to all the STAMPSHOW 2000 winners at the London Show, especially to Director **Patricia Stilwell Walker**, for the Grand Prix National. Pat spent the week before the show redoing 80 pages of her exhibit to take advantage of advice received at the frames at a previous show.

June, 2000 **Ken Martin**, Director of Shows at the American Philatelic Society for his unstinting support, cooperation and advice in the preparation of AmeriStamp Expo over the last few years.

July, 2000 All our candidates in the current election. See page 23. PLEASE VOTE!

The cover illustration is from the editor's exhibit of 20th Century Auxiliary Markings showing delays in the mail

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 standards of exhibit preparation, judging and the management of exhibitions. We exist to serve the entire range of people who work or have an interest in one or more of these fields; whether they be novice, experienced or just beginning to think about getting involved. Through pursuit of our purposes, it is our goal to encourage your increasing participation and enjoyment of philatelic exhibiting.

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SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Treasurer.
- Manuscripts, news, letter to the Editor and to "The Fly," exhibit listings (in the proper format) and member adlets — to the Editor.
- Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

MEMBERSHIP APPLICATION TO: Nancy Zielinski-Clark

American Assn. of Philatelic Exhibitors
23 Albatross St., Woods Hole, MA 02543

Enclosed are my dues of *\$20.00 in application for my membership in the AAPE, (U.S. and Canada) \$25.00 elsewhere; which includes annual subscription to **The Philatelic Exhibitor**, or \$300 for a Life Membership. (Life Membership for those 70 or over \$150; Life Membership for those with a foreign mailing address: \$500)

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* Youth Membership (Age 18 and under) \$10.00 includes a subscription to *TPE*. Spouse membership is \$10.00 — *TPE* not included.

Editor's 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125, Falls Church, VA 22041
JMStamp@ix.netcom.com



Where Is The Sizzle?

I've heard rumors that some AAPE members may feel that TPE doesn't have the same level of excitement and sizzle that it did ten or more years ago just after AAPE was formed. I agree.

We have matured. Formed to shine a light on the problems of exhibiting, judging and exhibition administration, we did that with a vengeance; swinging dead cats and caring little who got offended. It was a frequent complaint back then that TPE was too negative!

Here we are nearly 15 years later, and it is fair to say that AAPE has been a force for not only putting the problems on the table, but for getting them resolved. Exhibiting rules have been clarified and modified, and are better understood by practitioners. Exhibiting techniques and the importance of presentation are now much better understood. Judging is more consistent, and judges are more (may I use the word) professional. They are also more accountable than ever before. Exhibition administration has better recognized standards. Exhibiting categories have been expanded to provide new challenges and more ways for new exhibitors to get their feet wet. Our Critique Service has allowed any exhibitor, new or old, to debut their exhibits at the Silver and above level instead of starting off with a Certificate of Participation.

We seem to have run out of 100-foot long dragons to slay. And in our success, we also seem to have made exhibiting and TPE less exciting. Certainly without major problems to get the blood pumping, it is harder to motivate folks to write for TPE; and our small backlog of material, and reduced stable of regular columnists is evidence.

So where do we go from here? Is there even a reason to continue AAPE and its journal? YOUR thoughts on this subject are needed: What's still (or newly) wrong that we can help to fix? How can we be a force for new exhibitors into the fold? What would you like to see, or see more of in TPE? In short, what should be done to bring the sizzle back?

Write to me at P.O. Box 1125, Falls Church, VA 22041. Or fax me at 703-820-7054. Or e-mail me at JMStamp@ix.netcom.com

Your 2¢ Worth — Robert L. Smith

Editor's Note: The following letter was sent by exhibitor Bob Smith to the Board of the Ventura County (California) Philatelic Society on May 2, 2000. It covers several issues and highlights several problems — some more serious than others. It represents the exhibitor's viewpoint and it should be remembered that appearances may be deceiving and there may be explanations for what occurred. If you were the recipient of this letter, how would you respond?

Gentlemen,

I am writing this letter to let you know how I feel about the way the exhibits were judged at the last VENPEX held March, 2000. I was very close to quitting the club and possibly stamp collecting all together. If it were not for a few members, who are also good friends, with whom I had very lengthy conversations, this would probably be my letter of resignation from the office of Treasurer and the society. I have held the Office of Treasurer proudly for many years and have been a member for that and

many more. Because of the conversations with these friends I was convinced that it was not the fault of the club and I would be the bigger loser if this came to pass.

In case you don't know what happened, let me explain. First of all my exhibit was given a Silver Award which was fine with me as I didn't expect to get anything higher for the first time out with an exhibit. What got me upset was the way the rest of the awards were given out. Looking over the rest of the exhibits I feel that my exhibit of Hong Kong was on the level or higher than the exhibit that took the vermeil. (I am unable to understand why the judges gave a vermeil when it was not offered by our Society).

Let me tell you of the events, to the best of my knowledge, that have caused me to come to this conclusion. At some time, probably just prior to printing up the program, the owner of an exhibit was told he should not have all the different parts as an exhibit but should split them up into several different entries. This seemed to me to

be a good idea because the different parts did not have enough in common to be bunched together as one exhibit. I don't have any idea who told him this, but the Tonga was separated. It consisted of several postal cards from Tonga with a title page of 4 lines — TONGA/POSTAL/CARDS/1891 - 1916 in letters about 3/4 inch high and taking up at least 3/4 of the page. It also had a short write-up on several pages and was done with 1/2 inch high lettering and took up 1/2 the page with from 20 - 30 words.

I would have thought that this alone would have gotten the exhibit a "Thank you for exhibiting" or at very best a Bronze Award. I have come to believe that the vermeil was given not on merit but for political expediency. It came to my knowledge that this exhibitor was being wooed to become the Vice President of the Federated Philatelic Clubs of Southern California. During the show a meeting was held by the FPCSC at which time he was in fact given the nomination for Vice

President.

Could it be that the three judges* conspired to put the wheels in motion to accomplish this end?

Now let me tell you a little about the critique of my exhibit "Hong Kong — Past and Present" with a subtitle of "Featuring the Hong Kong Machin Issues." This was the "Title Page" for this exhibit, which was either never looked at or read and in any event was completely ignored when it came to telling me what was wrong with my exhibit. This probably would explain why it did not get a higher award. The first thing said to me was, and I will quote as best I can recall, "You started out just fine but then you muddled it up with all the rest of the pages." This was said by judge Wallace Craig, Chairman. Additionally, "There were no covers shown showing usage of the stamps. This is almost a must and these can be purchased fairly reasonably." (I wonder when the last time was that he priced covers with stamps of

Queen Victoria?) Then he went on to show me several pages which could be eliminated from the exhibit. I didn't bother to ask why, at this point I could see that to do so would have been futile. However I will say that to eliminate the pages in question would have taken away about 1/4 of the "Prestige Booklet" portion which was an intricate part of the entire exhibit.

He also mentioned something about the coins and paper money in the exhibit. I was under the impression that in an exhibit which was being shown in the "Display Class" that this type of material was permitted as long as it ties in with the rest of the exhibit. Display Class was noted on my application but the judges were evidently not made aware of this. If it was conveyed then they opted to ignore it.

Near the end of the critique he mentioned, "If you did not intend to show applicable covers you must mention in the Title Page that no covers are shown in this exhibit." In talking to several members of

our Society, who are seasoned exhibitors, none of them recalled this requirement. Several times Mr. Craig mentioned "To win, an exhibit must have covers."

It is my understanding, to win Gold in Display Class, covers are not absolutely required. I don't collect covers.

Obviously politics played a part in this year's judging and I do not believe a local venue is the proper forum for this type of skullduggery. In any event, I feel sure these judges stepped way beyond the line.

While I am a member of the Ventura County Philatelic Society, knowing these men will not change, I will do my best to see that they will not be invited to judge at "Venpex" again.

Sincerely,
Bob Smith

* The judges were Wallace Craig (Chairman), Robert de Violini and Dick Willing. Please remember we don't have their views. Perhaps one or more would care to respond.
— The Editor

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SHOW AWARDS CHAIRS, PLEASE NOTE: THE AAPE EXHIBIT AWARDS PROGRAM

AAPE "Awards of Honor" for presentation, and the "AAPE Creativity Award" are sent automatically to World Series of Philately (WSP) shows; to the person and/or address given in *The American Philatelist* show listing. All local and regional (non-WSP) shows are entitled to present "Awards of Honor" according to the following:

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All requests must be received in writing at least four weeks in advance of the show date. Canadian requests should be sent directly to our Canadian Awards Chairman: Ray Ireson, 86 Cartier, Roxboro, Quebec H8Y 1G8, Canada.

All U.S. requests should be sent to Bette Herdenberg, 5520 W. Agatite Ave., Chicago, IL 60630.

Newly Accredited APS Judges

A free copy of the current list of APS Judges is available from Frank Sente, APS, P.O. Box 8000, State College, PA 16803. Enclose \$1.90 in mint postage to cover the cost of mailing. Please identify yourself and the show with which you are connected.

Thomas Fortunato, 42 Maynard St., Rochester, NY 14615-2022. Specialties: Thematics, Youth, General worldwide.

Jeffrey Shapiro, P.O. Box 3211, Fayville, MA 01745. Specialties: 20th Century Postal History, Aerophilately.

PRESIDENT'S MESSAGE by Charles J. G. Verge



I would like to start off by apologizing to Clyde Jennings and to the Western Postal History Foundation. Nowhere in the two articles that we previously ran on the 1999 Youth Champion of Champions did we mention the generous support of Mr. Jennings and the Foundation for this youth endeavor. Each youth exhibitor receives the Fran Jennings Memorial Award for their participation in the event.

One of the major services the AAPE offers is an exhibit critique service. In the last few AAPE seminars I have led or attended at national shows, I have noted that many members still do not know or have to be reminded of this service. At the same time, many happy customers of the service are coming forward with stories about how their exhibits have received better awards at shows after using the service. I encourage you to use it. All it costs is making a photocopy of your exhibit and postage. Contact Harry Meier (P.O. Box 369, Palmyra, VA 22963, USA) for more information.

There are other methods that you can use to improve your exhibit. Hand it over to a friend or a family member for a good proof-read. You will be interested in seeing the number of typos these independent eyes can find. Another trick is to critically look at your exhibit when it is in the frames at an exhibition. Instead of spend-

ing all your time at the dealers booths or at seminars spend a few hours at your frames. After all it is the only time you can really see your exhibit the way others see it (unless you have your own frames at home). Bring a colleague or two from your collecting area to your frames and ask them to give some comments. One of the most important things to look for when the exhibit is in the frame is how balanced it is. Does one section overwhelm the others? Are all your meters or covers bunched in your thematic exhibit? Does your text or its font size overtake the philatelic items? These are just some of the items to look for in your review. The first time you do an honest and thorough review of your exhibit, I think you will find many small things to change that will improve your exhibit. Try it.

There are some controversial issues in our hobby and one of them is the number of frames that an exhibit is allowed in competition. The international world has set very rigid rules. It is either five or eight frames depending on your medal level. You get eight if your exhibit has received a large vermeil medal or higher at a previous world or continental exhibition. In the United States there is a maximum of 10 frames for a multi-frame exhibit. In Canada there is no limit. In the April 2000 *TPE*, Fran Adams, in a letter to the

Editor, suggests a different approach to the number of frames an exhibit could have. The suggestions are in support of a proposal by John Dunn to reduce the amount of space reserved for exhibits at a show (Nov.-Dec. issue, *US Stamp News*). Mr. Adams suggests that exhibits would compete against each other according to size. Please read Fran Adams' letter and I would appreciate your comments on the subject.

If The Stamp Show 2000 (London, England — May 22-28) and WIPA 2000 (Vienna, Austria — May 30-June 4) are any indication the Open/Social Philately Class is doing very well at the international level. Why is its North American equivalent, the Display Class, floundering? One-frame exhibits are a great success in North America but have gone nowhere internationally. Why is that? Exhibiting is changing drastically, exhibitors are stretching the limits to unknown levels but exhibitions and judging may not have kept pace. I believe it is time that we have a good discussion about all aspects of exhibiting in North America. I think it is time that all responsible bodies put together a team of individuals to come up with an in-depth look at and recommendations for exhibiting in the future. What do you think?

Communication and Comprehension by Francis Adams

If I experience frustration dealing with a jury, it's generally attributable to a comprehension problem — mine — not the jury's. This is partly due to the competitive exhibiting critique system. The critique is not designed for immediate two way communication — nor should it be as we'd never get finished. Nor does the jury have time to discuss any exhibit in detail, everyone in the room needs feedback.

It's the exhibitor's job to build an exhibit within published guidelines, according to our view of the subject and to make clear the intent of what we're showing. Judges interpret how well exhibitors comply with those same guidelines. It's the jury's job to point out unclear intent, according to their view of the subject, and their responsibility to suggest possible improvements.

Now the rub. Have you listened to comments during a critique and some are clear and some are nebulous at best? The foggy

bits are usually my brain filtering jury feedback and not being able to deal with it immediately. What I'm hearing may simply not fit my current mindset and/or view of my exhibit.

Jury members discussed aspects of the exhibit among themselves to reach a consensus. Not hearing that discussion, I often need a more detailed clarification of some comments. Time to review the impact of those comments is also key as some comments are important and others are less so. That's why I make notes and chew on things in a less active setting than at the critique.

