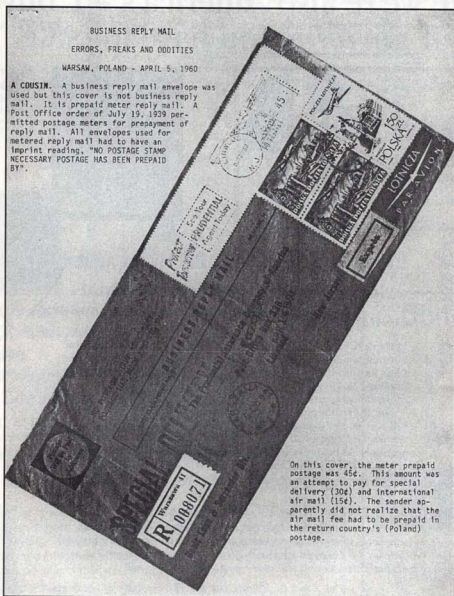


THE Philatelic Exhibitor

VOLUME 15

NUMBER FOUR

OCTOBER, 2001



Extensive Write-Up Sometimes Needed
See Page 9

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

Founded 1986

We're *The Buyer* Of The Great Ones.

But, we're also America's #1 buyer
of *anything* you have for sale.



We were the firm that handled the famous "Running Chicken" cover when we placed it in the John R. Boker, Jr. collection of Waterbury fancy cancels.



When America's rarest stamp—the One-Cent "Z" Grille—last came on the market, it was handled by us.



In the past five years, we have handled nearly all of the great rarities of the U.S. Trans-Mississippi Issue of 1898.

From specialized collections and exhibits...to important individual holdings...see us first.

Every conceivable kind of stamp and/or cover collection. From outstanding classic 19th century United States specialized collections and exhibits—to specific country collections and worldwide holdings. Nothing is ever too large—and we love to purchase all types of smaller properties, too.

Our 36-year reputation for fairness and integrity assures that you will receive *full market value* for your collections when you sell to Andrew Levitt. And with APS Stampshow coming up, we are extremely aggressive in buying new stock for our booth. Over \$5 million available. Call today for our bank letter of credit (203) 743-5291.

Let's Have A Chat. Give Us A Call Today.

Give us the opportunity to compete for the stamps, covers and collections you have for sale. Over \$5 million is available now and, after looking at your material, payment from us is immediate. Fine out why we are the most vigorous buyer in America. Call or write us...or if you're a computer user, just e-mail us and tell us about what you have to sell.

Note: We are especially interested in purchasing exhibition collections. Call us today.

You Can Contact Us By E-Mail, Too!
levstamp@cci.com

Philatelic

Andrew Levitt
Consultant

You'll appreciate Andrew Levitt's 36-year reputation for absolute fairness when it comes time to sell your collection. Give him a call today.



Post Office Box 342
Danbury CT 06813

(203) 743-5291
FAX: (203) 730-8238



A BADGE OF HONOR ...
... AND IT'S AVAILABLE AGAIN



THE OFFICIAL AAPE PIN

Here is the distinctive gold, red and blue cloisonné pin displaying the blue ribbon emblem of THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS. Help your AAPE by showing your support for philately's proudest organization.

\$5.00 postpaid
Send check to:
Denise Stotts
P.O. Box 690042
Houston, TX 77269

www.ericjackson.com

By the way, you can view
our latest giant price list at
our site...or send for it by
mail. It's free!



U.S. Revenue Stamps

AAPE members can relax in the comfort of their homes and review one of the world's largest stocks of revenue stamps at our Internet web site.

But wait, there's more! Our very large web site is one of philately's most exciting. It's full of entertaining full-color graphics and up-to-date information on the revenue stamp world. And it changes all the time...so one visit is never enough.

Eric Jackson

P.O. Box 728 · Leesport PA 19533-0728
(610) 926-6200 · Fax: (610) 926-0120

Email: eric@revenueur.com

www.ericjackson.com



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

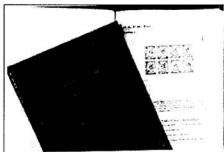
INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

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

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

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

APRL/AAPE EXHIBIT ARCHIVE PROJECT c/o Ms. Gini Horn
THE AMERICAN PHILATELIC RESEARCH LIBRARY
P.O. Box 8338 · State College, PA 16803



Confederate States of America

Buying & Selling

John L. Kimbrough
10140 Wandering Way
Benbrook, TX 76126
Tel: (817) 249-2447
Fax: (817) 249-5213

Member: ASDA, APS, CSA,
FSDA, TSDA, AAPE

- Highly competitive rates.
- An unblemished record of service and integrity.
- Full Burglary and Theft Coverage available even if you don't have an alarm or safe.
- No itemized inventory or professional appraisal of your collection is required.

• "Mysterious Disappearance" is one of many risks we cover...and have covered for decades.

• Very prompt, fair and expert claims handling.

• The *only* U.S.-owned stamp insurance agency.

• We have passed SIX (6) rate reductions on to our customers in the past 20 years.

• Full Exhibition and Travel Coverage when choosing full Burglary/Theft Coverage.

• We insure *many kinds of collections*—stamps and lots of other collectibles, too.

• 24-Hour-A-Day Service with our Toll Free "888" Number (1-888-837-9537) and Internet Web Site: www.collectinsure.com

Special Announcement:

Full Travel Insurance Coverage For The Philatelic Exhibitor

"Dan Walker is the most experienced philatelic insurance advisor I know. You cannot beat his responsiveness. For this reason—and for his extremely reliable insurance coverage of my extensive collections—I am keeping my insurance with him. It's right where it belongs."

James P. Gough
1992 Winner
APS Champion of Champions

NEW COVERAGES OFFERED! Yes, we now offer you **FULL EXHIBITION AND TRAVEL COVERAGE AND FULL BURGLARY AND THEFT COVERAGE**. Just two more reasons you should keep your stamp insurance right where it is. Getting this new coverage is simple. All you need to do is call us and tell us how much exhibition/travel and burglary/theft coverage you want. These new coverages are only part of our new ability to be much more competent than ever before. *Watch for more coming news about the unique CIA insurance services.*

The Owner of Our Insurance Agency Is Always Accessible To You... Have your philatelic risks analyzed by a true professional. Weekdays—even at night and on weekends—you can always reach **Dan Walker** with your stamp insurance questions and problems. Discuss *anything*—locks, alarms, loss claims, the nature of your collection. **Collectibles Insurance Agency** has 31 years of dealing with philatelic exhibitors and their insurance needs. Best of all, our owner is here to help you 365 days of the year!

Consistent Claims Settlement. If you've ever had a loss you know the importance of maintaining your stamp insurance with CIA. Our Claims Representative has settled our collector insurance claims since 1982. This kind of consistent, year-to-year claims handling is vital to you. The single most important factor in your stamp insurance is the fairness and expediency of how claims are handled when you experience a loss.

Protect your valuable exhibit with our inexpensive, easy-to-obtain insurance. Questions? Call, write, e-mail or fax us today....Or call us Toll Free at 1-888-837-9537.



Dan Walker, our owner, is one of the most experienced philatelic exhibitors in our hobby. He is particularly suited to help you with your exhibit insurance needs.

Formerly the
APS Insurance Plan

Collectibles Insurance Agency

P.O. Box 1200-PE • Westminster MD 21158
Phone TOLL FREE : 1-888-837-9537
Fax: (410) 876-9233
E-Mail: collectinsure@pipeline.com
Website: www.collectinsure.com



THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 15, No. Four

(60)

October, 2001

John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041-0125
FAX 703 820-7054

G. H. Davis, Assistant Editor
682 Totten Way
Cincinnati, OH 45226

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 \$20.00 per year includes \$15.00 for subscription to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 13955 30th Ave., Golden, CO 80401.

POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 13955 30th Ave., Golden, CO 80401.

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, 2002, is Dec 1, 2001. The following issue will close March 1, 2002.

In This Issue

- 11 Judging Criteria For The Three New Divisions (CANEJ)
- 17 Exhibiting By Divisions by *Doug Clark*
(with responses by Janet Klug and John Hotchner)
- 23 What's Happening Down By The Riverside by *Janet Klug*
- 23 Quadrilled Pages — The Final Word! by *John Hotchner*
- 24 What! I Didn't Get A Gold* by *Anthony S. Wawrakiewicz*
- 25 Exhibiting Your Stamps or Covers... As A Program Speaker by *Henry Fisher*

Regular Columns

- 5 Editor's and Member's 2¢ Worth
- 7 President's Message by *Charles J.G. Verge*
- 9 For The Beginner — Exhibit Write-Up: One Size Does Not Fit All by *G.H. Davis*
- 20 Ask Odenweller by *Robert P. Odenweller*
- 26 Recollections... by *Clyde Jennings*

Departments And AAPE Business

- 7 Share Your Opinions On TPE
- 7 Classified Ads
- 8 A Guide To Judging The Philately Of...
- 10 "The Best Of TPE" Now Available
- 10 Palmares For Youth Championship
- 15 Show Listings
- 15 Help With New Projects
- 16 News From Clubs And Societies
- 22 Index-2000 -Vol. 14
- 26 Using AAPE As a Middleman... by *Tim Bartshe*

Reprints from this journal are encouraged with appropriate credits.

Attention All Members:

Remember, if you are moving or changing mailing addresses to notify the secretary in plenty of time to correct the mailing labels. Because of the nature of our mailing permit, your TPE is NOT forwarded but returned to the secretary, postage due. That is what the post office is supposed to do; however, lately, they have obviously been tossing the mail into the trash and numerous members have missed receiving their issues. Save the Society the cost of lost issues and yourself the cost of additional mailing and due fees by getting your change of address to the secretary as soon as possible.

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. 1-4 at \$3.00 each, Vol. 15, No. 1-3 at \$3.00 each.

FUTURE ISSUES

The deadline for the January, 2002, issue of **The Philatelic Exhibitor** is December 1, 2001. The suggested topic is: "What Can Judges Do To Be Encouraging To Newer Exhibitors — Without Lowering Standards?"

For the April, 2002 issue of TPE — deadline March 1, 2002 — the suggested topic is "Why So Many Golds?" (It seems like most national exhibitions now have a preponderance of Gold exhibits. Is this right? Is it good? And if not, what should be done about it?)

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 at the top of this page. — JMH

Editor's AAPE(s) of the Month

- **August, 2001 Fran Adams** Whose New Website <http://www.franadams.com> does much to advance philatelic exhibiting.
- **September, 2001** The organizers, exhibitors and showgoers who kept MILCOPEX, Omaha, Peach State and AIRPEX Stamp Shows on course and made them successful under adverse circumstances in the weeks following Sept. 11.
- **October, 2001 Janet Klug** for her leadership in developing the new divisions, and coordinating implementation of them.

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 the these fields; whether they be novice, experienced or just beginning to think about getting involved. Through pursuit of our purposes, it is our goal to encourage your increasing participation and enjoyment of philatelic exhibiting.

AAPE: THE LEADERSHIP

PRESIDENT

Charles J.G. Vergé
P.O. Box 2788 Station "D"
Ottawa, Ont. K1P 5W8 Canada
vergec@sympatico.ca

VICE PRESIDENT

Dr. Paul Tyler
1023 Rocky Point Court NE
Albuquerque, NM 87123
petyl@juno.com

SECRETARY

Timothy Bartshe
13955 30th Ave.
Golden, CO 80401
timbartshe@aol.com

TREASURER & ADVERTISING

Patricia Stilwell Walker
P.O. Box 99
Lisbon, MD 21765
walke96@attglobal.net

EDITOR

John M. Hotchner
P.O. Box 1125
Falls Church, VA 22041-0125
JMStamp@ix.netcom.com

PAST PRESIDENT

Dr. Peter P. McCann
1669 Chinford Trail
Annapolis, MD 21401
103226.706@compuserve.com

DIRECTORS (to 2002)

Guy Dillaway
David Herendeen

DIRECTORS (to 2004)

Nancy Zielinski-Clark nbc@cape.com
Francis Adams fadams@aol.com

IMMEDIATE PAST PRESIDENT: Dr. Peter P. McCann

COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Anthony Dewey
National Level Exhibiting: Clyde Jennings and Stephen Schumann
International Exhibiting: William Bauer
Youth Exhibiting: Cheryl Edgcomb
Thematic/Topical: Mary Ann Owens and George Guzzio
Show Management: Steven Rod
Exhibitor's Critique Service: Harry Meier, P.O. Box 369, Palmyra, VA 22963
Conventions and Meetings: Denise Stotts, P.O. Box 690042, Houston, TX 77269
Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009
AAPE Youth Championship:
Director: Ada M. Prill, 130 Trafalgar Street, Rochester, NY 14619-1224
Computers in Exhibiting: Dr. Paul Tyler, 1023 Rocky Point Court NE,
Albuquerque, NM 87123
AAPE Website: Bill Seymour Billsey@dsc-only.net

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: Timothy Bartshe

American Assn. of Philatelic Exhibitors
13955 W. 30th Ave., Golden, CO 80401

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)

NAME: _____ PHONE NO.: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE: _____

PHILATELIC MEMBERSHIPS: APS# _____ OTHER: _____

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

SIGNATURE: _____ DATE: _____

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

Editor's 2¢ Worth

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



Vox Populi

Divisions — Many pages of this issue are devoted to the final rules and other introductory material on the newly approved Divisions concept for philatelic exhibiting. It has been noted by at least (since this is being written in September and others may yet weigh in) two authors who comment on Divisions that there are significant numbers of unnamed judges and exhibitors who don't think this is such a good idea. This is surprising since the initiative has been discussed in these pages and in the pages of *The American Philatelist*, and in numerous AAPE meetings at shows over the last year. The response has been overwhelmingly positive.

So I have a favor to ask. If you are one who is being quoted or alluded to by those who have been willing to stand up and be counted, I would ask that you do the same. Write in and state your objections. No one who has been involved in developing Divisions thinks that it is the last word, or that it can't be improved. But it WON'T be improved if it is the subject of under-the-table grouting. If you have a problem with it, let's hear it. If you prefer not to critique it publicly in TPE, then I ask you to write directly to Janet Klug, Chair of the APS Committee on Accreditation of National Exhibitions and Judges with your comments or questions.

AAPE was formed to get the problems out in the open so they could be dealt with. Whispered complaints, on the other hand, just poison the well, and make it more difficult to "sell" our corner of the hobby to potential newcomers.

How Did You First Get Involved In Exhibiting? Speaking of which, I would like to ask all members to consider doing a couple of paragraphs for me on how YOU first were attracted to exhibiting, and what got you to do your first exhibit? I suspect there are some lessons for us to learn about how to approach the task of recruiting new exhibitors and members by looking at how we all came to start. I will, of course, print a selection of your personal stories. Please write to me at P.O. Box 1125, Falls Church, VA 20041-0125.

Do You Need Additional Copies of *The Best Of TPE, 1986-1996*? Every AAPE member has received a copy, but we have received requests as to availability of additional copies. Copies are available at \$12 postpaid. They are ideal for sharing with a friend who is thinking about exhibiting, for use as club door prizes, or for relatives who wonder what is it about this field that interests you! Order from the editor, address above.

