

# THE Philatelic Exhibitor

VOLUME 14

NUMBER FOUR

OCTOBER, 2000

## 1.2 SHEET STAMPS

### PRECANCELS

Washington Shield stamps are known to have been precanceled at 116 cities.

#### FANCY PRECANCELS

"Circle"



Northampton, Mass.

"Box"



Lynn, Mass.

"Double Oval"



Jackson, Michigan

"Spider"



Lansing, Michigan

"Tombstone"



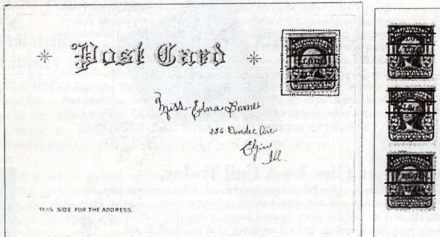
Fort Wayne, Indiana

#### SINGLE USAGE



This precancel appears only on the Washington Shield issue. It was used by the H. G. Hastings Company to mail seed catalogs.

#### SHADES



Precancels exist in various shades from the same location.

A Page From "Vermeil — The Most Important Medal"  
By Nick Lombardi — See Page 12

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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

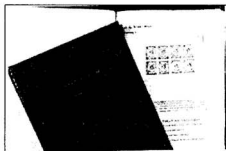
INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

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

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# THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 14, No. Four

(56)

October, 2000

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The **Philatelic Exhibitor** (ISSN 0892-032X) is published four times a year in January, April, July and October for \$15.00 per year (AAPE dues of \$18.00 per year includes \$15.00 for subscription to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 1023 Rocky Point Court NE, Albuquerque, NM 87123.

POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 1023 Rocky Point Court NE, Albuquerque, NM 87123.

**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 Jan. 15, 2001, is Dec. 1, 2000. The following issue will close March 1, 2001.**

**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. 1-3 at \$3.00 each.

## FUTURE ISSUES

The deadline for the January, 2001 issue of **The Philatelic Exhibitor** is December 1, 2000. The suggested topic is "Award Ceremonies And Banquets — What Can Be Done To Make Them More Fun?"

For The April, 2001 issue of the **TPE** — Deadline March 1, 2001 — the suggested topic is "What Are The Goals Of Exhibiting — What Do You Get Beyond The Medals?"

Your experiences, thoughts, ideas and suggestions are solicited (in the form of articles, "shorts," and Letters To The Editor) 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:

**August, 2000** — **Denise Stotts** for taking on the position of AAPE Director of Conventions and Meetings.

**September, 2000** — **Ann Triggler** for her work to transfer AAPE files and materials from Bette Herdenberg's home to Denise Stotts in Houston, TX.

**October, 2000** — **Phil Stager, Jim Graue** and **Ron Lesher**, who prepared the report on "What Is Acceptable In Philatelic Exhibits?" presented in this issue on page 9.

# 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: Dr. Paul Tyler

American Assn. of Philatelic Exhibitors  
1023 Rocky Point Ct. NE, Albuquerque, NM 87123

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  
JMHSamp@ix.netcom.com



### Several Items To Share

First a "Thank you" to those who wrote notes on the over 200 ballots sent in as this is being written. Most are included in the "Your 2¢ Worth" section below. I will respond to some of them in the next issue when all are in. But feel free now to respond if you agree, disagree, or would like to volunteer to help with something that is recommended.

**The Election** I didn't include the observations of many members about two different instructions about voting for Director. The ballot itself said vote for two. The write-up in the magazine said vote for three. The latter is correct, and I apologize for not catching the error on the ballot. The result is that the officers have decided to invalidate and rerun the Directors portion of the election. Please see page 8 of this issue for more information. And please use the ballot that is included in this issue.

**Quotes** Many of you will have noticed, I hope, the marginal quotations in this and the last issue of TPE. I didn't make any special note of them last issue, because I wanted to see what the response would be. It was pretty much a resounding "thud." There was only one unsolicited comment, and it was positive. So, since I have spent 50-some years collecting quotations, and I think they are thought provokers, I'll continue to use them. Incidentally, the idea is not original with me. I saw it used in a regional magazine, and it seemed to me they added a dimension and a little spice. Members who have favorite quotations that you would like to share are encouraged to do so.

**Indexer** Finally, you may have noticed that we didn't have an Index for the 1998 issues, not have we had one yet for 1999. Nicole Pendleton, who did about five years worth of these for us (Thanks, Nicole!) has gone back to school and is short on time. We would welcome a replacement who could do at least 1998 and 1999. If you can take on this once-a-year task, it would be much appreciated, please drop me a line.

## Your 2¢ Worth

— Clyde Jennings • David Detrich • John Blakemore • Harry Meier • Anthony Dewey — Comments From Election Ballots

### Mounting Long Covers

To The Editor,

Another caveat for Mr. G. H. Davis (page 21, July 2000 issue). In mounting large covers diagonally be sure all of them are on the same axis — i.e., that they are parallel throughout the exhibit.

Also, though it may be only a personal eccentricity, I try never to mount two large covers in successive frames, as it looks lopsided to me in some way, out of balance, as it were.

Clyde Jennings  
Jacksonville, FL

### What Is Philatelic?

To The Editor,

Man-oh-man! Whatever that was I flung up in the air for consideration really spewed out a bunch of varied replies when it hit the blades of the big TPE fan.

I hasten to point out there was never any intent to denigrate or demean the collecting — and even exhibiting — of seals, stickers, revenues, labels, trading stamps, etc. In fact, if you will please reread my letter and pay particular attention to paragraph five, you will see I encourage the collecting of many facets of "stamps."

The point I intended to make concerned exhibiting primarily, rather than just collecting, per se. Having collected for 76 years now, I readily concede I am of "the old school."

The Philatelic Exhibitor

Exhibiting is, after all, a competition, and as such one does not take a tennis racket to a football game, enter a cat in the Westchester Dog Show in Madison Square Garden in New York City, or put a cow in the Houston, Philadelphia, or Lexington (KY) horse shows. Ordinarily it is like-to-like so fair comparisons can be made, the old apples vs. oranges game. So, in my "old school" book stamps were considered to be stickums used to carry the mails and packages after the era of preadhesives — the conception, design, production, distribution to when the item performed the mission for which it was created. Thus "stamps" should compete with "stamps," seals with seals, revenues with revenues, labels with labels, trading stamps with trading stamps, ad infinitum.

Believe me, folks — all of you — my letter to Janet was not born of sour grapes, but at first amazement, and then confusion as to what to expect next. Heck, that was not by any means the first time I ever exhibited and didn't win the big kahuna, but always in the past I understood.

Thanks for your interest, input, considerations, and letters.

Clyde Jennings  
Jacksonville, FL

### Sizzle

To The Editor,

So you think the 100-foot dragons are van-

quished? There will always be new ones, sometimes upheavals of old ones. Clyde Jennings (trust Clyde!) has come up with another bone for all the dogs to chew on, a useful exercise for AAPE members and the APS establishment. Fortunately for me, I have never been "turned on" by corner cards, FDCs, Revenues, Seals, Cinderellas, and all those other controversial categories. My lifetime trouble is just "Too much writeup." It comes of writing 500-page textbooks: explanation is a pernicious vice.

John Blakemore  
Portland, OR

To The Editor,

First reaction to July issue is that it has many interesting articles. Maybe not sizzling but a nice steady simmer.

David Detrich  
Mattituck, NY

### Finding Material

To The Editor,

I tend to go into orbit when I hear a jury make the comment that the material in an exhibit can easily be found at any dealer on the floor. A number of years ago I attended a critique at a show when one of the judges made just that comment and from where I was sitting could see both the judge and the exhibitor who turned all kinds of colors. I happened to know the subject as it is one that is actively collected by a fellow in Jersey and I know how he

To the victor belong the responsibilities. — Al Bernstein

October, 2000/5

gathered his material as well as the scarcity of the material. I would guess that at time between the two of them held 90% at a minimum of the world's supply. The judge who made the comment should have known better than to make that comment even if he felt it, and considering who it was, shouldn't even be thinking about it. It reminds me of a show on the west coast that I attended where one of the judges, now deceased, when asked about a stationary exhibit said that it wasn't collectible material. The audience went quiet.

Harry Meier  
Palmyra, VA

### Non-Standard Pages

To The Editor,

For exhibits of classic and early 20th century material the standard 8-1/2" by 11" page is suitable and appropriate. However, for modern exhibits, many of which include business-sized (no. 10) and larger covers, the "standard" page no longer fits the bill. I don't like cocking my head 30° to view business covers or 90° to look at larger envelopes in exhibits. I'll wager that the judges and the general public will agree, too. Not only is such a presentation aesthetically unpleasant and difficult to view, but it wastes a lot of valuable space. But, what's an exhibitor to do? The logical answer is to use a page size that allows the larger covers to be displayed oriented horizontally.

There are several approaches that the exhibitor can take in incorporating larger sized pages in the presentation. One could use standard pages wherever possible and use the larger page whenever needed to display large covers. I have seen exhibits that utilize this method and they look fine. However, from the perspective of maintaining the exhibit, the varying sized pages presents a significant problem. One cannot just add or remove pages from the exhibit without first considering the effect on the larger pages. Inserting/removing a page may shift a double-page so that it hangs off one end or the other. What then? A perfect fit for today's Ameriplex-style frames would be pages measuring 11-1/2" by 11-1/2" (although 11" by 11" will do). Using a consistent page size allows for greater ease in modifying the exhibit. An added bonus is that storing and transporting the exhibit becomes easier. (Ask anyone that uses multiple page sizes about the difficulties involved.)

The logistics of using a non-standard page size present a number of challenges, however. Most exhibitors today employ the use of a computer and either a laser or ink-jet printer to produce their pages. While most word processing and publishing software will allow you to set the page size to a custom size, the vast majority of printers are restricted to handling standard paper sizes (letter, legal, etc.). There are a few wide carriage ink-jet printers that can handle larger paper (e.g. Epson, HP) in the \$400 to \$600 range, but laser printers with this capability are almost nonexistent. Those that are available are very expensive and the cost of color laser printers is astronomical. Fortunately, the print quality of the ink-jet printers is almost at par with the laser printers, especially those with a print density of 1200 dpi and higher.

Finding larger size paper for a philatelic exhibit can also be a challenge. Archival acid-free paper is readily available in a variety of hues (white, cream, pale gray, etc.) in the standard letter size. But, where does one acquire appropriate paper in non-standard sizes? Does anyone know of large-format paper marketed to exhibitors/collectors? A few paper manufacturers sell paper in large formats (e.g. 17" by 11"), mainly for ink-jet printers. Has anyone used these papers and are they appropriate for philatelic purposes?

In almost every prospectus it is a clause specifying that each page must be included in a protective sleeve. Again, archival plastic sleeves are readily available for letter size paper, but I have yet to find sleeves (archival or otherwise) that will fit any of the larger sizes mentioned in this letter. I do know of one collector who uses sleeves that are designed for the old vinyl record albums. However, their size requires them to be overlapped when placed in the exhibit frame.

Please share your experiences with using non-standard page sizes through the TPE. I, and many other exhibitors of modern material, would welcome information on software, printers, paper and sleeves, as well as information about storing and transporting exhibits using large-format pages. Also, I would like to hear comments from judges regarding what they think about the use of larger pages. Thanks!

Anthony F. Dewey  
Hartford, CT

### Comments From Election Ballots

- I would like to see an article on "how to back covers," and also how to prepare mats for individual stamps or blocks. How would 'encased' postage stamps be mounted?
- Perhaps we have a new group of AAPE who will find new causes to go to bat for.
- Remember the beginner novice. Need tips and advice on thematic exhibiting.
- Could the "show listings" section be expanded to cover a full year?
- I am convinced that the sizzle has returned to AAPE. I sincerely feel that AAPE is here to stay.
- Would appreciate more pictures of winning exhibits in the Exhibit.
- List "WSP" regional 'gold' and 'grand' award winners, title of exhibit and contact address (e-mail) in the journal. I don't even find "CoIC" contenders listed.
- How about a series of articles on how to use a computer for your exhibit (scanning, graphic programs, which ones to buy, which one does what, and so on.)
- Anyone have ideas on how small clubs can fill the exhibit frames?
- Need articles on exhibiting astrophilately.
- How about an article (or series) concerning fashions on philatelic exhibiting. Keep up those edge-of-page quotes! Great!!
- Would like to see more exhibiting articles on Modern Postal History.
- Let's see if we can get a release from the exhibitor to feature (each year) the winning "WSP" Champion. This would include synopsis page, title page and a summary of the judges' critique.
- I think it would be good to see discussion on how to avoid the recent fiasco at Anaheim. I can't comment since I wasn't there.
- Article suggestion: the inclusion of FDC cachets as part of thematic exhibits.
- Can AAPE compile a list of show awards available and include the address to obtain the awards?
- Why doesn't AAPE urge its members to support regional shows by exhibiting something there?

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1/2 page \$165 per issue or \$150 per issue for 1 year contract. 1/3 page \$90 per issue or \$75 per issue for 1 year contract.

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## PRESIDENT'S MESSAGE by Charles J. G. Verge



Recently, the AAPE lost one of its most stalwart workers, Bette Herdenberg. Bette, and previously with her husband, Ralph, has been our Director of Conventions and Meetings since the AAPE was founded. During the last 15 years she has had the most visible of all our officer positions and the one that had the most contact with the grass roots of our organization: the show organizing committees and the exhibitors who attended our seminars throughout North America. Her unflinching support of the AAPE, particularly for a noncollector, was remarkable. She will be greatly missed but her successor will have a great role model to follow. Although my "resistance to change" level is low, I have always feared the times when I have to find somebody to replace an individual who has done a job, particularly somebody who has done a great job, and with whom I am very comfortable working. I thought this would be the case with Bette Herdenberg's replacement. To my surprise and immense joy an excellent replacement offered herself at STAMPSHOW in Providence without my having to ask. I am very happy to introduce Denise Stotts of Texas as our new Director of Conventions and Meetings. She has a long experience in show organizing and exhibiting. She will be a great asset to the AAPE's Board of Directors. THANK YOU DENISE.