Occasionally, two different jurors may even be saying the same thing, but for some reason, it doesn't register until I hear it a specific way. There are certain jurors who speak my language, so to speak, and I get the picture much quicker when listening to them. That doesn't mean other jurors aren't

just as knowledgeable or experienced, it simply means I'm more attuned to some.

A review at the frames and speaking with more than one judge works for me; the material is on display and the judges are commenting specifically. I need only invest my time and listen well to garner the most information with the least effort. Once I find a judge communicating on my wavelength, I listen even more carefully. They don't say what I want to hear, but that's why I'm listening.

So, gentlemen and ladies of the jury, please continue to have patience with those of us with furrowed brows. Try explaining what you mean with different words or, call over another judge who might provide a different perspective. With work, critiques result in improved exhibits, proving perhaps that we are listening after all! Thank you to all the judges having extended this effort in the past, it's appreciated.

SYNOPSIS PAGE OF THE ISSUE

by Alan Moll

U. S. VENDED POSTAL INSURANCE (1965-1985)



A FAILED EXPERIMENT

(A Synopsis)



Background. In 1965 an experiment was started to determine if postal insurance could be economically vended from machines at Self-Service Post Offices (SSPOs). The SSPO was a 24-hour-a-day unattended unit, initially located in shopping center parking lots. At an SSPO, a person could purchase an insurance stamp and insure a parcel without going to a post office.

Scarcity. Vended insurance never caught on with the public. Beginning with sales of 4,786 ten-cent booklets, less than 5 million insurance booklets were sold over the next 20 years, a minuscule amount compared to other modern issues. A failure from the USPS point of view, but for collectors, the opportunity for modern-day rarities. Designed to insure parcels, examples of non-philatelic use are almost non-existent, and philatelic examples are scarce.

Story. This exhibit presents a chronological study of these interesting booklets. It tells a story of how they were produced, sold, and used. It is a story of how they were vended in relative obscurity. A story of confusion – post offices not following procedures and stamps used beyond valid dates. It is a story of the surprising amount of material that collectors obtained, even though there were only five basic insurance stamps. Finally, it is a story of how this experiment ended with scarcely a notice by the public or philatelic community.

Special Studies. The Special Studies category was chosen because it allows more freedom to tell the story of these booklets and to include pertinent SSPO items. Material and information normally found in a traditional exhibit are unavailable. There are no known essays, proofs, or plate layouts. There were no first day ceremonies.

Selected References:

1. Moll, Alan, *Postal Insurance Booklets (1965-1985)*, B.I.A. Research Paper Number 16, published by the Bureau Issues Association, Inc., March 1998, 50 pages
2. Moll, Alan, "United States Postal Insurance Booklets (1965-1985)," *The United States Specialist*, March 1998, pp. 103-118
3. Browne, Glen, "The Postal Insurance Labels," *The American Philatelist*, June 1982, pp. 518- (corrections and follow-up in October 1982, pp. 874-)

Nearly all existing covers are philatelic in nature. But, it is these covers and other souvenirs that illustrate the story of these booklets.

Content. This exhibit contains several unique and many scarce items gathered from 12 years of extensive research. There is an entire frame on the scarce 10-cent booklet. There are covers showing postal use of each insurance stamp. Specialty items include first day of use covers, box end-labels, USPOD letters, and SSPO photos and brochures. Less than 10% of the items came from any one source. None of the items were originally purchased or created by the exhibitor.

Revalued Booklets. An important aspect of vended insurance is the existence of revalued booklets where a postage stamp was added to the insurance stamp to change its value. Created by local post offices, many varieties exist. Although anyone with a pen and stamp could create their own variety, there is little evidence that this has been done. The revalued booklets in this exhibit were obtained from reliable sources, often the person who originally purchased them. The authenticity of many is documented in appendix C of reference 1 and are annotated in the exhibit by a gray star *. The exhibit contains several hard-to-find examples where the postage stamp is tied to the insurance stamp by a dated cancel, validating that the revaluation is genuine.

Research. The information and material shown in this exhibit represents a quantum leap over that previously available. Research was performed against original source material, including research notes and correspondence of early collectors and the archives of the BEP and USPS. The results of this research are published in references 1 and 2.

Exhibiting: What's In It For Me?

by Tim Bartshe

Many discussions have been written regarding the "how to" for exhibiting. For a minor change, I thought it might be important to discuss the WHY do you want to exhibit, the "what's in it for me?" aspect of exhibiting. What follows, in no particular order of importance, though somewhat prioritized by my own prejudices, are a few reasons why someone SHOULD put together an exhibit.

(1) **Exhibiting forces organization.** Once a collection expands beyond the "box" of the preprinted album pages of our youth, this amalgamation begins to grow in all directions. As we accumulate material, we not only lose sight of the big picture, but also the little details that become lost in the mass. Creating an exhibit forces organization through the goal of showing a story causing one to look at the literature and any other source information to figure out what IS out there and what IS NOT in your collection. Firstly, this creates a want list of items you need/want. Secondly, you no longer are buying things that are very similar to what you already have, saving precious monetary resources you need for another purchase. Also let's face the fact that our significant other will only allow so many hundred square feet of home to be dedicated to storage for this "junk."

(2) **Exhibiting encourages research and knowledge.** Putting together an exhibit requires understanding what the story is all about. A thorough search is required of the past knowledge printed about your subject from rates and issues to varieties and postmarks. Who knows, not only will you learn new things, you might find out you have things that no one else has ever written about or better yet, what others say do not exist! Without others sharing their studies and findings, we all would be in a dark room constantly reinventing a philatelic wheel. Each time we compare items in our collection with what others have written, we will come away knowing more about the thing we chose to spend our valuable spare time with.

(3) **Exhibiting gets the creative juices flowing.** Have you been to a show and noticed that one exhibit really draws you to it more than another of almost identical subject matter? How one presents the material on the page DOES

matter, regardless of how many "points" are attributed to the presentation. The main features of an exhibit that will draw attention from the viewers (and if you care, the judges) are how the material is presented on the page, how the information pertaining to the material is written up and is there an easy to follow and cogent story; a beginning, a middle and an end. All three of these points require creativity. All right, so you say that you flunked stick person art class. That is what computers are for; you don't have to be able to draw a straight line, just know what is appealing to your eyes. If you were viewing an exhibit about something you knew little about but were interested in, what would you like to see information-wise? What kind of a story will keep your attention, compelling you to want to know more, not less, about a subject? See what I mean? This is creativity in the making. It takes practice, but is really fun once you get started.

(4) **Meeting new people/making new friends.** You will not believe how many really NICE people there are out there! No kidding, most exhibitors and, yes, even judges, are really enjoyable people; people you want to talk to and get to know better. You might not see them all that often, possibly not even once a year, but when you do, your life has been made richer, your temperament that much milder, and you have found someone to share what is one of the most important and relaxing things in your life. I can't count all of the people that I have met over the last three years, many of them I would consider good philatelic friends, by just being around the shows, sharing exhibiting tips, learning about some new aspect of our hobby. Hey, medical science says we live longer if we interact frequently with family and friends. If you wish, view stamp shows as one big warm fuzzy puppy! Go ahead, it's good for you!

(5) **Advancing your own self-interests.** Here's your chance to tell the rest of the looking-in philatelic world that you are keying for that rare Upper Bongoland imperf pair on cover used to Panama. All of those people you are meeting now know what it is that you collect along with what you might need.

Recently, an auction was held in London with material that I have been looking to acquire for 20 years. I didn't receive the catalog from the auction house, but did from no less than three people and I can't remember how many others inquired as to whether I was aware of the sale. These were not just dealers or people from the local Collector's Club, but fellow exhibitors who know me, including the president of the APS! You will get a heads up on many items in obscure catalogs or Ebay listings and even the occasional little thematic cover saved by someone with you in mind. Altruism is fine for monks and nuns (no offense intended), but a little bit of self interest is not so awful and what goes around, comes around: you help someone out in something, the likelihood is you will receive the same back.

(6) **Adding value to your collection.** I put this last not for reasons of importance to us today, but the importance to those who might remain behind. Trust me when I say that a collection that has been exhibited and won gold medals will fetch a far better price than just a lump of stamps in boxes, glassines and file folders. All of those things listed in numbers 1-5 above will add to the cash value of your collection when you wish to dispose of it or when your estate must do it. That knowledge and research you did, all of those friends you made that will help make contacts and the creativity you poured into the pages will make the customer break his/her arm trying to write a check. Besides, most dealers don't have the knowledge or the time to correctly identify the material's importance of scarcity unless you tell him. If a dealer is forewarned that there are only three known of this or that is the only recorded example of a particular marking on a post card, the items are less likely to end up in a \$5 lot. Bad for future buyers/bottom feeders but good for you and/or your estate.

Well, there are six good reasons to put together an exhibit. Having been a closet collector for over 40 years and joining the ranks of organized philately just recently, I can give witness to the values of exhibiting!

A man who studieth revenge keeps his own wounds green. — Francis Bacon

WASHINGTON 2006 CHANGES DATES OF SHOW

Dr. Michael D. Dixon, President of Washington 2006 announced recently that the dates have changed slightly for the Washington 2006 exhibition. Instead of an 11-day exhibition to be held May 25-June 4, 2006, the exhibition will now run over 8 days from May 27-June 3, 2006.

According to Dixon, the Washington 2006 Board of Directors began looking about a year ago, at alternatives to the originally-scheduled 11-day show. Dixon stated that there has been a trend away from 11-day world philatelic exhibitions and also that he had been approached by a number of people who suggested that the matter be looked into with a view toward coming up with alternatives for a show covering fewer days.

The Washington 2006 dates were changed after consultations and exchanges of information between Washington 2006, the American Philatelic Society, the American Stamps Dealers Association, the United States Postal Service and the Washington DC Convention Center and Visitors Bureau. According to Dixon, the new opening and closing dates will allow for optimal weekend and Memorial Day attendance at the show. Additionally, the new dates make the best use of the new Washington, DC convention center while ensuring that we control the costs associated with using that facility.

For more information about Washington 2006, please visit our web site at www.washington-2006.org or write to Washington 2006, Post Office Box 2006, Ashburn, Virginia 20146-2006.

Well, Why Not?

Reprinted from the May, 2000 *American Philatelist*

Judge's Critique

Quite by accident, I received a judge's critique of my exhibit at the recent SANDICAL show *in writing*. Normally, of course, the judge's critique is verbal only, delivered with judges sitting at a head table and the hopeful exhibitors in the audience. Sometimes, at the request of the exhibitor, a short follow-up critique can be held at the exhibit frames but also usually with nothing in writing. This, I believe, is consistent with criteria given in the *Manual of Philatelic Judging*, 4th edition, published by the American Philatelic Society.

At the SANDICAL shows, I had to leave the judge's critique early and the judge assigned to my exhibit agreed to meet the next day at the exhibit. Due to other business, however, I arrived late, and the judge had already departed for home in Europe. But he left a comprehensive, one-page *written* critique for me with another exhibitor.

I took the critique home and later incorporated nearly all of the twenty-three comments on the judge's report into my exhibit!

I found this most useful and beneficial, unlike the present system of oral evaluations. I believe providing a **written critique** would help correct some of the weaknesses of the system.

First, a written evaluation that points out an exhibit's shortcomings can help establish goals for improvement.

Second, poor judges cannot survive as long if their evaluations are recorded and available for comparison with those of more competent judges.

Third, among collectors *and* judges there are those who don't know and those who don't know they don't know. Both can learn if critiques are written.

Fourth, an accurate written report gives the exhibitor something to work with.

Fifth, an inaccurate written report is reviewable by committee.

Important communications are always better set down in writing. Exhibiting, judging, and awards are important to many of us. Let's put stamp show exhibit critiques in writing.

James Burgeson
Pasadena, California

Smitten!

by Clyde Jennings

My friend, Frances Dixon, and I visited John and Seny Birkinbine in January '99 while attending ARIPEX '99. A customer of John's asked him to bring some '34 U.S. Parks Issue covers for him to go through, which John did. The man showed up on Sunday, but the covers were in a large box assorted 1930-1940, so as he was going through he was piling his discards on the table. Frances was sitting there and asked John if she could look through the piles before they were returned to the box, and of course John said she could.

Then it happened: she came across a Lady's Cover, and immediately fell in love with it! The miniature size fascinated her, and before the show closed she had purchased almost a hundred dollars worth of covers, and a new collector was born. At breakfast Monday morning, Frances turned to John to ask him something. Was it about what kind of album or stock book to buy? Oh, no, her question was, "John, what should my Synopsis include?" She hadn't been a collector for 24 hours yet, and already she was an exhibitor!

We stayed the rest of the week with John and Seny. John is a pack rat, meant in a complimentary way, not derogatorily, so he had boxes of covers coming out of his arm pits, all filed 1840-1850, 1850-1860, 1860-1870 by decades up to present. We spent that entire week going through his hoard, must have looked at fully half a million covers, sometimes late into the night, and when we departed John was more than a thousand dollars richer and Frances was well on her way to that exhibit she envisioned. We figured it would have taken at least 20 years of show-going for her to have had access to what she saw in that one week, and she has been adding and improving ever since while having an absolute ball.

She showed a very strong one frame exhibit at FLOREX '99 as a novice to make her dream come true, and achieved a first:

A first? At that show, the one frame exhibits were judged by the regular jury, and the Display Class by another jury of three (per APS guidelines). The regular jury gave the exhibit a Silver award (greatly pleasing the lady, I might add). However, the Display Class jury, on the other hand, mistakenly thought the exhibit was in their class and awarded it a Gold! No amount of effort could get the show, however, to give both medals — which surely would have been a first, I imagine.