Your 2¢ Worth

— Harlan F. Stone and a reply by Patricia Stilwell Walker • Vince Polizotto
• H. James Sauer • Robert Bell • Ernst Cohn

Seems Clear To Me...

To The Editor:

STAMPSHOW 2001 has taught the American Helvetia Philatelic Society that sometimes exhibition juries fail to follow guidelines for making special awards. In this case the jury received the Helvetia award and the society's criteria for selecting eligible exhibits but made no award.

When I asked Ken Martin, APS director of shows and exhibitions, to return the medal he had requested based on the advance list of exhibits, he reported that the jury had decided "there were no multiframe exhibits."

The criteria say, "To promote the philately of Switzerland and Liechtenstein, the American Helvetia Philatelic Society provides special awards for the best exhibits in these collecting areas at philatelic exhibitions in the United States. Exhibits of international organizations (such as the United Nations) are eligible if at least 50 percent of the displayed material relates to offices and usage in Switzerland... Bronze medal for the best exhibit at a national-level show that participates in the APS World Series of Philately, if the show has at least two eligible exhibits. The winner does not have to be a Helvetia member."

The criteria makes no mention of the size of exhibits, multiframe or less.

Five exhibits eligible for the bronze medal were at STAMPSHOW 2001:

"League of Nations" (seven frames).

"Swiss Official Stamps for the UNEO and International Agencies" (eight frames).

"Service of Intellectual Aid to Prisoners of War" (one frame).

"Switzerland's Early Postal Cards in the International Mails: Their Use and Misuse" (one frame).

"Switzerland's 1924 UPU Commemorative" (one frame).

Harlan F. Stone
Awards Chairman
American Helvetia Philatelic Society
New York, NY

A Reply To Stone

Thank you for sending me Harlan Stone's letter about the situation at STAMPSHOW 2001 where the jury did not award the American Helvetia Philatelic Society medal.

Let me address a few general comments first — those that should be addressed to many societies that provide awards — and then I will address this specific situation.

Unfortunately, the area of special awards at

STAMPSHOW was quite confusing. One big problem was that the "cover letters" that came with an award and criteria were separated and the jury was NOT provided with cover letters. (I'm sure this problem is not unique to STAMPSHOW.) This meant that at least two awards were not given because the "exception conditions" were in the cover letter — those that said that the number of eligible exhibits could be waived, for example. Another that had no criteria or cover letter provided was not awarded to a youth exhibit, when that had been the intent! Secondly, if a society intends that its award may be given to a single frame, or new division (DISPLAY, ILLUSTRATED MAIL, CHARITY/PROMOTIONAL) exhibit, it would be extremely helpful to state that explicitly in the criteria. Not mentioning the number of frames leaves the jury guessing. As a parenthetical statement, I was very impressed that one society, the American Air Mail Society had supplied recently updated and very explicit criteria. In addition to the mentioned problems, the panel was not sure what awards were available and I personally went into the case where they were displayed and looked/handled some of them.

Now to the American Helvetia Philatelic Society case in particular. My handwritten notes state "need two eligible m-f exhibits." I

member clearly leaving the jury deliberations and going to attempt to find (not always successfully) clarification on several award criteria, single frame eligibility being a key unknown; this may have been one of them. I don't recall specifically, but we may have decided to err on the side of conservatism in the absence of a specific statement and inability to get clarification when needed. In contrast, I have no recollection of double checking the criteria against the preliminary list of eligible exhibits provided by the STAMP-SHOW committee. We certainly had the "Swiss Official Stamps for the UNEO and International Agencies" on our list and two of the three single frame exhibits cited by Harlan Stone; we did not have the League of Nations multiframe on our list. This was our error — we should have looked harder past the supplied list in this case as we did in a couple of others.

Pat Walker,
Chair, STAMPSHOW 2001 Jury
Lisbon, MD

Questions I

To The Editor:

I joined the AAPE during the past year and look forward to each and every issue of *The Philatelic Exhibitor*. It's a great journal with a wealth of information. Thanks for the effort you put into making it such a fine resource.

I have three questions about exhibiting. My apologies if these have been covered in the journal before, but I don't recall seeing them.

First, I plan to exhibit the early "att" surcharges of Thailand. I have been fortunate to obtain a number of sheets that illustrate the complete setting of a surcharge with all the varieties. How do judges view the exhibiting of complete sheets? Do they frown upon it? Do they view it as being less worthy than assembling the varieties individually?

Second, since so many surcharges have been forged, I have obtained a good many certificates of the better items. Does one normally reference the certificate number on the exhibit page itself? Or, is one silent on the issue? Would an exhibitor normally include a copy of the certificate, or reference to it, with the title and synopsis pages that the judges review beforehand? Of course, I realize that the actual certificates should be attached to the back of the exhibit pages for the judges to review.

Third, I have acquired a piece that is truly outstanding — a block of 15 of the two atts on one att on three atts. The Thailand Philatelic Society auction called it "One of the most important pieces of Thai philately to come to the market ever." I am thinking of displaying this on the title page to grab the judges' and viewers' attention. In your view, would this be appropriate?

Vince Polizzato
Arlington, VA

Questions II

To The Editor:

As I prepare to start with my first exhibit a recurring "problem" surfaces in nearly every article I read or discussion I'm involved in and that is the "story" line. "You must tell a story," "Judges spend only about 20 seconds on each page," "Be concise," etcetera, etcetera, etcetera. "The Judges, this," "The Judges that," all pretty confusing for us common folk.

Now I do understand there must be guidelines, rules, if you will. And I do appreciate the amount of time it takes to view all the pages in each frame and the high number of frames that can be involved with many shows. And the three or four judges must have a very intense time of it, particularly with material they may not be as familiar with as they would like. Though I've never heard one admit that in a critique.

However, I'm of the opinion that we need Honest-to-God Story lines anyone can follow, enjoy and appreciate; not the esoteric "story lines" only specialist collectors/exhibitors and hopefully the judges understand. If the exhibit says nothing to the average viewer that exhibit is a failure, it means nothing.

This should not be a hobby serving only the advanced collector, which may be one reason today's collectors are getting a little long in the tooth. To the contrary, it should serve the majority of the collector/viewers to the extent they understand what the exhibitor has presented for their viewing pleasure and thereby appreciate the dedication, work and research the collector/exhibitor has performed in order to present a slice of our existence in the form of postal history and/or stamps for that pleasure. And, yes, I understand there are those who care only for the medal level they can achieve whether or not anyone understands their material.

Is there a solution? Perhaps... I am, admittedly, a novice in this, after all, I've yet to exhibit. However, I wonder if two stories can be told in an exhibit? One for the judges, perhaps highlighted so they may go through it as quickly as possible; and one for the rest of the hobby that has more detail and story line, that can be read at one's leisure, to be enjoyed, much as a book is read and enjoyed. And, one that may encourage others to exhibit, maybe even bring a few youngsters into the hobby that might otherwise never consider it.

For what it's worth I am not a new collector, having been at it some sixty years, and I have a little experience with shows having chaired *Philatelic Fiesta* the past three years. I help with three other stamp shows, belong to three stamp clubs and numerous societies and

study groups plus a director at the Western Philatelic Library. I do not take any part of this hobby lightly.

H. James Sauer
Fremont, CA

Expertizing

To The Editor:

Ref.: Ernst Cohn's letter (7/01 TPE, page 6)

To make medical authors more accountable the editors of some of the world's major medical journals have in recent years asked all contributors to state any potential conflicts of interest (funding for the study, personal payments received, share holdings or Board positions in a company, employment by a company, etc.). Perhaps there is a similar need for such disclosure with philatelic expertizers (they own, they sell, or have a financial interest in a company that sells similar material, etc.).

Further, is there a place for registering philatelic material for which a previous expert opinion has been reversed? The owner of the material with the reversed opinion could be asked to send standard details to a national or international philatelic body with this information being available on request, or even posted to the Internet.

If the above were done would expertizers become more accountable, with this eventually leading to a rise in overall expertizing standards?

Ernst Cohn
Dothan, AL
Robert Bell
Sedona, AZ

Exhibition Prizes, Trophies

To The Editor:

When breakfasting at Bernard Louiseau's hotel in Salieu, France we observed many strikingly beautiful gastronomic certificates of excellence that adorned the walls. Our thoughts turned to the awards given to philatelists at national and international stamp shows. These awards come in many forms but often include chunky plaques that fill a space on a wall for a time, and then find themselves relegated to basements, attics, or trash cans as time passes.

We wondered if there was a place for a small, nicely engraved certificate printed to high standards to replace the plaques. Easier to store and transport, these could become collectibles in their own right, perhaps similar to the collection of old stock certificates.

Robert Bell
Sedona, AZ
Ernst Cohn
Dothan, AL

WANT TO IMPROVE YOUR EXHIBIT AWARD?

Use The Critique Service. Many have with good results.

For The Details Send A Stamped Addressed #10 Envelope To:

Harry Meier POB 368, Palmyra, Virginia 22963

PLEASE! DON'T SEND EXHIBITS WITHOUT THE FORMS AS IT DELAYS SENDING THEM ON FOR REVIEW!

President's Message by Charles J. G. Vergé



In August, the board had meeting to discuss a number of items and to close some others. One of the important items to be reported here that was discussed at the STAMPSHOW meeting was the AAPE's website. Hopefully we will have a prototype site for review by the Board at our meeting in Riverside, CA next February during AMERISTAMP EXPO. At the same time, I had the pleasure of announcing the 2001 recipient of the Herdenberg Award for service to the Society. Ada Prill, our director for Youth programs is the well deserved winner of the award named after Ralph and Betty Herdenberg, two stalwart founding members of the AAPE who served as Directors of Convention and Meetings since the inception of the Society until Betty's death two years ago. In addition, I am pleased to announce that World Columbian Stamp Expo has once again been generous to the AAPE donating \$5,000 towards our youth programs.

I had the opportunity to judge the WSP show in Omaha, Nebraska recently. There, I discovered a very interesting group of people called the Bittersweet Exhibitors. They hail from Manchester, Connecticut and once a year they choose a WSP show to go to and exhibit. This year they were in Omaha and brought with them some eight or nine high caliber exhibits. There raison-d'être is to promote exhibiting, to show that exhibiting is a social hobby and to help each other improve their exhibits. The club has less than a dozen members. I believe that this is an admirable endeavor that should be encouraged. I suggested to the members that they might consider becoming a Chapter of the AAPE. We currently do not have provision for Chapters but I am sure that the Board of Directors would be favorably inclined to consider the creation of AAPE Chapters at their next meeting. Are there any other clubs like the Bittersweet around? If your club's main interest is exhibiting, write me and let me know.

When you read this, I will be returning from Copenhagen where I attended HAFNIA 2001 as Canadian Commissioner. During the show, there was a day-and-half Symposium on Fraud, Fakes and Forgeries and the role of Expert Committees at World Philatelic Exhibitions. I once wrote a draft paper on the Exhibitor's Bill of Rights vis-a-vis the Expert Committees. Although never published it was shown to a number of people. As a result, I have been invited to participate in the Symposium to make sure the exhibitor's point of view is part of the discussion. I think that the invitation recognizes the impact and influence that the AAPE has on exhibiting.

May I take this opportunity to offer my best wishes for the Holiday Season to our members and readers. For those of you who were directly or indirectly affected by the tragic terrorist attacks on New York and Washington of September 11 and their aftermath, please remember that our thoughts and prayers are with you this season.

CLASSIFIED ADS WELCOME

Your AD HERE — up to 30 words plus address — for \$5.00 per insertion. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

- **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.
- **MOVIE RELATED MAIL WANTED.** Mail to/from movie stars, movie companies, movie meter ads, or anything movie related that is unusual. Also 1937 or 1942 Christmas seal related material; especially covers. Tom Richards, P.O. Box 9637, Columbus, Ohio 43209. ThomasR1@odc.edu

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.

Share Your Opinions On TPE

As we complete our 15th year I'd like to get a reading from the membership about how you feel about TPE and what you think might be improved. Please answer the following questions on this form (copies ok) or a separate piece of paper and send the response to me: John Hotchner, P.O. Box 1125, Falls Church, VA 20041. Send anonymously if you like:

1. What percentage of the TPE do you read?
2. Please rate TPE on a scale of 1 to 10
a. Useful news of content to you

b. Quality compared to other philatelic publications you receive.

3. What features do you like best?

4. What features do you like least?

5. Features you would like to see added?

6. Any additional comments on TPE welcome

7. Any additional comments, ideas for activities or services etc. for AAPE also welcome

A GUIDE TO JUDGING THE PHILATELY OF.....

NEW ITEMS

Thanks to John Dibiase and The Asia-Pacific Exhibitors of May, 2001, we have a new monograph to offer:

• How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903 (seven pages) \$1.00.

They are available from the editor's address below for prices indicated 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:

- **How To Judge — Norwegian Airmails.** By Egil Thomassen (6 pages) \$1.00
- **How To Judge — Finnish Railway Post Offices.** By John MacDonnell (8 pages) \$1.20
- **How To Judge Chinese Local Posts 1863-99.** By William Kullman (20 pages) \$2.00
- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** By Robert Morgan (55 pages) \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** By Jerome Hart (14 pages) \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** By John Kimbrough (8 pages) \$1.20 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.

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 59th 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 nonprofit 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.

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

For The Beginner Exhibit Write-up: One Size Does Not Fit All

by G.H. Davis

A great deal has been written concerning the appropriate amount of write-up for a philatelic exhibit. Some advocate write-ups that are very brief. Others recommend something more but still limited. Still others defend the need for detailed write-ups to properly tell the stories behind various stamps and covers. Regardless of whatever style is supported, it is often done so in the context of an entire exhibit. I do not believe one guideline can apply to all items in an exhibit — one size does not fit all.

It is the purpose of this article to illustrate, by using selected pages from my Business Reply Mail exhibit, how three different levels of write-up can be used successfully in a single exhibit. For purposes of this article I will call these three levels:

- Minimal
- Moderate
- Extensive

Minimal write-up

Sometimes only minimal write-up is necessary to highlight the important aspect of a stamp or cover. Figure 1 is an example of a business reply card that received a mail boat auxiliary marking. Since this is the key piece of information to be communicated to the viewers (and judges), I have limited the write-up to a bold one-line MAIL BOAT. I realize this is redundant with the marking itself and without the write-up some viewers would locate the marking. However, given the significance of the marking, I use the minimal MAIL BOAT text to guide the viewer to the key piece of information. Using a write-up that reads MAIL BOAT AUXILIARY MARKING would have been redundant since the page heading already tells the viewer that this is the auxiliary marking section of the exhibit.

Moderate write-up

Figure 2 illustrates a POSTAGE DUE PAID marking that requires more than one line of text to tell its story. Since this marking is more than just part of a meter being used to pay postage due on a business reply envelope, a more detailed description is required. The exhibitor cannot leave to chance that the judges viewing this item will fully understand the significance of the marking. Also the story needs to be told for the casual

The Philatelic Exhibitor

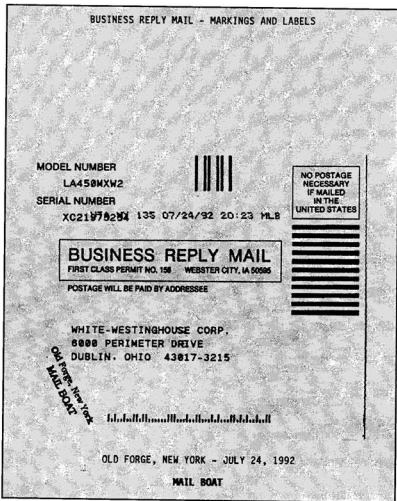


Figure 1.