The Board of Directors meeting at STAMPSHOW decided to create an annual Herdenberg Memorial Award for service to the AAPE. The selection Committee will be composed of the three immediate Past Presidents of the Society. Currently there are only three: Randy Neil, Steve Schumann and Peter McCann. They have all agreed to serve. In addition to selecting the first winner they will also be writing up the criteria by which the winner will be selected.

On behalf of the Board, I would like to take this opportunity to apologize to our members for the shemuzzle in our latest Board election. You will find another ballot

for Directors with this issue. Please vote again, this time for THREE directors, not two. As the other positions were not affected by the error, your Board decided after receiving legal advice to let that portion of the election stand.

In my last President's Message I talked about where Display Class and Single frame exhibiting were going. That same issue brought us an interesting article, composed mainly of letters, concerning the use of non-postal items in exhibits. Although these two articles were written independently of each other they are linked to a report on "Philatelic Acceptability" commissioned by Janet Klug, Chair of the APS's Committee on the Accreditation of National Exhibitions and Judges (CANEJ), which is reprinted in full in this issue of TPE. At first reading I was not impressed with the report's conclusions and recommendations. After many more readings, I have become an avid supporter of it. Why? Because I realized that I first read it with an international hat on (exhibitor, judge and organizer) rather than with an open mind. Many seasoned collectors complain that our hobby is dying. Why do they think that way? It's my view that we are too exclusive and rigid when it comes to what is acceptable in philately and not ready enough to accept that collecting and exhibiting have changed drastically in the last two decades and we have not. If our demise is coming – and I, for one, do not believe this to be so – then we should adapt and become more inclusive and welcome people who collect differently and who view that stamps and covers are only part of the items required to illustrate a great exhibit.

There are over 55,000 members of the APS and just over 800 in the AAPE. I do not think anybody can deny that exhibiting rules in the USA and Canada geared to the 800 not the 55,000. It's not very long ago that there were no thematic, revenue or aérophilately classes. Today they are taken for granted at all levels of exhibiting. By adopting the rec-

ommendations found in the "Philatelic Acceptability" report written by Phil Stager, Jim Graue and Ron Lesher we will be at the forefront of change. It will give all exhibitors the same rights and responsibilities and will open up exhibiting to many who don't feel comfortable doing so at the moment. In addition, this should also make exhibits more interesting and by extension should bring in more exhibits and visitors to our shows and exhibitions.

To make these recommendations work, however, we need to have a good education program. All exhibitors must understand that if we adopt the "divisions" system in North America it is limited to North America. The winner of a Grand Award with a cinderella exhibit will have to understand that there is currently no room for that exhibit at the International level. The First Day Cover Gold medal exhibitor will have to understand that although the exhibitor can show at the International level, the exhibit will not fare well under the current international judging guidelines. The international Gold medal postal history exhibitor will also have to realize that losing a Grand Award at a WSP show to an excellent Patriotic cover exhibit does not lessen the worth of the former's exhibit. It is just that the rules are different and the playing field is different between the national and international shows.

I encourage you all to have your say on this issue. Whether you write to the Editor of TPE, to me or directly to Janet Klug it does not matter. What matters is to have your views recorded.

Lastly, if you see a new picture of me at the top of this article in this issue or the next, it is courtesy of Lloyd de Vries who, like many people who know me, felt that the current picture did not do me justice. What they really meant is that I should have a picture that shows how the aging process has affected me.

### 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:

U.S. & Canadian Shows of 500 or more pages — Two Silver Pins.

U.S. & Canadian Show of fewer than 500 pages — One Silver Pin.

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 Denise Stotts, P.O. Box 690042, Houston, TX 77269.

## 2000 Election — Interim Report — Please Vote Again

We are pleased to announce the election of the officer slate listed on page four of this issue. Thanks to the 200+ AAPE members who voted.

However, we ask you to vote again for the candidates for Director. In the election write-up (p. 23 of 7/00 TPE) you were asked to vote for three of the four candidates. On the ballot distributed with that issue you were asked to vote for two candidates. That was an error, and enough members expressed confusion that the officers sitting then decided to invalidate that portion of the election and rerun it in this issue.

We need to elect three new Directors. Two will serve from 2000-2004. The candidate with the third highest vote total will serve from 2000-2002; the unexpired term of former Director Patricia Stilwell Walker who has now become AAPE Treasurer.

Please use the ballot form enclosed with this issue to vote for up to three of the following four Director candidates.

### 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 differing 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 Herendeen

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, RPSL, 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.

## Help With New Projects — Free Listing

- Developing an exhibit of **British Offices In China Overprints**. Need help with obtaining covers showing usages of these stamps. Ian C. Gibson-Smith, Rural Route 3, Box 94 L, Martinsburg, WV 25401, (304) 262-2379.
- **Harlan F. Stone FDC**<sup>s</sup> (US Scott No. 965) Not in Mellone Catalog, and non-FDC usages, including foreign destinations. Contact Harlan F. Stone, P.O. Box 770334, Woodside, NY 11377-0334.

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

# What Is Acceptable In Philatelic Exhibits?

[NOTE: The report that follows is the product of a subcommittee, I, as chairman of the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ – which is composed of Janet Klug, Chairman; Ann Triggler, Vice Chairman; Judges: Stephen Washburne (Vice Chair, shows), Michael Dixon, James Graue, Philip Stager, Ronald Leshner, Robert Zeigler, John Hotchner, Peter McCann, Stephen Schumann, F. Burton Sellers (Ex Officio), Jeanette Adams and William Bauer (Consultants) ) appointed to address a question posed by an exhibitor late last year. The subcommittee was chaired by Phil Stager. Members of his subcommittee were Jim Graue and Ron Leshner.

The subcommittee presented CANEJ two answers to the question "What is acceptable?" The first option presented to use was based on FIP judging criteria which are very specific in saying what is and is not acceptable in philatelic exhibits.

The second option is the one presented here which mandates an entirely new concept in the way exhibits would be judged in this country. The "Divisions" concept opened door to types of exhibits that previously were not "acceptable" for competition in this country.

The proposal was discussed and amended by members of CANEJ. It was approved in principal, but it is not cast in stone. It is being offered here for discussion by exhibitors, judges, and show committees who would eventually have to make the concept work. I invite your comments, sent either to me at P. O. Box 250, Pleasant Plain, OH 45162 (e-mail: TongaJan@aol.com) or directly to the editor of TPE. – Janet Klug]

**The Charge To The Committee** At a prominent national (WSP) stamp show in late 1999, the jury gave the Reserve Grand Award to an exhibit of Christmas seals. A "traditional" collector/exhibitor then raised the question of what was "acceptable" in a philatelic exhibition.

Janet Klug, chair of the APS Committee for Accreditation of National Exhibitors and Judges (CANEJ), appointed a subcommittee of three CANEJ members "to draft recommendations/guidelines on what is appropriate material for a philatelic exhibit." This was slightly rephrased in the direct charge to the sub-committee:

*Establish recommendations or guidelines to judges and exhibitors about what is "philatelically acceptable" in a philatelic exhibit.*

Janet then added, "I have no wish to disenfranchise entire groups of collectors. We also will have to be cognizant of what is acceptable in FIP and the classes we have in the USA (such as FDCs) that have not been embraced as yet internationally but are recognized in this country."

The basic charge was to prepare recommendations or guidelines to exhibitors and judges:

**What is "philatelically acceptable" in a philatelic exhibit?**

Note the key terms: *Philatelic* exhibit. "Exhibit," not "exhibition."

At the same time, attention was given to the caveat: "I have no wish to disenfranchise entire groups of collectors." Collectors of what? *Philately*, no. *Nonphilately*?

The *answer* is entirely dependent on the *question*.

Two views can be taken on the question(s) at hand.

## • **Conservative**

The "conservative" or "traditional" view is basically the acceptance of the present FIP regulations and guidelines. These are well established, internationally accepted, fully developed and defined, and readily referenced.

The *FIP foundation for "acceptability" is well established and need not be repeated here. The reader is referred directly to the FIP regulations (GREV and SREV) and Guidelines for Exhibiting.*

## • **Liberal**

The "liberal" or "non-traditional" view looks at the questions from a different perspective, crafts non-conflicting terminology

**The Philatelic Exhibitor**

that clarifies meaning, sets out a revised and liberalized definition of philately, and creates "divisions" of philately that encompass major philatelic groups by purpose. It includes aspects of the philatelic hobby in the United States that are not embraced internationally, and it provides latitude for future change.

**Terminology:** Unless and until we settle on accepted meanings for the terminology we choose to use, our communications are sure to be confusing and misleading. Thus, it is best that meanings be established at the outset.

*Philately* is itself defined in different ways. It may be either very limited or quite broad in its meaning, particularly as related to purpose. The "liberal" definition set forth below is broad in its scope of purposes.

**Philately** – The study and collection of stamps, labels or seals, stamped envelopes and cards, wrapper-stamps, their precursory or substitute markings, and their uses, issued for the purposes of postal communications, revenue, charity, promotion, or supplemental to such purposes.

The reasons for the inclusion of purposes other than postal and revenue will become apparent.

Other terms in the hobby are used in confusing ways. Example: *Class* is used interchangeably by many, all the way up to FIP, for (1) exhibit types and (2) exhibition sections.

Recommend defined terms:

*Division:* Major philatelic group by purpose.

*Section:* Subparts of a division.

*Class:* Exhibit type, i.e., open, display, social and youth.

*Divisions* are straightforward and without conflict (see below).

## **Classes = Exhibit Types**

- *Open:* Two or more frames of division/section material confined (with limited exceptions) to the type of material prescribed for such division/section.
- *Display:* One or more frames of division/section material supplemented/supported by the inclusion of up to 30 percent of items not of the type prescribed for such division/section.
- *Social Philately:* One or more frames of division/class material organized and developed to show social or cultural development, evolution or effect.
- *One Frame:* Any exhibit type, but limited to only one frame (16 pages).
- *Youth:* Any exhibit type, owned and prepared by an exhibitor

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under age 18.

#### **Awards:**

**Grand Award:** One only, awarded to the best exhibit in the Open Class (regardless of Division). Awards for "Best in Class or Division" may be awarded at the discretion of the Exhibition Committee.

**Divisions:** Divisions are *major philatelic groups by purpose*, as shown below. The "division" concept is simply a different viewing angle of the existing world of philately. Their recognition, however, leaves the way open for acceptance of aspects of the hobby that have not come within the traditional parameters, and provides latitude for future dynamics of the hobby.

What is deemed "acceptable" today is not the same as what was "acceptable" ten years ago. This is especially true of the *Revenue* and *Thematic Divisions*, both of which have evolved significantly and are not yet "final."

#### **Postal Division**

##### **• Appropriate Philatelic Material**

Material issued, or produced in the preparation for issue, used, or treated as valid by governmental, local or private post agencies, or by other duly commissioned or empowered public or private authorities, as postage for the purposes of transmitting mail or other postal communications, and postmarks, directions and markings required or used by postal agencies.

##### **• Intent of Exhibit**

Study of appropriate philatelic material, e.g., development, design, production, and availability, and/or the postal uses of such material.

##### **• Sections**

- Traditional
- Postal History
- Aerophilately and Astrophilately
- Special Studies, e.g., separation, prevention of fraud/deceit
- Postal Stationery
- First Day Covers

#### **Revenue Division**

##### **• Appropriate Philatelic Material**

Material issued, or produced in the preparation for issue, used, or treated as valid by a governmental or other empowered public or private authority for the purpose of confirming payment of a required tax, fee for service, or permit, or to indicate exemption from tax or fee, and cancels, directions and markings required or used by revenue/fiscal/postal agencies.

##### **• Intent of Exhibit**

Study of appropriate philatelic material, e.g., development, design, production, and availability, and/or the revenue uses of such material.

##### **• Sections**

- Traditional
- Revenue History
- Special Studies

NOTE: Both *Postal* and *Revenue Divisions* recognize and include issues of private agencies for the specified purposes.

- Postal: Issues of local or private post agencies.
- Revenue: License or royalty stamps, e.g., required to show payment of a fee required for use of patent.

Distinction is required payment for purpose, not voluntary.

#### **Thematic Division**

##### **• Appropriate Philatelic Material**

Appropriate material of any other Division except as proscribed by the accepted exhibiting guidelines for a thematic

exhibit.

##### **• Intent of Exhibit**

Use of the illustrated subject(s) on appropriate philatelic material to develop and illustrate an exhibit theme or subject.

##### **• Sections**

- Thematic/Topical
- Maximaphily

NOTE: The distinction of a *Thematic* exhibit is its focus on the illustrated *subject* of the philatelic material rather than the philatelic material per se or its use.

#### **Charity / Promotion / Cinderella Division**

##### **• Appropriate Philatelic Material**

**Charity:** Material which, for the purposes of indicating voluntary support for charitable cause, has been issued, or produced in the preparation for issue, used, or recognized for such purpose by a nonprofit organization dedicated to such cause.

Examples: Christmas seals, charity seals, wildlife conservation stamps.

**Promotion:** Material which, for the purposes of promoting or encouraging business or trade, or participation in special events, has been issued, or produced in the preparation for issue, used, or recognized for such purpose by private businesses, trade groups, or special events.

Examples: Trading stamps, promotion / advertising stamps / labels.

**Cinderella:** Bogus and phantom issues, registration labels, etiquettes, vignettes, and labels.

#### **Illustrated Mail Division**

##### **• Appropriate Philatelic Material**

- Advertising Covers
- Patriotic Covers
- Corner Cards
- Cacheted, Illustrated, and Imprinted Covers/Cards (e.g., commemorative)

##### **First Day Covers**

NOTE: The distinction of *Illustrated Mail* is its focus on the illustration or illustrated subject of the philatelic material, i.e., the advertising, patriotic message, or corner card or cachet subject, rather than its postal use.