The Philatelic Exhibitor

Christmas Seals And Other Non-Postal Items In Exhibits?

Considerable response was received to Clyde Jennings's open letter to Janet Klug, Chairman of the APS Committee on Accreditation of National Exhibiting and Judges printed in the January TPE, and presented here.

After Mr. Jennings' letter is a selection of letters from AAPE members in reaction.

The Jennings Letter

Dear Janet,

I need to be given some logic, please, and I need to be shown some rationale. I am referring to the '99 Midaphil show. The Christmas Seal Society was convening there, and as a result there were either 10 or 11 exhibits of these seals — 3 in Open Class, rest in Display Class.

At the Critique the Chief Judge, who just happened to be the current APS President, opened by saying that the seals had been judged the way the ("real," my word) were. That, after all, they are in Scott's catalog. Thus my first question is Amos Press now setting the exhibiting parameters?

Ever since I can remember "stamp," or "philatelic," exhibits have included "real" stamps, things used to carry the mails. These seals won't even take a letter across the street, much less around the corner.

It was also mentioned at that time that revenue stamps were also in the Scott catalog and had been accepted in exhibits, even FIP, for some time now. Let's face it: expanding on a decision today based on an earlier decision that never should have been made in the first place only tends to compound the situation.

Please don't misunderstand me. I want to see as many people brought into our hobby as possible, see it expanded to include as many facets as possible. My point is I feel there should be exhibits of "real stamps" versus "real stamps" as we have always known them, and a separate category of Cinderellas, if you will, to include revenues, Christmas seals, Easter seals, trading stamps (they were at Midaphil also), state fishing licenses, and what-have-you, the more the merrier. But, please, do not tell me a bunch of "seals" could be better for a Reserve Grand than a 10 frame traditionally presented US exhibit with a track record of four national level Grands and three Reserve Grands at the same level.

What is the logic, the rationale in this kind of thinking? Where is it going to end? Baseball cards, too?

I feel this needs to be addressed by the APS, and the sooner the better.

Sincerely,
Clyde Jennings

Responses to Mr. Jennings' concerns:

Frederick E. Lutt

Few letters have raised my ire as much as the one Clyde Jennings wrote to Janet Klug concerning several Christmas Seals exhibits at Midaphil 1999. The most surprising element of the remarks is who they are being made by, that is a person who's philatelic writings and opinions I have read with much enjoyment and who I am in general agreement with on most aspects of exhibiting and philately. Mr. Jennings' remarks seem somewhat hastily considered and ignore the history of philately especially the close relationship of revenues to the area. I find it extremely refreshing that an exhibit of Christmas Seals could earn a Reserve Grand over a traditional US exhibit. But let me get back to some of the points Mr. Jennings brings up.

Let me first address Mr. Jennings' concern that Christmas seals are of no philatelic interest. I quote from Scott Specialized Catalogue of United States Stamps 1984 page 659 "While the Christmas Seal is not a postage stamp, it

has long been associated with the postal service because of its use on letters and packages." The fact that Amos Press lists them is significant because Scott's is the leading US catalogue and this reflects one group of experts' views on what is philatelic and it also indicates there is a collector interest in and demand for the listing. Other foreign specialized catalogues list Christmas Seals as well. The status of the Christmas Seal & Charity Stamp Society as an APS affiliate (#74) is very telling. I would like to quote from the APS Directory 1998-99 page 63 "Any organization that is at least national in scope, that was formed for the study of a special phase of philately and that has objectives and activities compatible with those of the APS may affiliate with the Society upon approval of the APS Board of Directors." This is a strong endorsement for Christmas Seals to be considered of philatelic interest.

The notation that philatelic exhibits contain only "real stamps" is ill considered. I have seen many national exhibits that contain only stampless covers or postal sta-

tionery or locals for instance. The traditional philatelic exhibit, as defined in "Manual of Philatelic Judging" (4th Edition) on pages 5 and 6, quite often contains items of great philatelic interest that are clearly not "real stamps" and, just like Christmas Seals, couldn't get a letter across the street. I am referring to those highly treasured philatelic items known as artist sketches, preliminary essays, and proofs.

The idea that revenue stamps do not have any place in philatelic exhibits ignores the history and tradition of stamp collecting (early collectors coveted revenues and postage stamps with equal gusto). Excluding revenues from philatelic exhibits can limit some aspects of traditional stamp exhibits. Let me give you an example. I collect, and have exhibited at national level shows, the definitives of the Leeward Islands from the reign of King George the VI. Every Leeward Island stamp in my exhibit clearly displays the words "Postage & Revenue," that is the stamps were valid for postal and revenue usage. I strongly believe the revenue usage of the high val-

ues (10 shillings and one pound) is of greater philatelic significance than the postal usage. The high values were very rarely used for postage since few letters or parcels were so heavy as to require that much postage.

I do see the need to exclude some Cinderella items from philatelic exhibits — the two that readily come to mind are trading stamps and poster stamps. Although stamp like in appearance, they are outside the scope of philately. My definition of philately would include all postage and revenue stamps and associated markings; any stamp, label and/or indicia connected with the movement of mail from local to national level government and private enterprises and individuals; proofs and essays; items commonly collected and studied under the term postal history; postal stationery; and bogus stamps, phantom issues, forgeries and facsimiles.

The irony of Mr. Jennings comments about Christmas seal and revenue stamp exhibits is that these exhibits are so much in line with the look, content and methodology of traditional stamp exhibits. I for one appreciate the detailed and meticulous study of stamps, whether they are postage stamps, revenues, locals or Christmas seals.

I am looking forward to reading what others have to say about this matter, in particular Ms. Klug and Mr. Jennings.

Robert W. Collins

When I started to read the "Open Letter" which appeared in the January 2000 issue, my first thought was "The Sour Grapes Syndrome," and I guess to an extent it was true. However, the letter writer, Mr. Jennings, makes a lot of sense, and I find I agree with him 100% even though I have not seen the exhibits he mentioned — so I could be mistaken.

I have seen exhibits full of "collector made" material and others with nice looking handstamps and cachets, but I feel they have no place in exhibiting in competition with traditional, real postal items. Some of these exhibits have even won high awards, especially when their particular society is present at the show for a quarterly or yearly meeting which I feel is nothing short of patronizing a certain group of collectors. Not too long ago I saw an interesting showing of WWII German "Cinderella" stamps which I enjoyed looking at, and the owner had entered them as non-competitive. I think this is the acceptable path to follow and, if the show wants, they can give the exhibitor a special award. Didn't we have a similar situation a while back when a group of Santa Claus collectors had a meeting at a

national show and raised a lot of stink because their members didn't win any high awards in the competition? If I remember correctly, their exhibits contained a lot of Santa postcards, labels, and the like, but they seemed to think they can compete with "real" philatelic exhibits, which to me is wrong on their part. One thing further: When a Cinderella item is used in conjunction with a regular stamp on cover or card, it can add to the desirability of the item and could be used in this light, but this presents a different situation than above. For one thing, it would not be an exhibit made up entirely of the Cinderellas.

So what do we do? Lump together the Cinderella stamps, stamps issued from places where no one lives and have no actual mail service, collector-inspired covers, etc., and have them compete against themselves instead of against "real" exhibits? I think the only answer is to have special awards for those exhibits in question supplied by the society or clubs from which they came. If those owners want to compete and try for medal awards, they can change their collecting interest to something that is made up of traditional exhibit material. Remember, the definition of **philately** is the collection and study of **postage stamps, postmarks, etc.**

Another answer could be to enter an exhibit as noncompetitive. That is what I intend to do if I do another show. While I have not exhibited for a number of years, three years ago I entered one of my exhibits where, once again, the judges knew nothing about what I was showing as no one else happens to show this kind of postal history material. There is little ready-made information available, which makes it hard on the judges. However, not one of the judges had the backbone to ask me anything about the covers I was showing, a number of which are very rare and very desirable (if they can even be found). In talking to a couple of dealers, they informed me a judge or two had asked them if I knew what I was talking about in my write up, but again, none had seen fit to ask me anything. My conclusion: I guess they know everything.

Question: My state used to issue stamps that one would stick to your outboard motor. Anyone have any ideas how I can mount them on an exhibit frame? The motor weighs about 175 pounds and is kind of bulky.

John B. Denuce

Mr. Jennings' letter in *The Philatelic Exhibitor* suggests that Christmas Seals and revenue stamps should not be allowed in competitive exhibits at stamp shows, or

perhaps not at all. He suggests the only reason seals are allowed in APS competition is because Scott Catalogue lists them. In fact, Scott Catalogue lists Christmas Seals because for over 90 years stamp collectors have been interested in seals, and have seen the connection between semi-postal stamps and fund-raising sales. US Christmas Seals were originally sold in booths which were set up in post offices across the country. I have observed more than one case where an individual would like to exclude an item, or category of items from the hobby, so they can feel more complete about their own narrow collecting interests. But the tastes are changing in stamp collecting. Many stamp collectors have branched out and widened their interests. This is nothing new, as the Christmas Seal and Charity Stamp Society was accepted as an APS affiliate in 1931. Finally, judging exhibits is subjective and you can expect people to be disappointed.

Guy R. Dillaway

Dear Clyde,

I read your letter to Janet Klug in *The Philatelic Exhibitor*. Very interesting. I think if we go back in history and correct our definitions of these pieces of paper we collect, we can address many of your concerns.

As you may recall, the stamp is the mark applied to the item which indicates that a fee was paid for a service. This is easily seen in the pre-adhesive period and continues today as a "cancellation" of any kind. The first adhesive label to show prepayment of a postal fee was introduced in Great Britain in 1840. The text in the sheet margin surrounding these labels tells one how to use them and specifically states that they are labels. The prepaid fee is indicated in the design. Because these labels had a printed value and could be either reused or as money, they were defaced (stamped) by a device. Another example frequently seen is the Indian stamps on an envelope with the word "stamped" printed across them.

Revenue labels for cards, wine, telegraphs, photographs, etc, also indicate prepayment of a fee or tax. Likewise they are also defaced somehow to prevent reuse. State fishing licenses, hunting licenses, motorboat licenses and others of this category also show prepayment of a fee for a service. You may think that Christmas seals and Easter seals do not involve a fee for service, but if you really think about it, I think you will agree that there is a fee involved even though it is voluntary. The service is the medical research for polio and TB.

Trading "stamps" are still labels and involve a fee. You purchase an item and the labels are given to you based on the amount spent.

What I am saying is, we are all collecting labels. This is a very large collecting area. All these labels should be allowed to be shown, by our present parameters, and judged on a level playing field. You and I may prefer one specialized part of this collecting area, but this should not prejudice our judging of the field as a whole. All phases of the exhibiting guidelines should be applied equally to each exhibit.

The exhibitor has the right to expect that the jury will be adequately prepared and fair in their judgment of the exhibit. On the other hand, the jury has the right to expect the exhibitor to provide a title page and synopsis of the exhibit prior to the judging and to explain the exhibit in an understandable format. The monetary weight of the exhibit is of no importance. The importance of the exhibit should be measured only in terms of similar exhibits.

I don't agree that this needs to be addressed by the APS. I think that we, as reasonable people, can do it. As far as the Scott catalogue or any other catalogue is concerned, none of them are stamp catalogues. They are label catalogues.

We can discuss pre-stamp and pre-adhesive at another time if you want to.

Joseph Ward, Jr. (Pres., Christmas Seal & Charity Stamp Society)

Dear Mrs. Klug,

As President of the Christmas Seal and Charity Stamp Society and organizer of our convention and exhibits at MIDAPHIL last September, I feel I should respond to Mr. Jennings open letter to you.

Firstly, I would like to say I have no grievance with Mr. Jennings or the position he has taken concerning non-philatelic material. I had an opportunity to visit briefly with Clyde at MIDAPHIL where he suggested to me that exhibits in the Display category have a separate, distinguishing award system. This would segregate some of the Seal and Cinderella material while hopefully ending the confusion some viewers might have seeing a three, four or five frame seal exhibit awarded the same as a well respected ten frame philatelic study.

I am in agreement with Mr. Jennings about that and hope it will receive serious attention from your Committee. But, here is where we differ. Christmas seals are philatelic with or without inclusion in any stamp catalog, with or without the approval of distinguishing philatelics or philatelic

societies. All categories should be and should remain open to seal exhibits and the choice of placement should be the exhibitor's.

For detractors of seals I will be happy to present some influential facts of life on the subject. But I wish to address the exhibiting question(s) a little further. Christmas seals have been exhibited in stamp shows at every level; National, Regional and Local, since 1930. They have been awarded every conceivable level of award, including Best of Show and/or Grand. And the controversy about whether they belong is a very old one, and not of Mr. Jennings making by any means.

Through seven decades Seals were compelled to exhibit in the Open, "Specialized Study," or other ill-fitting category, and endure remarks and efforts to exclude them. And even though I am assured that any exhibit is graded on its own merits and not compared to other exhibits, seals were constantly compared to serious philatelic efforts in the frames next door and found lacking. Mr. Jennings seems to echo this "real stamp" sentiment in his letter to you. This is personal opinion and an unhealthy prejudice. I am prejudiced in favor of seals and do think they are a worthy subject.