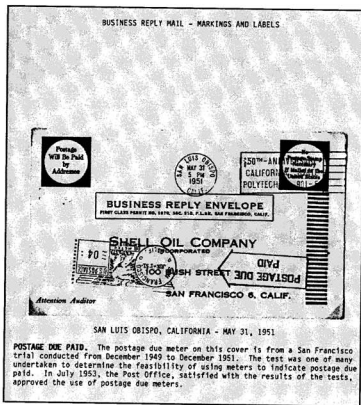


Figure 2.

There are some days when I think I will die from an overdose of satisfaction. — Salvador Dali

viewer. Since the moderate write-up is focused on the postage due paid marking and refrains from detailing the complete history of meters in the mails, I believe it will be appreciated by casual viewers and deemed appropriate by the judges.

Extensive write-up

On occasion, a cover's story cannot be told nor philatelic knowledge demonstrat-

ed with a minimal or even a moderate write-up. Something more extensive is required. The business reply cover on the front cover is what I call a "busy" cover. It has Polish stamps, a United States meter, three labels, multiple handstamps and a typed message — and this is just on the front. I believe judges expect and casual viewers appreciate the extensive write-up

used to explain the features of this cover.

In summary, consider using various levels of write-up. Use a minimal amount of text for material whose explanation is straightforward. For items whose story is more involved, a moderate level of write-up is required. Occasionally, philatelic mysteries require extensive write-up.

"The Best Of *The Philatelic Exhibitor*" Is Now Available

The American Association of Philatelic Exhibitors (AAPE) is pleased to announce the publication of **The Best Of The Philatelic Exhibitor, 1986-1996**, featuring articles and helpful hints especially for the new exhibitor and those who are thinking about getting involved in this wonderful area of our hobby.

The Best of..., with 48 packed pages of articles and illustrations, is FREE with new memberships (\$20 in the US and Canada; \$25 elsewhere) in AAPE. Contact AAPE Secretary Timothy Bartshe, 13955 W. 30th Ave., Golden, CO 80401, or by email at a timbartshe@aol.com for further membership information.

The publication can also be purchased without membership, at \$12 postpaid, from TPE Editor John Hotchner, P.O. Box 1125, Falls Church, VA 22041.

Palmares For Youth Championship

2000-2001 AAPE Youth Champion of Champions Competition held at the National Topical Stamp Show, Mesa, Arizona, June 22-24, 2001 sponsored by the American Association of Philatelic Exhibitors.

YOUTH CHAMPION OF CHAMPIONS — Dzintars Grinfelds (age 12), The "3-Star" Coat of Arms Issue of Latvia, 1922-1933, representing Philadelphia National Stamp Exhibition.

GRAEBNER CHAPTER RESERVE GRAND for the best exhibit by an exhibitor under the age of 12 — Danielle Henak (age 11), On Wisconsin, representing MILCOPEX.

GRAEBNER CHAPTER RESERVE GRAND for the best exhibit by an exhibitor age 15-17, Kelly Liusz (age 17), Christmas in Canada, representing ROPEX.

RALPH HERDENBERG AWARD (goes to the Youth Champion of Champions) Dzintars Grinfelds (age 12), The "3-Star" Coat of Arms Issue of Latvia, 1922-1933, representing Philadelphia National Stamp Exhibition.

ATA YOUTH AWARD — Dzintars Grinfelds (age 12), Railroad in the U.S., representing World Stamp Expo.

ISWSC AWARD — Sara Henak (age 14), Puma Concolor, representing VAPEX.

JPA MEMBERSHIP AWARD —

Dzintars Grinfelds (age 12), The "3-Star" Coat of Arms issue of Latvia, 1922-1933, representing Philadelphia National Stamp Exhibition.

APS MEMBERSHIP AWARD — Kurt Glatzfelder (age 14), Space Exploration, representing Royal*2001* Royale

WESTPEX Award — For Excellence in Presentation — Dzintars Grinfelds (age 12), The "3-Star" Coat of Arms Issue of Latvia, 1922-1933, representing Philadelphia National Stamp Exhibition.

NAPEX TITLE PAGE AWARD — Sara Henak (age 14), Puma Concolor, representing VAPEX.

NAPEX CREATIVITY AWARD — Danny Handelman (age 15), Dead as a Doornail — Closed Post Offices of Ontario, representing ORAPEX.

NAPEX TOPICAL AWARD (For excellence in philatelic knowledge) — Tabitha Barr (age 17), America's Stars and Stripes, representing CHICAGOPEX.

NAPEX THEMATIC AWARD (For outstanding knowledge of subject matter) Dzintars Grinfelds (age 12), Railroad in the U.S., representing World Stamp Expo.

NAPEX RESEARCH AWARD — Dzintars Grinfelds (age 12), The "3-Star" Coat of Arms Issue of Latvia, 1922-1933, representing Philadelphia National Stamp Exhibition.

HOWARD HOTCHNER AWARD

(Best portrayal of American History) — Danny Handelman (age 15), Dead as a Doornail — Closed Post Offices of Ontario, representing ORAPEX.

WELSH PHILATELIC SOCIETY POSTAL HISTORY AWARD: (Best postal history exhibit) Kent Kuran (age 14), Postal History of California to 1900, representing SESCOAL.

LIBERTY AWARD: (For the best traditional exhibit) — Kelly Liusz (age 17), Christmas in Canada, representing ROPEX.

Other Participants: Champion of Champions Competitors (All exhibitors in the Championship received Fran Jennings Medals, donated by the Fran Jennings Memorial Fund of the Postal History Foundation, as well as ribbons and certificates)

Dzintars Grinfelds (age 12), Central Lithuania, representing Filatelic Fiesta

Sam Heppell (age 14), Exploration in Space, representing Edmonton National Stamp Show.

Evelyn Larson (age 11), Butterflies and Moths of the World, representing MIDAPHIL

Kristen Ollies (age 13), Love Through My Eyes, representing APS Stampshow.

Jonathan Suever (age 15), Stamp for the Japanese New Year, representing Peach State Stamp Show.

The Philatelic Exhibitor

Judging Criteria For The Three New Divisions

(From the APS Committee on the Accreditation of National Exhibitions and Judges)

Coming soon, to a stamp show near you ... new kinds of exhibits! Or at least that is what the Committee on the Accreditation of National Exhibitions and Judges (CANEJ) hopes will happen with its new initiative. Three new "Divisions" of exhibits have been added to those exhibits we have already been assembling, showing, judging, and enjoying at our shows. These types of exhibits include those that would fall into the new Postal Division (traditional, postal history, postal stationery, aero and Astrophilately, etc.), Thematic Divisions, and Revenue Divisions.

Joining these new Divisions are: Display Division, Illustrated Mail Division, and Cinderella Division. Display Division is what used to be called "Display Class." The big difference is that these types of exhibits will now qualify for five levels of medals, special prizes as determined by the criteria for awarding them, and the grand and reserve grand awards.

The other two new Divisions embrace types of exhibits that have either never achieved "legitimacy" (for lack of a better word) or that were once widely collected and exhibited but fell out of favor because judging criteria were biased towards other types of exhibits.

New criteria have been developed for these new Divisions. The criteria have been tested by a number of judges on a variety of exhibits. They were revised extensively, and tested again. We believe that we have worked out the kinks, but that does not mean further revisions might not be necessary after we have some more experience in applying the criteria.

The important point to remember is that exhibits and exhibiting are not static activities. It is an ever-evolving pastime. The criteria have been developed to challenge exhibitors and to give judges an equitable yardstick by which to evaluate them.

Judging Charity, Promotion, and Cinderella Stamp Exhibits

(Revised July 18, 2001)

The Basic Judging Criteria

Charity, Promotion, and Cinderella exhibits will, in most cases, be done in a traditional format, but with additions as mentioned below. Relative point values are given to assist the judge in ascertaining the weight each criterion should receive in

evaluating exhibits. Score sheets are available, but their use is optional. The criteria against which they should be judged include:

Treatment (40 points): The degree of development, organization, balance, and completeness, both in material presented and the story it tells.

Knowledge of Subject (20 points): Correct identification and analysis of the material being presented. Exhibit should be rewarded if new discoveries, conclusions, or facts are presented.

Evidence of Purpose (15 points): Because of the special nature of the subject matter, the exhibit should illustrate and demonstrate the reason for issue, whether for charitable, promotional, or other purposes.

Difficulty of Acquisition (15 points): The material goes beyond that which is easiest to acquire.

Condition (5 points): The material is in the best possible condition known to exist for the period or type being exhibited.

Presentation (5 points): The exhibit is neat, clean, pleasing to the eye, and concisely written.

Items Not Normally Found In Traditional Exhibits That Are Appropriate In Charity/Promotional/Cinderella Exhibits

Promotional Material: This consists of materials on which the seal or cinderella, or its design was used for practical, souvenir, or publicity purposes; and materials produced for the purposes of promoting the sale or use of the seal or cinderella. It is desirable that such material includes the design image, but not essential if the item is otherwise directly related.

Archival Material: The possibility exists for most seals and cinderellas that material from the files of sponsoring organizations or contracted printers will exist. While this is also true for postage stamp exhibits, often a wider range exists for seals and cinderellas. In general, a higher percentage of seal and cinderella exhibits may be devoted to essay and proof material, and less to covers.

Covers That May Appear Common: Usually covers, no matter how common they may appear to be for postal purposes, are not common with the seal or cinderella

properly tied. Also it is appropriate and desirable to show covers that received different types of postal service, and evidence a wide geographic range of usage, regardless of the fact that they may have the same seal or cinderella type affixed.

Applying the Criteria

Treatment Criterion: The proper balance may not be obvious because the difficulty of acquisition will differ for these categories of material from that found in traditional postage stamp exhibits.

Is the promise of the title and the title page fulfilled? Is the complete story told in a logical manner, using philatelic material to make the points? Are pieces missing that represent important parts of the story? Is the exhibit balanced from section to section despite the difficulty of obtaining some of the material? Are the collateral items included truly relevant?

Knowledge of Subject Criterion: The exhibitor has the task of conveying his or her own knowledge and what viewers need to know to put material in context so it can be properly appreciated.

Does the exhibit answer the questions that the material itself raises? Is the information presented correct? Has the exhibitor developed and presented new information of importance to the subject?

Evidence of Purpose Criterion: Does the exhibit show supporting documentation of promotional materials relating to the sale of seals, poster stamps, or cinderellas to raise funds or promote an event or product? Does the exhibit contain usages on cover (promotional), document (promotional or revenue producing), or affixed to other supporting documentation?

Difficulty of Acquisition Criterion: How to credit scarcity can be difficult because, for instance, some types of proof and essay material are relatively easy to find for post-1920 Christmas seals, but earlier may be extremely scarce. Keep in mind that nonphilatelic and tied usage will be much more difficult to obtain for much of the material in this category, and for some material philatelic usage may be all that exists.

Condition and Presentation Criteria: Are essentially the same as Traditional exhibits in the Postal Division.

Is the material highlighted? Does it draw the viewer's attention and keep it through effective use of clear page titles? Is essential information clearly conveyed? Has the exhibitor made it easy to locate the key material?

Literature for Study: It is recommended that the APRL be contacted for help with research, since much of the literature on these subjects is obscure, out of print, and/or out of date.

Specialist society journals that may be of use:

Seal News (Journal of the Christmas Seal and Charity Stamp Society), bimonthly

Cinderella Philatelist (Journal of the Cinderella Stamp Club), quarterly

Judging Display Division Exhibits

(Revised April 12, 2001)

The Basic Judging Criteria

Display Division exhibits (often called "Open Class" in other countries) may combine philatelic elements with all sorts of non-philatelic items to tell a unified, cohesive story. Display Division should encourage creativity and experimentation. Therefore, judges should use the criteria as guidelines to evaluate the exhibits with some degree of uniformity rather than as hard and fast rules that must be strictly applied.

In the United States, Display Division also incorporates Social Philately (see Social Philately section), defined by the Australian Federation that developed it as "a study of the development of social systems and products derived from the operation of postal systems." In Australia and in other countries, Social Philately exhibits are judged by an elaborate and arguably more restrictive series of criteria. In the United States Social Philately exhibits fall under the umbrella of Display Division and are judged using the Display Division criteria.

Score sheets are provided and should be used when evaluating exhibits in Display Division. One Frame Display exhibits compete in the One Frame Class, but Display score sheets and criteria should be used to evaluate them.

Development of Story (30 points): The material presented should tell and support a story that has breadth, is logical, and is well developed.

Composition of Material Presented (30 points): The exhibit should have a primarily philatelic focus. Nonphilatelic material included in the display should enhance the story but not overwhelm it.

The material presented and the story blend in such a way as to optimize the looser restrictions of Display Division.

Knowledge and Personal Study (30 points): Information presented in the Display should be accurate and complement the material being shown.

Condition (5 points): Condition of the material shown, whether philatelic or nonphilatelic, should be fine in the context of the material being shown.

Presentation (5 points): The Display should be neat and reflect the creator's care.

Bonus Points

Elusive Material (1 point): Awarded to recognize the difficulty of acquisition of certain philatelic material.

Original Research (1 point): Awarded to recognize original philatelic or nonphilatelic research about the subject or material presented.

Creativity (1 point): Awarded when exhibit demonstrates a creative approach to the story, choice of supporting text or material, or presentation.

Applying the Criteria

Development of Story Criterion: The story should be well developed, make sense, and flow logically from beginning, through the middle, and to its conclusion. The story need not be philatelic in nature, but the philately should not be lost within the story. Creative approaches to the storyline should not result in deduction of points, provided the objective of this approach is easily understood by the treatment and development. (Example: "Flashbacks," quizzes, first person narrative or other nonstandard approaches to telling the story may work well in some exhibits.)

Composition of Material Presented Criterion: The philatelic items should be the primary vehicle by which the story is told, however Display exhibits may incorporate nonphilatelic items that will augment and enhance the development of the story being presented. Such material should be justified within the story and not simply added because the exhibitor owns it. (Example: An exhibit about a soldier's battle experiences may contain photographs of him, medals and decorations he received, badges of rank, his honorable discharge papers, contemporary newspaper clippings, and other pertinent ephemera that would enhance the fabric of the story.)

There is no percentage requirement on

how much or how little nonphilatelic material should be present, nor is there an absolute requirement that philatelic items should be mounted on every page. The guideline is that the philatelic aspects of the exhibit should not be subservient to the nonphilatelic elements.

Philatelic material may include items from any of the other Divisions. A bonus point is available to reward exhibits that contain elusive philatelic material (see Bonus Points).

The optimum Display exhibit will blend the philatelic and nonphilatelic material seamlessly to complement and tell the story.

Knowledge and Personal Study Criterion: A Display exhibit may demonstrate several areas of knowledge: knowledge of the subject being illustrated, philatelic knowledge, and knowledge of the nonphilatelic material and ephemera. The text should be accurate, informative, and convey the information in a clear, concise format. (See Bonus Points for rewarding original research.)

Condition and Presentation Criteria: As described earlier.