#### **Divisions and Acceptability**

##### **• Acceptability of Philatelic Exhibit Content**

The material that is "acceptable" within a division is set forth as a guideline. Philately is dynamic, not static, and part of the evolution may be changes in what is "acceptable" within a division, or what constitute the recognized "sections" within a division.

Example: *Revenue History* is a very new approach to revenue philately.

The specific guidelines as to "acceptability" in a division must arise from within the philatelists that study and collect it. So, too, must the parameters for exhibit evaluation.

##### **• Acceptability of Divisions Within a Philatelic Exhibition**

This consideration cuts to the heart of the original and fundamental question, and the "divisions" concept allows the question to be met head on:

*What Divisions of philately are acceptable in APS national (i.e., World Series of Philately) exhibitions?*

Clearly, what we already accept, as a matter of course, are the *Postal*, *Revenue* and *Thematic Divisions*. The question centers on the "other two" divisions: *Charity / Promotion / Cinderella* and *Illustrated Mail*. Mindful of the caveat that we "not disenfranch-



chise large groups of collectors," these two divisions are proposed (1) to provide recognition to those collecting arenas, and (2) to allow the choice as to whether or not they are acceptable. These are not imaginary divisions. The collectors of these "Divisions" are legion, but simply have not been invited to fully participate on a level playing field. Do we "open the door" and welcome them in the "liberal" stance) or not (the "conservative" stance)? Conditions or trial periods might be imposed on a division, but this is not seen as necessary or even desirable, as they are certain to live or die on their own merits.

One option is to recognize all of the Divisions, and leave it to the discretion of the local exhibition committees to choose the divisions they wish to have exhibited. The prospectus will tell. The acceptance of a division carries with it the obligation that it will be evaluated in accordance with established parameters by qualified judges.

#### • **Competition of Divisions**

The original thought for the "Divisions" concept was that competition would be within divisions, not between divisions. This would eliminate the competition conflict between, for example, "classic (postal) philately" and Christmas seals. Numerous considerations weighed in against this concept of divided competition, not the least of which was the creation of multiple Grand Awards and how to deal with their prospective advancement to the World Series of Philately.

Even within the "traditional" divisions and sections, the selection of the single Grand Award winner is akin to choosing between an apple, an orange and a peach. Including the "other two divisions" in the mix is viewed as throwing a carrot and a shock of wheat for consideration. Be that as it may, it is recommended that for any given exhibition, regardless of which divisions are accepted, there is still one, and only one, Grand Award winner. This is not to say that the exhibition committee cannot provide a special award for the best exhibit in every accepted

division and class, and in fact that may be most appropriate. In the final run, however, the recommendation is for but one winner.

It is also recommended that WSP exhibitions offer competition in as many classes and divisions as possible.

#### **Conclusion**

In the course of committee discussion and deliberations, two basic approaches were seen as responsive to the given charge.

- Acceptance of the FIP regulations and guidelines as defining "acceptability," seen as well defined but somewhat confining, static and inflexible, and providing no recognition to aspects of the hobby that are popular and well established (e.g., charity seals, advertising covers, patriotic covers).
- Recognition of philately in a broader scope, divided into "divisions," i.e., major philatelic groups by purpose, recognizing a wider range of philatelic collecting arenas and thereby encouraging their collections and exhibit participation, and diversity and growth in the hobby.

Because it is new, the "divisions" concept has been set forth in detail, as have the final questions that are now to come before us for decision:

1. Shall the APS adopt, as determinative of acceptability in a philatelic exhibit, (a) the regulations and guidelines of FIP, or (b) defined "divisions" of philately?
2. If "Divisions" of philately are adopted, what Divisions are acceptable in APS national (i.e., World Series of Philately) exhibitions?

Postal Division

Revenue Division

Thematic Division

Charity/Promotion/Cinderella Division

Illustrated Mail Division

3. Regardless of the diversity within an exhibition (the number of divisions, sections, or classes admitted), shall only one Grand Award be allowed for the exhibition?

## Mail-In Exhibiting — A Postscript

by John Blakemore

I advised TPE readers in my column for the January 2000 issue that I would not continue a regular "Mail-In Exhibitor" feature in these pages, the preceding nine years of that column having apparently led us to a happier plateau where grievances between mail-in exhibitor and show organizers are rare. Since January, I have received several isolated sets of comments (almost all enthusiastic) from exhibitors; plus one batch of six OKPEX 2000 reports. OKPEX exhibit chair Don Hines has for several years been in the habit of enclosing a Mail-In report form, and a SASE addressed to me, with each box his committee mails back: a great way to enhance the probability that a simple report form will be completed. Evidently Don did not notice my "swan-song" in the January issue, so proceeded as hitherto.

As in prior years, OKPEX was given

scores of 100+ or 100 by almost all those sending me a Mail-In report. It makes one feel good to read a comment such as "Thanks for being so cooperative! This has been a great experience for a young collector." We must hope that many more young collectors and novice exhibitors will have equally warm experiences at shows of all sizes around the country.

To my surprise, OKPEX did garner one Mail-In score of less than 100. One report allocated only three points (of a possible ten) for "Timely acknowledgement of acceptance or rejection." In his own 2¢ Worth in the July 2000 issue, Editor John Hotchner wondered if our Association is running out of 100-foot dragons to slay. The dragon of "Belated Acknowledgement" may not be a 100-foot one, but it still rears its head from time to time. It's just imprudent to leave it to flourish.

## AAPE President Charles J.G. Verge Is New President Of The RPSC

On April 28, 2000 in Winnipeg, Charles J.G. Verge, FRPSC of Ottawa was elected President of The Royal Philatelic Society of Canada at its 72nd Annual General Meeting. Verge is a Fellow of The RPSC and has participated actively in organized philately in Canada and internationally as exhibitor, judge, writer and administrator. As Charles Verge moves into the position of President, he is "optimistic about the future of the Society." Verge hopes to increase membership and to give The RPSC a higher profile among collectors across the country.

Former AAPE Vice President, Ann Triggler continues as an RPSC Director.

# Vermeil — The Most Important Medal

by Nick Lombardi

Seven years ago, I had reached a point in my general United States collection where the blank album spaces were becoming too expensive to fill on a regular basis. I found I wasn't enjoying the hobby as much since the time span between new acquisitions was becoming longer and longer. Then, after wandering through the exhibits at a show in New York (something I had never done before), I had an idea. Find a relatively inexpensive stamp with a number of varieties and start a specialized collection. A quick look at the Scott's Specialized and I was off and running with the 1903 two cent Washington Shield issue (Sc. 319 and 320).

The thrill was back! Over the next five years, I was constantly acquiring new material at shows, auctions, and direct purchases from both dealers and collectors. More important, however, was both the knowledge I gained about such things as perforation varieties, printing methods, and postal history as well as the friends made along the way. In addition, a stroll through the exhibits at the larger shows had become a regular part of my agenda. Finally, in 1998, I felt that I had enough material to try my hand at exhibiting. Knowing that you must walk before you can run, I decided that my first attempt should be a modest one, so I entered ten frames in the annual Westfield (NJ) Stamp Club show. To my surprise it won a Gold and the Grand

I took the advice of an experienced exhibitor and sent a copy of the exhibit off to the AAPE critique service. Numerous changes were subsequently made based upon that review and additional material was acquired. The following year, it again was awarded a Gold and the Grand at the local club show. With this track record, I now felt it was time to run with the bulls, so I entered the Philadelphia National Stamp Exhibition in October of 1999, my first national level show. I never felt a greater sense of accomplishment that when I saw it had won both a Gold and the United States Stamp Society's (formerly the BIA) Statue of Freedom Award. Now I could play with the Big Boys!

After a third consecutive Gold and Grand at the local club show, I entered my baby in the Spring 2000 Mega Event in New York. But something went terribly

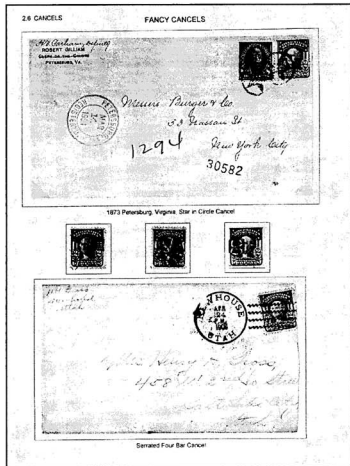
wrong. When I walked down the aisle on Saturday afternoon I found a vermeil ribbon taped to my first frame. What in the world had happened? Surely I would find out at the critique that a mistake had been made. Such, however, was not the case, I learned that the Jury had some valid concerns. And even though during a later walk through at the frames where the primary judge of my exhibit admitted he had missed a particular item, I had learned the First Rule of Exhibiting, one which no one had ever really mentioned: "an exhibit is NEVER finished."

I had become too confident and comfortable with the material I was showing. I was not as critical of my work because it had done so well, at least until now. I began to review every page of every section with the questions "How can this be done better?" and "Is there better material which can be used?" Sure, it may look fine now and do an adequate job of illustrating a particular point, but there could be something else out there that's even better. Ever

since that Saturday in April, I think of the exhibit as a continuing work in progress.

With this new mindset, I spent the next seven weeks acquiring new material, reworking write-ups and layouts, and doing a page by page self-critique. The work was rewarded on Memorial Day weekend at NOJEX where it received a Gold, the Statue of Freedom Award, and the Sidney Schneider Memorial Award. However, even between the time it came out of the frames on May 29 and the time it was mounted again four days later at NAPEX, changes were made. At NAPEX it received a Gold and the USSS Walter W. Hopkinson Memorial Trophy, the Society's most prestigious award.

Now, when I walk into my den at home I smile to myself as I see the various awards which have been won. But whenever I open the closet door to take out material to work on, the first thing I see is that little piece of red ribbon taped to the top shelf and I know it's time to stop smiling and get to work!



## Ask Odenweller by Robert P. Odenweller

### Showmanship And "Selling" Your Exhibit



In the game of life, as in other sports, you can pick out the winners — they're the ones who aren't complaining about the officiating. — Bill Vaughan

You are the expert. You know more about your exhibit and the stamps it covers than anyone else in the known universe. Well, there might have been a student or two in years past who wrote great books on the subject, but now you're it. Then why didn't you get the award you so richly deserved?

Exhibiting is an art, not a science. Gone are the days that you could trot out the great rarities, put them on a page with no explanation, and expect judges and visitors to swoon with delight. Today, we are expected to do more.

You can collect for your enjoyment in any way you like, but if you exhibit, there are certain rules that, for better or worse, you had better follow to some degree or the results might be painful. Sure, you might feel better that you've made your point in your way if you choose to ignore the rules, but you are not likely to be rewarded unless you're lucky.

**The "Teaching" Solution** So how do you develop that fantastic material into the exhibit that will win the top award? First, you have to teach. You can't assume that anyone could possibly know what you know about your material, even with the judges receiving your synopsis and bibliography in plenty of time to do the research they'd like to do. (You did send one, didn't you?)

Outside of a few of the big ticket items in the catalogue, which may or may not be available or realistic to expect in the exhibit you have developed, the judges may not realize that the deceptively common-looking item in the second frame is the real gem of the show. If you don't bang them over the head with it, they're likely to miss it.

I can remember a show at which one exhibitor had sent a very good synopsis sheet that described the true gems, which were likely to be very common appearing. We judges spent a lot of time looking for it until one finally found it. You cannot depend on that kind of persistence all the time. Make those pieces stand out. I've called it "showcasing" in the past, and it's still needed.

There's more to teaching than just showcasing. Each page should develop the common thread or idea behind what you're showing. If you're showing stamps and covers in a normal traditional exhibit, you can show how the various denominations were used singly for the rates they were created to cover. Or you could show that the rate was changed and that the values that were rendered "useless" had to be combined to make other rates. That would be a great

point to show one of the few known covers with the single-stamp rate properly used before it was changed.

Yes, that's getting into the area of "postal history," but there's a fundamental difference. In a traditional exhibit, the concentration is on the stamps and their uses, while the postal history exhibit develops rates, routes, and markings, wherever possible, with far less concentration on the stamps. A healthy dose of showing the stamps used on cover as they were intended, particularly in unusual cases, can add a lot of sparkle to a traditional exhibit. Any judge who complains that postal history doesn't belong in a traditional exhibit just doesn't understand. (And if you don't believe there are any out there, it's true I heard such a complaint once.)

Judging is done in part by sampling. We cannot read every word of write-up on every page. There just isn't time. So we study the title page carefully to see what the exhibitor has defined as a scope and approach to the area being shown. Then, while looking at the material on each page, we select as many interesting looking pages as we have time to read and try to digest them in full. If the write-up advances the idea, that can go a long way to satisfy us about treatment and knowledge, and to some degree about the rarity.

On the other hand, the write-up may be there just to fill space with words that are obvious from just looking at the material ("This cover bears a five and ten stamps used to Paris.") Or it may be completely off the subject of the stamps. In these cases, we can infer that the exhibitor got derailed somewhere. The "teaching" may be what the exhibitor wanted to do, but it does not help the exhibit.

**Divide and Conquer** Make your exhibit easy to follow. If you have ten frames that lead from beginning to end without any breaks, the judges are sure to come up gasping for air. Break it into smaller, more digestible chunks, to be savored.

I have long recommended that the typical exhibit can and should be broken into natural components and dealt with as a growing object, or as chapters in a book. Even if you had the unlikely subject that had to continue from beginning to end without a pause in five or more frames, surely there must be some natural grouping that would make it more understandable.

The old outline we used in high school or college composition is a great place to start. If the various parts have sub-parts, that's

fine too. If you should start to get too many, then perhaps you could regroup some of them into more useful categories. Occasionally you will have a great rarity that is the only item in its class, and you can highlight it by having it be in a group or subgroup all of its own.

There is one technique that seems not to work very well at least every time I've seen it tried, it falls short of what it could be. That is to show the stamps at the beginning of the exhibit and then to finish up with covers at the end.

One of the worst examples of this was at an international show I judged 16 years ago. For years I had known of but had never seen an exhibit of a very good friend. I knew from correspondence what material he had and was eager to see it on display. What a disappointment! All the many different issues were at the front, and the covers were in a very arcane arrangement at the end. The other judges and I tried to figure out what his rationale was for the order in which he showed the covers in that section. Although we narrowed it down to three likely components, we never were certain. The material was there. It was a pity that it worked very hard against itself.