Finally seals have a new category where they fit nicely. The Display category almost seems as if it were designed for our material. I think the number of high awards seal exhibits received when shown en masse at our convention confirms this is where seals can do well. Except for the exhibit that was awarded Reserve Grand, the other seal exhibits displayed in the Open category did not fare as well as the Display submissions.

As for Mr. Jennings point about a seal exhibit garnering a higher award than a larger, prestigious stamp exhibit, I do have a comment. I have long ago quit trying to outguess exhibit judges. The seal exhibit in question was only partly shown due to an unfortunate turn of events. In its entirety it is as large as the prestigious "real stamp" exhibit and very likely it took much longer to assemble the material. It may well have contained rarer items, since I saw item after item that were singular or below ten in number know.

In my estimation it had every reason to be on the same level at that show. And in fairness to the slighted stamp exhibit, I must use the qualifier "at that show." The show was in large part produced by Seal interests. It was a Seal Society Convention, the emphasis was on seals, the majority of exhibits shown were seal exhibits and deal-

ers and tables were catering to seal collectors. I have yet to attend a show, national or regional, that did not show a bias toward club members or the attending/convening groups material on exhibit. This time seals held sway. Does anyone, including Clyde, complain when they are on the receiving end of a favorable bias.

I will now give some reasons you may not know as to why I state Christmas Seals are philatelic. The Christmas Seal and Charity Stamp Society was founded in 1931 and became APS Affiliate #101 in 1980. Christmas Seals have been included in Scott's Stamp Catalog since the 1930s because of the efforts of one of their own editors, Mr. Dorsey F. Wheelless. Mr. Wheelless was a founding member of the CS&CSS as were other well known and well respected philatelists of the time. They all seemed to recognize these seals were philatelic, possibly because they were closer to the time of inception and events that followed.

I will try to be brief, in 1907 seals began as a local effort in Delaware and Philadelphia, PA. They were specifically produced to be used on mail. They were referred to as Christmas Stamps and promoted as such. They were sold in the lobbies of Post Offices (plus other locations) and were naturally confused with postage stamps. Some, illegally, did carry the mail instead of a stamp. Still, the Postmasters in both Wilmington and Philadelphia ask that these stamps not only be tolerated but encouraged and promised in writing, to a Philadelphia newspaper, that Postal employees would not interfere with their sale.

By the end of the first campaign in 1907, Postmasters from Delaware, New York, Pennsylvania, Washington, D.C., the Nations Postmaster General and also future President, then Secretary of War, William H. Taft, all endorsed this little stamp and its use ON MAIL. In effect, the 1907 Christmas seal was (until recently) our one and only semi-postal stamp!

In 1908 the American Red Cross took the Christmas seal national. It was still being marketed as a Christmas stamp and still (as always) intended to be used on the mail. Any class of mail could and did carry this stamp and many times it was cancelled just like postage. The number of Officials endorsing its use continued to grow and included the President of the United States. Why? Because it addressed a need, the fight against a disease so terrible and widespread it was known at the time as the White Plague.

This little stamp caused Postal Regulations to change. In 1911 it was brought to the attention of Postmaster General Hitchcock that the little seal violated current regulations prohibiting non-postal labels on mail. He changed the law so that its use was legal. Does this not sound philatelic to you? In 1909 when Great Britain refused to allow mail bearing this little stamp to enter the country, the United States Government came to its

defense and persuaded Britain to relent. But this has nothing to do with the mail? I was under the impression that philately was defined as pertaining to the mails.

The APS recognizes us as an affiliate contributing to philately and has since 1931, the APS and PF both expertise Christmas seal usage on cover, seals exist to be used on mail and anti-TB Seals have a history of use since 1897. But our being included in stamp exhibits should be com-

pared to baseball cards? I know these gentlemen are growing tired of me saying this but, our last two APS Presidents have found enough philately in Christmas seals to collect and exhibit them and be highly awarded for their efforts. But APS Presidents know nothing of philately?

This controversy won't end here, I'm sure I haven't and won't convince some. But to my reasoning, what does it take?



“The Fly’s” Exhibit Is As Good As Yours

Boy, did I get on the wrong side of a good friend! What happened, you ask? Well, I had the misfortune of having my exhibit receive a higher award than my friend's when we were both entered in competition at SOURGRAPESPEX.¹ So what's wrong with that? you ask.

It's simple. My friend, in vocalizing his displeasure, implied to me that her exhibit should always do better than mine because hers was traditional philately while mine was thematic. No amount of reasoning could convince my friend that regardless of the type of exhibit, any jury on any given day, may see one exhibit as more deserving than another exhibit. Heck! It wasn't my fault — go talk to the jury.

There is no rule that states that traditional exhibits must always be judged higher than thematic exhibits. In fact, I heard somewhere that an exhibit of Christmas Seals was even judged higher than a traditional philatelic exhibit. Will wonders never cease.

There was no consoling my friend. No amount of commentary or response to inquiry satisfied her that the jury was within its bounds to rate one exhibit (mine) higher than the next (hers). Oh, in a private moment, this insect might have agreed with my friend that her exhibit was better than mine — but I want to savor the moment forever.

Let me give you the parodied particulars (as this spoof continues) so you can judge for yourself.

Everyone knows that my three-frame exhibit is titled *Chopped Livers of the World*. It is a thematic exhibit that languished for years, as did most topical and thematic exhibits, until the genre entered into the mainstream of philatelic exhibiting. At SOURGRAPESPEX my exhibit

was awarded a bronze medal. My friend has a 10-frame classical exhibit titled *Plating Study of the British Guiana One Penny Magenta* which was awarded a certificate of participation at that same show.

My friend's exhibit has won repeated grand awards, large gold medals and grand prix at international exhibits, and it is regularly invited to be shown in courts of honor. In fact, it is the only exhibit to show the missing corners from the exhibited stamps. So what happened?

Well, the jury decided at that one show on that one day, for whatever reasons it had, that my exhibit should receive a higher award than my friend's. My friend thus felt that she had been “robbed” by the jury.

In response to the perception, she set about trying to convince everyone and anyone who would listen, that things had to be changed to make sure that history (at least in the instant case) would never repeat itself.

As a philatelic exhibiting “loser” for many years, I have a certain amount of sympathy for my friend. How could such a thing happen? How can an exhibit of little apparent consequence beat out an internationally renowned exhibit? Who knows? Everyone has an opinion, but my friend laid the problem squarely at the feet of the jury and the system of judging.

Well, if the jury was wrong in its assessment of the relative merits of the exhibits, it certainly won't be the first time that the jury arrived at a decision that was not universally accepted. I would agree with my friend that juries on occasion should have done a better job. Notwithstanding, that jury, at that show, on that day saw something in my exhibit (or something in my friend's exhibit), that convinced it that mine deserved a higher

award than my friend's. Having said that though — what is the answer.

I just finished watching the Westminster Dog Show on television. At that show, all the winners and losers got was a nod from the judge. There is no critique — one dog wins and all the others lose. At least we get a better shake at stamp shows. There, we can attend a judges' critique and ask questions. Most philatelic judges make themselves available to exhibitors and give freely of their time in an effort to explain their views on any given exhibit.

Yes, there have been examples of exhibits that did poorer, or better, than expected. However, until a better system comes along, I am happy with the one we have. Some mistakes have been made and some will likely be made in the future, but on balance the current way of judging yields pretty consistent results.

If anything is done, I would like to see the APS Committee on the Accreditation of National Shows and Judges (CANEJ), work on better training programs for judges and require judges to periodically update their credentials by attending CANEJ sponsored training. Standardization of judging seminars might be one way to help the process.

Until we figure out how to be perfect, I suggest that we not be so vocal and public in our displeasure — after all, it's supposed to be a fun hobby! Let's lighten up! ¹SOURGRAPESPEX is not a World Series of Philately (WSP) exhibition so the winning exhibit does not qualify for entry into the Champion of Champions competition sponsored annually by the American Philatelic Society. Such a thing could never happen at a WSP show!!!!

The Philatelic Exhibitor

Are We All Competent Judges In All Areas?

by Anthony Wawrukiewicz

As judges, we are asked to evaluate 30-40 different exhibits during a weekend show. These days there is an incredible variety in these exhibits, and there is no way that we can prepare ourselves for all of them. Fortunately, at any major show, there are at least five judges whose individual expertise allows them to adequately evaluate most of these exhibits because of their pooled knowledge.

On the other hand, in my opinion, there is a group of exhibit types that offer a different judging challenge, namely, thematic, first day covers, display, single-frame and youth exhibits. In each case these types of exhibit have a points system associated with them, a system that is meant to help us in evaluating the individual exhibit. However, it is my experience that many of us, instead of using the points system, do a subjective overall evaluation and then make the points fit the result, or use the points of one of the judges who use the point system in order to fit the result.

It is my belief that this misuse of the point system is a poor manner in which to award medal levels. These point systems, in my opinion, do work and are helpful if you understand them. In this article I wish to explain an approach to handling thematic exhibits, and the scoring system that is made available to us on the thematic exhibit scoring sheet. It is an effective breakdown of points, if one understands the underlying principles. And, it allows the judge to evaluate the exhibit in a logical and complete manner. In what follows, I have borrowed liberally from the 4th edition of *The Manual of Philatelic Judging*, pages 13 and 14.

Presentation (10 points)

Thematic Elements (45 points)

Originality (5 points)

Plan (15 points)

Development and Research (25 points)

Philatelic Elements (45 points)

Variety of Philatelic Elements (10 points)

Knowledge about Philatelic Elements (10 points)

Condition of Philatelic Elements (10 points)

Rarity of Philatelic Elements (15 points)

We are first asked to evaluate the presentation and award between zero and ten points. This evaluation is best handled by walking by the exhibit and getting an overall impression. Presentation is the mounting, framing, and positioning of the philatelic material with the appropriate text wherever necessary. The exhibit's presentation should be clear, tasteful and well-balanced with little duplication of items of the same design unless showing new elements such as imperf, color missing, proof. The text should be relevant, concise, and informative. All lettering, paper, and mounts should be uniform within the exhibit. White or lightly tinted paper is recommended.

The next 45 points are allotted to the thematic elements of the exhibit. Here we are interested only in the story, not the philatelic elements that make up the story. First, how original is the story that is being told by this thematic exhibit (5 points)? Originality can be achieved either with the development of a new theme or treatment of a well-known theme in a different way.

The plan (15 points) is an extremely important part of the thematic exhibit. The plan gives the viewer a detailed outline of the exhibit and should be a natural extension of the title. The plan page, in detail, outlines the main chapters and subdivisions, using a decimal system. The chapter headings must be thematically specific and well-balanced. These headings are then used throughout the exhibit to give continuity to the exhibit itself.

Finally you are asked to evaluate how well the plan is carried out. This is called development and research and is valued at 25 points. An excellent thematic exhibit, through the research of the exhibitor, expands the outline that is the plan in great depth, illustrating an exceptional understanding of each aspect of the subject encompassed by the title. The thematic text should link the thematic elements to tell the story in a fluent and consistent way and should not dominate the philatelic material.

An equally important 45 points is allotted to philatelic elements. How is philatelic knowledge evidenced throughout the

exhibit (20 points)? This category really includes two areas. First, how varied are the philatelic elements (10 to 20 points). Mary Ann Owens, in an early AAPE Journal article, suggested that there are 70 or more elements possible! Does any element, except stamps, dominate on page after page? Although, occasionally, a page might, of necessity, have only one or two elements on it, it is best that most pages have four or more elements (and at least three).

Second (10 of 20 points), how is philatelic knowledge reflected in these elements? That is, are all the elements really philatelic elements and are any explanations of elements incorrect? Inappropriate elements would include fantasy issues, more than a few fiscal elements, private vignettes or corner cards, picture post cards, and photographs. A more complete discussion, if desired, is found in the 4th Edition of *The Manual of Philatelic Judging*. One indicator of philatelic knowledge is the presence on mini-philatelic studies.

Condition (10 points) and rarity (15 points) account for the last 25 points. Mint stamps should, of course, be in excellent condition, as should most modern material, including covers. Older material should be in good condition for the time and usage associated with them. The word rarity really refers to the difficulty of acquisition of the philatelic elements. Are there proofs, essays, 19th century covers, artists' drawings, meters, watermarks, cancellations of all types, post marks, postal stationery, errors, perforation varieties, mini-studies, overprinting, precancels, etc.?

The previous few paragraphs represent only an overview of how one should evaluate a thematic exhibit using the approved point system. In my experience this system works. If this explanation seems too brief, and if the reader wants to enhance their knowledge beyond this brief introduction, a much more comprehensive presentation of the nature of a philatelic exhibit may be found in the clearly written and comprehensive *Handbook of Thematic Philately* by W.E.J. van den Bold (available from philatelic book dealers in the U.S.)

The Exhibitors' Workshop

by Alan C. Campbell

My impression is that the novice exhibitor these days — with help from Randy Neil's books, a subscription to *The Philatelic Exhibitor*, careful scrutiny of exhibits at national shows and attendance at the jury critiques — can often make a surprisingly competent debut. And with experience, he or she may quickly reach a level of confidence at which outside advice is no longer actively sought. But keeping one's own counsel exclusively can lead even the most experienced exhibitor into dead ends. It is a fatal trap to become too close to your material, storyline, and even a certain beloved font or matting technique. Only fresh eyes and a detached independent judgment can extricate us, then, when we stubbornly persist in including an ugly over-sized cover — showing some arcane marking that only a few specialists can appreciate, or because it has been a comforting presence in every previous incarnation of the exhibit, or because a dear friend lovingly deaccessioned it from his own collection. Sometimes only an outsider can be ruthless enough to make the final painful cuts.