Bonus Points

Display Division offers three categories where a bonus point may be awarded. An exhibit may be awarded any or all of the bonuses according to merit in those individual categories. They are:

Elusive Material: One bonus point may be awarded if elusive philatelic material is shown. Note that Display exhibits need not show scarce or rare philatelic material, but if an exhibit does contain such material that goes beyond what may commonly be expected to be shown for the story being told, then awarding this bonus point is appropriate.

Original Research: A Display exhibit need not augment its story with original research, but this bonus point could be awarded if the exhibit indicates additional research or new conclusions about the subject, philatelic material, or nonphilatelic material. One bonus point is available.

Creativity: Creativity may be evidenced in several ways: how the story is presented, the type or manner in which nonphilatelic material is introduced into the exhibit, the way the supporting text is written. One bonus point is available to reward a creative approach to the Display exhibit.

Social Philately

Social Philately is an area of exhibiting

The Philatelic Exhibitor

that was introduced by Australia and has achieved some acceptance internationally. The criteria by which these exhibits are judged in other countries are far more stringent than the guidelines outlined above for evaluating Display exhibits. The United States has decided to use Display Division criteria for evaluating Social Philately exhibits.

Exhibitors who wish to show their Social Philately exhibits internationally should be aware that restrictive standards of evaluation will be used to judge them elsewhere. In such instances, any nonphilatelic material included in the Social Philately exhibit must have an intimate connection with the operation or the objective of a postal system, or the paraphernalia of postage stamps and philately that is included in the exhibit. Internationally, Social Philately is judged using the following criteria:

Treatment and Importance (30 points)

Philatelic and Related Social Knowledge, Personal Study and Research (35 points)

Condition and Rarity (30 points)

Presentation (5 points)

Note: The above is given for informational purposes ONLY. **Display Division criteria are to be used to evaluate Social Philately exhibits within the United States.**

Judging Exhibits in the Illustrated Mail Division

(Revised May 13, 2001)

Basic Judging Criteria

The Illustrated Mail Division encompasses several broad categories of philatelic material. These include advertising covers; patriotic covers; corner cards; cacheted, illustrated, or imprinted commemorative covers and cards; first day covers; and Maximaphily (maximum cards). The criteria presented are applied to all of the exhibits, but specific applications of the criteria may vary within each subdivision. These will be explained in sections devoted to each discipline. Relative point values are given to assist the judge in ascertaining the weight each criterion should receive in evaluating exhibits. Score sheets are available, but their use is optional.

Treatment (30 points): Degree of development, organization, balance, and completeness; both in material presented and the story it tells.

Focus on Cachets (25 points) Note: This criterion is used for First Day

The Philatelic Exhibitor

Cover, Cacheted or Illustrated Commemorative Covers, Patriotic Covers, and Advertising/Corner Card Exhibits – Exhibit shows cachet development, varieties, and preliminary artwork (if available). (See description in this section for additional information on specific applications).

OR

Focus on Concordance (25 points) Note: This criterion is used exclusively for Maximaphily Exhibits – Degree of concordance between view card, stamp(s), and postmark. (See description in this section for additional information).

Knowledge of Subject (20 points): Correct identification and analysis of the material being presented. Exhibit should be rewarded if new discoveries, conclusions, or facts are presented.

Difficulty of Acquisition (15 points): Material goes beyond that which is easiest to acquire.

Condition (5 points): The material is in the best possible condition known to exist for the period or type being exhibited.

Presentation (5 points): Exhibit is neat, clean, pleasing to the eye, and concisely written.

Applying the Criteria to First Day Cover Exhibits

Treatment Criterion: First Day Cover (FDC) exhibits may be developed focusing either on the stamp or stationery, on the cachets, or as a special study. Exhibits that concentrate on the stamp/stationery should emphasize the importance of the stamp, how it was printed, show examples of essays or proofs if they exist, discuss paper, tagging, perforation varieties, watermarks, plate flaws, and similar "traditional" treatment. Usages besides earliest known usages (EKU) and/or first day of issue should be shown.

Exhibits that concentrate on EKUs, uncacheted first day covers that traveled through the mail, first day of use for metered mail, cacheted and uncacheted first day covers emphasizing postal regulations, directive markings and rates, etc. may be better evaluated in the Postal Division using criteria for postal history exhibits. If evaluated as postal history, such exhibits should not be penalized for containing paraphilatic materials appropriate for FDC exhibits.

FDC exhibits may also be developed concentrating on the cachets, as a retrospective of a cachet maker, or thematically. These exhibits should follow a clearly

defined, logical plan that emphasizes the primary focus of the subject. Special studies may be developed along a number of paths (example — censored first day covers).

The presence of autographs may enhance a FDC exhibit, but their absence should not detract. The autographs can appear on the covers themselves, on ceremony programs, and in some cases on stamps or multiples of stamps. The signers can include those who designed the stamp, cancel or cachet; the postmaster of the issuing post office; or famous persons related to the subject matter of the stamp such as astronauts, baseball players, presidents, movie stars, scientists, artists, etc.

First Day Cover exhibits should follow a clearly defined organization that is fully and logically developed.

Focus on Cachets Criterion: Cachets are important to FDC exhibits. Cachets are not normally found on classic covers, but appear in the 1920s when cachet makers came on the scene. The exhibitor should show cachet varieties and, if possible, artwork or preliminary designs by the artist. The exhibitor should use hand painted cachets and similar one-of-a-kind covers judiciously unless a particular cachet maker is the focus of the exhibit.

The FDC exhibit may contain paraphilatic material, which includes post office announcements of the new stamp, first day of issue ceremony programs, souvenir pages, and other material pertinent to the new issue. Original documents should be shown, not photocopied from archives.

Knowledge of Subject Criterion: Knowledge of the subject may be evidenced by the careful selection of materials exhibited. This might include covers that have been sent through the mail and bear auxiliary markings or unusual routes or destinations that can be described within the text. First day cancellations, unofficial first day cancels, and commemorative cancels should be explained, especially if varieties exist.

Difficulty of Acquisition Criterion: Exhibits that show classic cachets and the traditional study of the stamp(s) will often have a high degree of difficulty of acquisition. Exhibits of modern FDC or commemorative cachets may also demonstrate difficulty of acquisition by including varieties of cachets, preliminary drawings, or uncommon usages.

Condition and Presentation Criteria: As described earlier.

Applying the Criteria to Exhibits of

October 2001/13

Cacheted or Illustrated Commemorative Covers and/or Cards

Treatment Criterion: Cacheted or illustrated commemorative covers or cards are similar to FDC exhibits, except that the stamp does not have to bear a first day of issue cancel. The covers may commemorate bridge openings, anniversaries of any kind, presidential inaugurations, or a multitude of other subject matter. As in FDC exhibits, autographs may play an important part in the event being commemorated.

Exhibits of Cacheted or illustrated commemorative covers or cards should follow a clearly defined organization that is fully and logically developed.

Focus on Cachets Criterion: Cachets in this category are often the uniting element that will hold the exhibit together. As in FDC exhibits, an exhibit of illustrated commemorative covers/cards may contain paraphilatic material, which might include publicity announcements of the event and event programs. Original documents should be shown, not photocopied from archives. Cachets that have been added "after the fact" should be fully identified and used judiciously within the exhibit.

Knowledge of Subject Criterion: Knowledge of the subject may be evidenced by the careful selection of materials exhibited. This might include covers that have been sent through the mail and bear auxiliary markings or unusual routes or destinations that can be described within the text. Commemorative cancels should be explained, especially if varieties exist.

Difficulty of Acquisition Criterion: Event covers for poorly publicized commemorations may demonstrate difficulty of acquisition. The use of scarce stamps or unusual or unofficial postmarks will also increase the difficulty of acquisition.

Condition and Presentation Criteria: As described earlier.

Applying the Criteria to Exhibits of Advertising Covers and Corner Cards

Treatment Criterion: Exhibits of advertising covers or corner cards are likely to be developed thematically by the design or type of business illustrated on the cover, or from a social history point of view that demonstrates the impact products or services illustrated by the covers had on society. Other treatments are possible. Exhibits showing a creative treatment should not be penalized unless such treatment fails to follow a logical, balanced

organization or in telling a complete story.

Focus on Cachets Criterion: The thrust of the exhibits using advertising covers or corner cards will be the theme suggested by the cachets. Therefore the illustrated portion of the cover becomes the key for the development of the exhibit.

Printers and/or designers of the illustrated art on a cover may or may not be known. If known, they should be identified. Unusual printing techniques or advances should be explained (i.e. trompe l'oeil, holographic processes, etc.) Some covers may have printed postal indicia incorporated as part of the design elements. The exhibit should contain only advertising covers or corner cards to tell the story.

Knowledge of Subject Criterion: Both philatelic knowledge as well as knowledge of the theme or story being developed should be considered by the judge evaluating an exhibit of advertising covers or corner cards. Auxiliary markings, routing instructions, censorship markings, and special services should be acknowledged and philatelically recognized within the exhibit. Advertising mail was often sent using special rates, and such usages should be pointed out within the exhibit.

Difficulty of Acquisition Criterion: Although some illustrated advertising or corner cards may be rare or scarce, this can be exceedingly difficult for a judge to determine unless there are specific references. The philatelic aspects are easier for a judge to evaluate, but such considerations should not overwhelm the exhibit that is primarily concentrating on covers illustrating commercial products or services. Such covers began being used in the 19th century and are still being used today. The field is enormous and rich with many scarce applications.

Condition and Presentation Criteria: As described earlier.

Applying the Criteria to Maximaphily Exhibits

Treatment Criterion: Maximaphily exhibits may be formed thematically, by country or group of countries, or as a special study. The maximaphily exhibit should contain a plan that is clearly set out and fully developed. The exhibit should contain only maximum cards and no other accompanying or collateral material.

Focus on Concordance Criterion (This criterion replaces "Focus on Cachets" in Maximaphily Exhibits

only): A maximum card is a picture postcard to which a stamp has been affixed to the view side of the card, and then cancelled. There should be a maximum concordance (harmony) between these three elements.

The specifications for maximum cards are precise. The dimensions of the cards must conform to UPU standards and should not be larger than continental size. At least 75 percent of its area should be used for the picture or view. Cards that reproduce the design of the stamp (such as PHQ cards issued by Great Britain) are not permitted, nor are paste-ups, cutouts, or privately produced photographs.

The cancellation must be readable and bear the name of the post office and date. It should tie the stamp to the post card and demonstrate the three basic concordances: of subject, of place, and of time. A cancellation with a special relevant text or particularly a harmonious illustration completes the unity of the stamp to the card. The concordance of place requires a connection between the name of the place or locality of the postmark and the subject of the stamp and the card. The concordance of time is defined by the date of the postmark in the period of postal validity of the stamp.

Knowledge of Subject Criterion: In maximum card exhibits, knowledge of maximaphily is shown by careful selection of maximum cards that display the greatest concordance. A judge should pay special attention to the cancel to be sure that it bears direct relationship, both in date and place, to the postcard and postage stamp.

Difficulty of Acquisition Criterion: In recent years, many postal administrations have begun creating maximum cards for sale to collectors. These are produced in great quantities and do nothing to increase the difficulty of acquisition in a maximum card exhibit. Any one of the individual elements can increase the difficulty of acquisition. Should a scarce stamp be combined with a scarce cancel and picture postcard, the rarity increases exponentially.

Condition and Presentation Criteria: As described earlier.

Applying the Criteria to Patriotic Covers

Treatment Criterion: Patriotic covers have a singular purpose of inspiring nationalistic pride. Patriotic covers may be used at any time, but are most prolific during time of war. They may take many

forms: purely patriotic designs showing flags, heroes, or other nationalistic symbols; cartoons or caricatures; military subjects; patriotic slogans; antiememy sentiments, etc. Exhibits of patriotic covers may be developed thematically, by country or a group of countries, by time-period, by cachet maker (similar to FDCs), or as a special study. Exhibits of patriotic covers should follow a logical plan and tell a story that explains why or how the covers were used.

Focus on Cachet Criterion: Patriotic cover exhibits are similar in many ways to FDC or commemorative cover exhibits. The cachet is the key element in this type of exhibit. Such exhibits will show cachet varieties, printing methods, and preliminary artwork (if available). Printed patriotic covers from the 19th century are highly

collected. Patriotics for both Union and Confederate states were printed during the Civil War. Other wars and other countries have generated patriotic covers that reflect the sentiment of the times. An exhibit of patriotics should primarily show covers that have gone through the mail. The theme or story being developed will delineate what sort of covers will be shown in the exhibit. The judge should evaluate how well the cachets selected by the exhibitor fit the story being told.

Knowledge of Subject Criterion: Patriotic covers have been widely collected for a long time and excellent reference works exist for some periods or types of patriotics. An exhibitor's personal study of the subject may add to the body of knowledge already extant. Philatelic aspects of the covers should be correctly described in

the text. Correct identification of unusual usages, censorship or other auxiliary markings, discussion of the stamp(s) and postal markings will display the exhibitor's knowledge of the subject.

Difficulty of Acquisition Criterion: Many excellent reference works on patriotic covers exist. It is recommended a judge consult one or more of them to get a "feel" for not only what exists within the framework of the subject being exhibited, but also for what is scarce or common. The postal aspects of the cover may also add to the difficulty of acquisition (i.e., censorship markings, unusual destinations, special services, routing or ancillary markings, use of scarce stamps, etc.)

Condition and Presentation Criteria: As described earlier.

Show Listings

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

* **NOVEMBER 16, 17, and 18, 2001 CHICAGOPEX 2001,** Chicago Philatelic Society's 115th Annual National Philatelic Exhibition. Donald E. Stephens Convention Center (formerly Rosemont Convention Center), 5555 North River Road, Rosemont, Illinois (Chicago suburb near O'Hare Airport). Hotel accommodations are available at Rosemont Suites O'Hare Airport, across from Convention Center, at reduced rate. Hosted by the Annual National Conventions of the American Revenue Association and the United Postal Stations Society, and the International Convention of the Society for Czechoslovak Philately, as well as the Regional Meeting of Plate Number Coil Collectors Club. **FREE ADMISSION.** Hours of show: Friday - 10 a.m. to 6 p.m.; Saturday - 10 a.m. to 6 p.m.; Sunday - 10 a.m. to 4 p.m. **JUNIOR EXHIBITORS ALWAYS WELCOME!** Frames hold 16 pages (8-1/2x11). Frame fee: \$10.00 per frame, \$1.00 per frame for Juniors. Literature is \$15.00 per exhibit. Philatelic deadline is August 15, literature deadline is September 15. For philatelic exhibit and literature competition

applications, please write to: Mr. John Kevin Doyle, 5815 Lenox Road, Lisle, IL 60532-3138, or e-mail: doyle-stamps@att.net. For other show information and reduced rate hotel reservation card, please write to: CHICAGOPEX2001, P.O. Box A-3953, Chicago, IL 60690-3953.

JANUARY 25-26, 2002 YORK COUNTY STAMP SHOW. Sponsored by the White Rose Philatelic Society of York. Held at York Fairgrounds, Horticulture Hall, 334 Carlisle Avenue, York, PA. Bourse with 27 dealers and the USPS. 100 16-page frames available at \$6.00 first frame and \$5.00 additional frames. Junior fee is \$2.50 per 16-page frame. Admission and parking free. Entry forms and details available from: John C. Hulnagel, P.O. Box 85, Glen Rock, PA 17327.