**Make It Legible** I recently judged a postal history exhibit that had a lot of extraordinary material in it. The exhibitor had a number of exceptional techniques for showing unusual features of some of the covers, and I made careful note of them for my next exhibit. But the entire write-up, of which there was an immense amount, was in very small type and most of it had to do with history or politics rather than developing the rates, routes, and markings.

We had to look very carefully at the text, almost with reading glasses, to get an idea of what the exhibitor was trying to develop. What he needed was a good editor. If the politics and nonessential history were removed and the typeface raised a couple of point sizes higher, it would help the exhibit's chances greatly. But the exhibitor is obviously very passionate about the political side and that is not likely to happen.

The essence is that it's not legible. There's too little space on the page once the covers are mounted, and to fit all the text (which would make a decent sized book) into the space remaining, it takes small type. As a book, for those interested in a volume on the subject presented from the exhibitor's viewpoint, illustrated by covers, it would

probably do quite well.

The show had a relatively smaller number of frames, so we could spend a little extra time on it and one or two others that had similar problems. In a show that might push the upper limit on frame space, however, it might not have been possible to do so.

**The Lesson** Make your exhibit legible, break it into chunks that can be understood,

and make the text on each page advance the primary ideas of your exhibit. Those simple ideas have the power of improving almost every exhibit.

A Footnote:

For almost two years, I have been working an average of about 200 hours per month on developing a computer database program for a major airline. That level of energy has

finally come to a halt, and for part of the coming year, I will be dealing with polishing up a few final aspects of the program. Nevertheless, I am finally able to get back to stamps, am finishing a book I started far too many years ago, and am in the process of developing a competitive exhibit that will come out of the wraps when time permits. It's good to be back.

## Exhibitors Beware!

[NOTE: The following letter, headed as above, was sent to TPE for publication. It is followed by Ken Martin's response-JMH.]

Unfortunately I have had a very bad experience with my one frame exhibit at APS Stampshow 2000.

I had forwarded the exhibit as directed since I was unable to attend.

Monday, after the show, I was informed that my exhibit only had 14 pages and no title page, thus incomplete and a bronze medal.

I immediately phoned Ken Martin of APS. When he returned my call he advised me that they had located the other 2 pages. He also informed me that they were sorry but that mistakes happen, certainly not a satisfactory explanation for the possible loss of irreplaceable material.

It is obvious that there was a very serious safety and security gap. I feel fortunate that my exhibit is intact.

Before I exhibit in an APS sponsored show, I will insist on a very different security system and assurances that there is accountability.

Very truly yours,

Irwin J. Gibbs  
APS 54118

Mr. Martin responds: I must take exception to the characterization and facts in Mr. Gibbs letter. Mr. Gibbs may have been notified that his exhibit contained only 14 pages on the Monday following the show but he did not call me until the Wednesday following the show. While I had been informed that pages appeared to be missing from two other exhibits (one of which was subsequently found by an exhibitor in his waste basket at home), Mr. Gibbs call three days after the conclusion of the show was the first indication that I had of any problem. Apparently a friend or friends of Mr. Gibbs noticed that there were only 14 pages showing and telephoned him. However, to the best of my knowledge this individual or these individuals said nothing at the show when a problem could be corrected.

Three days following the show all I could do is confirm that there were 16 pages in the envelope being mailed back to him. I agreed that based on the past track record of his exhibit it seemed likely that all 16 pages were not visible to the judges. Without further information on what two pages were apparently missing or where there were empty spaces in the frame, it is difficult to determine what may have happened. My most logical guess is that the pages were properly mounted but a weak pocket gave way and the two missing

pages fell behind other pages in a row below. I suppose pages could have stuck together but it seems unlikely that a person mounting the exhibit came up short on pages and did not double check the mailing container.

I do not believe there were any security lapses. The APS prepares a master control sheet that provides for a signature of the individuals unwrapping mailed in exhibits, mounting the exhibit, dismounting the exhibit, and packing the exhibit for its return. In a case where the number of pages posted did not completely fill the frame, the original entry form of the exhibitor would have been checked and I would have been notified if it appeared one or more pages were missing. As I was properly notified in two other cases, I believe all 16 pages were in the frame.

I have apologized to Mr. Gibbs for the apparent problem but do not believe it is a result of flawed procedures. Similar procedures have been employed at all APS shows since 1996 as well as the Postage Stamp Mega Events and World Stamp Expo with no problems. An exhibitor myself, I recognized the importance of collectors' exhibits, and go out of my way to try to insure that the exhibiting experience is positive for all involved.

Ken Martin  
Director of Shows and Exhibitions, APS

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● **AUXILIARY MARKINGS** Showing delays in U.S. Mail. "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Pentothal Cards, U.S. and Yemen oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

## FIP THEMATIC COMMISSION BULLETIN AVAILABLE

Thanks to APS Representative to the FIP Thematic Commission, we are pleased to offer a copy of the

July, 2000 "Thematic Commission News" to AAPE members.

If you would like one, send \$1, to cover photocopying of the 11 pages and postage, to

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

## Venpex Judges Respond

The following responses have been received in response to the Letter to the Editor from Robert L. Smith, published in the last issue. I want to apologize to the three people named in Smith's letter. With more time and more thought I should have given them the opportunity to respond to the letter in the same issue it was printed. However, I am pleased to have their responses here and trust that they have answered fully the Smith allegations.

### From Robert de Violini:

Unfortunately, the editor of *TPE* chose to publish a letter in the July issue attacking the jurors in a small local show without advising the people being attacked that he was doing so. None of the three people named in the diatribe written by one Robert L. Smith were given the courtesy of being sent a copy of Smith's letter in advance of publication. None of the three people, Wallace Craig, Richard Willing, and myself, are members at this time of AAPE, and it was only because of a phone call from a friend in Los Angeles that I became aware of it.

The next day Mr. Craig and I received an e-mail from one Tony Dewey of AAPE, the first sentence of which read: "I'm sure that you're thrilled to have this issue publicized to the 1000+ members of the AAPE. Here's hoping this doesn't cause you too much grief." Had I not had the phone call the evening before, I would not have had the slightest idea of what the devil he was talking about.

I feel the editor was derelict in his duties in not providing the people attacked with an opportunity to respond to the claims of Mr. Smith at the time the letter was published. To me, that negligence is inexcusable. At the end of Mr. Smith's letter, the editor adds, "Perhaps one or more would care to respond." How were we to do that when we had no knowledge of the existence of this defamation? I had to ask that copies of this letter be sent to the three of us. And that is exactly what was received. Two sheets of paper, carefully masked to provide just the letter and nothing else, as though there was classified information elsewhere on the page. It appeared that his was the only letter published in that issue.

Now to what was published -

The Editor's note says that Mr. Smith sent this letter to the Ventura County Philatelic Society board on May 2. I have learned that Mr. Smith told them he was mailing it also to the philatelic press. Some of the board members tried to talk him out of that, but it appears they were not successful. The editors of *Linn's Stamp News*, *Stamp Collector* and whoever else to whom it may have been sent properly disposed of it. Only the *TPE* editor chose to use it. Neither the VCPS board nor Mr. Smith advised the jury of the existence of this letter.

There appear to be two or three separate issues in Mr. Smith's letter that he mixes and confuses with each other. They are comments about his exhibit at VENPEX 2000 and comments about awards that were given and comments about his perception of bribery of an exhibitor. Let's take them one at a time (if possible).

VENPEX was a small local show with a good following that was around for about 25 years, and after a hiatus of a half-dozen years it started up again in 1995. For background, I have been a VCPS member since 1970, a past president of the VCPS and served as VENPEX chairman on about six occasions in the late '70s to mid '80s. I do not have my notes from this year's show around any more, but I believe it had 32 16-page frames this year. It was held on March 18-19 in a small building at the Ventura County Fairgrounds. As with many local shows, there continues to be difficulty in obtaining sufficient exhibits to make the show work. The program (w/o frame numbers) shows 14 exhibits, including three non-competitive and two junior exhibits, and 15 dealers. One exhibitor was prevailed upon at the last minute to provide material from his collection in an effort to help fill out the frames. He had several short exhibits as well as several frames of Tonga Postal Stationery.

Mr. Smith has been a VCPS member since about 1987 and has served as treasurer since about 1990. From what I understand, and read in his letter, this was his first time exhibiting, and chose to enter his exhibit of Hong Kong in the Display Class - a class that I believe was added to the VENPEX prospectus for the first time

this year in an effort to get more people exhibiting. Mr. Smith says that he was satisfied with his silver award. So why didn't he stop there?

But he goes on to say that his exhibit was at least as good or better than "the exhibit that took the vermeil" [emphasis added] meaning the Tonga Postal Stationery. He then questions why "a vermeil" was awarded since "it was not offered by our society." WRONG. The prospectus states that there will be five levels of awards. The show program is in error when it states there are three award levels. The "medal count" was three silver-bronze (including the two youth exhibits), seven silvers, three vermeils (not just one) and one gold (which received the Grand Award). The Tonga exhibit also received a special award for the best British Empire exhibit, and an exhibit of West Virginia in the Civil War received the Reserve Grand Award. An exhibit of U.S. Auxiliary Markings received the Grand Award.

In his third paragraph, Mr. Smith gives his opinion about the breakup of one exhibitor's collection into several exhibits. The accumulation of exhibits was just that - several exhibits that did not belong together, though one of Censored Mail could possibly have been reworked to include the material shown in a POW Mail exhibit. This exhibitor also had the Tonga Postal Stationery material. It is interesting to read in that paragraph that Mr. Smith, who had never exhibited before, has now become an expert on exhibit layout and presentation as well as knowing what level award it should receive.

As to the comments about the critique of his exhibit that was given by Mr. Craig, Mr. Smith's lack of experience is once again apparent. Putting in a couple of pieces of coinage and paper money on the last pages of his Hong Kong exhibit does not automatically make it a Display Class, even if he checked that square in the prospectus. Ancillary nonphilatelic material should be included throughout such an exhibit, not just stuck in as an afterthought to fill out the frame. As for showing postal usage, since he declares that "I don't collect covers," he could have simply written in his initial page that what he

is displaying consists of mint stamps only. But he does need to add more nonphilatelic material (as long as it does not make up more than one-third of the exhibit) if he really wants this to be a Display Class exhibit. As it stands, it is a nice silver-medal stamp exhibit.

The Federated Philatelic Clubs of Southern California covers a north-south distance of 275 miles, and the vice-presidential post was open for some time before VENPEX and was not filled until the Federation meeting held at the WSE2000 exhibition in Anaheim in mid-March. Suggesting that the jury – two of whom are past presidents of the Federation – was in collusion with the present Federation officers to fill that empty position is laughable. You can be certain that there was no conspiracy amongst the judges to give a moderately high award to someone just to get him to fill the position. If the jury wanted to bribe someone with an award so he would serve, why wasn't the award a gold or the Grand Award? And why not at a major exhibition instead of at a small local show? Mr. Smith makes no sense with his claims of conspiracy and skulduggery.

In his final paragraph, Mr. Smith says that he "will do my best to see that they will not be invited to judge at VENPEX again." He shouldn't worry. I believe that any intelligent person reading his letter will refuse to judge at VENPEX just to avoid defamatory letters and harangues from this person. I know of at least four people who will refuse to participate in any VENPEX in which Mr. Smith has a part.

#### From Richard S. Willing:

I have just received a copy of Bob Smith's letter to The Philatelic Exhibitor of July, 2000, from John Hotchner, TPE Editor. A few years ago I served on a panel led by Mr. Hotchner and was much impressed with his knowledge, thoroughness and integrity. But he and Robert L. Smith have, I believe, greatly erred by printing not actual charges (for which they might have sought some substantiation before allowing them in print) but mere innuendo. This is gutter journalism, bad enough when practiced by the tabloid press and inexcusable in a philatelic journal.

Bob Smith asks [my emphasis added], "Could it be that the three judges conspired...?" and opines later, "In any event, I feel sure these judges stepped way beyond the line." There is not even the decency of an answerable accusation.

I do not laugh at Bob Smith's letter. Even though he begins by saying his silver award "was fine" with him, he is obviously in pain. But it is I who cry, not at all because my name was mentioned, but for the shame his calumny brings to the fine organization for which he has labored and for the stains that philately receives from the mud he has flung so irresponsibly.

FACT: From the moment the three judges arrived at the show that Saturday morning, we were together constantly until every award was decided and all necessary paperwork completed. Not once during that time was any mention made within my hearing of Federation business, nor was I even aware of any pending. We three were fully focused on the task of judging; if we were to allow politics or personality, however petty, to enter the judging process, the entire event would become farcical and I didn't drive 70 miles each way that day without compensation to engage in farce.

FACT: The Federation meeting to which Mr. Smith refers did take place, but several hours after the judging process had been completed and our clipboards exchanged for plates of the delicious food the host committee had prepared whilst we judged. Due to the sad loss of all but one of the Past Presidents of the Federation before me, I am now the second-most-senior and attended the meeting in that capacity. But as much as I have given of myself to the Federation, if so much as one whisper had been voiced within my hearing, whether privately or from the floor or podium, suggesting that there be the slightest impropriety in the judging process – for any reason – my objection would have been immediate and probably heard in the neighboring Los Angeles and Santa Barbara counties. But I cannot believe that even one individual in that group would even harbor such a thought.

As to Display Class exhibits, Mr. Smith is correct about covers not being required; however, postal usage such as first day, naval, advertising or patriotic covers is "perfectly appropriate" (Manual of Philatelic Judging, 4th Ed. p. 50) and would have been an enhancement.

My notes and memory of his exhibit indicate that it showed a reasonable degree of philatelic knowledge, that the mountings were a bit sloppy (minor with respect to the award level), and that showing the Scott number and face value under each item emphasized commercial rather than philatelic values and did detract from the award level, even for display class.