In San Diego, exhibitors for many years have enjoyed access to a unique forum conducted at the home of veteran exhibitor Fran Adams. There, after a delightful meal prepared by his German-born wife, Barbara, and daughters, Kim and Garnet, (the privilege of selecting the *entre* is often given to the guest of honor), the dining table is carefully wiped down, and the first victim lays out one frame from the exhibit he is currently working on. Those in attendance study it carefully, and after a round of insincere compliments, the feeding frenzy begins. Even if no one else in the room knows anything about the topic, much of the criticism is useful. Everyone brings something to the table; a good eye for graphic composition, an intolerance for spelling and grammar mistakes, an exhaustive, wide-ranging knowledge of postal history, access to state-of-the-art mounting supplies and windowing techniques, whatever. Even the most ignorant questions about a certain cover may cause the exhibitor to rethink his write-up, if through overfamiliarity he has failed to make clear that item's unique features. There are often heated arguments about the ideal amount of text on a page, with a guest who actively judges pleading for telegram-like concision

facing off against a more ruminative type, who would like an engaged onlooker to be able to get primary education about the field from viewing just this one exhibit.

In theory, each guest has the opportunity to lay out one frame, but typically at any given time, only a few of the participants will be actively reworking their exhibits. A guest might, for example, have brought only one problematic page, which at its last public showing proved to be a real eyesore. If at his last two outings, the exhibit looked flat because of bad lighting, he might bring different samples of a brighter paper or a punchier matting stock for review and comment. Advice may be given on the archival papers locally available which best take laser printing. Another exhibitor might bring proof printouts of the same page — with subtle changes in the title positioning, style, and font — to compare and contrast. There is no substitute, though, for laying out a full frame, so the sequence of pages can be studied and if necessary rearranged to achieve the best overall composition, balance and flow. The gleaming cherry dining table is an adequate substrate, although a real upright frame would be ideal. In a dense exhibit, it is often necessary to maximize the actual page size beyond the standard 8-1/2" x 11", and some of us have discovered through painful experience that the plastic runners on the new frame backing paper are rarely attached in a regular spacing. (The sickening result is that regardless of how carefully one computes it, the titles on the top row of pages sometimes get overlapped and covered-up by aluminum).

Of course, the exhibitors' workshop is most useful to the individual who is either just starting to pull together a new exhibit or is undertaking a major remounting of an existing collection, because the input gathered from critiquing the first frame can then be efficiently utilized as the subsequent frames are worked up. There is usually a core group of regulars and an invited guest, who has been sought out and sounded out by Fran Adams as someone who is thick-skinned enough to take all the criticism ladled out, sieve through it, and find something of use. Although the disputation can get heated, we always part as friends, often going away with a renewed appreciation for each other's fund of arcane

knowledge. Any exhibitor in San Diego can request an invitation for a critique, and on several occasions we have reviewed the exhibits of philatelists visiting from out of town. Meetings are of necessity irregular and timed according to the WSP show schedule in California.

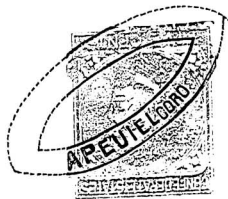
Personally, I have found these workshops to be enormously helpful in developing my own exhibit over the years, and not just from the criticism directed at my own pages. For those of us who are not judges, the exercise of occasionally being forced to hone your powers of concentration in order to offer useful criticism to someone else has its own rewards. Somewhere down the line, each of us in our exhibits will face a dilemma. Having attended the workshops, we may already know how to solve it, and if not, at least know whom to ask. My guess is that most successful exhibitors across the country have cultivated their own mentors, or mentor others themselves. Wherever possible, I would encourage them to consider trying a format similar to the exhibitors' workshop in San Diego, where barbs traded in a congenial setting have produced surprising results.

What Is It?

The cancellation, probably in Spanish, is on a Scott No. 7 (Confederate States of America). Have searched literature on Cuba and Mexico.

Any help appreciated:

Conrad L. Bush
205 Hughes St. NE
Fort Walton Beach, FL
32548-6401



Why Exhibit? And The Development of a Title Page

by Eileen Meier

Why exhibit? You may ask an exhibitor — doesn't it involve a lot of work — a great amount of money and being subject to judges' personal biases?

I have exhibited for over 30 years; 10 years in the traditional class (A Study of the 1-1/2¢ UN 1951 Definitive Issue) and 20 years in the thematic class (The Olympian Gods). Why? I enjoy sharing my stamp collections with other collectors and learning their opinions, and getting evaluations of my efforts by the judges.

Having a date on which an exhibit has to be ready to participate in a show forces me to work on my collection in a goal oriented manner — looking through my stock and cover books to develop a story line — studying carefully each item to determine if it is in the best possible condition and where it will fit into my exhibit plan — learning what items I may be missing that would be useful to my thematic and philatelic presentation as a reflection of my knowledge of my chosen topic. Yes — it is hard work but well worth the time and effort when one sees the finished product in the exhibit frames.

A great deal of money? It depends on the level of competition at which one wishes to participate. The first level one usually enters is the local or regional show. Many shows have thematic and one frame exhibit classes. The open class thematic section has a minimum of two or three frames (16 x 2 = 32 pages or 16 x 3 = 48 pages) up to 10 frames (16 x 10 = 160 pages). In general one needs three to five frames to earn an award. Therefore, the open class thematic exhibit at this level requires a moderate amount of money. To compete at the national level in an APS Champion of Champions exhibition — the next higher level requires a greater amount of money than a local or regional show. The highest level is a FIP (International Federation of Philately) exhibition which requires at least a vermeil at the national level to apply. It requires the highest financial commitment as one is competing against the most demanding standards of completion, quality and knowledge.

In my opinion the easiest path for a beginner to take to find out if exhibiting is for you is to enter a one frame (16 pages) exhibit in the nearest local show which has this class. If no show is available then one may consider entering a national show such as the National Topical Stamp Show (NTSS, used to be called "Topex") or the nearest APS National exhibition in your area. I prefer the ATA Convention Show NTSS (open to top-

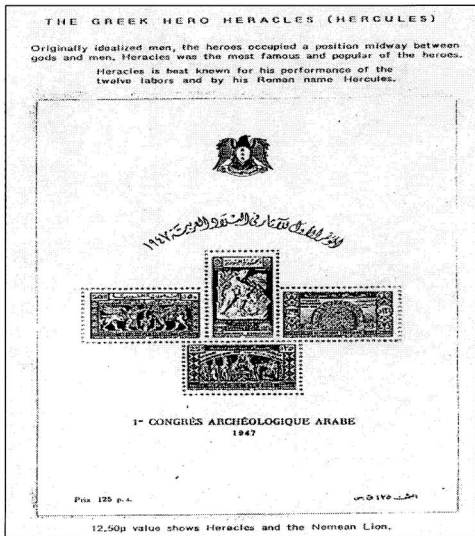


Figure 1.

ical exhibits only) as one receives a written critique and a point count for one's exhibit; while, the APS national level shows do not require these helpful resources which I find help one to improve an exhibit.

Both NTSS and APS national level shows have Critique Sessions where one can ask the judges questions on how to improve and thus earn a higher award. If you are prepared to heed judges' advice and strive to improve your exhibit you will often achieve a higher award next time around. If time permits you may also ask judges to do a walk through of your exhibit where they can go into more detail.

I strongly urge both exhibitors and nonexhibitors to attend these Critiques to learn why one exhibit received a higher award than another. It is also useful to view

the exhibits after the awards are posted to see the award levels that were received and coupled with the Critique Session one can gain a good insight on how to do a good exhibit and receive good awards.

Don't get discouraged if high awards don't come right away and require a number of reworkings to achieve. Your exhibit is being evaluated against a standard saying it should be the best it can be. Not only do exhibits take time and work to mature, but you as an exhibitor must develop your talents and understanding of the craft.

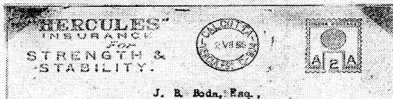
Many shows offer sessions on how to judge the various classes for aspiring judges. Again, these sessions are open to all who wish to attend, like the critique, and it is beneficial for you to learn the thought processes of the judges.

Another way of learning how to exhibit is to attend a meeting of the American

THE TWELVE LABORS OF HERCULES

Originally idealized men, the Greek heroes occupied a position midway between gods and men, Hercules was the most famous and popular of the heroes.

Hercules is best known by his Roman name Hercules* and his performance of the twelve labors.



PLAN OF THE EXHIBIT

- | | |
|-----|---|
| | Title, plan |
| 1 | Why Did Hercules Perform the Labors? |
| 2 | Labors of Hercules - Within the Peloponnese |
| 2.1 | First: Nemean Lion |
| 2.2 | Second: Lernaean Hydra |
| 2.3 | Third: Ceryneian Hind |
| 2.4 | Fourth: Erymanthian Bear |
| 2.5 | Fifth: Stables of Augelas |
| 2.6 | Sixth: Stymphalian Birds |
| 3 | Labors of Hercules - Outside Peloponnese |
| 3.1 | Seventh: Cretan Bull |
| 3.2 | Eighth: Mares of Diomedes |
| 3.3 | Ninth: Girdle of Hippolyte |
| 4 | Labors of Hercules - Ends of Earth |
| 4.1 | Tenth: Cattle of Geryon |
| 4.2 | Eleventh: Golden Apples of Hesperides |
| 4.3 | Twelfth: Capture of Cerberus |



FRTI SERIO
ROD ASIAGO, 28
133 CASTELFRANCO V.
(ITALIA)

*Today many of the individuals mentioned in classical mythology are better known by their Roman names; therefore, the Roman name is given in brackets after the Greek name.

Figure 2.

Association of Philatelic Exhibitors (AAPE). Check the show's listing of activities to see if the AAPE is presenting a seminar at the show. They are present at some local and regional shows but always at national level shows. The AAPE offers members a Critique Service. Copies of a member's exhibit are sent to the Critique Service Chairman — Harry Meier, who in turn sends it on to an APS judge who is qualified to evaluate your subject. Some of the judges are accredited by both the APS and ATA in the thematic class. You receive your pages back with written comments on how to improve. It's a much used and very helpful service. His address is on page 4 of TPE.

Do you need to worry about judges' biases? In a word "no," as every judge is subject to the APS Code of Ethics which states that one must abide by predetermined standards. These standards are set forth in detail in the Manual of Philatelic Judging (Fourth Edition). The Manual is written by the APS Committee on Accreditation of National Exhibitors and Judges. It is available from

the American Philatelic Society, POB 8000, State College, Pennsylvania 16803. For members ('99) and nonmembers ('12) postpaid. It is a must have reference book for anyone for plans to exhibit at any level of competition.

The ATA Accreditation Committee has worked with the APS on the thematic section. The NTSS is an APS national-level show and it uses these guidelines. Remember the judges do not try to do you favors or run you down. They judge what they see. DO NOT take the judges' remarks personally as it is not intended to be personal criticism.

If you have read this far and your answer is, "Yes, I would like to do an exhibit," then let me give you a page by page description on how I improved the title/plan page of my one frame "The Twelve Labors of Hercules" over time from 1998 to 1999.

It went from a local show Honorable Mention to a National level Gold Award. This thematic exhibit was shown four times in competition and one time noncompetitive as husband, Harry was asked to judge a local

show at the last minute.

Title Page

The title page is the first page which the viewer or the judge sees but it is the last page that one prepares. Why? Because the title page should reflect what you have done; not what you expect to do.

The show announcement in the philatelic press will give the name and address of the exhibits chairperson who will send you the exhibit prospectus and entry form. Read the prospectus carefully as it gives the rules and regulations governing exhibits. The exhibit prospectus for the National Topical Stamp Show '99 states that each entry must be accompanied by "photocopies" of the title and plan pages; in the absence of a plan page, a one page synopsis is required."

In preparation for doing this article, I wrote to Ann Triggler, the U.S. representative to the FIP Thematic Commission. I asked her opinion on the need for a synopsis for a one frame exhibit. She answered that a "synopsis is just as important for a one frame exhibit as for a multiframe as it helps the judges understand your exhibit better."

By signing the Official Entry form the exhibitor states that the exhibit is his or her bonafide property, and its preparation represents the owner's efforts. The exhibitor accepts the stated rules and regulations of the show. The entry form must include the exhibitor's name. A Nom de plume may be used in the show program. I chose the "Nom de plume" of Athena. (My SPCA special house cat is named Athena after Hercules' patron goddess. Athena sits on the desk and oversees the preparation of my exhibit pages.) It also requires the exhibit title or a brief description of the exhibit for the official program. A photocopy of the title and plan pages, the class one chooses to compete in, and the number of frames needed are also required.

It might be noted that some shows ask for seven or eight copies of the title and plan pages to save the need to make the additional copies for each accredited judge and apprentice. One also includes the appropriate frame fee and indicates how the exhibit will get to and from the show. The amount needed to return the exhibit if it is to be returned by mail or other carrier should also be included.

Applications are usually considered on a first come, first served basis. Failure to exhibit after an exhibit has been accepted usually forfeits the entry fee. It should also be noted that no matter how the exhibit is sent, be sure to allow sufficient time for delivery. While Priority mail is stated to be delivered in two or three days it isn't always the case. Express mail is stated to be next day but also isn't always the case. Of the

two, Express mail is the best option as it has \$500 insurance in the fee paid, goes through fewer hands, is controlled for the tracking and is thus more secure.