FEBRUARY 23-24, 2002 The Capital of Texas Stamp and Postcard Show 2002. Hosted by the Austin Texas Stamp Club and the Capital of Texas Postcard Club. Held at Crockett Center, 6301

Hwy. 290 East (I-35 and US 290), Austin, Texas. Frames hold 16 pages and are \$6.00 for adults and \$3.00 for juniors. We are limited to 60. Show hours are 10 a.m. to 6 p.m. Saturday, 10 a.m. to 4 p.m. Sunday. **FREE parking.** A beginners table, U.S.P.S. Substation. Show cachet and cancel. We plan on 26 stamp and 24 postcard dealers. Data from Bob Gray, Publicity, P.O. Box 12531, Austin, TX 78711-2531. Phone 512-288-4890 or email bobgray@worldnet.att.net.

MARCH 16, 2002 OXPEx & OTEX 2002. Sponsored by the Oxford Philatelic Society, at John Knox Christian School, 800 Julie Drive (Hwy. 401 & Hwy. 59 North), Woodstock, Ontario. 160-6 page frames (no charge), 8 frames per exhibit maximum. 16 dealers + Canada Post counter. Youth area and judges critique. Fee admission and parking. Hours 10 a.m. to 5 p.m. Further information from show chairman Russell I. Smith, P.O. Box 20113, Woodstock, Ontario, Canada, M4S 8X8.

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.

Help With New Projects — Free Listing

- Seeking cover from F. LaGuardia who headed US WWI Air corp in Italy during that time for WWI aircorp exhibit in embryo. Also, Rickenbacker cover same period. Robert Markovits, Box 891, Middletown, NY 10940. email: lrlm@pioneeris.net
- Material that parodies our hobby: material, information, exhibit organization, presentation, etc. Mark Sommer, 1266 Teaneck Road (Apt. 10A), Teaneck, NJ 07666.
- USPS "Body Bags" with dated contents, showing that mail was delayed and/or damaged in the mails. John Hotchner, P.O. Box 1125, Falls Church, VA 20401.

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

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 2002? 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.

• **Sandical 2002** is pleased to offer our participants an opportunity to show exhibits in all APS sanctioned classes (Multiframe, Single frame and Juniors) as well as the new divisions (Postal, Revenue, Thematic, Illustrated Mail, Charity-Promotional-Cinderella, and Display) for WSP shows. We look forward to hosting many new and exciting exhibits during the upcoming exhibition in February 2002. So, what's new in San Diego?

We have an outstanding revised award system which includes standard awards in seven levels — Platinum through Certificate of Merit (as defined by class and division criteria).

Additionally, we are especially proud that Sandical 2002 is the first WSP show to announce a second reserve grand award to be presented in the multiframe class by division as indicated below.

• Reserve Grand Award — Postal Division
Traditional
Postal History
Aerophilately
Astrophilately
Special Studies
Postal Stationery

• Reserve Grand Award — Other Divisions
Revenue
Thematic
Illustrated Mail
Charity-Promotion-Cinderella
Display

And of course — major awards for all three classes.

• Grand Award Junior Class
• Grand Award Single Frame Class
• Grand Award Multiframe Class-Best of Show

• **NAPEX Elects Officers.** The National Philatelic Exhibitions of Washington, D.C. elected new officers for the coming show year. This organization is a nonprofit, educational, voluntary group dedicated to promoting philately in the National Capital Region. The group holds its annual general meeting at the NAPEX stamp show. At this meeting, NAPEX reelected four Directors for new three-year term: Nicholas G. Carter, Douglas K. Lehmann, Howard H. Schloss, and John Warren. They also elected two new Directors, Richard Livingston, Vienna, VA, and Norval Rasmussen, Morgantown, WV. NAPEX also accepted the resignations of Directors Joseph R. Bouvier and Diana M. Wolff.

Following this meeting, Douglas K. Lehmann, Falls Church, VA, was elected President, replacing Stephen Luster and Nicholas G. Carter was elected Treasurer, replacing Gerhard S. Wolff. In addition,

NAPEX reelected Stephen L. Shupack, Dunn Loring, VA, as Vice President and Howard H. Schloss, Rockville, MD, as Secretary. Mr. Lehmann then appointed Stephen L. Shupack as the NAPEX 2002 General Chair. In accepting this appointment, Mr. Shupack said, "I look forward to working with [the NAPEX Board] and to those of you who have mentored me along the way on the various aspects of running a National Level Stamp Show..."

NAPEX 2002 will be held May 31-June 2, 2002 at the McLean Hilton hotel, in McLean, VA. Four societies will convene their annual conventions at NAPEX 2002: American Revenue Association, Cuban Philatelic Society of America, Hungarian Philatelic Society, and Society for Czechoslovak Philately.

For more information, write NAPEX at P.O. Box 1312, Falls Church, VA 22041-1312, or visit our website at <http://www.wdn.com/napex> year round.

• **The St. Louis Stamp Expo** will be held March 1-3, 2002 at a new venue, the Renaissance St. Louis Hotel, located next to St. Louis' Lambert International Airport. An exhibitor's prospectus is now available for those who wish to exhibit.

The St. Louis Stamp Expo is an official APS World Series Show. Over 3,000 pages of exhibits will be featured at the Expo, along with a Court of Honor, participation of 50 dealers, philatelic speakers and societies, a Youth Area, and a national public auction by Regency Stamps, Ltd. The Expo will be commemorating the 75th Anniversary of Charles Lindbergh's Trans-Atlantic flight, and is proud to host the annual convention of the American Airmail Society.

The St. Louis Stamp Expo will feature a special display category as well as a competition open to one-frame exhibits. Ten frames each of display and one-frame category exhibits will be accepted. Our distinguished panel of judges includes Thomas Mazza, Jim Adams, James Graue, Dr. Robert Lana and Stephen Reinhard.

To obtain an exhibitor's show prospectus, write to the St. Louis Stamp Expo, 10411 Clayton Road #106, St. Louis, MO 63131, or call (800) 782-0066 or (314) 997-2237.

• **The Chicago Philatelic Society** committed itself to continuing to sponsor the Herdenberg Award, which is given twice each year. It is given annually to the Youth Grand Award exhibitor at the CHICAGOPEX Show. This year marks the 115th annual national exhibition of the Society.

The award is also given to the National Grand Champion of the North American Youth

Stamp Exhibiting Championship (NAYSEC) which is sponsored by the American Association of Philatelic Exhibitors (AAPE). The award was named for the late Ralph Herdenberg, who was a former president of the Chicago Philatelic Society and an early booster for youth involvement in stamp collecting and in youth exhibiting.

The award is an expensive leatherbound stock book manufactured by the Lighthouse Corporation with the name of the award imprinted in gold, something that every collector can use. The rededication of this award carried with it the assurance that it will be given well into the future.

CPS has now decided to also dedicate the award to Bette M. Herdenberg, who served many years as an officer and active member of AAPE and CPS. For AAPE, she coordinated having the right awards available for different World Series of Philately shows and major regional shows, and served as the coordinator and often major correspondent for AAPE with different shows and its members who gave the seminar presentations on behalf of AAPE at those shows. For those who attended any CHICAGOPEX over the last 15 years until her death last year, Bette was the warm smile behind the front table who could either answer your question, solve your problem or find the person who could.

CPS President Ben Ramkissoon said, "It is especially fitting that we honor Bette and Ralph with an award for what they so much loved to do. This also confirms the continuing dedication of the Chicago Philatelic Society to the advancement of youth philately."

CPS also approved continuing giving each youth exhibitor a large milk chocolate figure. Eliot Landau, who started this in 1996 said, "Each youth exhibitor who made the effort to exhibit should be rewarded and learn that exhibiting is fun and its rewards are sweet!"

Information contact: Eliot A. Landau, Herdenberg Award Coordinator, Chicago Philatelic Society, 515 Ogden Avenue, Suite, 101, Downers Grove, Illinois 60515 (630) 852-8282.

WANTED

Articles for future issues
of TPE — especially those
which can be
illustrated with
your exhibit pages

The Philatelic Exhibitor

Exhibiting By Divisions

by Doug Clark

The APS Committee on Accreditation of National Exhibitions and Judges (CANEJ) has recently written a reorganization of our national exhibiting structure called "Divisions." It was proposed to the APS Board of Directors at their August meeting. Actually, the APS Board which, a few years ago, agreed to open almost all their meetings to the membership, voted on and adopted this plan by email (the "secret vote"), back in February or March. I believe that this paradigm shift in our scheme of exhibiting is unnecessary, is done hastily and is ill advised.

When the proposal was presented to the APS Board, via email, it was claimed to be only a minor change in our exhibiting practice; a change that would permit exhibits not presently acceptable to compete in our national stamp shows. Both of these statements are incorrect. In fact, it is more restrictive. And it is a major change in definition. No type of exhibit is unacceptable currently (except perhaps those that are obscene, racist, etc.) and none, to my knowledge, have ever been rejected except on the basis of space limitations. That this proposal represents, not minor changes, but a paradigm change in our exhibiting structure and procedures, I hope to show you.

I first heard about the divisions proposal at Stampshow-Providence. I wrote to Janet Klug stating that I had a lot of problems with it. Next, I attended the Judges' Round Table at Nordica-Aripex. At that meeting, attended by about 10 judges, five attendees (all CANEJ members) favored the proposal and the other five opposed it. I believe that the divisions proposal has been characterized to the APS board as having "very little opposition." Other judges to whom I have spoken about the proposal oppose it about 10 to 1.

Divisions

The proposal proceeds to divide the possible types of exhibits foreseen by CANEJ into divisions. The idea is to be able to define judging criteria for a large number of types of exhibit at one time, but the result is that stamp shows are greatly restricted in their ability to choose what they want to accept. For example, a show wishing to have all the normal types of exhibit except green stamps cannot do so

without also disallowing Christmas seals, which are presently more or less accepted. A show wishing to avoid radical new criteria for judging advertising covers must also reject first day covers. And an exhibition wishing to follow FIP classes couldn't do it, because cacheted and illustrated covers are in the same division as maximaphily.

It also develops that many types of exhibits do not fit well into the division structure. For example, maximum cards, which are often exhibited thematically, appear in the illustrated mail division. First day cover exhibits appear in Illustrated Mail, although the proposal already admits that some first day cover exhibits belong elsewhere, because the cachet is not always important (indeed, it never rates over 50 percent under the established AFDC judging forms). Some first day cover exhibits belong in the Postal Division, as the CANEJ proposal admits. Obviously, others belong in the Thematic Division. Special studies are split between Postal and Revenue Divisions. This may result in a less open field of competition rather than the more inclusive aim which CANEJ avows as the purpose of the change.

Judging Changes

As mentioned, the Divisions proposal creates new criteria for judging promotion and Cinderella seals, which don't help much for an exhibit of trading stamps that doesn't happen to have essays, proofs or uses on cover available.

In addition, the proposal greatly changes the criteria for judging advertising covers. Presently, it is accepted that advertising covers show best as a part of a bigger exhibit, such as a traditional exhibit of a single stamp or issue, or a postal history exhibit, judged against the usual definition of philately. Some successful exhibits that show a preponderance of advertising covers include Mario Barbieri's 2¢ Columbian exhibit, Ken Kutz's special studies on mining and Nancy and my exhibit of street car R.P.O.s. The new criteria place the emphasis on the artwork printed by the company or individual mailer, rather than the postal service. The changes seem aimed at pleasing a few exhibitors who have complained about the

rules, rather than those who have succeeded by obeying them. Similar changes have been made respecting exhibits of patriotic covers. A patriotic cover exhibit, of course, won the Champion of Champions award in 1981.

Display Division

The display class was invented when John Hotchner chaired CANEJ. It was conceived for collectors who lacked rarities, either because of lack of funds or because their interest lay elsewhere. Often there is an interest in spending time making an innovative, fun, exhibit. Lack of traditional philatelic material could be made up for by nonphilatelic material, such as photographs or the picture side of post cards, and by more text. In addition, display exhibits could be owned jointly by nonrelated people.

There have been many fun and funny display class exhibits, more than some of us expected. But there have also been disappointed exhibitors, who have put in more traditional exhibits and been penalized. (There has been no credit for rare material in display class; under the new rules there will be a one point bonus.) There has also been the influx of an element of experienced exhibitors who have entered very serious display class exhibits, still with a small amount of philatelic material, few rarities and a lot of text.

The result of moving the display class, together with nonphilatelic elements, extra text and no rarities, into competition for normal medal levels, grand award, etc., could well be a division with "watered down" award levels which, to quote John Hotchner, "would be unfair to those who enjoy striving to master the craft and [are] willing to invest the time and effort to do so." Or else, existing award levels of most display exhibits will drop. It is my opinion that the latter would defeat the original purpose of the display class. It would create a new venue for gold medals for the experienced exhibitor, leaving the "fun" exhibitor out in the cold once more. Whether joint exhibits would also be shut out, or syndicate-owned exhibits would suddenly be allowed in regular competition, I do not know.

The display class has been popular with the people it was designed for; I think it

would be a pity to take it away from them.

Philately

The proposal begins with a redefinition of philately. Among other things the definition of philately will now include "labels or seals, ... issued for the purposes of charity [or] promotion..." There comes to mind wildlife conservation stickers and those museum stickers that reproduce fine art and come with an album to paste them in. And also trading stamps of the Top Value and Green varieties (trading stamps are specifically mentioned as "acceptable material" under the Charity/Promotion/Cinderella Division). Does this sound like a minor change in the definition of philately for exhibit purposes?

Why Not Overhaul Philately?

What is the objection to moving the judging criteria away from traditional philatelic values? Supporters of a complete overhaul of our judging system complain that the critics are resisting change and innovation. But the reason for caution here is not the fear of embarrassment over an exhibit of Top Value Stamps on booklet, but rather a concern about how we will fairly judge the variety of exhibits that will be let in. Remember that it is not a question of allowing a level playing field for a member of a specific religion, race or sex which has been excluded. Stamp exhibits have to be judged. And when literature is nonexistent or unavailable to judges trained only in philately, award levels are going to oscillate widely: low awards will be given from panels that apply the philatelic standards as strictly as possible and high awards from judges who think the exhibit is "really cute." It is this kind of inconsistency of awards that discourages exhibitors most and CANEJ's charge is to avoid it.

New judging criteria for "classes" such as "Charity seals intended for use on cover" or trading stamps need to be introduced one at a time, and only at such time as literature is available (not just the Cinderella Philatelist). The judging standards should be written by an organization representing the specialty, such as has been done by Alan Warren's committee of the First Day Cover Society and was previously for thematic exhibits by the experts in that area. The specialty societies will know how to do this far better than CANEJ.

Board Action

Do these seem like the kinds of changes to approve, based on statements that the changes will make little change, be inclu-

sive and have little opposition?

I believe that the changes are major, are more restrictive and face substantial opposition.

All the recommendations need further study and work. Work by the specialist groups that will produce new types of exhibits. The U.S. Congress, although not necessarily the model for a legislative body, would surely hold hearings on so major a set of innovations.