His avoidance of covers gave the material a distinctly "made for advertising" look without postal validity; in other words, that it is little more than a group of labels. But the display class allows for this and his exhibit did receive a silver award. Each case, however, must be judged on its own merit and that is exactly what we did on that occasion. My pre-discussion grading was "silver +", meaning that if the other two voted for a vermeil I wouldn't have argued against it. But such was not the case; silver prevailed. Due to clerical oversight a five-level award system was used rather than the three-level intended by the Venpex committee; it is unclear to me how this might have affected Mr. Smith.

I was not privy to the critique quoted by Mr. Smith, but if we assume for the moment that he quotes correctly and has some claim of judging error, it would not have mattered since the other two judges gave it the same grade, if for different reasons. But that doesn't justify his tantrum; judges are human and make mistakes or interpret guidelines differently in philately just as in courts of law. It does not make us the evil, conniving gargoyles that he describes. It is not uncommon for perplexed, dissatisfied, angry or even livid exhibitors to call or write judges to discuss their differences. Mr. Smith would have been well advised to have done so prior to going to the press (a priceless freedom, but not to be abused!), especially since all three judges are accessible to him by telephone, one locally and the other two in the greater Los Angeles area.

Mr. Smith's exhibit of Hong Kong is not without merit, but his insinuations are. There may be no true winners here, but both he and philately will lose if he fails to make an appropriate retraction.

I mention in closing that as of its mailing, the other two judges have not seen or heard of the contents of this letter.

#### From Wallace A. Craig:

I have read Mr. Smith's statements and have a major problem determining what he is complaining about. At first one may think he feels he should have received a higher award. Then with another read one may think he does not want to collect anything used but he should have received a higher award anyhow. Then one reads on further and determines, we think, that there was something going on which was underhanded.

So let us look first at the award problem. He says he received a silver "which was fine with me as I didn't expect to get

anything higher." He had a 100% mint collection of Hong Kong Queen Elizabeth. There were some exploded booklets, Scott numbered, with the value given. At the end was some Hong Kong money but nothing else to really put it into the display class. It was a nice stamp collection which I enjoyed looking at. What the money was doing in there I still cannot understand. A silver was a good award for what was there.

It was suggested he add some covers. He made it very clear he does not collect used. I do believe he thinks he needed early Queen Victoria. Almost all the exhibit was Queen Elizabeth and the covers of that period and the Georges are not all out of reach. Queen Elizabeth period covers are priced all over the place.

Now we come to the area which Mr. Smith really does himself in. He could not see why used Tonga should receive a higher award. Well there was some really nice material there and the judges centered on the material. Normally that should be the end of it. The judges volunteer their time. Drive to the show, judge the show, eat a lunch there, talk to exhibitors who want to learn and then go to our homes. We receive nothing for our effort except the knowledge we have helped some stamp collector who would like to be an exhibitor.

This time we are bombarded with Mr. Smith accusing us of giving a higher award to a gentleman who was being asked to be the Vice President of the Southern California Federation. This is a charge against us saying we gave awards to convince someone to take the position of Vice President. Now let us look at this and wonder about Mr. Smith's thinking. He is saying a person would accept nomination as V.P. of the Federation if he would receive a good award in a local show. Can anyone seriously believe that anyone would be that dumb?

None of the judges were aware of the name of the gentleman who was nominated. None of us knew who it was going to be until well after the judging was over. I did know the gentleman but not well. I know one thing about him. He would not become V.P. because of an award. He should receive an apology as well as the judges. To accuse anyone of anything like this would be dumb.

If Mr. Smith reads the judges manual he would see he has a good skeleton of an exhibit on which to work. Did we read the title page. Yes that is the first thing a judge does. But that does not limit a judge's advice on how to improve the exhibit.

The Philatelic Exhibitor

## A GUIDE TO JUDGING THE PHILATELY OF..... NEW ITEM

Thanks to Willian L. Kullman, we have a new monograph to offer:

• **How To Judge Chinese Local Posts 1863-99** (20 pages)

*It is available from the editor's address below for \$2.00 each to cover copying and mailing (postage stamps ok)*

AAPE is pleased to have these additional examples of what we hope will be many such monographs, and asks YOU who exhibit to take pen in hand (or, keyboard in lap) to create such a guide to your exhibiting area. Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematic and other exhibiting categories. Get creative!

Send monographs to the address below, and I will make them available in future TPEs:

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

**Still available:**

- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** Order from address above \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** Order from address above. \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** Order from John L. Kimbrough, 10140 Wandering Way, Benbrook, TX 76126. \$1.00 per copy.
- **How To Judge British North Borneo (5 pages).** By Derek A. Pocock \$1.00.
- **How To Judge Australian States Revenues (4 pages).** By Dingle Smith 60¢.
- **How To Judge (Nicaragua) Airmails (4 pages).** By Derek A. Pocock 60¢.
- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps (3 pages).** By Henry H. Fisher 50¢.
- **How To Judge: Queensland Postal History by Bernard Beston (8 Pages)** \$1.20.
- **How to Judge — Traditional Victoria by Geoff Kellow (8 Pages)** \$1.20.

## “The Fly” — Asks Societies To Get Their Awards To Shows On Time



The exhibitors had just finished listening to three hours of boring speeches and the introduction of everyone, individually, who were attending the banquet. The tension was building. It was almost time for the announcement of the awards (a welcome relief since the banquet meal had been tainted and people were beginning to feel a might-bit uncomfortable). That discomfort was heightened by the fact that both the mens' and ladies' rooms nearest the grand ballroom were closed for repairs and the hotel's air conditioner was on the fritz (as was the microphone in the ballroom).

First, the award levels were announced. This was done in ascending order with the certificates of participation being announced first, and then through all of the five medal levels through gold. Each exhibitor was called up to the podium to say a few words, have a picture taken and to receive a round of applause. I was dying (having been called up to the podium first).

I was glad to learn in due course that the first 30 frames were court of honor exhibits. As such, they were not in competition, but each had received a gold medal. I was wondering about that since there was nothing on any of those frames either indicating a court of honor exhibit or that the exhibit was to receive a gold medal. I had heard many people at the frames complaining when the ribbons were posted that they could not understand how such nice exhibits received nothing. I heard some knowledgeable viewers ascribe the lack of ribbons to inept jurors (who was I to correct them?). I guess I could

have looked in the show program to find out, but the committee had run out of programs on Saturday morning, so that was not an available option.

Of course the situation could have been corrected, but the reality was that the show committee failed to provide indicators on the frames regarding the not-for-competition status and class of the court of honor exhibits. An oversight that ought not to have happened. Well, back to the awards banquet. Finally, it was time to announce the special prizes.

The master of ceremonies announced “The SWINE award, presented by the Society With Incontinent Nebbish-like Exhibitors, goes to the exhibit in frame numbers 499-500 (it was a big show) *Chopped Livers of the World* (a thematic exhibit). Hey! That was my exhibit. I fairly flew up to the podium. It took a while since I heard the announcement while in the men's room on the third floor of the hotel. After making my acceptance speech and having my picture taken with the head SWINE, the master of ceremonies whispered in my ear (or was it my antenna?), that all they had was the box. The actual award had not been received. I was assured that the committee would send it to me shortly. I never heard from the show again.

And so it went. Every other award was missing. It was embarrassing. The master of ceremonies had to keep making excuses for why the awards were not there. True, some of the fault lay with the show committee which had failed to write to some societies

and had written too late to others. But that was not the only reason for missing awards.

Some societies no longer offered their award, but failed to inform shows. Other societies offered their award but were temporarily out of stock. Still others had changed their awards chairperson and letters to the old one were not being forwarded. I could go on, there are many other excuses.

It seems to me that some societies have to get a better handle on how their awards are managed. Equally, shows should not make awards when they do not have them. I wish some master of ceremonies would announce at the awards banquet something like “and in addition, the following societies were contacted but failed to provide their awards...”

And while I'm on the subject, I hate those societies who offer awards with special criteria like “cannot be awarded to an exhibit that has previously won the award.” How the hell is the show or the jury supposed to know which exhibit has previously won the award? Shouldn't the society keep a list of which exhibits have received their award and make that list available to each show asking to present that society's award? Oh, life could be simpler if we only tried!

And now, the other part of my column, the Fly Bites and Gold Flyswatters —

**GOLD FLYSWATTER — TO NAPEX 1999** and its jury for working together to test a new concept of critiquing exhibits. As an exhibitor asked for comments during the critique, images from the exhibit were projected on a screen as aids for the tests.

### New Stamp Theft Committee Chairman

“I thought that perhaps fellow members of the American Association of Philatelic Exhibitors would be interested to know that I have been appointed Chairman of the Stamp Theft Committee for the American Philatelic Society. As such, I am responsible for assisting local, state, and federal authorities in the investigation of thefts or disappearances of philatelic material.

“Please let your membership know that the APS does not require the victim collector to be a member of the APS before we do what we can to assist in the investigation of the incident. The APS leadership provides my services to all collectors.”

Ephraim W. (“Duke”) Day, 2700 Lake Avenue, Cheverly, MD 20785

### Stamps For The Wounded Seeks Donations

Stamps For The Wounded, founded by Ernie Kehr in 1942, exists to provide stamps, covers and other philatelic materials to Armed Forces Veterans, who use them to occupy their time productively, and to develop goals that keep up interest in the hobby, and in life itself.

As SFTW completes its 58th year, we ask that stamp collectors remember SFTW's work as you dispose of philatelic material.

We need material throughout the year, but it is especially welcome as Fall is followed by Holiday time. We now serve over 11,000 in- and out-patients, and 50+ organized clubs in Veterans Hospitals and Convalescent Centers nationwide.

Stamps of all kinds, covers, philatelic literature, and supplies of all types, in any quantity, are needed. Tax deductible cash donations are also helpful to finance stamp

supplies and the postage costs of sending out our parcels.

SFTW is an authorized non-profit organization, sponsored by Lions International. Donations may be sent to SFTW/LI at P.O. Box 1125, at Falls Church, VA 22041. Donations for which a tax receipt is requested should include a rough inventory or listing with a valuation according to catalogue value, or on some other reasonable basis.

An informational pamphlet will be sent upon request. Contact SFTW Vice President John Hotchner, at the Falls Church, VA address given above.

The Philatelic Exhibitor



## Local/Regional Exhibiting Committee

by Anthony Dewey

Since 1981 the rules for evaluating exhibits at the national level have been codified in the *Manual of Philatelic Judging*, now in its fourth edition. Published by the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ), this guidebook sets the standard for how exhibits are judged. Theoretically, an exhibit receiving a Gold at one "World Series of Philately" show can reasonably expect to receive a Gold at any other WSP show. The same expectation is applicable to any of the five levels of award now standard at such shows. However, because evaluating philatelic exhibits is subjective, it is also reasonable to expect some variance in results based on the skill set, knowledge, and yes, even the personal preferences of the jurors. (An exhibit presented with a Gold medal at one show may receive a Vermeil at another show where the jury is more knowledgeable of the material, and thus is more aware of the gaps in the exhibit.)

Unfortunately, no such standard for judging has been established for local and regional shows. Earlier editions of the *Manual* contained the statement, "The American Philatelic Society assumes no jurisdiction over local and regional exhibitions, but the principles of judging...apply to all levels." These editions also included graphs demonstrating the relationship between material and presentation and encouragement versus challenge to show the judging differences at each level (local, regional, national, international). Despite the statement in the introduction to the current edition of the *Manual* that it was "designed to guide judges in evaluating competitive philatelic exhibits at local, regional, and national level," (my emphasis) there is no section in the book that describes how the standards are to be applied to lower-level shows.

One possible means of applying the judging standards established in the *Manual* to non-WSP exhibitions is to judge exhibits at local and regional shows the same as those at the national level — then apply a sliding scale. For example, at the local level, exhibits rating a silver (or higher) using the national standard would equate to a local Gold award. Likewise, exhibits evaluated as a national Silver-Bronze would equate to a local Silver and a Bronze would equate to a Bronze. If the local show provides 5 levels of awards, the

jury would need to refine their evaluation so as to map exhibits to the Silver-Bronze and Vermeil awards. Similarly, at a regional show, an exhibit evaluated as a national Vermeil would receive a Gold with the jury mapping exhibits to the appropriate awards based on this scale.

The advantages of this solution are plentiful. Applying a consistent standard to all local and regional shows would increase exhibitor confidence in the system. Within reasonable fluctuations, a given exhibit can expect to receive the same award at any show at the same level. The occurrence of "ribbon shock" would be reduced for exhibits jumping from the local or regional levels to the national level. (How many times have you heard a novice exhibitor exclaim with despair over his Silver-Bronze award, "But, I got a Gold at MYLOCALPEX just three weeks ago!")

At first glance this simple proposal appears to easily solve the problem. However, under scrutiny several flaws in its logic are revealed. At the national level all judges are subject to accreditation by CANEJ. Each judge must fulfill training requirements and serve as an apprentice on at least four panels. The prospective judge must first be a successful exhibitor, having achieved at least a Vermeil award at a national show. At the end of the apprenticeship, which could last more than a year, the candidate's performance is evaluated by CANEJ with the successful candidate receiving accreditation. There are no set qualifications for judges at local shows, although many do employ the services of APS-accredited judges. For the proposal to work, the juries at each show must be working from the same standards of evaluating exhibits. At the minimum, this would require all judges to read and have a thorough understanding of the *Manual*.

The definition of local versus regional show is also problematic. COMPEX, the annual show of a confederation of Chicago area clubs, is not a WSP show despite the fact that it regularly presents more frames of exhibits than almost any WSP show. Since, by definition, a national show is one of the APS "World Series" shows, would COMPEX then be classified as a Regional show? Using the AAPE award criteria, we might define a local show as presenting less than 500 pages of exhibits while a regional show would be required to present

more than 500 pages. However, there is a huge gap between the 501-page minimum for a regional and the 2,500 pages required for a national show. Whatever definition we use to distinguish a local from a regional show, for the judging standard proposal to work the definition must be applied consistently.