The NTSS being an all thematic show means that all entries in the one frame class are in the thematic class. The one frame class at most shows is open to all types of exhibits including thematic.

Before you send your application you will lay out your 16 pages following a plan which outlines your development of the theme. When you have your rough draft you will see if you have accomplished your goal — an entry which indeed lives up to its title and description. If not you can either change your title and description or you can do a second draft more in keeping with your original idea.

The application is sent to the show before the deadline in their prospectus. The show will notify you if your application has been accepted. An entry may be rejected if the number of frames available has been filled before your application was received. Therefore, it is advisable to write for an application as soon as you see the show's notice of who their exhibit chairperson is well before their cutoff date. Then send the completed application in as soon as possible.

Figure 1 shows my first title page for the local show Merpex XIII (1998, Honorable Mention) was titled "The Hero Hercules (Hercules)" explained that Hercules is best known for his performance of the twelve labors and by his Roman name Hercules. I chose the Syria 1947 Scott C141a Souvenir Sheet to illustrate the page. At that time, the title page wasn't judged and you could use a philatelic inspired item. The souvenir sheet was sold to the collector with the hope that it would not be used as postage. Its price was above the face value and the money raised benefited the First Arab Archaeological Congress which was held at Damascus, Syria. Under the souvenir sheet I noted that the 12.50p value shows Hercules and the Nemean Lion.


I received a written critique which pointed out that there were two 12.50p stamps in the souvenir sheet and that I should have pointed to the 12.50 vertical value in my write-up. I also used thematic and philatelic write-up in the same sentence. Usually the thematic information is placed above the item; while the philatelic information is placed under the item.


My title wasn't clear in its scope and the description did not indicate if I was giving a life story from birth to the death of Hercules or that it intended covering only the twelve labors. My next page did not give a plan but told the story of Hercules' birth. In this first

THE TWELVE LABORS OF HERCULES

Originally idealized men, the Greek heroes occupied a position midway between Gods and men. Hercules was the most famous and popular of these heroes. Today, Hercules is remembered for his strength and his performance of the Twelve Labors. Hercules is also known today by his Roman name, Hercules.*

HERCULES
INSURANCE
FOR
STRENGTH & STABILITY.






J. R. Rada, Esq.,


PLAN OF THE EXHIBIT

TITLE, PLAN

1	WHY DID HERCULES PERFORM THE LABORS?	Eleventh Labor
2	LABORS OF HERCULES - WITHIN THE PELOPONNESUS.	
2.1	First: Nemean Lion	
2.2	Second: Lernaean Hydra	
2.3	Third: Cerynetan Hind	
2.4	Fourth: Erymanthian Bear	
2.5	Fifth: Stables of Augeias	
2.6	Sixth: Stympheian Birds	
3	LABORS OF HERCULES - OUTSIDE THE PELOPONNESUS	
3.1	Seventh: Cretan Bull	
3.2	Eighth: Mares of Diomedes	
3.3	Ninth: Girdle of Hippolyte	
4	LABORS OF HERCULES - AT THE ENDS OF THE EARTH.	
4.1	Tenth: Cattle of Geryon	
4.2	Eleventh: Golden Apples of Hesperides	
4.3	Twelfth: Capture of Cerberus	



Trial Color Proof
On watermarked
gummed wove paper



Issued Stamp

* Today many of the individuals mentioned in classical mythology are better known by their Roman names; therefore, the Roman name, if different, is given in brackets after the Greek name.

Figure 3.

exhibit I attempted to tell Hercules' entire life story — too wide a subject to cover in 16 pages.

The second title page was much improved (non-competitive regional show — Springex 98). Now the judges were including the title page in their evaluation of an exhibit. As Figure 2 shows I used an Indian meter and an Austrian pictorial cancel to show philatelic knowledge of material other than stamps. This also made the point that countries geographically far apart knew of the Greek hero and his exploits. My plan gave the road map of my story (i.e. Hercules' performance of the twelve labors). The footnote explained that today many figures from Greek mythology are known by their Roman names. Due to space limitations in a one frame exhibit, the title and plan pages are combined.

Your plan should act as a blueprint to your development of the theme. In other words it acts like a table of contents page of a book. Coverage and development of theme

account for 25 points maximum (20 points in 1998, now 25 as of September 1999). So your title page and plan contribute greatly to judging. A good first impression will go a long way to earning the necessary points to a high award; while, a bad first impression is hard to overcome.

I changed my description for the show program to read "Mythological Greek Hero Hercules" performance of his major labors including appropriate star tales. As viewers asked why some Western Zodiac signs were included and others were not shown? Answer — I used only the star constellations that were placed in the sky to commemorate a Herculean labor, for example Leo, to remember Hercules' First Labor: The Nemean Lion.

Seeing one's pages in the exhibit frames gives an exhibitor a better view than laying the pages on a table or floor. I have two standard 16-page frames which are a big help. I realized that my title page could be improved. Therefore, I redid my title page before showing for the third (APS

Praise is like champagne; it should be served while it is still bubbling. — Anon.

THE TWELVE LABORS OF HERCULES

Originally idealized men, the Greek heroes occupied a position midway between gods & men. Hercules (Hercules)* was the most famous & popular of these heroes. Today, Hercules is remembered for his performance of the Twelve Labors & used as a strength symbol. Lesser known are the myths of star origins connected with Hercules' life story.

ELEVENTH LABOR



Trial Color Proof
On Wadd Gummied Wove Paper



Issued Stamp

PLAN OF THE EXHIBIT

WHY DID HERCULES PERFORM THE LABORS?

LABORS OF HERCULES - WITHIN THE PELOPONNESE

- 2.1 First: Nemean Lion
- 2.2 Second: Lernaean Hydra
- 2.3 Third: Ceryneian Hind
- 2.4 Fourth: Erymanthian Boar
- 2.5 Fifth: Stables of Augias
- 2.6 Sixth: Stympthian Birds

LABORS OF HERCULES - OUTSIDE THE PELOPONNESE

- 3.1 Seventh: Cretan Bull
- 3.2 Eighth: Mares of Diomedes
- 3.3 Ninth: Girdle of Hippolyte

LABORS OF HERCULES - AT THE ENDS OF THE EARTH

- 4.1 Tenth: Cattle of Goryon
- 4.2 Eleventh: Golden Apples of Hesperides
- 4.3 Twelfth: Capture of Cerberus



* Today many of the individuals mentioned in classical mythology are better known by their Roman names; therefore, the Roman name, if different, is given in brackets after the Greek name.

Figure 4.

Stampshow 98) and fourth time (Springex 99). I received golds at both shows. At Springex the exhibit also received the Best One Frame Exhibit Award — a lovely crystal bowl.

The third title page (Figure 3) has a more clear, consistent thematic write-up plus philatelic items showing the Eleventh Labor that will get the judge's attention. All judges like to see interesting philatelic items in an exhibit that are hard to acquire. The Eleventh Labor will not appear again until the last page of my exhibit. Remember that your title page may be compared to a book's cover (jacket). Its purpose is to get the viewer to want to read the entire book (exhibit) and sets the philatelic tone of what is to come. The judges should be discreetly told to pay attention — look at me — you are going to see a terrific exhibit.

I was curious how my thematic one framer would do in an all thematic exhibition so I entered the National Topical Stamp Show 99 which was part of the ATA 50th Anniversary Convention.

I had been unable to attend any of my competitive shows and had gotten feedback

from friends who had attended the critiques. To prepare for the NTSS 99, I sent photocopies of my pages to two well known thematic judges and asked for their critiques. I received their replies and every page had written comments written on them???

I rewrote my write-ups, added new material and redid the page layouts. I realized that my mats looked tired so I changed the color and cut new mounts and mats. I bought a new typewriter so I selected four different type faces — page headings, thematic information, philatelic information and footnotes.

The fourth version of my title page (Figure 4) moved the proof and issued stamp to the top of the page, a more prominent position. I also included text about star origins on the title page. Judges do not use show program descriptions and comments received indicated that star constellation material inclusion was still causing confusion of why it is relevant to my story line.

The exhibit earned 90 points for a gold medal at NTSS 99. The judges evaluation form said "An excellent subject for a one frame exhibit. The two stamps on page 1 would improve the thematic impact if they

appeared with the Eleventh Labor." See Figure 5.

I plan to rework my exhibit again to try for a Platinum award (96-100 points) under the revised judges evaluation for one frame thematic exhibits. (TPE; September 1999).

I am confused by the comments to remove my proof and issued stamp from my title/page to the Eleventh Labor which is in the last page of the frame. I have always been told, place a hard to find item on the title/page for example "try and use a dynamite philatelic item on the title page to set the tone for the exhibit" (Letter 10 August 1998 from Phil Stager). Also, John M. Hotchner in "The Bad and Ugly" at Ameristamp Expo 93 (TPE, October 1993) states "But scarce, difficult to acquire material properly framed and described will always do better than easy material properly framed and described." I believe that my proof and issued stamp belong on my first page.

I would appreciate the opinions of AAPE members to this conflicting advice.

I will continue to enjoy competing in the one frame thematic section in the future. I do hope that other readers of this article will find useful information and encouragement to try exhibiting.

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5. Odenweller, Robert P., Ask Odenweller: Synopsis Sheets, The Philatelic Exhibitor, July 1999.
6. Thematic Collecting — a liberating experience. SETEMPE (South African Stamp News), May/June 1999.
7. Stager, Phil, letter of 10 August 1998.
8. Triggler, Ann M., One Frame Exhibiting. Topical Time, November-December 1996.
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10. Triggler, Ann M., Judging One Frame Exhibits, The Philatelic Exhibitor, January 2000.

For The Beginner — Final Review by G. H. Davis

Before packing an exhibit for shipping or personal transport to a show, I recommend one final review of each exhibit page. While this final review focuses on some rather mundane possibilities, it can prevent injuries to pride after the exhibit is in the frames. I perform this review by placing the exhibit sheets (one frame at a time) on a large table. This allows me to approximate how the pages will appear in the frames. Things I look for include:

- 1. Pencil marks.** I often make light pencil guideline marks on my exhibit pages to help in the placement of material. Often the material ultimately covers these marks. However, some of the marks are in the page margin and have to be erased. On more than one occasion, I have been looking at my exhibit in the frames and saw small guideline marks that I failed to erase. I doubt this has ever cost me a medal level, but they did signify to me something less than a job thoroughly done.
- 2. Upside down diagonals.** Oversized cov-

ers are often placed on an exhibit page at an angle. The covers typically run from the lower left-hand corner to the upper right-hand corner. See the front cover of this issue for an example. The correct placement results in the stamps being at the top of the page. This may seem obvious but my left-handed brain allowed the diagonals in my first ever exhibit to be placed so that the stamps were at the bottom of the page. Even if you know your right from your left, you may by accident mount the cover incorrectly. Look at each one to be sure.

- 3. Reversed material.** During the final review, inspect each page that has multiple items to be sure the items are mounted with their corresponding write-up. After the write-up has been placed on a page, it is not terribly hard (for me at least) to inadvertently switch the material and mount items next to an incorrect write-up. Look at each page and make sure the cover at the top goes with the write-up at the top, etc.

4. Incorrect or missing words. Sometimes we see what we are expecting — not necessarily what is. For example, a cancel for San Juan, Texas (yes, Texas) can easily be written-up as San Juan, Puerto Rico due to familiarity. Similarly, West Virginia can end up as only Virginia because you did not see the "W" in the cancel. Also, do your dates include the century? If your exhibit is not Y2K compliant, will the dates be confusing?

5. Falling objects. Check for hinges, and mounts that are not secure. Especially check corner mounts for large covers. Also, check for fallen crash cover debris. Burned paper often cracks and pieces can fall off leaving a black blob on the exhibit page.

6. Other. Things I cannot image but you will know them when you see them.

Presentation is not everything in philatelic exhibiting/judging. However, one final review of your exhibit can eliminate some embarrassing situations in the frames. It can be time well spent.

As I See It... How About You?

by John M. Hotchner

If there is any consistent fault I've noted at shows, it is the lack of signs.

Visitors are supposed to know where the post office counter is, how to figure out the frame sequence, and when and where the show events are scheduled, etc.

And maybe the regular show visitor

does know these things, or can figure them out. But isn't it part of our task to hook the interest of new and less experienced people?

At NAPEX 2000 this year, the end of each row of frames had a sign with not only frame numbers, but the titles of the

exhibits in that row.

What have you seen — or what does your show do — that is especially effective in helping visitors enjoy the show?

Drop me a note at P.O. Box 1125, Falls Church, VA 22041-0125. Let's help each other do it right.

Dear Mr. Meier:

I wanted to drop a note to you to thank you for arranging a critique for my naval cover exhibit. Henry Sweets was the individual assigned and he really went out of his way to provide constructive and thoughtful criticism of my material.

I learned much from him and will incorporate his suggestions for my exhibit. You provide an excellent and valuable service for AAPE members.

Thank you, Paul J. Farley

You too could benefit from the AAPE Critique Service. Write for information to Harry Meier, P.O. Box 369, Palmyra, VA 22963.

Q&A

Have you a question about exhibiting, judging, exhibition administration, or ...? If so, send it to the editor, P.O. Box 1125, Falls Church, VA 22041-0125. Your thoughts in response to the Questions below should be sent to the same address.