Our stamp exhibiting system, complete with the world series of philately, is something the United States can be proud of. I don't believe it needs a complete overhaul at this time. We had a new Manual of Judging in 1999. I don't see why every new CANEJ seems to need a create a new edition.

I recommended that the board vote "no" on the Divisions Proposal at their meeting in August.

If I had it in my power to make another revision, I would remove politics from CANEJ by requiring that none of its members serve on the APS board during, or for two years after, CANEJ service.

Klug Replies

Although everyone is entitled to their opinion and has the free speech right to express it, when that opinion contains errors of fact, the record must be corrected.

Mr. Clark continuously complains the e-mail vote taken by the APS board of Directors in March was both "secret" and in some way illegal. It was, in fact, neither. The Divisions Initiative had been discussed thoroughly in this and other philatelic publications and in open forums throughout the country for a year before the vote was taken. The Committee on the Accreditation of National Exhibitions and Judges (CANEJ) received many excellent suggestions in person, by letter, and by e-mail while developing the Divisions Initiative and included many of these suggestions in the final draft of the proposal. The APS Board of Directors approved the Initiative by an e-mail vote in March so that CANEJ could go forward and implement the proposal at STAMPSHOW. The Board reaffirmed the e-mail vote at its August board meeting after hearing Mr. Clark's thoughts and discussing them.

These e-mail votes are necessary because the APS Board ordinarily meets only twice a year and the business of the Society demands action during the intervening six months. The Society bylaws permit e-mail, phone, and fax voting pro-

vided the votes are reaffirmed in an open meeting. I'd like to remind Mr. Clark that he himself was approved to chair the Preservation and Philatelic Materials Committee by an e-mail vote.

Mr. Clark states "no type of exhibit (was) unacceptable." That, too, is not quite true. It may be true that anyone could show anything they desired if the show would accept the application, but having it evaluated properly was a problem the Divisions Initiative hopes to overcome. A case in point is an exhibit of poster stamps I had seen in St. Louis several years ago. The exhibitor entered this in the old Display Class, which at the time stated that the material presented must, by actual count, be two-thirds philatelic. The jury determined the poster stamp exhibit did not comply with those guidelines and awarded the exhibit a certificate of participation. This same exhibit, shown in the Cinderella Division at STAMPSHOW 2001, received a gold and Best in Division award. This does not bear out Mr. Clark's assertion that the Divisions Initiative is "more restrictive."

Mr. Clark further muddies the water when he talks about World Series of Philately (WSP) showing being restricted to what they can and cannot accept. The APS Board approved at their August meeting new Rules for Shows that state categorically that WSP shows are required to offer Postal Division and may offer any or all of the other divisions as they wish. Shows can also request special permission to restrict their shows to one division or subdivision if they have a specialist society coming in and believe they can fill their frames with one type of exhibit. Again, this offers shows more flexibility, not less.

The changes to Display Division were made to accommodate a very large percentage of exhibitors who complained the old method of awarding only three medals and not qualifying for the grand made Display exhibits second class citizens. The criteria have been designed to allow a lot of flexibility for the exhibitor, reward creativity, and still give judges some guidelines as to how to effectively evaluate them.

Mr. Clark states "judging standards should be written by an organization representing the specialty." At last! Something we can agree on. The American First Day Cover Society Accreditation Committee (Alan Warren, Ken Lawrence, and Doug Kelsey) was an important contributor to the development of the Illustrated Mail criteria, as was the

The Philatelic Exhibitor

Maximum Card Study Unit. Members of the Cinderella Stamp Club suggested criteria and commentary for the Cinderella Division. After each suggestion the criteria was tested by volunteer judges — specialists within the field — at shows throughout the country. Suggestions were sought, the criteria amended and then retested. It is an ongoing process and CANEJ will continue to seek input from judges and exhibitors as the Divisions Initiative progresses.

There are some other important considerations to ponder regarding the Divisions Initiative. It does not change or detract from any other type of exhibit we already have. Postal history, traditional, revenues, thematics all remain; and remain unchanged. Exhibitors want to and ARE putting together exhibits of the material found in the new divisions. Judges need a way to evaluate them. All the Divisions Initiative does is give some structure and guidelines on how to judge these exhibits.

Exhibiting has a long history of changing and evolving. Every one of those evolutions has met with a certain amount of resistance. When postal history came in, traditional philatelists objected. There were those who didn't think thematics were "real philately." Some say "what do revenues have to do with carrying the mail." All of these exhibits have widened the hobby's appeal and embraced more collectors. In an era when organized philately is declining in participants, we simply cannot afford to turn people off or turn them away. We need to look for ways to be inclusive rather than exclusive.

In April, several members of the APS met with FIP President Knud Mohr at APS headquarters in State College. Mr. Mohr spent a lot of time discussing some of the avant garde sports-like exhibition ideas FIP is promoting such as a world Cup Championship. These types of proposals from the rather staid FIP make our Divisions Initiative seem pretty pedestrian. Many of the major countries in the world are trying new ideas to get more people interested. For now, the Divisions Initiative is ours. If it doesn't work, we will fix it or try something else, but it is important we keep trying.

Janet Klug, Vice President
American Philatelic Society
Serving Stamp Collectors Since 1886
Chairman, Committee on the
Accreditation of National Exhibitions
and Judges

**Notes From John Hotchner,
Member of CANEJ**

The Philatelic Exhibitor

Since I am mentioned in Mr. Clark's remarks, I feel I ought to make a few of my own. First I should tell you that I disagree with him nearly down the line. The Divisions Initiative is not going to cause the sky to fall, for the reasons ably put forward by Janet Klug, above. As has been said about the United States itself, the new process is not perfect, but it is ahead of whatever is in second place. And we will continue to try to improve it; realizing that one possible cost is that we may err now and then.

I am pleased to hear Mr. Clark's praise for the Display Class as implemented several years ago. As its "father," I can say that that effort to make exhibiting more accessible bombed with the traditionalists then, but has blossomed into an effective intake point for new exhibitors. AND it has provided a new challenge for experienced exhibitors who have enjoyed a new way to share and enjoy subjects that didn't fit the old rules well; thus keeping them "in the frames" when they might have simply retired to gaze at their old gold medals. Mr. Clark suggests that I now should be unhappy because the Divisions Initiative, by altering the rewards system, somehow wrecks my initial concept. In my view, it does no such thing. Rather, it allows Display Class exhibitors to compete on an equal footing for the same awards levels as other exhibitors, but it continues the unique judging criteria that make Display Class attractive to people who prefer creativity and a wider range of possible material to the "straight jacket" or rarity-based traditional exhibiting rules.

Two areas of Mr. Clark's presentation have not been addressed by Ms. Klug. The first is that the new acceptability of previously marginal material will result in erratic results because there is a dearth of literature to guide the judges. I have been a national judge for 15 years, and in that time I have seen a lot of exhibits, and created half a dozen myself, that looked at old subjects in new ways, or were totally new to the exhibit scene. I knew going in that there were two things I had to do. One was to present effectively enough information in the exhibit so that the judges could judge my exhibit fairly. The other was to create the needed literature by writing articles in the philatelic press and society journals so that judges would be educated to the fine points of what was being shown and what made it wonderful.

Though the initial results were uneven, I have been amply rewarded over the years in traditional exhibiting, Display Class,

and one frame competition. We ALL as exhibitors know that the creation and building of an exhibit, and the increase in award levels, comes over time, as we work to make the exhibit better and to improve its recognition. I think there will be some erratic results with the new Initiative at first, but judges will learn both the new rules and the substance of new exhibits. And as in the past, exhibitors will help that to happen. CANEJ will also sponsor several ways to encourage judges to learn the new rules, and practice will make perfect.

Finally, I want to address Mr. Clark's closing remark about "removing politics from CANEJ by requiring that none of its members serve on the APS Board during or for two years after CANEJ service." While I said in the Board meeting that I think this should be presented to the Board by Mr. Clark as a specific proposal, I will not favor it myself. The reason is that I disagree with his premise. There are no politics in CANEJ. In fact it is among the most apolitical entities I have served on in 20 years of APS committee service. I have been a member of CANEJ and its predecessor Committee on Judges Accreditation for half of those 20 years. The members have always been selected for their excellence as judges and show administrators, and because they were and are independent and strong minded thinkers. The Committee recognizes and solves problems. The members all feel free to raise problems, propose solutions, and debate possible actions, and the result has been a proud record of activism that has brought constant improvement to the field. The fact that APS Board members, "politicians" of a sort, have often served on CANEJ and its predecessor has not impeded that record. If anything, it has facilitated it because politicians are activist practitioners of the art of the possible.

Now, putting my TPE editor's hat back on, let me invite all AAPE members to weigh in on the issues raised by Mr. Clark, or any others you may wish to raise regarding the Divisions Initiative.

— JMH

Write For TPE

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

Sign Up A New Member For APPE

HELP US GROW!

USE THE MEMBERSHIP

APPLICATION ON PAGE 4

THANKS

October 2001/19

"It is as important to be proud of ourselves as it is improper to proclaim it to the world." — La Rochefoucauld

Ask Odenweller

by Robert P. Odenweller

Divisions: A Viewpoint from the Exhibitor and Judging Sides

STAMPSHOW 2001 saw the introduction of a new exhibiting and judging initiative. In an attempt to attract more collectors to exhibiting and to interest more show attendees in the exhibits, Janet Klug and CANEJ (the Committee on Accreditation of National Exhibitions and Judges) have spent a lot of time devising new categories, or "divisions," for exhibits. Full details are available on the A.P.S. website and in this issue of TPE.

In effect, all previously exhibited postage stamp related areas are grouped in a "Postal" division, revenues in a "Revenue" division, and thematic in a "Thematic" division. These are exhibited and judged the same way as before. Special studies may be either Postal or Revenue, depending on orientation. The Revenue division also includes a newly named expansion category, but one that existed in practice before, "Revenue History."

The changes are to the Display division and the newly created divisions for "Illustrated Mail" and "Cinderellas." The Display division exhibits in previous shows were ineligible for top awards, and received rankings of "First," "Second," and "Third," or later gold, silver, and bronze medals. Now there are new criteria, with parity in medals and eligibility for the top awards, but the new criteria have been made more specific.

Illustrated Mail, which includes patriotic, FDCs, advertising covers, and essentially any grouping of covers that concentrate on illustrated design elements, along with the previously existing category of Maximum cards. "Cinderellas" include charity stamps, promotion stamps, poster stamps and "other types of Cinderella material not included in any other division."

The aim of CANEJ is to give each exhibitor an opportunity to participate with material that has "formerly been discouraged from competition" and to allow these exhibits to compete "on an equal playing field with other types of exhibits."

All divisions are part of a new "General Class."

The One Frame, Youth, and Literature Classes will remain the same, with Display One Frame exhibits being a part of the One Frame class. CANEJ has stated that the lit-

erature class "is currently in the process of being revised."

So much for the changes. What do they mean?

Judging the Divisions

From a judge's standpoint, a new set of forms with specific point allocations and guidelines for their application has been devised for each of the new divisions. These are very similar to the sort of points and guidelines used in F.I.P. judging, so were not hard to adjust to for those of us who have qualified at that level.

Since everybody seems to have an opinion, whether or not he or she has taken the trouble to become informed as to what is involved, I talked with those who have either been briefed on the new divisions or with those who said that they had read the materials available from CANEJ on the subject. The statements that follow are from conversations with individuals from that informed group.

First, I solicited the opinions of judges who were not participating in the STAMPSHOW jury to see what their feeling was after they had gone through the education process. One has never liked F.I.P. or the point system, and was understandably unhappy with the new process. The other was a bit more guarded in his opinion, but saw "problems" with the "so-called level playing field." His main worry was that an exhibit of something like Cinderellas that met all the criteria perfectly but had nothing whatsoever to do with postage or revenue stamps could conceivably win the grand award. When I pointed out that this had already happened with Christmas Seals, he said, "that's just what I mean — just because it's printed on paper doesn't mean it deserves the same recognition as a good philatelic exhibit."

Obviously there will be an uphill struggle for some people.

As is true with many new procedures, the first time through took an inordinately large amount of time to make sure we were applying the criteria correctly. Those of us who were used to point systems found them relatively easy to apply, in spite of the additional time that was needed. In future applications, the time spent should become shorter, but the need to apply points and render scoring sheets will make this a slower process than the current system for the

Postal division.

A major question arose in post-mortem discussions with nonjury members after the awards were posted. More than once, an individual would ask for example, "do you really think this (vermeil) Display division exhibit is the equivalent of that (vermeil) Postal exhibit?" The answer, of course, had to be "that's the way the rules are written."

From the Exhibitor's Standpoint

Exhibitors who have collected material covered by the new divisions now have an opportunity to compete where they previously felt shut out. This is particularly true of the Cinderella Division. Exhibits of poster stamps and S&H Green (and other) trading stamps appeared at STAMPSHOW 2001, among others.

It remains very important for exhibitors in these new divisions to read and to understand how they will be evaluated. They should also look at exhibits in the other divisions, since the principles of preparing attractive exhibit pages that communicate with the viewers (and judges) haven't changed much. The material may be different, but that doesn't remove the need to make it into an "exhibit."

Reactions of Exhibitors

Previous Display Class exhibitors were predictably ecstatic about being "empowered" with the new Display Division. One spoke of being a "second-class citizen no more." Another was excited that "this will bring a lot of wonderful stuff out of the woodwork," and could see Display Class becoming the largest section of some shows.

Although generally positive, some previous Display Class exhibitors were unhappy. By having more specific demands for the different scoring elements, spelled out in the guidelines on the scoring sheets, their exhibits received lower points and lesser results than before.

Illustrated Mail exhibitors were also pleased, since they had previously been encouraged, or sometimes tolerated, in the past. But now they have a Division all of their own. Patriotic covers and cachet exhibitors expected that they would see a lot more gold in the future.

Cinderella collectors seemed to be the most optimistic. Not having any previous venue of any consequence, the new Division was seen by two as their entry into

taking "a significant chunk" of exhibit space, since there were "a lot more of us than you might suspect." One pointed out that most material could be considered rare or unique, since they were "pretty close to the only ones interested in it." He felt that judges would have to rate them very high on rarity alone. But the other amended "if the exhibit is well put together."

The people who gave the most positive reactions were potential exhibitors in the new divisions.

Those who were not presented a somewhat different response. One dealer/exhibitor who also collects coins said that he feared a "Gresham's Law" effect. That, he explained, is why all silver coins were driven out of circulation when the "clad" coins replaced them. He asked a rhetorical question, "Why should people spend all the effort (and money) to build up a major collection when you can get a top award on a shoestring?" Although he was exaggerating some aspects, others echoed his sentiment.

One predicted that "we're not going to see much in the way of quality exhibits if the populist approach takes hold." Another spoke of a school that gave gold medals to all of the youngsters who ran in a race found out that before long nobody wanted to compete since there was no distinction to compete for. And still another said, "The only way to decent stamp shows to survive will be to have the differences pointed out in the awards list, by 'Postal Gold,' 'Cinderella Gold,' and the like."

Let's hope that these pessimistic viewpoints are wrong. After all, the divisions were created to increase participation, not to decrease it.