The issue of judging standards at the local/regional levels is quite complex and I am not going to solve it in this column. I do have faith, though, that among the more than 1,000 exhibitors, judges, show directors, exhibit chairs, and club officers that are AAPE members, a solution can be engineered. Please let me (or our editor) know what you think about standardizing judging at local and regional shows. How should we go about it? What are the problems, issues, and challenges? Should we even bother? I anxiously await your comments.

\*\*\*\*\*

In the July issue of *TPE* I described the efforts of the Texas Philatelic Association to support local exhibiting. In response to my query about what other WSP shows were doing to promote exhibiting at the local shows in their regions, I received a letter from Alan Warren, Secretary for the Philadelphia National Stamp Exhibition (formerly SEPAD). He reports that the PNSE has a special class called the "Grand Award Class" where the winning exhibit at shows sponsored by member clubs of the Philadelphia federation compete for a special prize. To use his words it is "sort of a local champion-of-champions." In another special class open to Federation member clubs, PNSE also presents the "Vincent Domanski Award" honoring a Philadelphia area philatelist who supported local clubs and SEPAD for many years. This class is for exhibits assembled jointly by several members of one club.

Additionally, Alan points out that several PNSE officers and committee chairs are APS accredited judges and willingly volunteer their time and effort to serve as judges at Federation club shows as well as local shows in eastern Pennsylvania, southern New Jersey, and northern Delaware.

If "The Fly" accepts nominations for "Gold Flyswatters" here's one for PNSE.

## AAPE Youth Champion Of Champions, INDYPEX 2000, RESULTS

**ATA YOUTH AWARD** – Horses Around the World – Danielle Henak (age 10), representing The Plymouth Show.

**ISWSC AWARD** – Birds in Art and Culture – Amber Marie Everett (age 12), representing AmeriStamp Expo.

**JPA MEMBERSHIP AWARD** – Her Majesty Queen Elizabeth II – Kristen Ollies (age 12), representing ROPEX.

**APS MEMBERSHIP AWARD** – Christmas in Canada – Kelly Liusz (age 16), representing the Edmonton Stamp Show.

**GERTRUDE FITCH HORTON AWARD** – (For a promising exhibit by an exhibitor under the age of 11) – Out of this World: Exploring Our Solar System – Michael G. Ollies (age 10), representing OKPEX.

**NAPEX TITLE PAGE AWARD** – Ships and Boats – Tatjana Yurich (age 11), representing PIPEX.

**NAPEX CREATIVITY AWARD** – Love Through My Eyes – Kristen Ollies (age 12), representing APS Stampshow.

**NAPEX TOPICAL AWARD** – (For an exhibit showing excellence in philatelic knowledge) – Her Majesty Queen Elizabeth II – Kristen Ollies (age 12), representing ROPEX.

**NAPEX THEMATIC AWARD** – (For an exhibit showing outstanding knowledge of the subject matter) – Railroad in the U.S. – Dzitars Grinfelds (age 11), representing ROMPEX.

**NAPEX RESEARCH AWARD** – A Guatemalan Postal Card: The 1890 3 Centavos Carmine Red – Joyce Adams (age

16), representing INDYPEX.

**HOWARD HOTCHNER AWARD** – (For the best portrayal of American History) – Railroad in the U.S. – Dzitars Grinfelds (age 11), representing ROMPEX.

**WELSH PHILATELIC SOCIETY POSTAL HISTORY AWARD** – (For the best postal history exhibit) – Indiana 4-Bars – Types and Usages – John R. Ryle (age 16), representing The March Party.

**LIBERTY AWARD** – (For the best traditional-form exhibit) – Central Lithuania – Dzitars Grinfelds (age 11), representing Filatelic Fiesta.

**YOUTH CHAMPION OF CHAMPIONS** (Includes Ralph Herdenberg Award) – Indiana 4-Bars – Types and Usages – John R. Ryle (age 16), representing The March Party.

## Some Thoughts On The Display Class

by Lyman R. Caswell

In his "President's Message" in the July, 2000 issue of *The Philatelic Exhibitor* (page 7), Charles Verge asked why Display Class exhibiting is floundering in North America, although the international equivalent, Open/Social Philately, is doing very well elsewhere. I think a large part of the answer to this question lies in a lack of understanding, on the part of many exhibitors and judges as to what Display Class is **not**, as well as to what it **is**. As the result of my own experience with Display Class exhibiting, I can offer several observations which I hope will be helpful, not only in answering the question, but also in encouraging others to try their hands at this style of exhibiting.

For some philatelists who achieved their golds with traditional exhibits, the idea of an exhibit with up to one-third collateral material is rank heresy; such material would distract from the object of the exhibit, namely to reveal philatelic information to the viewer. I agree with them completely — for traditional exhibiting. Like them, I see no place for collateral material in such exhibits.

The best — perhaps the only — place for the addition of collateral material is in the enhancement of a thematic presentation. Here a careful selection of such material can aid greatly in moving along the story which the theme is designed to tell; and it can do this without distracting from the philatelic component of the exhibit. A good selection of collateral material, attractively arranged, can increase the viewer's appreciation for

the philatelic component of the exhibit. A **good** selection means a **variety** of collateral material. Just as thematic exhibitors are advised to have more than one kind of philatelic element on each page of the exhibit, there should be variation in the kinds of collateral elements used. Display Class exhibiting is not an excuse to bootleg a collection of picture postcards into a stamp exhibit!

What is a collateral element? Although this is an open-ended term — almost anything can serve in the right context — care should be taken to select items that clearly support the story line. Yes, picture postcards can be used, but not in excess. More than one or two per frame is overkill! A frequently cited collateral element is a cover with a privately produced cachet, provided both the cachet and the stamp relate to the theme, as with a first day cover. Other possible collateral elements include maps, photocopies of title pages of books, trading cards, banknotes — or anything else that advances the story. In my Display Class exhibit, "Alexander von Humboldt," I show, among other things, reproductions of the portraits of Humboldt upon which his pictures on stamps are based. The Display golds which this exhibit has won entitle me, I think, to speak with modest authority on Display Class exhibiting.

The intended audience for a traditional exhibit is the colleagues of the exhibitor: experienced philatelists. This, of course, is also true of thematic and Display Class exhibits; but these exhibits have a broader

audience as well: the general collector, the accumulator, the beginner, the first-time visitor to a stamp show, the philatelist's spouse, and the non-collector who may perhaps visit a stamp show out of curiosity. These uninitiates are likely to be puzzled or bored by the more conservative exhibits; but will find their interest aroused by a colorful assembly which uses philatelic materials to tell a non-philatelic story about some topic which attracts their attention. They will have no objection to the addition of a few non-philatelic items which help to advance the story. Perhaps this is the reason for the term "Social Philately" used abroad for the Display Class. It appeals to Society in general, not just to a select group of cognoscenti.

In the *A.P.S. Manual of Philatelic Judging*, 4th Edition, page 49, one of the reasons given for the Display Class is: **To provide a class of exhibit that will be appealing to the casual, non-philatelic viewer, and in so doing attract more people to the hobby.** This is, I think, the premier reason for the Display Class. It shows the beginner, "Here is something you can do, too." So the beginner tries his or her hand at exhibiting and grows in philatelic knowledge. Eventually, with the help of constructive critiquing, he or she may evolve to develop other types of exhibits.

And for the exhibitor, there's another reason for the Display Class exhibiting: it's great fun to do!

The Philatelic Exhibitor

## Exhibit Chair Stories by Ada Prill

I am in my ninth year as Exhibit chair for ROPEX, and Conrad Bush's letter in *The Philatelic Exhibitor* "Unsung Heroes" (Jan. 2000 p.6) really struck a chord. Yes indeed, I have stories.

Perhaps the most frightening was about 1992. We had received a mail-in exhibit of US coil stamps which had a track record of numerous gold medals. There was one double page with a strip labeled as the largest recorded multiple of a particular coil. The double page had been folded to fit in a box meant for single pages. When we unfolded the page, the coil strip had separated at the folded parts, and there were now two shorter strips, one dangling on each half of the page. I was horrified! I went to the phone and called the exhibitor to explain that we really hadn't mistreated his valuable strip of coils. He laughed and told me that the strip had torn in the middle some time previously, and he just hadn't gotten around to remounting! I believe I asked for and received permission to insert two half-mounts to support the dangling strips and prevent further damage.

Another time a mailed exhibit was several pages short with no note of explanation. Again a panic call to the exhibitor revealed that there was nothing wrong — he'd just rearranged the pages and decided to leave some weaker ones out. The flip side is the exhibitor who sent 18 pages in for a 16-page frame. The mounting committee had to determine which pages to leave in the box. At least we knew we hadn't done anything wrong that time.

A mailed-in one-frame exhibit of first-day covers was mounted on flimsy typing paper with no sheet protectors. Our frames are vertical (like CAPEX frames) rather than slanted, and the covers made the pages top-heavy, so they just flopped over, bending in the middle, when we tried to mount them. There were threats to disqualify the exhibit, since we specify that page protectors must be used. But someone came to the rescue with some peelable tape, and we taped each page to the frame. Arrrrrrh.

Another time we were one exhibit short on mail-ins. After several hours the missing box was finally discovered waiting for us at the hotel front desk. The exhibitor had ignored the mailing instructions and sent the exhibit to the show site rather than to the designated post office box. (I had

called the exhibitor on Tuesday evening, and he'd assured me that it had been sent out by Express Mail. As it had, just not to where it was expected.)

We've had exhibits arrive in flimsy boxes that had pages protruding from them when they arrived — no missing pages in that situation yet, I'm happy to say, but we've had to go find a suitable box for the return trip. A small pet peeve is exhibitors whose handwriting is so poor that it's a miracle their exhibits ever arrive. And return addresses are often illegible, too. We have our exhibits held at the post office, and a helpful employee gives me a list of the boxes that have arrived two days before the show so I can call the owners of any missing exhibits. It is often hard for him, not knowing the possible names, to give me a list that makes any sense, and I get the list by telephone, so I can't try to figure out the names myself.

For the past few years we have wrapped the mail-back exhibits at the show site, affixed nice stamps, and taken them to the post office the same evening, which we can do only because a postal worker on the committee makes arrangements with a co-worker to accept the packages on a Sunday evening. I've had delighted calls from exhibitors who received their packages Monday before noon. But a couple of years ago an exhibitor wrote that he was downgrading us in "The Mail-In Exhibitor" because the stamps had not been neatly cancelled! He said we should have waited and watched the cancelling process to make sure it was done properly. (We are not allowed inside the closed post office to do this. Anyway, by that point in the process we are all very, very tired and just want to see that the boxes are safely delivered to the USPS and then go home and get some sleep!)

Last year I was helping set up at another show, where the youth competition that I direct was being held. One of the boxes of youth exhibits arrived from the USPS sopping, dripping wet! With great anxiety the exhibit chair opened the box, but the exhibitor had done such a good job of packing the exhibit, each frame in a sealed, waterproof, Tyvek Priority Mail envelope, that not a drop of water was on the pages. Most adults do not do that good a job of packing! We never found out how the USPS dunked the box, but no harm was done, fortunately.

Walk-in exhibits can cause trouble, too. One snowy setup day we were waiting for the last exhibit to arrive. The 6 o'clock deadline for personally-delivered exhibits had passed some two hours earlier, and I began to get really concerned that the gentleman had had an automobile accident. I finally called his home, a five-hour drive from here, to try to find out when he'd left. The exhibitor himself answered the phone. He explained that when he'd left work at 5 (!) the weather had been bad, so he decided to wait until the next morning to come in! The tired people who had already delayed their suppers two hours on his behalf were not happy. Nor would they have been particularly delighted had he arrived at 10 p.m., which had apparently been his original plan, since our communications with him had stressed that we would need to make advance arrangements to accept exhibits after 6 p.m.

A last sad tale is about an exhibitor who did everything right! When we removed the outer wrappings from his mailing box, the address and correct return postage were already on the box itself; all we would need to do was put the exhibit back in the box and seal the edges. Really considerate and helpful. But at tear-down time, the return boxes were brought out from storage and left in a neat stack until the exhibitors who were present had taken down their exhibits. (Many walk-in exhibitors leave their boxes with us during the show.) Our security was focused on the exhibits being taken down, not on the empty boxes, and somehow, while the other exhibits were being checked out, someone stole the box of the super-considerate exhibitor with some \$40 worth of postage on it. I'd prefer to think it was not one of the other exhibitors who did this! The happy ending is that the exhibitor did not get angry with us (we paid for the postage, of course) and since has become a good friend and frequent exhibitor at our show.

### WRITE FOR TPE

Articles, Shorts,  
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or postcard  
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# What Is A Philatelic Element? – Revenues, Seals, and Private Posts

by Eliot A. Landau

A letter in the January 2000 TPE made me, as an exhibitor and judge, reflect on what are philatelic elements and their role in exhibiting, especially as to revenues and private posts. Clyde Jennings' letter attacked the role of revenue issues in philatelic exhibiting because they were not used in the postal process.

## A. REVENUES

The Word "philately" comes from the Greek words: "phil" meaning "love of" and "atelos" meaning "without tax." Philatelists are those who admire, collect and exhibit items showing passage or use without payment or with prepayment of a governmental of postal tax or fee. While commonly related to postmarks and stamps showing payment of postal rates and fees, even in its earliest days philately included handstamps, embossings and stamps to indicate taxes paid on revenue documents.

Even before 1900, U.S. stamp albums had spaces for revenue issues. The 19th century French journal *Timbromanie* often carried articles on Timbre and colonial revenue issues. In most British colonies, stamps were inscribed "Postage & Revenue" and used for either purpose.

A stamp or marking showing that a tax or revenue fee has been paid meets the definition of "philately" as much as a stamp or marking showing the payment of postage or a postal fee. Just as postal uses can be studied on covers and parcel fragments which we know as "postal history," revenues can be studied on documents and unusual, single and multiple rates or improper uses identified and analyzed.