Q: On March 25, 2000, I had the good fortune to attend the A.A.P.E. exhibiting seminar at the 110th annual Garfield-Perry stamp show. Among the many subjects discussed was the question I asked Ann Triggles, "Where can an exhibitor get help or information on purchasing stamps and covers from a dealer or consultant?"

My problem has to do with covers, usually I can find some source that has the stamps I am looking for, but covers are a whole different story. A short background on my C. Columbus exhibit: I have 96 pages and growing but I have been critiqued and told I need more covers, and some of the ones I have are not show class.

I have written and called many dealers, advertised in A.T.A., Linn's and the C. Columbus Philatelic Society journal to no avail. Ann suggested I write to you in hope that a "help article" might be written or available. Thank you for your time and look forward to your answer to my and many others problems. (Ed Powell)

Local Shows Promote Exhibits

by Anthony Dewey

Who judges the exhibition at your show? For clubs that sponsor competitive exhibitions along the lines of the APS "World Series of Philately," the best source for judges is the roll of APS accredited judges. As of the most recent tally there are 163 judges accredited by the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ). A complete listing, including mailing addresses (and in some cases phone numbers) as well as individual areas of special expertise, is available on the Internet. Go to www.stamps.org/access/search/judge.htm for a complete listing of APS judges. The listing can be presented in one of two formats: alphabetically, or geographically.

Don't forget apprentice judges, either. They are listed separately on the web page. As of this writing, there are 14 apprentices working towards full accreditation. The listing can also identify those judges who are accredited to evaluate literature entries, if your show includes that category. For those without access to the Internet, a listing may be obtained by writing to Frank Sente via the American Philatelic Society, P.O. Box 8000, State College, PA 16803. Include \$1.90 in postage to cover the cost of mailing and identify yourself and the show with which you are connected.

Even with 163 judges and 14 apprentices, an APS judge may not live near your show or be available when your show is held. Who else could provide this service? A potential judge would be any experienced exhibitor, particularly one who has received a Vermeil or higher award at the national level. (This is one of the criteria for becoming an APS apprentice judge).

Does your local paper include a regular stamps column? The writer of that column, generally with a broad knowledge of philately, could do the job. Another possibility would be a local stamp dealer, particularly one who handles a wide range of material. When employing non-APS judges, it's a good idea to have them read the APS Manual of Philatelic Judging, fourth edition. This is the guide for all

APS judges on how to evaluate exhibits. Having all of your judges familiar with the contents of this Manual will go a long way to providing consistency and fairness in how your exhibits are judged. The Manual can be obtained post paid from the APS (at the address listed above) for \$12, or \$9.60 for APS members (including chapter members).

★★★★★

The Texas Philatelic Association is doing its part to foster exhibiting at the local level. The TPA is a confederation of approximately 370 individuals and 30 stamp clubs in Texas, Oklahoma, New Mexico and Louisiana that sponsors TEXPEX, one of the American Philatelic Society's "World Series of Philately" shows.

Through a program called The Texas Series, TPA member clubs may select one exhibit from their local shows to represent them at TEXPEX. The representative exhibit need not be the Grand Award winner, but may be an exhibit selected by the local club, such as the best exhibit by a club member or the exhibit voted as "most popular" by the attending public. Each year following TEXPEX, a package is sent to each TPA member club containing information about the program for the following season. Included in the package are the ground rules for the Texas Series, a certificate for the winning exhibit, and a form to report the winner to TPA.

In addition to receiving a certificate, the winning exhibitor gets a 1-year (individual) membership in TPA and the exhibit is invited to participate in TEXPEX, where it is eligible for the "Best of the Texas Series" award. Best of all, the TEXPEX frame fees are paid for by the TPA! Texas Series entries compete in the open class at TEXPEX where they are eligible for all applicable awards, including the Grand Award.

Texas Series Coordinator, Lyle Boardman, says that the program was modeled after the APS "Champion of Champions" series. TPA encourages clubs that do not conduct a show with exhibits to

consider doing so. In his annual letter to each club Lyle suggests, "It doesn't have to be a big extravaganza, and having this award might inspire one or more of your club members to exhibit some of their collection." This past year one club held a special meeting for member exhibits in order to select a representative to TEXPEX.

TEXPEX bills itself as "The Best Stamp Show in Texas." Due in part to their enthusiastic and substantial support for local exhibiting, I'm inclined to believe them.

How are other WSP shows promoting and supporting local/regional exhibiting? If you are the show chairperson or chair the exhibit committee, write to me and tell me about your program. Anthony Dewey, 157 Warrenton Ave., Hartford, CT 06105-3931.

**YOUR
SYNOPSIS
PAGE NEEDED
FOR A
FUTURE ISSUE
OF TPE**
Send A Clear
Black And White
Copy
To The Editor

WRITE FOR TPE

Article, Shorts, Favorite Pages, Ideas ... Send A Manuscript Or Postcard To The Editor Today!

2000 Election — Please Vote

Your AAPE election nominating committee — consisting of myself, Steve Washburne and John Hotchner — is pleased to present to you the candidates for our 2000 election. We hope you will take a minute now to mark your ballot and send it in. We have always had excellent participation in AAPE elections because it is your opportunity to influence the course of our Association by placing into office some of our hobby's most capable leaders.

We have four well-qualified candidates for three Director positions, two to serve from 2000-2004 and one to serve from 2000-2002 (replacing Patricia Walker). Statements from all candidates follow this letter.

Few organizations are so lucky as to have such high quality volunteers as we have to guide the affairs of our Society. Thank them — and make your voice count — by completing your enclosed ballot card today. Space is provided for write-ins, and for comments on AAPE's activities and future.

We thank you for your support of AAPE, and in advance for your participation in this election.

Ann Triggle
Chairman
Nominating Committee

For President

Charles J.G. Verge, FRPSC

Currently the President, I am seeking a second term of office. My main collecting interests are Ireland, philatelic literature and postal history. I am particularly interested in show organizing, judging activities and philatelic research. I have been surrounded by an excellent team these last two years who have made my life as President very easy.

I also serve as The Royal Philatelic Society of Canada's First Vice-President, Historian and Canada Post Liaison. I founded and co-chair Canada's biannual National Philatelic Literature Exhibition which I started in 1991. It is the Continent's largest philatelic literature show. I have been involved for many years with Ottawa's National Stamp Exhibition (ORAPEX) and I was a member of the Executive and Organizing Committees of CANADA '92 and CAPEX '96. I am the Immediate Past President of the Eire Philatelic Association (1993-1997) and currently serve as a member of the Council

of the Writers Unit 30. I have recently been appointed to Canada's Stamp Advisory Committee.

My other activities include being the stamp columnist for *The Ottawa Citizen* and writing the O Canada column for *Scott Stamp Monthly*. I am an international exhibitor and I judge regularly at the local, national and international levels.

For Vice President

Paul E. Tyler

My major career was as a Navy Physician, retiring after 39 years of service. I spent 28 years in the Washington, D.C. area during this time. While there I was a member of the Washington Philatelic Society (WPS) and the Potomac Philatelic Society. For a time prior to moving to Albuquerque, NM I was editor of the WPS Bulletin. Upon moving to Albuquerque, NM in 1991 I joined their local stamp club, where I have served as bulletin editor, show chairman and board member. Currently I am a Life member of APS and ATA and a member of the Collectors Club of New York, American Philatelic Congress, Society of Australasian Specialists/Oceania, and WPS. As a collector of British Commonwealth, especially GB and New Zealand, I am a member of the Royal Philatelic Societies of London and New Zealand, along with three local Stamps Societies in New Zealand and England.

For the past two years I have been the Executive Director of the American Topical Association. Currently, I am President of the Society of Australasian Specialists/Oceania. And for two years was Awards Chairman of the American Philatelic Congress, in addition to being the current Treasurer of AAPE. Currently I am on the board of the Postal History Foundation, Tucson, AZ. I am an APS qualified judge in both Literature and exhibits and still actively exhibit New Zealand material. I have been honored to have received the McCoy Award from APC, the R. G. Collins Medal from the Royal Philatelic Society of New Zealand, the Christchurch Phil. Soc. N. Z. Presentation Medal and the James Lessig Memorial Award from SAS/O.

For Treasurer

Patricia Stilwell Walker

I am a founding member of AAPE and have been exhibiting almost as long as I

have collected, showing my first exhibit in 1978, just two years after I bought my first cover at INTERPHIL in 1976! Participation in exhibiting has led to my involvement in organized philately. I am currently a Director at Large of AAPE. In addition, I have been a director and President of the Eire Philatelic Association, (Irish postal history is my first collection). More recently, I served as Secretary and Vice-President of the U.S. Philatelic Classics Society, and I'm currently its President elect (Baltimore postal history is my second collection). I am a life member of APS and served two terms on the Board of Vice Presidents.

I'm an APS accredited judge and a past member of the Accreditation of Judges Committee. I'm involved as a member of the BALPEX committee serving as Chairman of Judges and Exhibits selection. I have recently taken on the task of Exhibits Chairman of Americover — the annual show for AFDCS.

With my husband, Dan (who I met as a fellow exhibitor at NOJEX in 1979), I enjoy traveling to shows around the country and have made many friends through philately. It would be my privilege to serve the members of AAPE as its Treasurer.

For Secretary

Timothy Bartshe

I am a specialist-collector-researcher of Southern Africa, particularly the former Boer Republics and have been a general collector for 45 years. I am a frequent contributor of articles to the specialist societies, Orange Free State and Transvaal Study Circles, on the Board of the Philatelic Society for Greater Southern Africa and 3-column editor of its publication. I am a member of the APS, UPSS, ARA, AAMS, USCS and MPHS as well as President of the Denver Collectors Club and Vice-president of ROMPEX. Actively exhibiting Orange Free State traditional, postal stationery and revenue material for the last three years, I also am branching out into other exhibiting areas, notably a special studies on the history of telegraphs in the Orange Free State, thematics (Trout) and aerophilately (South and Central American air mail rates).

For Director (Vote For Up To Three)

Jeffrey Shapiro

- * Stamp collector for over 40 years
- * National exhibitor for six years

* Accredited APS Philatelic Judge
* President, North East Federation of Stamp Clubs, 1995-1998

* Chair, Philatelic Show (Boxborough, MA) 1998, 1999, 2001

* President, Waltham (MA) Stamp Club, 1992-present (and coordinator for the Club's annual stamp show and exhibit, WALPEX 1992-1998)

* Secretary-Treasurer, Philatelic Group of Boston, 1997-present

* Member: APS, BIA, AAMS, CCNY
* Philatelic Writer and Lecturer — Twentieth Century Postal History

As necessary, I also walk on water (but, only if it's from Lake Erie)!!!

Francis Adams

My parents fostered my stamp collecting as an educational hobby when I was young. On hold for years, my interest in the hobby reawakened while I lived in Europe and began exhibiting. My first attempt was a single frame of Swiss Officials at a 1978 German show and that bronze medal is a cherished reminder of my exhibiting roots. Living in Europe and Asia for seventeen years exposed me to different exhibiting philosophies resulting in a fusion of perspectives.

By showing in traditional, thematic and special study classes, I have tried to refine a cross-discipline approach to exhibiting. My efforts have been rewarded with a

multi-frame reserve grand, the thematic reserve grand at the first AmeristampExpo, four single frame grands, a platinum and best of all, some fine friends.

With local pals, we developed criteria for single frame judging. These guidelines were used by AAPE to develop competitive single frame rules, now the bedrock of AmeristampExpo. In 1997 I served as AmeristampExpo (San Diego) exhibit chairman. Nowadays, I host workshops where participants critique each other's work and in the process learn critical exhibiting skills.

I write the occasional article for the 'Exhibitor' on overlooked subjects from an alternative viewpoint. Life memberships include APS, APRL, AAPE, ATA, AAMS, UPSS, USPCS, MPHs, USCC, MCS, PSS, etc. I am honored to be proposed and if elected, hope to draw on past experience, gain new insights and contribute to innovative ideas benefiting AAPE and exhibitors in general.

David Herenden

I have specialized in the postage due stamps of the world, with a special emphasis on the colonial empires, for the past 25 years. I have been exhibiting nationally and internationally for nearly ten years, and was one of the early proponents of one-frame exhibiting. Additionally, I have published numerous articles in a variety of

journals including the Collector's Club Philatelist, The Congress Book, and, naturally, the PE. Additionally, I have made presentations at the Collector's Clubs of New York, Chicago, and Southern California. I am the editor of the British Caribbean Philatelic Journal, my memberships include the APS, CCNY, RPSSL, BCPSG, and COL.FRA, and I am currently Vice President of the American Philatelic Congress and the Vice President, West of APS Writer's Unit 30. I have served organized philately in several other capacities as well. I have been an accredited philatelic judge since 1996.

Nancy B. Z. Clark

I am an active exhibitor of postal history and thematics, author in a wide range of publications, judge at both the national and international levels, and promoter of philately among beginners of all ages with extensive experience working with young collectors and exhibitors. A founder of Peach State Stamp Show in Georgia, I also have chaired ROPEX and OLYMPHILEX '96, a world sport stamp exhibition held in conjunction with the '96 Olympic Games. Previous experience includes Treasurer of the American Philatelic Society, past Director at Large of the APS and Secretary of the AAPE, as well as positions in both Rochester, NY and Athens, GA philatelic societies.

AD MANAGER FOR TPE STILL NEEDED

The volunteer job described on page 20 of the last issue is still available. This is a critical position for AAPE. If you are interested, please contact: President Charles Verge or Editor John Hotchner, addresses on page 4.