The International Impact, and the F.I.P. Option

In years past, the unique "American Way" of exhibiting and judging was sufficiently different from that adopted by the rest of the world (virtually all of whom are

using a version of the F.I.P. rules), that the U.S. exhibitor who transitioned to international competition often received a rude shock. The "American Way" was retained because many exhibitors expressed strong feelings that they didn't want to go international and didn't want to be judged by F.I.P. point system. For that reason, I proposed a "F.I.P. Option" for STAMPSHOW, to help those who did want to "go international."

The F.I.P. Option was ultimately adopted. Those who want to make use of it must sign up and pay an extra fee for the services. Their exhibits are first evaluated as at all U.S. shows, using standard U.S. judging criteria. Once that is finished, the F.I.P. Option judges, who are all experienced F.I.P. qualified judges, evaluate the exhibits again to determine what they would receive using F.I.P. criteria. If the exhibits are new to F.I.P. and have more than five frames, the judges need to make minor adjustments for the fact that the exhibits will have to be reduced to five frames, at least for the first time out. After the scoring is completed, a written critique is prepared with the assigned point levels in each judging category, and sent to the exhibitor.

This option has also been used by exhibitors who are not able to attend the show but want to have a written critique. The F.I.P. judging rules are not as different from U.S. rules as many people may suspect, so the results can be useful even for those who do not intend to go international. Yet I spoke with some at the show who weren't aware of what the F.I.P. Option was and who said that they would have signed up had they known.

F.I.P. and the Divisions

With the new Divisions, however, there must be some cautions. Many of the newly empowered categories do not have a matching category in F.I.P. shows. The still-evolving "social philately," introduced and

championed by the late Ed Druce of Australia and popular there and in New Zealand, has lost a powerful driving force with his death. Social Philately is not well understood in the United States, though some have tried to interpret it as an expansion of their display class exhibits. Ask any five people who think they know what it is and you're likely to get five different answers. Where this is likely to go is still open to question.

Other than trying to modify selected Display Class exhibits to fit social philately standards, some currently existing exhibits in the new Divisions have no problems. Maximum cards (maximaphily), which have a fairly small following in the United States, have long been able to participate at the F.I.P. level. Illustrated mail was once more than tolerated — a Civil War exhibit of Bob Paliafito's won a large gold medal with a special prize in Madrid 1984, and featured a large percentage of patriotic covers. There was some question at the time about them, since illustrated covers are given very limited attention in the rest of the world.

Almost all of the others, however, even if they should win a vermeil medal at the national level (which is prerequisite for international exhibiting), can expect an uphill battle, and probably will not be accepted. At least one Scandinavian country has declared that certain of their national subspecialties in the same type of category as the new divisions should never get the qualifying medal, just to avoid the problem. Until the F.I.P. rules are changed, it appears that they will simply have to enjoy the new empowerment they have been granted by the CANEJ initiative.

And who knows? I heard more than one suggestion that it wouldn't be long before grand awards were routine in the new divisions. It will be interesting to see what happens.

USE THE PHILATELIC EXHIBITOR TO REACH AMERICA'S TOP PHILATELIC BUYERS

Our LOW Advertising Rates:

It's common knowledge. No stamp collector searches more vigorously nor is a more avid buyer of serious stamps and covers than the philatelic exhibitor. Each exhibitor has a specific goal in mind for his collections and if your firm can help supply material to help him reach that goal...you become a primary source. THE PHILATELIC EXHIBITOR is your #1 direct vehicle to every key exhibitor in America. It is the only advertising medium of its kind. Official journal of the AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS.

Contact the Editor or Dr. Paul Tyler, Ad Manager, 1023 Rocky Point Ct. NE, Albuquerque, NM 87123

Inside Front Cover \$350 per issue or \$300 per issue for 1 year contract. Inside Back Cover \$325 per issue or \$290 per issue for 1 year contract.

Outside Back Cover \$325 per issue or \$290 per issue for 1 year contract.

Full page \$310 per issue or \$275 per issue for 1 year contract. 2/3 page \$260 per issue or \$230 per issue for 1 year contract.

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.

1/6 page \$50 per issue or \$40 per issue for 1 year contract.

The Philatelic Exhibitor Index to Vol. 14 - 2000

AAPE

- 2000 Election — Please Vote 7/00:23
2000 Election — Interim Report — Please
Vote Again 10/00:8
AAPE 2000 Election Status Report 4/00:10
AAPE Profit & Loss (Tyler, P) 4/00:14
AAPEs of the Month (Hotchner, J) 1/00:3,
4/00:3, 7/00:3, 10/00:3
Advertising Manager for a Philatelic
Publication 4/00:20
Honorary Life Member — Bette Herdenberg
(Verge, CJG) 1/00:26
President's Message (Verge, CJG) 1/00:7,
4/00:7, 7/00:7, 10/00:7

Commentary

- An Open Letter (Jennings, C) 1/00:16
Comments From Election Ballots 10/00:6
Deliberations 1/00:18
Editor's Two Cents Worth (Hotchner, JM)
1/00:5, 4/00:5, 7/00:5, 10/00:5
On Exhibitions (Graue, J) 10/00:24
The Fly — Asks Societies To Get Their
Awards To Shows On Time 10/00:18
The Fly's Exhibit Is As Good As Yours
7/00:14
What Is A Philatelic "Cover" (Jennings, CJ)
10/00:26
What Is A Philatelic Element — Revenues,
Seals, and Private Posts? (Landau, EA)
10/00:22

Critiques

- Communication and Comprehension (Adams,
F) 7/00:7
Letter (Farley, PJ) 7/00:21
Well, Why Not (Burgeson, J) 7/00:10

Display Class

- Display Class Revisited (Klug, J) 1/00:22
Historical Philately Revisited, and the need to
inform the judges and show committees
(Evans, D) 4/00:21
New Exhibit Classes Update 1/00:19
Some Thoughts On The Display Class
(Caswell, LR) 10/00:20

Exhibit Development

- Help With New Projects 4/00:25, 10/00:8
Knowledge Diffusion (Davis, GH) 4/00:19
Q&A (Powell, E) 7/00:21
The Exhibitor's Workshop (Campbell, AC)
7/00:16

Exhibiting

- Ask Odenweller — Showmanship And
"Selling" Your Exhibit (Odenweller, R)
10/00:13
Christmas Seals And Other Non-Postal Items
In Exhibits? 7/00:11
Comments About The State of Exhibiting
(Wren, GR) 4/00:9
Correction 4/00:8
Exhibit Techniques (Gough, JP) 1/00:9
Exhibiting First Day Covers (Warren, A)
4/00:11
Exhibiting: What's In It For Me? (Bartshe, T)
7/00:9

- Exhibitors Beware! (Gibbs, IJ) 10/00:14
Response (Martin, K) 10/00:14
For The Beginner — Final Review (Davis,
GH) 7/00:21
Heecker's My First Gold (Maatman, KE)
7/00:26
Mail-In Exhibiting — A Postscript
(Blakemore, J) 10/00:11
Mail-In Exhibitor (Blakemore, JS) 1/00:26
Question (Dixon, F) 7/00:25
Response (Collins, RS) 7/00:12
Response (Denune, JB) 7/00:12
Response (Dillaway, GR) 7/00:12
Response (Lutt, FE) 7/00:11
Response (Ward, J Jr.) 7/00:13
Smitten! (Jennings, C) 7/00:10
Some Thoughts On The Display Class
(Caswell, LR) 10/00:20
Thematic Comments From Stamp Show 2000
(Luster, SL) 10/00:25
Vermeil — The Most Important Medal
(Lombardi, N) 10/00:12
What Is Acceptable In Philatelic Exhibits?
10/00:9
Why Exhibit? And The Development of a Title
Page (Meier, E) 7/00:17

Financial

- AAPE Profit & Loss (Tyler, P) 4/00:14
Expertizing
What Value Expert Opinion? (Cohn, EM)
1/00:17

Judges and Judging

- A Guide To Judging The Philately Of ...
Chinese Local Posts 1863-99, 10/00:17
A Guide To Judging The Philately Of ...
Queensland Postal History, 1/00:8
A Guide To Judging The Philately Of ...
Traditional Victoria, 1/00:8
An Easier Way (Klug, J) 1/00:16
Are We All Competent Judges in All Areas?
(Wawrukiewicz, A) 7/00:15
Communication and Comprehension (Adams,
F) 7/00:7
Judging One Frame Exhibits (Triggles, A)
1/00:19
Local/Regional Exhibiting Committee (Dewey,
A) 10/00:19
Newly Accredited APS Judges 4/00:10, 7/00:6
Venex Judges Respond (de Violini, R);
Willing, RS; Craig, WA) 10/00:17
Letters to Editor (2 Cents Worth)
A Guide to Judging the Philately of ... (Hart, J)
4/00:6
Corporate Sponsorship (Prappas, D) 4/00:7
Exhibiting in G.B. (Rapkin, F) 1/00:5
Finding Material (Meier, H) 10/00:5
Judging (Smith, R) 7/00:5
More Guidance Wanted (Ziemann, F) 4/00:7
Mounting Long Covers (Jennings, C) 10/00:5
Non-Standard Pages (Dewey, A) 10/00:6
Reducing Frames-Reducing Space (Adams, F)
4/00:5
Single Frames (Green, JH) 1/00:6
Sizzle (Blakemore, J) 10/00:5
Sizzle (Detrich, D) 10/00:5

- To The Editor, ATA Awards (Smith, DW)
1/00:6
Unsung Heroes (Bush, CL) 1/00:6
What Is Philatelic? (Jennings, C) 10/00:5

News Items

- AAPE President Charles J.G. Verge Is New
President Of The RPSC 10/00:11
New Stamp Theft Committee Chairman
10/00:18
News From Clubs And Societies 1/00:24,
4/00:24, 7/00:25, 10/00:23
Stamps For The Wounded Seeks Donations
10/00:18

Shows

- As I See It ... How About You? (Hotchner, JM)
7/00:21
Local Shows Promote Exhibits (Dewey, A)
7/00:22
NORDIA 2001 Accepting Applications
4/00:23
OKPEX Opens WSP Challenge For
Washington 2006 4/00:18
Show Listings 1/00:15, 4/00:20, 7/00:24,
10/00:24

Show Committees

- Exhibit Chair Stories (Prill, A) 10/00:21
Reducing Award Costs Through Sponsorships
and Style (Adams, F) 4/00:26
The AAPE Local/Regional Committee
(Dewey, A) 4/00:14

Single Frame Exhibits

- New Exhibit Classes Update 1/00:19

Thematic Exhibits

- Thematic Comments From Stamp Show 2000
(Luster, SL) 10/00:25

Title/Synopsis Pages

- Synopsis Page Of The Issue (Moll, A) 7/00:8
Why Exhibit? And The Development of a Title
Page (Meier, E) 7/00:17

Youth Exhibiting

- AAPE Youth Champion of Champions,
INDYPEX 2000, RESULTS 10/00:20
The 1999 AAPE Youth Champion of
Champions Convention (Verge, CJG)
1/00:25
The 1999 Youth Championship Competition
4/00:15

Author Index

- Adams, F 4/00:5, 26, 7/00:7
Bartshe, T 7/00:9
Blakemore, J 1/00:26 10/00:5, 11
Burgeson, J 7/00:21
Bush, CL 1/00:6
Campbell, AC 7/00:16
Caswell, LR 10/00:20
Cohn, EM 1/00:17
Collins, RW 7/00:12
Craig, WA 10/00:17
Davis, GH 4/00:19, 7/00:21
Denune, JB 7/00:12
de Violini, 10/00:17
Detrich, D 10/00:5
Dewey, A 4/00:14, 7/00:22, 10/00:6, 19
Dillaway, GR 7/00:12
Dixon, F 7/00:25
Evans, D 4/00:21
Farley, PJ 7/00:21

Fly, The 7/00:14, 10/00:18

Gibbs, J 10/00:14

Gough, JP 1/00:9

Graue, J 10/00:24

Green, JH 1/00:6

Hart, J 4/00:6

Hotchner, JM 10/00:3, 5, 4/00:3, 5, 7/00:3, 5,

21, 10/00:3, 5

Jennings, C 1/00:16, 7/00:10, 10/00:5, 26

Klug, J 1/00: 16, 22

Landau, EA 10/00:22

Lombardi, N 10/00:12

Luster, SL 10/00:25

Lutt, FE 7/00:11

Maatman, KE 7/00:26

Martin, K 10/00:14

Meier, E 7/00:17

Meier, H 10/00:5

Moll, A 7/00:8

Odenweller, RP 10/00:13

Powell, E 7/00:21

Prapps, D 4/00:7

Prill, AM 10/00:21

Rapkin, F 1/00:5

Smith, DW 1/00:6

Smith, R 7/00:5

Triggles, A 1/00:19

Tyler, P 4/00:14

Verge, C/JG 1/00:7, 25, 26, 4/00:7, 7/00:7,

10/00:7

Ward, J Jr 7/00:13

Warren, A 4/00:11

Wawrukiewicz, A 7/00:15

Willing, RS 10/00:17

Wren, GR 4/00:9

Ziemann, F 4/00:7

What's Happening Down By The Riverside?

APS Winter Show/Ameristamp Expo takes place February 8-10, 2002 at the Riverside Convention Center, Riverside, California.

Continuing its partnership with the American Association of Philatelic Exhibitors, one of APS Winter Show components will be Ameristamp Expo, devoted to showcasing one-frame exhibits. There will be a one-frame exhibit Champion of Champions competition limited to single frame exhibits that have scored 96 or more points at a World Series of Philately show.

Another component of Winter Show will highlight exhibits in the three newest "Divisions" — Display Division, Illustrated Mail Division, and Cinderella Division. Collectors with exhibits in these new divisions are cordially urged to participate at Winter Show to help publicize these specialties.

The final component continues the APS pledge to use Winter Show to experiment with new ideas. The "new idea" at the Riverside Winter Show is called "Americas Cup," a competition among exhibits that have won three international large golds, the APS Champion of Champions, or an international grand prix. The competition will be limited to residents of North, Central, and South America. Only one winner will be selected. Since these are exhibits that may no longer be shown competitively at WSP shows, it will be a fantastic opportunity for collectors to see some of the finest exhibits in the world.

If you wish to exhibit at Winter Show, contact Ken Martin, APS Director of Shows, P.O. Box 8000, State College, PA 16803. Be sure to put on your philatelic itinerary Winter Show for 2002.

Janet Klug, Vice President

American Philatelic Society — Serving Stamp Collectors Since 1886
Chairman, Committee on the Accreditation of National Exhibitions and Judges

Quadrilled Pages — The Final Word!

by John M. Hotchner

"The Fly" had good deal to say about the use of quadrilled pages in its July, 2001 column, and Janet Klug, Chair of the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ) took notice. Essentially, Mr. Fly wondered aloud, what the unwritten rules are regarding quad pages since they are now largely out of fashion. It wondered, because one of its sources had been beamed by a judge for using such pages, and felt the criticism was unfair.

Janet raised this at the STAMPSHOW '01 Judges Roundtable, and there was spirited discussion. I agreed to be the reporter

of the results.

Bottom line is that there is no rule, formal or informal, nixing quadrilled pages. One judge said that he has in the past recommended against them WHEN THEY ARE OF THE SCOTT OR OTHER VARIETY that have fancy corners and heavy quadrilling that tends to distract the viewer from the stamps or covers shown. In fact, the group felt that lightly quadrilled pages to indeed contribute to neater exhibits that are visually attractive. One wag said, "Well, at least the text will be straight!"