Bud Hennig's exhibit of the Guatemalan Papel Sellado with its many 16th and 17th Century documents shows the calculation of the rates and the classes of the tax or duty imposed. They can be compared against their warehouse receipts, bills of lading, contracts, transfer documents and others to not only verify whether the correct tax was paid and the classification matched the document, but to develop a substantial appreciation for the history of Guatemala's commerce in that era.

There are even mixed areas such as studying the postal tax stamps and uses of various Latin American and European countries and the war tax stamps and war rate covers of World War I U.S. and Canada and other countries. The revenue raised by

both of those taxes was not related to postal costs nor to benefit the postal service but went into national treasuries. Their study clearly falls within postal history even though the revenue purpose was unrelated to the cost of carrying the mail.

While Clyde and any who feel his way are free to choose not to collect revenues, the time to question their acceptance is long since past. They cannot be dismissed as cinderellas and are clearly a part of philately. Clyde should never press this opinion on any avid fan of duck stamps who is armed for the hunt.

## B. SEALS

Another issue brought to mind by Clyde's letter is whether the opposite is true. Is anything designed to be used to carry the mails, by definition, a philatelic element? Is it sufficient if it is simply used on mail? I agree with him that just because something is listed in the *Scott's U.S. Specialized* or any other philatelic catalog does not make it philatelic.

One obvious category which is neither used to carry mail nor for public revenue purposes is the Christmas (anti-tuberculosis) seal. While U.S. Christmas seals are listed in the *Specialized*, they were neither issued by a governmental authority nor for carrying the mails nor for specialized fees nor postage due. The revenue they generate does not go for a governmental purpose.

Most importantly, they are indistinguishable from many other regularly issued private and charitable seals which are not listed in the *Specialized*. Obvious comparisons would be Easter seals (originally to raise money to fight against polio) and National Wildlife Foundation Seals and many others. Any charitable enterprise can raise money by selling seals or just mail them and solicit donations. There are also seals sold for non-charitable purposes such as political parties and for political, lifestyle, commercial or religious uses. While all are used for raising funds and intended to be placed on covers going in the mail, they are not issued to carry mail, to pay postal fees nor for a government revenue purpose.

Many are attractive and could be shown in Display Class if on covers that have gone through the mails. This shows a tenuous philatelic relationship. But do they even meet the definition of "philatelic element"

if they are placed on a cover going through the mails when any other charitable, political or commercial seals could also be found on covers?

My daughters all used different glittery pictures of "My Little Pony" and dragons and unicorns on their covers. I never thought that qualified any of them as being a philatelic element. I did not think so even when some of them turned up as the only "stamp" on a cover because some inattentive clerk or incompetent machine let a cover through with a cancelled seal. Probably the only proper ways to use such material in philately would be an exhibit showing seals used to avoid payment of proper postage or as an advertising or special use item in a traditional exhibit.

## C. PRIVATE POSTS

The other category which comes to mind are materials relating to the private carriage of mails. I am not referring to Postmaster's provisionals because, no matter how local, they were issued by postal authorities. But we are all aware of Blood's Local Post, Boyd's, Hussey and many others which were private commercial letter carriers operating in major American cities before and after the Post Office Department initiated local carrier service in 1863.

Then there are the numerous private express companies. Those who question the inclusion of 19th century private express mail such as Wells Fargo, American Express, and U.S. Express, should know that private transport of the mails has been accepted as legitimate in the *APS MANUAL ON PHILATELIC JUDGING* (4th ed. 1999 at p. 7) definition of philatelic elements through every edition. This inclusive definition is broad enough to accept strike mail labels (stamps), Federal Express envelopes (private postal stationery), and UPS meter labels just as much as Pitney-Bowes postal meter imprints.

There should be no question about the acceptance of the late Daniel Lincoln's Chataqua Local Post where mail actually was collected from lakeside communities around Lake Champlain for 11 to 14 years and then put into the U.S. mails. There were some pieces on each trip which were delivered from one lake village to another entirely by the local post. Some people have questioned the late Pat Herst's Shrub Oak Local Post because, for much of its

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existence, it may not have actually delivered mail. On the other hand, Lundy Island Post should be entitled to full accreditation.

Why then is the *Scott's U.S. Specialized Catalog* so out of line with the definition? For the most part, the Specialized does not

recognize private local posts after the early years of the local carrier post. It excludes the mid 20th century Chatauqua Post but recognizes every carrier post which existed in the State of New York in the 19th century. Why?!

For us, the matter is simpler. If it paid a mail carrying fee or a governmental tax, then the stamp, mark, embossing or stationery is a philatelic element!

As Sherlock Holmes would say, "It's elementary my dear Jennings!"

## 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 2001 and beyond? Why not invite inquiries 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 to the judging corps.

**The "Royal" Looks Ahead** Graham McCleave, Director of Conventions for The Royal Philatelic Society of Canada (RPSC), has announced the locations and dates for the next few Royal conventions. The schedule appears as follows: 2001 - Dorval (Montréal), Quebec; 2002 - Edmonton, Alberta; 2003 - Hanover, Ontario; 2004 - Halifax, Nova Scotia; and 2006 - St. John's, Newfoundland. That leaves 2005 unfilled. "It's open to first come, first served," says McCleave. The Royal is "enjoying a renewed interest in local clubs coming forward and offering to hold the annual national event." Conventions are now booked ahead for several years, which has not always been the case for The RPSC.

**ROYALE \* 2001 \* ROYAL**, which The RPSC will profile over the next several months, will be staged by the Lakeshore Stamp Club at the Centre Communautaire Sarto Desnoyers, April 6-8, 2001 in Dorval. It will feature the 73rd annual conference of The RPSC with seminars, exhibits, and a bourse. Show contact is David G. Nickson, C.P. # 1, Pointe Claire - Dorval, Quebec H9R 4N5. To obtain further information by e-mail, contact Francois Brisse <fbrisse@videotron.ca>.

Dates for Edmonton are March 22-24, 2002, and for Hanover May 30 - June 1, 2003.

Graham McCleave will gladly accept more bookings. He can be contacted at 186 Willingdon Street, Fredericton NB E3B 3A5, or by e-mail at [mccleave@nbnet.nb.ca](mailto:mccleave@nbnet.nb.ca).

**ATA Announces National Topical Stamp Show 2001** The American Topical Association's National Topical Stamp Show will be held in Mesa, Arizona on June 22-24, 2001. The show will be held at the Sheraton Mesa Hotel and Convention Center. A special show room rate of \$72.00 per night has been offered by the hotel to ATA attendees. The NTSS is a WPS national show for Topical exhibits, the Grand award winner is eligible to compete in the annual APS World Series of Philately.

The Hotel is located conveniently in the heart of the East Valley near Phoenix, Scottsdale and Tempe. It is 12 miles from the Phoenix Sky Harbor Airport. The Hotel offers over 582,000 square feet of meeting

space and the ATA exhibit will be housed in the 15,000 square foot exhibit hall in the Mesa Conference Center adjacent to the Sheraton hotel.

Additional information including the prospectus for exhibitors, bourse information and hotel reservations will be available shortly from ATA Office, P. O. Box 50820, Albuquerque, NM 87181-0820.

**UNPI ANNOUNCES ANNUAL MEETING FOR 2001.** The United Nations Philatelists, Inc. will hold its annual convention for 2001 in conjunction with APS STAMPSHOW to be held in Chicago August 23-26, 2001. In celebration of its 25th anniversary and in recognition of the 50th anniversary of the United Nations Postal Administration, the UNPI is inviting all exhibitors of UN and related material to participate. Exhibits of material from the UN offices in New York, Geneva, and Vienna, associated International Agencies (WHO, ILO, UPU, etc.) and forerunners, such as the League of Nations, are welcome. For information about STAMPSHOW and for an exhibition prospectus and application, visit the APS web page ([www.stamps.org](http://www.stamps.org)) or contact Ken Martin, Director of Exhibitions, P.O. Box 8000, State College, PA 16803. For information about the UNPI and its participation at STAMPSHOW, contact Tony Dewey, UNPI Exhibit Chairman, 157 Warrenton Avenue, Hartford, CT 06105-3931 (e-mail: [AFDewey@aol.com](mailto:AFDewey@aol.com)).

**NORDIA/ARIEPEX Hotel Filling Up** The combined NORDIA 2001 exhibition with ARIPEX and the American Philatelic Society's winter meeting will bring a much larger than normal attendance to Tucson, Arizona, January 19-21, 2001. The show hotel, the Presidio Plaza (formerly the Holiday Inn City Center) has a cutoff date of December 15 for the block of rooms reserved for the exhibition. The hotel is convenient to the show venue, the Tucson Convention Center.

Anyone intending to come to the show is advised to book their rooms immediately by calling the reservation phone number 520-624-8711 or FAX 520-624-9963, and to request the NORDIA/ARIEPEX room rate of \$110 single or \$117 double. The room rate

includes a full breakfast. The hotel has been undergoing renovations that are nearly complete. At that time the hotel will become a 4-star Radisson. Despite the name changes, the phone and FAX numbers remain the same.

Early in the week of the exhibition, on Tuesday, Wednesday, and Thursday, sight-seeing tours have been arranged to the historic town of Tombstone, the Kartchner Caverns, the Arizona-Sonora Desert Museum, and the Mission of San Xavier del Bac. All tours leave from the Presidio Plaza Hotel. In addition to the tours there are other events for which early registration is advised. These include the two half-day sessions of the postal history symposium, an evening of dinner and entertainment at Old Tucson, the Grand Prix awards banquet, and the ARIPEX awards breakfast.

Pre-registration for all events as well as registration to attend the show can be done by completing the registration form on the show website [www.nordia2001.org](http://www.nordia2001.org). Details of the tour packages will also be found there. The same information on tours and a copy of the pre-registration form can also be obtained by writing to NORDIA 2001, INC., P.O. Box 59305, Potomac MD 20859. Completed registration forms together with payment or credit card authorization must be sent to the American Philatelic Society, P.O. Box 8068, State College PA 16803. APS is processing all registrations. Show-goers who are not attending any of the events should still complete and send in the registration form so that a name badge will be waiting for them on arrival.

The combined exhibition will feature a number of the great philatelic rarities of the Nordic countries as well as the United States. In addition to a court of honor of the best collections of the Scandinavian areas there are 500 frames of competitive exhibits in the NORDIA section of the show. The APS will also feature 100 frames of its single-frame competition and ARIPEX has arranged for its usual multiframe WSP exhibition of over 250 frames. Three separate juries will evaluate the exhibits. The Scandinavian Collectors Club and the United States Stamp Society are holding their annual conventions at the show.

## AD MANAGER FOR TPE STILL NEEDED

The volunteer job described on page 20 of the April 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 still accept exhibiting entries will be listed. Requests for a prospectus should be accompanied by a #10 SASE.

**DECEMBER 2-3, 2000 PENPEX.** Hosted by the Peninsula and Sequoia Stamp Clubs at the Redwood City Community Center, 1400 Roosevelt Avenue, Redwood City, CA (30 minutes south of San Francisco). About 64 frames, each containing 12 pages in open competition in multi-frame, single-frame, display class, and youth classes. **NO FRAME FEES.** New exhibitors and exhibitors are most welcome. No admission or parking fees. Prospectus available from Vesna Grinfelds, 2586 Diamond St., San Francisco, CA 94131; e-mail: dzvesna@spiritmail.com

**YORK COUNTY STAMP SHOW (YORCOPEX 2001).** Sponsored by the White Rose Philatelic Society, Held at the York Fair Grounds - Horticulture Hall, 334 Carlisle Road, York, PA.

Frame fee is \$6 for the first 16 pages "AMERIPEX" style frame and \$5 for each additional frame. Juniors are \$2.50 per frame. Admission is free. Hours are 11 a.m. to 6 p.m. on Friday and 10 a.m. to 5 p.m. on Saturday. USPS booth, bid board, special show cancel and 2B+ dealers. For show information or prospectus contact: YOR-

**COPEX 2001.** P.O. Box 65, Glen Rock, PA 17327 or (717) 235-1528. ★ **MARCH 10-11, 2001. FRESPEX '01.** Sponsored by the Fresno Philatelic Society, At the Fresno Fairgrounds, Industrial Arts Building, Kings Canyon and Chance. 100 15-page frames, 100 12-page frames, \$5 adults, \$1 youth. Twenty-seven dealer bourse, UN, USPS. FREE admission. Prospectus and information: Vic Stone, P.O. Box 5694, Fresno, CA 93755 or e-mail: Hymontorey@webnet.

**COPEX and OTEX, MARCH 17, 2001.** Sponsored by the Oxford Philatelic Society Location: John Knox Christian School, 800 Juliana Drive, Hwy. 401 and Hwy. 59 North Woodstock, Ontario. 160 6-page frames, 8 frame limit. No charge for frames! Competitive Exhibits, Judges, Critique, 16 Dealers, Giant Prize Draws, Canada Post Counter, Displays, Youth Area. Free Admission and parking. Information available from: Gib Stephens, P.O. Box 20113, Woodstock, Ontario Canada N4S 3B8.

★ **MAY 4-6 PHILATELIC SHOW 2001.** Sponsored by The Northeastern Federation of Stamp Clubs. Hosting meetings of the Mobile Post Office Society, US Postal History Society, and

Metropolitan Airpost Society. Held at the Holiday Inn at Bostborough Woods, Route 1495, Exit 28 (Route 111 East) Bostborough, MA. 60 dealer coverage, 300 16 page exhibit frames. Open competitive and non-competitive and display exhibits, \$0 each; one frame competitive and non-competitive exhibits, \$15 each; youth exhibits, \$3 each. 11 a.m. to 6 p.m. Friday, 10 a.m. to 5 p.m., Saturday, 10 a.m. to 4 p.m., Sunday. Free admission, free parking. Prospectus from Guy Dilaway, P.O. Box 181, Weston, MA. Other information from Jeff Shapiro, P.O. Box 3211, Fayville, MA 01745.