Show Listings

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by an "★". Because of space limitations, only those shows that are still accepting exhibit entries will be listed. Requests for a prospectus should be accompanied by a #10 SASE.

- ★ **SEPTEMBER 13-20, 2000 OMAHA STAMP SHOW** hosted by the Omaha Philatelic Society, Inc. Held at Holiday Inn Central, 72nd Street and Interstate 680. Hosting the Society of Australasian Specialists/Oceania (SASO) 200 16-page frames of exhibits, \$6.00 per frame, no charge for youth exhibitors 16 years of age and under. Copies of the prospectus available from Paul Janacek, 6035 Oak Leaf Lane, Fort Calhoun, NE 68022-9757, phone (402) 571-4533. 30 dealers, USPS booth, Youth Table, meetings and seminars.
- ★ **SEPTEMBER 1-3, 2000 MERPEX XIV** Annual Bourse and Stamp Show. Sponsored by Merchantville Stamp Club. Held at the Masonic Center, Berline-Haddonfield Road at Route 295 interchange, Cherry Hill, New Jersey, 80-16 page frames at \$5.00 per frame. Bourse of 15 dealers. USPS station, youth activities, cachets, fee admission. Prospectus and other show information from Exhibit Chairman, P.O. Box 2913, Cherry Hill, NJ 08034.
- ★ **SEPTEMBER 15-17, 2000 MILOPEX 2000**. Sponsored by Milwaukee Philatelic Society, Inc. Wisconsin State Fair Park, South Extrude Building, Milwaukee, Wisconsin. 16 page frames at \$5 each for adults; Juniors free. Further information and/or prospectus from:

Gaylord Yost, P.O. Box 1980, Milwaukee, WI 53201-1980. Phone 414-744-6640. Regional Convention of Military Postal History Society at MILCOPEX 2000, along with first day of issue of UN postal issues ("UN in the 21st Century" and "International Flag of Peace").

★ **SEPTEMBER 23-24, 2000 AIRPEX XXV**. Sponsored by the Dayton Stamp Club, Inc. Held at the Dayton Convention and Exhibition Center, 22 E. Fifth Street, Dayton, OH. 200 16-page frames available at \$7.00 per frame. Youth exhibits \$2.00 per frame. Single frame entries welcome at \$10.00. Special Wright Brothers award to the best aero-philatelic exhibit. Youth table, 20+ dealer bourse, USPS station, show cachet and cancel. Free admission. Exhibition prospectus available from Martin Richardson, AIRPEX XXV, P.O. Box 1574, Dayton, OH 45401-1574 or E-mail: martyR1@aistglobal.net

★ **OCTOBER 6-8, 2000, SESCOAL 2000**. 56th Annual Stamp Exhibition of Southern California sponsored by the Federated Philatelic Clubs of Southern California. Held at the Wyndham Hotel at LAX, 1225 W. Century Blvd., Los Angeles, California. Hosting national meetings of the American Air Mail Society, United Postal Stationery Society and the China Stamp Society. Also 23rd annual philatelic liter-

ature exhibition. 230 16-page frames at \$8 per frame; Juniors at \$3 per frame (max of four frames). Single frame exhibits entry fee of \$25. 55 Sun, 10-6. Three-day pass \$1 w/discount coupon; reduced rate parking. Details and coupon available on web site at www.sescal.org. Exhibition prospectus available from Howard P. Green, 15125 Annette Dr., Victorville, CA 92394; e-mail HowBetGrn@aol.com. Also available from web site at www.sescal.org.

Philatelic literature exhibition prospectus available from Larry Parks, P.O. Box 1116, Thousand Oaks, CA 91328; e-mail lcp@aii.com. Also available from web site at www.sescal.org. Literature entry fee is \$8 per item. Includes electronic publications on CD-ROM. See prospectus for details.

★ **OCTOBER 22, 2000 THAMESPEX 2000** sponsored by the Thames Stamp Club. Held at Waterford High School, Rape Ferry Road, Waterford, CT. 16-page frames. Adults \$4.00, Juniors under 18 free. Admission free, 20 dealer bourse. For further information contact Alan Benth, 52 Cove Road, Stoughton, CT 06378-2300.

Attention Show Committées: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, P.O. Box 8338, State College, PA 16803. Doing so will help Gini and staff to locate background literature of help to the judges, and thus facilitate the accuracy of results! Please cooperate.

Question by Frances Dixon

Note cover in Figure 1, which measures 3-15/16" by 2-5/8". This was apparently a government size 6 envelope of the 1932 Washington Bicentennial Issue, Scott #U523 which has been cut-down to its present size. Figure 2 shows the back, with original bottom edge indicated by a heavy crease (arrows). As you can see it went through the postal system with no problems in 1932, with a block of four of the Bicentennial half-cent, Scott #704 added, to make up the required two cent first class rate of the period.

Fact one is it is not in its original size or condition, granted. Fact two is it was considered legitimate and accepted by the postal system of the time which permitted it to go through its system just as is. Fact three is it was not cut-down to make it "fit" into a particular exhibit which consists solely of miniature covers and cards. Fact four is, yes, I am aware it is considered 100 percent "philatelic."

So the question is, would this item be

acceptable in an exhibit consisting solely of miniature covers and cards (no more than 18.0 square inches overall) in a WSP level show? What do you other judges say, please? Answer in these pages, or if you prefer, to 319 West 70th St., Jacksonville, FL 32208-3809. Thanks.

P.S. The individual who prepared this cover did others between 1929 and 1932. Some of you may own some of them, or at least have seen others. Figure 3 shows another one from the same preparer, in the author's possession.

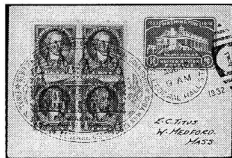


Figure 1.

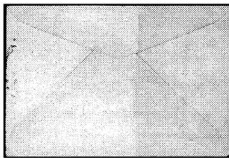


Figure 2.

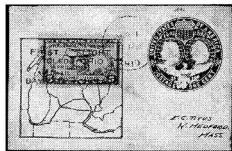


Figure 3.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 2000/2001? Why not invite inquires here?

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

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

ARIPEX 2001/APS WINTER MEETING PROSPECTUS AVAILABLE. The annual ARIPEX show, sponsored by the Arizona Federation of Stamp Clubs, has released its prospectus for the next show, which will be held at the Tucson (AZ) Convention Center January 19-21, 2001. In conjunction with ARIPEX, the American Philatelic Society will also hold its Winter Meeting, which feature the popular single frame competition. The prospectus includes both ARIPEX entries and the single frame exhibits. ARIPEX is a World Series of Philately show and the grand award winner will be eligible to exhibit in the Champion of Champions competition at Stampshow in Chicago, next Aug. 23-26, 2001. Requests for the ARIPEX/APS prospectus should be sent to Patricia Spencer, 4135 East 4th St., Tucson, AZ 85711, and must be accompanied by 55 cents in postage.

The show will also feature the NORDIA 2001 exhibition, which has a separate jury. Applicants for the NORDIA 2001 part of the show must be members of the Scandinavian Collectors Club or one of the Nordic Federations in Denmark, Iceland, Finland, Norway or Sweden. Applications for the NORDIA show were closed May 1 of this year. All three conventions will be held simultaneously in the Tucson Convention Center on Church Avenue. The show hotel is the Holiday Inn City Center. Early reservations are advised due to the high level of interest in the combined events. The hotel reservation phone number is 520-624-8711.

The United States Stamp Society, formerly Bureau Issues Association, will hold its 2001 annual convention in conjunction with ARIPEX. The Scandinavian Collectors Club will also hold its annual convention in conjunction with ARIPEX and NORDIA 2001. A special postal history symposium and area tours are scheduled preceding the show itself. Details of these events can be obtained from NORDIA 2001, Inc., P.O. Box 59305, Potomac, MD 20859 or at the web site www.nordia2001.org

FIRST DAY COVER EXHIBITS ADVANCE. For the first time since the American Philatelic Society's World Series of Philately was inaugurated in 1968, a first day cover exhibit has won a grand award in WSP competition. Alan Berkun's exhibit, "First Day Covers of the 2e Black Warren G. Harding Memorial Stamp of 1923" won a gold medal and the TEXPEX 2000 grand award April 7-9 in Dallas, TX. It was one of 29 exhibits in competition. Berkun's exhibit receives an automatic invitation to participate in the annual Champion of Champions competition at the APS Stampshow in Providence, RI Aug. 24-27.

The success of his exhibit is exciting news to the American First Day Cover Society as it begins its accreditation process for its annual convention, Americover, to qualify as a WSP event in 2000. Berkun's exhibit will be shown in the Court of Honor at Americover in Houston, TX Aug. 4-6.

"Alan's exhibit is proof that first day covers can be competitive with all other aspects of philately in national exhibitions. We're proud of Alan's accomplishment and look forward to his continued success with all his FDC exhibiting endeavors," says AFDCS Executive director Doug Kelsey.

Berkun, a life member of the American First Day Cover Society, has been actively exhibiting and writing about the early first day events. His series of articles, "Aristocrats of US FDCs," published in *First Days* magazine has been widely acclaimed. The groundbreaking series has so far discussed the 3e 1851 stamp, 1898 Trans-Mississippi stamps, and 1901 Pan-American issue. His unique research has documented many previously unreported FDCs of early U.S. stamps. With the publication of his upcoming research on the 1893 Columbian series and 1904 Louisiana Purchase stamps, he will complete the parts for a first day cover study of the earliest classic stamps of the U.S.

Further information about the AFDCS and *First Days* magazine can be obtained by writing to AFDCS, P.O. Box 65960, Tucson, AZ 85728, USA or by visiting their web site, www.afdcs.org

HEEERRRE'S MY FIRST GOLD

by Keith E. Maatman

When Johnny Carson delivered his final monologue as host of *The Tonight Show* on May 22, 1992, he told the American public that there were two questions he was most repeatedly asked regarding his retirement. They were "what has it meant to you?" and "where will you go from here?" On a considerably smaller scale, this situation repeated itself for me after winning my first gold medal this past February in Portland, Oregon, at AMERISTAMP EXPO 2000. "What does it mean to you?" and "Where will you go from here?"

Receiving a silver medal on my single-frame Huguénot Walloon exhibit at AMERISTAMP EXPO '98 in Toronto motivated me to set my sights on making the necessary changes and improvements to obtain the next highest medal level, a vermeil. Over the next 12 months my philatelic energy was focused on acquiring new covers, doing better write-ups, researching rate and usage data, and mailing rough drafts of these new pages to KENNETH H. MAGEE, a postal history specialist from Toronto whom APS Director ANN TRIGGLE had introduced to me at AMERISTAMP EXPO '98 for his evaluations. After about four such re-dos Mr. Magee mailed my final draft back to me with his final comments and added, "By George, I think we've got it."

With that thought in mind, the final steps of printing the pages, mounting the covers, sleeving, and shipping it off to

Portland were completed. A vermeil medal seemed reasonably obtainable but still some uncertainty loomed in my mind. Imagine my joy to find not a vermeil but a gold award ribbon hanging by my title page. Talk about something completely unexpected! For me, it symbolized a real sense of accomplishment, a feeling of finally "making it." Various thoughts ran through my head while making my way back to my dealer's table to tell them the news: A little leaguer hitting his first home run, a little boy catching his first fish, a salesman landing his first major account, just to name a few. Also, the people who helped me along the way could not be overlooked either.

That same day after the judge's critique, DARRELL ERTZBERGER of Crystal City, Virginia, who had judged my exhibit, took me back to my frame and gave me some additional pointers and suggestions. That night at the Awards Banquet APS Secretary, JANET KLUG read the names of the exhibits and exhibitors along with the awards they had won. When my turn came to go up to the front to receive my gold award, AAPE President CHARLES VERGE, congratulated me and said, "I understand this is your first gold."

Overhearing this comment Janet announced to those present, "This is Keith's first gold." This prompted the audience to give me an extra round of applause, on the way back to my chair. As you can

well imagine, AMERISTAMP EXPO 2000 was a show that will not soon be forgotten.

Perhaps the highest accolade regarding this milestone was actually made before this EXPO. In his final critique of my exhibit Kenneth Magee wrote to me in his letter "Working with your exhibit has inspired me to 'volunteer' for Harry Meier's list of judges willing to help others...I got my feet wet with your exhibit."

Even still, there was a down-side to all of this. That gold award was a "weak" gold; it just barely cleared the line. This means that more work must be done to make my exhibit more worthy of that award in the future. The next step is to work it up to a solid gold or perhaps a platinum medal. Once that goal is achieved, trying for a championship-level award could also be a future goal. All of this only goes to show that our hobby has no limits and is full of endless possibilities.

Chicago based Keith E. Maatman has been collecting stamps for over 20 years and exhibiting for thirteen. Other philatelic interests include the U.S. Presidents and U.S. joint issues. He has also written for various stamp publications and has delivered slide presentations at several stamp clubs. In 1991 he was granted the Speaker of the Year Award by the Chicago Philatelic Society.

Help With New Projects — Free Listing

If you would like a free listing in TPE to help you with a new exhibiting project, please complete the form below, and send it to the Editor ASAP: I'm developing an exhibit of _____, and need help with (material) (information) (organization and presentation) and/or _____.

Name and address: _____

Send to John Hotchner, PO Box 1125, Falls Church, VA 22041-0125

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