However, even if Scott pages are used,

there was general agreement that such a problem alone would not warrant the taking away of a level of medal that the material shown and its treatment had earned. My own opinion is that presentation, as roughly five percent of the medal consideration should hardly ever be a dominant consideration, but it is important because it sets a stage in the mind of both judges and the public. First impressions count for more than five percent of how a viewer "feels" subconsciously about an exhibit. So it is important for judges to give feedback on it, and for exhibitors to listen carefully to that feedback.

What! I Didn't Get A Gold*

by Anthony S. Wawrukiewicz

John Hotchner said something ten years ago that has stuck with me: "I've enjoyed meeting the exhibitors that do it only for the fun of it, all two of them!" The point is that the vast majority of exhibitors (me included) "do it" for three reasons: (1) We like to see our exhibits in frames. (2) We want others to see our neat stuff. (3) We want to get a good award, preferably a gold medal.

Now, it is true that the philatelic content of your exhibit is the most important thing. In order to obtain a gold medal, you have to have most of the best material that is available for your subject. Note that I haven't said that you need to pick a broad enough subject. I firmly believe (not all judges do) that you can take any subject, no matter how esoteric or limited, and raise it to a gold — when you have excellent material organized effectively to explain what you have, and have provided your exhibit with a good road map that includes a title page, a synopsis page, and running headings that reflect the outline on the title page. And you make the title and synopsis pages available to judges at least one month before the show. Let me repeat that, for the large number of you who exhibit and don't send judges adequate (or any) title and synopsis pages. You are losing at least one medal level if your exhibit is not organized, and you don't tell the judges what you are doing and how you are doing it (title page) and what your goodies are (synopsis page). There is no excuse, except "I don't want the best medal possible," for not sending these in to the exhibits chair at least a month before the exhibit.

I would like to explain what preparing a good title page and synopsis page entails:

The title page — don't waste it. This is the page that fronts your exhibit. It represents your first chance to tell the judges and the casual viewer what you are doing. No, we are not all experts (as you are) on the 1954 Liberty Series; the forwarding of first class U.S. mail; the RPOs of the streetcars of The Dalles, Oregon; the postal history of the 1744-47 war between Nepal and Tibet (I made it up); or the myriad other esoteric subjects we all know and love so well. It is truly arrogant, if I may say it strongly, to expect judges to understand the wonderful and incredibly neat stuff you have, when the subject either had

no literature available or the information is buried in small specialty journals. I'm not saying your exhibit isn't wonderful. I am saying that the subject may not be well known to your fellow philatelists and judges. After all, it is only one of thirty or more subjects that the judge must understand before the show. If you don't help the judges out by telling them what you have, they cannot help you out by awarding you the medal your exhibit may deserve.

Right up front, on the title page, tell us, clearly and succinctly, what you are covering. This should be a brief but all-encompassing initial statement. Do not bury it in the text below. Then explain how your exhibit is going to develop. This is not always easy to do in one little page (especially if you put a great item on the page as an appetizer), but one way to do this is to outline the exhibit's salient points. This outline should tell the reader the order of your exhibit's contents, from beginning to end of the story. If the outline doesn't make sense to the casual bystander, you have failed. This is important — I cannot emphasize it enough!

The way your exhibit flows must be logical and understandable to the judges who, even if they have spent hours before the show preparing, will be lost if you have not organized the material in a logical fashion. Every time I have judged, there are one or more exhibits whose title and synopsis pages reached the judges on time but where the judges, after much effort (we do care!), still haven't a clue as to what the exhibit is trying to accomplish. We cannot accurately judge such an exhibit, and it will often receive a lower medal than what is might otherwise have obtained.

Another advantage of a well-prepared outline is that you can then use it as a list of the headings that will run through your exhibit, page by page. These individual headings tell the judge and viewer where they are in your story.

Although the synopsis page is the best place to explain the significance of the material in your exhibit in detail, you should not lose the chance to indicate the importance of your material on the title page as well. If you have space, tell the judge and the casual reader that there are items that are special. It is not self-adver-

tising to do this. Other people cannot have the intimate knowledge you have about the significance of or the difficulty in obtaining certain items in your exhibit.

Now that you've written it, give your title page to two or more objective readers, including people who are judges and, equally important, people who are not collectors, and let them read it. They should understand what your exhibit is about, what your story is, and why this is an important exhibit. If they don't, you have failed in one or more ways, and need to make the necessary corrections.

What is a synopsis page and why is it important to your success in exhibiting? The key to preparing a well-designed synopsis page is to include two major things: (a) the importance of your exhibit within your specialty and the significance of the items it contains, and (b) how well your exhibit accomplishes these tasks.¹

This is the page where an exhibitor "touts" his or her exhibit. Judges cannot possibly be as all-knowing as they once were, because there are so many subjects being exhibited today. They appreciate receiving all the information they can before they actually judge the show. And nothing does this better than the synopsis page. Here it is appropriate to indicate what is important about your exhibit, in other words, to list the goodies and why they are special. Only you may know that particular item was unknown in your area until you discovered it (or them), or that your cover is one of the three known, etc.

I hope this introduction to the title and synopsis pages has whetted your appetite. For more in-depth information, I recommend Randy Neil's excellent *The Philatelic Exhibitor's Handbook*.

A further source of help, once your title and synopsis pages are finished to your satisfaction, is the American Association of Philatelic Exhibitors. They have a Critique Service, where experts will evaluate your pages for you.²

Endnotes

1. Randy L. Neil, *The Philatelic Exhibitor's Handbook*, Revised Second Edition (The Traditions Press, Shawnee-Mission, Kansas, 1995), pp. 107-118.
2. Membership applications: Send \$2 (includes a one-year subscription to *The*

The Philatelic Exhibitor

Exhibiting Your Stamps or Covers...As A Program Speaker

by Henry Fisher

I have attended many stamp club programs over the years and seen many speakers, some very good, twice that number very bad, and the rest in between. (There always seems to be twice the number of really bad speakers than top quality ones. It is impossible for a program chairman to know ahead of time whether a speaker is worthwhile hearing, unless that speaker has a good reputation.) One can present a good program without being a professional speaker.

Stamp collecting has many facets. There are general collectors and specialists. Even general collectors cannot "collect the world" today when countries are issuing so many stamps. Collectors have a variety of interests and what one collects will not interest another enough to collect it, even though the second person might enjoy seeing a program about it.

Unless the program is for a specialized group, the topic should be generalized enough to interest most club members. Even in specialized groups there are specialties that would not interest everyone in that particular group. Not every topic is suitable for a program. How many club members would be interested in seeing a program showing type varieties of early classic U.S. with all their various lines and ornaments? Varieties are philatelicly important, but such topics are best left to exhibits at shows. I suspect most people would leave from a program that detailed and say to themselves "yes, the varieties exist but they don't really interest me and I prefer something else." I collect fancy cancels on postal cards. It would be a difficult topic to develop into an interesting program (particularly since some cancellations are hard to show) and would be even worse if I were to narrow the topic to star cancellations. The topic of the speech is extremely important.

The most important need for a good speaker is to hold the audience's interest and entertain it. A speaker can teach (present information) once he gains the audience's attention. It is possible to hold an audience's attention for more than 30 minutes with a good program; after all, the classes in schools we attended were longer than that.

Speakers should be enthusiastic. Why present something you're not interested in. The speaker should remember that he (she) is the expert, knows the subject, and that provides confidence to him. If the speaker wasn't the expert then either someone else would be giving the talk or the meeting would be a discussion. There may be a few audience questions the speaker can't answer but he should know where to find answers. If the speaker doesn't know the subject then another person would be giving the program. It is easy to give a good speech. (If the club's program chairman is really stuck and knows there are no good speakers available it is better for him to get a good APS slide program rather than a bad live speaker.)

Stamps have a problem that other hobbies don't have. Stamps are small and they have to be seen to be enjoyed. I cannot imagine everyone seeing a page of stamps held up in the front of a room if there are 20 or more people in that room. I've attended programs where speakers held album pages, described them, and then passed the pages around the table. By the time a page reached an audience member four seats away, that member forgot what had been said about that particular page. The combination of hearing about one page and looking at a different page was confusing. The only way to overcome that problem is to place descriptive text on pages that get passed so the viewer can understand what he is looking at.

The best programs have images of a stamp or cover that are projected on a screen. An opaque projector was once used to show items in the Columbus Philatelic Club (Ohio). It was fondly known as the "cooker." It heated any stamp placed on the projection table and could quickly ruin an item mounted in plastic. A better way to show stamps is with slides. It is easy to make slides with a 35-mm SLR camera and close-up lenses. For close-up detailed work a copystand may be needed. With this equipment one can show stamps, sheets or covers.

It is usually best to picture only a few items in each slide. I once saw a Confederate stamp slide program which showed two covers in many slides. In

describing some slides the narrator said, "the top cover shows rare stamp 'X' because it has an added line." It was hard enough to see the stamp on each cover, let alone the extra line (and who cared about the extra line unless one was a specialist). Occasionally a complete set of stamps in one slide will make a colorful picture even if individual details cannot be seen very clearly. An example of this would be different colors, denominations, and overall designs of a set. When the designs within a set are similar, it is possible to show one item and talk about the rest of the set.

Show only the most important stamps. It is not necessary to show every stamp related to the topic. Collateral material adds interest. My embossed revenue slide program has slides of documents, maps, people, events, and even introductory text to differentiate one part of the program from another. Without the collateral material it would be mighty dull.

Programs should consist of 60 to 80 slides. A good program may require two to four rolls of film and an outlay of \$35 to \$65 to produce, the equivalent of a moderately nice philatelic item. This is because the photography would probably be done over a period of time and retakes might be necessary. A script (or notes) would be written at the same time.

Each slide should be shown on the screen for about five to 10 seconds. If shown longer they become boring. I've seen programs in clubs for plant growers where over 200 slides were shown, some of which were on the screen for one second or less. Why show something that will be a blur; if it is important, let people examine it.

The best programs have an organization. (Stamp exhibitors should already know this.) The program should have an introduction, a main body, and a short conclusion.

Lastly, why do all this work? Because if it is worth doing, it is worth doing it well. It is fun to develop a good program. Presenting a top quality program provides the same pleasure as winning a gold medal. Programs are an extremely important part of meetings and attract people to them. If planning and thought were given to programs, that part of the meeting would be always enjoyable.

Recollections by Clyde Jennings

"Unless I'm Missing It..."

At one time I collected and exhibited 19th century cancels, 1847-1900, and the good stuff was quite heavy, including the Waterburys. From its first showing it received Golds, and later a number of Granda, all at national level.

However, at one show (Westpex) it suddenly received only a vermeil. Critique was a true howler. The Exhibits Committee had thought so highly of it that when the prospectus was received the exhibit was assigned frames 1-8. At critique when I asked how I could get it back up to Gold, the first response was from a local judge who was on the panel. He apologized profusely saying the corner where the exhibits started was unfortunately in a dark corner of the exhibits area in the old Cathedral Hill Hotel, and possibly some of the judges were not able to see and appreciate what was on display in my exhibit! Then came the killer. A very prominent and well known judge, also internationally accredited, responded.

He said that first he would have liked to have seen more of the cancels on cover. Then he compounded his ignorance by adding he would also have like to see more of the cancels on higher values. He was (and still is) a good friend, so I did not say anything, just thanked him and asked if he would meet me at the frames later to which he readily agreed.

First I pointed out to him that those eight frames held 128 pages, and on those 128 pages were by actual count 162 covers, thanks to the use of slitting and windowing. Next I asked him if he knew where those fancy cancels came from to which he replied, "Postal Clerks." I agreed they did, but then asked him if he knew when and where those clerks applied them, to which he replied he had not given it much thought. So I reminded him they were applied primarily to single first class letters bearing the current low first class values. They were not (generally) applied to parcel post, registered, overweight letters. I hold him that if

someone handed me a handful of high value stamps with fancy cancels my next stop would have been the Philatelic Foundation because likely those cancels were not genuine.

With that, he apologized, and said he now realized how badly he had hurt me. To which I replied, "Well, it's a bit late now, don't you think?"

Good friend Tom Lee from down in New Zealand heard about this and sent me a cablegram congratulating me on my first Vermeil! I sent Steve Schumann five different color plastic flash lights and he mounted them on a board, and this became Westpex's regular "Flashlight Award."

I guess my judging mentor, Herbie Block, was right when he told me that no judge could have expertise in all areas. So, a note to some of today's judges: (1) if you are not sure, ask (2) shy away from unequivocal statements (3) cover thine ineie by prefacing a statement with, "Unless I missed it, etc."

Using AAPE As A Middleman To Help Keep Exhibiting A Healthy Hobby — A Proposal From The AAPE Board Of Directors

The American Association of Philatelic Exhibitors represents philatelists all over the world who are interested in the art and science of exhibiting. Where would we be without philatelic exhibitions to ply our skills and art? This is more than just a rhetorical question. This is a problem that plagues most of the country outside of the massive metropolitan centers in the northeast. From the World Series of Philately shows to the local shows at the shopping malls, all frequently experience difficulty in soliciting the number of exhibit frames to fill the show. How and why this happens has many sides and many different adherents. Some say the hobby is dying while others, myself included, suggest that it is somewhat of a function of not bringing the two sides, exhibitors and exhibitions, together.

How We Can Help?

We, as a society, have the opportunity to become proactive in this situation by lending a helping hand to those shows that need assistance in changing that bourse into an exhibition. At any one moment the 750 or so members in North America could fill an exhibits hall with over 10,000 frames. Now that is a BIG show! The only proactive step

required by the members would be to offer us as a "gene" pool to be contacted as the need arose to help fill a few frames.

No, there will not be a mailing list sold to the highest bidder. In fact, no such list would leave the hard drive of the Secretary's computer. The Society could offer any exhibits chairman the opportunity to select an area of concentration for contact and mailing a prospectus. The prospectus, stuffed into stamped and sealed envelopes, would then be mailed to the Secretary who then would affix the mailing labels from the appropriate geographic area.

What You Can Do.

Not all members are interested in exhibiting at this time or have set it aside for now. But even if your skills are not quite-ready-for-WSP, the local and regional shows need you.

As the renewal forms for next year arrive in the mailbox soon, there will be a new paragraph for you to consider: "On occasion, stamp shows would like to send out a prospectus soliciting exhibits for their show. The Secretary will strictly control these mailings with no list being distributed to any third party. This small step will in its

own way help keep the art of exhibiting alive across the country. If, however, you do not wish to receive any such mailings, check the box below." We can make a difference and can help where and when help is needed. The Board of Directors hope you will agree.

For The Exhibits Chairman:

If you and your show would like to utilize this service, please notify the Secretary of your wishes in advance, preferably four months in advance of the show (when your prospectus is ready would not be a bad idea). Depending upon the desired geographic area, the Secretary will then notify you of the number of labels that can be prepared and the number of stuffed, stamped and sealed envelopes to be sent. The labels will be affixed and mailed upon receipt. Feedback from the committee on responses would be very helpful in evaluating the efficacy of this program. One of the many reasons we exhibit is to share our collection with others who might enjoy it. Let us, as an exhibiting society, help unite the needs of both exhibitors and exhibitions.

Tim Bartsch
Golden, CO