★ **MAY 26-28 NOJEX STAMP SHOW 2001.** Hosted by the North Jersey Federated Stamp Club Inc. Held at The Meadowlands Crown Plaza Hotel, Two Harmon Plaza, Secaucus, NJ. Opening the Society of Israel Philatelists and the New Jersey Postal History Society, 250 two-page frames of exhibits. Eight dollars per frame for adults, \$4 per frame for juniors under 18. One frame exhibits at \$10. Forty-five dealers. Hours: Saturday and Sunday 10 a.m. to 6 p.m., Monday 10 a.m. to 4 p.m. Exhibit Prospectus and information from Robert S. Ross, P.O. Box 1945, Morrisrun, NJ 07962-1945. E-mail: rose@phks.com. Phone (973) 966-8070.

**Attention Show Committees:** 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.

### On Exhibitions by Jim Graue

(Note: The following editorial appeared in the August, 2000 issue of *The Airpost Journal*. It contains the statement of a problem as Mr. Graue sees it and hints at how he would like to see it solved. The membership of AAPE is invited to send me your comments on both his definition of the problem and his inference that the "American Way" should be given up in favor of the "European Way". JMH, TPE editor.)

When philatelists gather at major stamp exhibitions, there is a great exchange, as one might expect, on a wide range of subject and issues. This sharing of ideas and views is a wonderful aspect of attending, and one need not be an exhibitor or judge to actively participate in the discussion. I had the good fortune to attend both London 2000 and WIPA 2000 (Vienna, Austria) in late May and early June, joining philatelists from around the world in the action and, of course, in the discussions.

There is general agreement that the greatest aspect of stamp exhibitions is one's participation. When it comes to exhibiting, there is a rising feeling that the value of participation is compromised, and maybe even jeopardized, by the "competition" aspects. Consider the following points:

- Exhibitors are generally specialized, such that no judge can be expected to have the level of expertise as the exhibitor. When the occasion happens that the exhibit is a specialty of the judge, even greater caution and restraint is called for to maintain balance and equity in the overall judging.

- Philately is increasingly broad and diverse, encompassing more aspects within its limits of "acceptability" than was traditional even as little as a decade ago. Philately is also dynamic, and we can expect further changes that expand the hobby.

- There is great diversity in how exhibits are organized and developed. The "traditional" methods are still with us, but new approaches and concepts are generally encouraged and viewed with favor.

- New exhibit "classes" (or "types") provide for increased utilization of supporting nonphilatelic collateral items, or exhibits structured to show, for

example, social development rather than strictly philatelic or postal history development. In essence, latitude to "march to their own drummer." All of these points combine to challenge the judging process. So, how might we make the process more equitable?

- First, let's look briefly at the world of philatelic exhibiting, to understand that not everyone is on that same page.

Much disparaged in America, the Europeans utilize a progressive ladder for philatelic exhibits. There are three levels, and an exhibit must earn a specified minimum award at the first level to qualify for entry in the second, and so on. Additionally, exhibits are given point scores in various evaluation aspects so that an exhibitor can see where the perceived strengths and weaknesses are. When the specified minimum award is earned at all three levels, it is qualified for entry in a world exhibition. At each level, the number of available forums (qualified shows) is fewer. In America, the "classing" system and "point" scoring have been deemed unacceptable, but they have their merits.

In the United States, we have local, regional, and national philatelic exhibitions. Thus, three levels, but without any entry restrictions for any level and no requirements for success at one level to "qualify" for a higher one. A novice exhibitor can shoot for the national show right out of the gate. This has been done very successfully, and also very disastrously. How many times have we found exhibits in national level exhibitions that obviously should not have been at that level?

The exception to the American "no qualification"

requirement comes at the world (international) level, where a minimum of a national level vernice award is required to qualify the exhibit for entry. Actually, there are three levels at international shows, too. All first-time entries are allowed only five frames and a specified minimum award (large vernice) is required to qualify for eight frames (the international maximum). After three large gold awards, an exhibit moves to the Championship Class. If it is a good concept there, why not elsewhere? Oh, because it is an FIP mandate, not the "American way" but we have to play along with it to be recognized.

As I see it, the result of the "American way" has been minimal support for local shows, where everyone should be encouraged to participate and learn, and a very large number (30+) of national shows, where less advanced exhibitors are effectively crucified and discouraged. The local shows really suffer in that they generally serve only elementary level exhibitors, receive minimal support, and are designed for failure rather than success. The range of exhibit levels is missing, depriving the elementary exhibitor of the opportunity to learn from the more advanced exhibitors. If every exhibit had to begin at the first level, regardless of the exhibitor's expertise and prior exhibiting experience and record, the local show would have substantial merit and serve well as a learning field.

It may be the "American way" to not restrict opportunity, the reason often given for not doing it the European way, but we are not doing any favors for those who would aspire to learn successful exhibiting. This situation discourages potential exhibitors and deprives them of a major part of their chosen hobby.

# Thematic Comments From Stamp Show 2000

(A Report On Some Recent Trends In International Thematic Exhibiting And Judging)

by Col. Steve Luster USA (Retired)

I had the good fortune to serve as an apprentice thematic judge at The Stamp Show 2000 in London. On the closing Saturday and Sunday mornings of the show, the thematic judges and other panels met with their respective exhibitors and the general public. The purpose of the meetings was to provide critiques to the exhibitors and a walk-through of the frames. The subject of philatelic elements came up often during the critiques and walk-through of the thematic exhibits. What follows are the opinions of the thematic jurors who participated in the critiques as I heard them.

At that exhibition, the thematic jurors discussed with the general public and exhibitors in attendance, instances where they felt more attention should be paid to the inclusion (or exclusion) of certain types of philatelic elements in thematic exhibits. Singled out for discussion among a wide-range of other subjects covered, were the inclusion in exhibits of some types of photographs, artwork, material printed-to-private-order, letters, and post-production, modern "proofs."

Why is the discussion of those subjects important? Well, thematic exhibitors, especially those in the United States, strive to incorporate as many different philatelic elements as possible into their exhibits. When incorporated into an exhibit correctly, a wide-range of philatelic elements, adds a rich philatelic flavor to an exhibit. In so doing, they make the exhibit more interesting than it might have otherwise been. Conversely, when philatelic elements are used improperly or identified incorrectly, they can detract from an exhibit and show a lack of philatelic knowledge on the part of the exhibitor.

You, as a reader of this report, must not construe what follows as the setting of more "rules" for national or international thematic exhibiting. It is certainly not within my prerogative or power to do so. In writing this report, I do want to, as did the thematic jury members, call attention to some philatelic elements and the ways they were used, in order to begin a dialogue on the subject. I wrote this report solely because I thought that you would find my paraphrasing of the comments of the thematic jurors interesting and "food for thought."

In a minute I will share with you a summary of each of the philatelic elements that was discussed by the jury, but first, let's examine the concept of "desirable" in the context of an exhibitable philatelic element. As a rule of thumb, I believe that a desirable philatelic element is one that was produced sometime in the official or authorized development and production process of a philatelic product. A fiscal element would have a similar definition.

With those definitions and background, let's return to the discussions the thematic jurors had regarding different types of philatelic elements. First, let's look at the types of photographs that are appearing with ever-increasing regularity in thematic exhibits.

There are photographs and there are photographs! Those made and submitted as a part of a stamp design contest or competition (whether a winning design or not), or taken as a part of or during the design selection, stamp development or production process are sought after and desirable. However, some international thematic exhibits in London contained photographs that were provided by a postal administration as a part of a press packet or press release. Other exhibits contained what appeared to be photographs obtained from a postal authority archive or artist's archive. In that regard, those photographs had little or nothing to do with the production of any authorized stamp or other philatelic element.

The argument for inclusion of those types of photographs in exhibits went along these lines "I included it because it was provided by the postal administration...or it came from the post office's archives, or I bought it from the widow of an artist who photographed all of his work."

In its comments, the jury merely pointed out that like with many other types of philatelic elements, some types of photographs are more desirable in an exhibit than others. The key should be the answer to the question "was the photograph a part of the elements production process?"

In my opinion, the foregoing would also apply to "original" artwork. Just because an artist likes to draw fish, all of that artist's fish pictures do not become "preliminary designs" when a country issues a

stamp with a fish on it. However, if the artist was under contract to the postal administration to produce designs, or participated in a design competition or submitted a stamp design, then the artwork can start to take on a much more important philatelic connotation. If an artist's design was accepted and a stamp produced therefrom, it is easy to see the direct connection between that specific piece of artwork and a resulting stamp.

The conversation about printed-to-private-order material was interesting. Any item legitimately produced as a part of the official production process or authorized by a postal authority is fair game for inclusion in a thematic exhibit. For example that means either or both sides of a postal card can be used to make thematic points providing both sides were produced by, or authorized by the legitimate postal authority. The indicia, text and pictures, regardless, of which side of the authorized postal item they are on may be used. As with all other philatelic elements, they should be used in moderation and balance throughout the exhibit. Also, it is important to keep in mind that postal stationery is an entire and as such, should not be windowed.

I did notice and concur with the use of several exceptions on a limited basis. I saw the use of a "bridging band" in an unobtrusive area in order to impart some philatelic or thematic information, and very limited windowing to highlight special cancels.

The London thematic jurors noted that in some exhibits, printed-to-private-order postal cards, other postal stationery and related items were included and used to make a thematic point, even when the thematic interest part of the element was not produced or authorized by a postal administration. In other words, the thematic point was being made on a part of an element that was produced privately and without a postal administration connection.

Let's look at a hypothetical but relevant example of a corner card. If a fish wholesaler purchases a number of postal cards from the post office and then has an advertisement depicting a fish printed on them, it should be clear that the printed advertisement fish is not a part of the postal administration's authorized design of the card. Accordingly, the use of such an item to make a thematic point about the fish is very

There is no traffic jam on the Extra Mile. — Paul Berringer

tenuous at best.

On the other hand, if a postal administration produced a postal card with the indicia on one side and a picture of a fish on the other side, the picture side can be used to make a thematic point about the fish. If you think about it, it makes sense. In the first example, the picture is private. It has no more philatelic relevance than if you added a picture on your own to make a point. In the second example, the design was authorized by and produced by or under the authority of the postal administration.

Thematic collectors, when contemplating the illustration of a thematic point through the inclusion of such items, should do the necessary research to determine if the item was produced by a postal authority or produced privately. The authorized item should be preferred and the privately produced item should be avoided if possible. One exception would be if there was no other way to make the thematic point. I should point out that, in my opinion, if a postal authority printed a private order, it is perfectly acceptable since the postal authority had to have produced the indicia and any design elements on the item. Accordingly, it was produced with the full knowledge and approval of a postal authority, even if it was intended for private use.

A related matter had to do with the use of the contents of philatelic items such as letters, to make a thematic point. The thematic jurors commented on several exhibits

that contained an envelope for which the thematic relevance was addressed. However, the contents of the envelope (i.e., a letter) were also displayed. While the jurors could appreciate the letter for its historical significance, in some cases, there was no philatelic or thematic connection per se, in displaying the letter. In those cases, while it might have been personally nice to see important letters, it was felt that the letter should have not been displayed. While they make for great social history, unless there are postal markings or some other direct thematic connection, the jurors felt that they were best left in their envelopes.

Finally, the jury spoke to the assembled exhibitors about the inclusion in some exhibits, of post-production items that had been incorrectly labeled as "proofs." What was being referred to were the so-called modern stamp "proofs" being produced for sale to collectors by some postal administrations. It was felt that even though those items may look like the proofs of old, they are produced as a part of a new issue and thus are not true proofs. Accordingly, they should not be labeled as such in thematic exhibits.

The nature of a true "proof" is widely understood in the printing process. In order to be labeled a proof, an item should have been produced during the design or printing process leading up to the acceptance of the final design – and not in conjunction with

the issuance of the stamp. Accordingly, the thematic jurors felt that those modern items should be called by a more appropriate name rather than "proof" or left out of exhibits entirely since they merely duplicated the issued stamp which they felt was a better philatelic element.

The point being made was this – all thematic exhibitors must demonstrate sound philatelic knowledge. One way to do that is to either correctly label the different philatelic elements in the exhibit or to use the best philatelic material available to make the point. So, if those modern "proofs" aren't proofs, it was suggested that they either not be used in favor of the actual stamp – or that they be called something else. Again, it is not the intent of this article to establish more exhibiting "rules." Rather, I wrote it because I know that some members of the AAPE would be interested in reading about some of the current thematic exhibiting thoughts offered by one set of thematic jurors at one international stamp show.

If the foregoing makes you think about the different philatelic elements in your exhibit, then I feel I have accomplished a useful purpose. I would welcome letters to the editor as a way of sharing on a wider basis, other thoughts on the inclusion of the mentioned or any other philatelic elements in thematic exhibits.

## What Is A "Philatelic Cover?"

by Clyde Jennings

Really, I mean it, what is a truly "philatelic" cover? I am referring to it in the context of one that would make a judge say to an exhibitor at critique, "You have too many philatelic covers in your exhibit."

There are some types of covers that, if an exhibitor is going to show, have to have had a philatelic origin to exist at all. First day covers come to mind, also most Zeppelin covers and Antarctic items to mention only a few. Some of the 19th century first day covers, or EKUs, are true nonphilatelically inspired examples. They just happened to have had a stamp bought at a local post office the first day they were released, licked, and put on a letter to Aunt Miranda, and dropped in the mail chute. Then, bless her, she saved it, envelope and all, because it happened to be her birthday, or from a particular favorite relative, and so it exists today (and brings the big bucks!).

But let's say one is exhibiting the US half-cent stamps (as I just happen to do). In

a traditional format as I just happen to do to presentation, covers showing first day of use are a must, or a good judge would see that you receive a good hammering at critique (as I just happen to do).

How could one avoid this? Say in the synopsis that no "natural," or commercially used, first day covers are believed to exist? I don't think so.

Another example. A lot is purchased at auction and a well known dealer mails it by registered mail, which requires a return address (surely recognizable) of some kind, if only a post office box. The letter bears the correct postage of the current time period for the service rendered. Is this exhibit without the stigma of being "too philatelic"?

Seems to me a distinction needs to be made to protect an exhibitor from often receiving at critique an inane remark by a supposedly intelligent judge of "too philatelic" (as I just happen to do).

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