

# THE Philatelic Exhibitor

VOLUME 17

NUMBER ONE

JANUARY, 2003

## ARGENTINA

On October 12, 1892, Argentina honored the 400th anniversary of the 'Discovery of America' by issuing  
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UNADOPTED ESSAY — ARTIST'S PEN-INK-AND-WASH DRAWING.

1



By Antonio Bosco, staff artist of Compañía Sud-Americana de Billetes de Banco, Buenos Aires. His later watercolor, based on a penciled sketch by noted marine artist *Eduardo de Martino*, became the adopted model for the issue. (1/2002)

Replacing A Cherished Title Page  
See Page 11

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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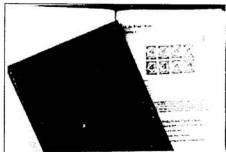
INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

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.

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# THE PHILATELIC EXHIBITOR

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

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

**Deadline for the next issue to be printed on or about April 15, 2003, is March 1, 2003. The following issue will close June 1, 2003.**

**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. 1-4 at \$3.00 each, Vol. 16, No. 1-4 at \$3.00 each.

## **FUTURE ISSUES**

The deadline for the April, 2003, issue of **The Philatelic Exhibitor** is March 1, 2003.

The suggested topic is: "Are Golds so numerous these days that we need a Platinum medal to recognize the truly wonderful?"

For the July, 2003 issue of **TPE** — deadline June 1, 2003 — the suggested topic is: "Do we expect too much of judges?"

**YOUR** experiences, thoughts, ideas and suggestions are solicited on these issues or on any other 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

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Reprints from this journal are encouraged with appropriate credits.

## **Editor's AAPE(s) of the Month**

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

- **November, 2002** — **Nick Lombardi** who has produced our 2002 Index which will be found on page 24 of this issue.
- **December, 2002** — The 175+ members who completed the questionnaires with our July issue. Nick Lombardi is compiling the answers and we'll have a report in the next issue.
- **January, 2003** — **Charles J.G. Verge** who has guided AAPE for the past four years; giving of his time and talent. Thanks Charles.

### **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 mailing 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.

# AAPE STATEMENT OF PURPOSE

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

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### SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Treasurer.
- Manuscripts, news, letters 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)

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



## Editor's 2¢ Worth

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

### Photos, Ideas, Dumb Critique Comments

Some time back I asked our writers — both regular columnists and other contributors — to provide photographs to run with their work. Some responded. Most didn't. It would be a mistake, I think, to require them, but one of our regulars who did send in a photo, recently related that someone who he did not know stopped him at a show on the basis of his photo in TPE, to say thanks for his columns. I would add that the photo probably plays a role in encouraging people to stop and read your work. So, those of you who have not sent in a photo are again encouraged to do so.

Last issue I moaned a little about the need to freshen up TPE — as presented by one of our members. Thanks to those of you who have written with ideas. You know who you are! Look for some changes in the April issue.

Finally, I have had a disturbing letter from one of our members who I know well and who I know to be understated and positive. But he recently had the experience of being told by a judge that someone on the judging panel looking at his new exhibit "objected to the use of color pages." What was he using? Bright chartreuse, perhaps? No, "I use an off-white, cream color page of 67# stock." The judge is quoted as saying that "many exhibitors use off-white pages to divert attention from poorly centered material." Even if it were true, which I don't believe it is, this is simply not a medal level issue — unless THIS exhibitor was being accused of showing inferior material, which was not the case!

This is the kind of critique one gets from judges who have not done their homework and can't come up with substantive critique or words of appreciation for difficult material labeled as such. Two issues present themselves. One is that we judges sometimes struggle to justify a non-Gold (in this case a Vermeil was given) that we forget to acknowledge good things about the exhibit — thus indicating that we read the title page and synopsis carefully. The second is that failure to do homework — for the jury chairman to assure that at least one member of the jury is educated on even the esoteric material being shown — can leave the entire jury looking, well, dumb. And a critique comment like that quoted above removes all doubt.

## Your 2¢ Worth

— Raymond Murphy • Gregg Hopkins, Sr. • Clyde Jennings •  
Ralph Swap • Ruth Caswell • Chris Hargreaves

### New Exhibitors

To The Editor:

Encouraging New Exhibitors: How are other people doing it? As an Exhibit Chair for BAYPEX, I am constantly encouraging people to try exhibiting, and would like to have different ideas.

Raymond H. Murphy  
St. Petersburg, FL

### Frame Fees

To The Editor:

After reading the comments entitled *High One-Frame Fees* in the October issue I had to write to vent some frustration concerning people who seem to miss the big picture or any picture at all.

Complaining about paying \$15 for entering a single frame exhibit is just over the top! I paid \$15 just to park my car at a ball game.

I have served as a volunteer on W.S.P. show committees. I have some idea what it takes to put together a successful show. I won't go into all of the many, mostly unpaid, hours it takes. Hours which start almost a year in advance to provide the exhibitor with a good venue. From the exhibitors person to the awards person, there is much behind the scenes work done to promote a good experience for the exhibitor. Sometime ask a judge

how much time it takes to evaluate a single frame exhibit compared to one frame of a multiframe exhibit. I guarantee you the \$15 does not come close to compensating for value received.

I have entered a single frame exhibit at ARIPEX 2003. The frame fees are \$10 with a \$27 dollar minimum. I was more than glad to pay the \$27 for a single frame entry and I am sure I will receive more than my money's worth.

Gregg A. Hopkins Sr.  
Phoenix, AZ

### Cinderellas

To The Editor:

Re. letter from good friend Mike Ruggiero and his query on page 6 of the October, 2002, issue. You want information, Mike, on S & H green stamps? Try contacting Peter McCann as he was Chief Judge at Midaphil '99 and had a jury which knew all about such things, including Christmas seals!

Clyde Jennings  
Jacksonville, FL

### Ethics

To The Editor:

In the October, 2002, P.E., on page 10, Editor Hotchner lists as one of the suggestions to his question #9, "draw up a list of

ethical behavior for Judges." I addressed this with an article quite a while back, but right now I can't recall where it was published. This is such an important subject I want to address it again — and I should know after serving as Chairman of Judges for FLOREX for more than 20 years.

First, you respond immediately upon receiving the invitation to judge, either by phone or letter, accepting or declining, and if by phone a letter should follow so the Chairman of Judges will have it in writing. Make every effort to arrive in time on Thursday to do a walk through of the exhibits (or if you are a Ken Martin, to help with mounting!). Be on time for the usual Friday morning Judges' breakfast. And come PREPARED, having studied the advance information sent you in the form of title pages and synopses. Judge every exhibit conscientiously. Don't wait for the critique to wear shirt, tie, and jacket — do it from Friday on as it shows respect for the show, the invitation, and the exhibitors (as well as for yourself!). Be on time for the critique, having copious notes on ALL exhibitors at ALL times, answering questions not only at critique but after, offering to go to the frames if necessary. By your own admission, you may not know everything, but believe me some exhibitors

Every day is Judgment Day. Use a lot of it.

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

Thanks to Ross Wood and The Asia-Pacific Exhibitor of November, 2002, we have a new monograph to offer:

• **How To Judge Pacific Flying Boat Airmail** (7 pages) \$1.20

*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 Cuba (Spanish Period)** (5 pages) \$1.00.

• **How To Judge — Canadian Airmail** By Murray Heifetz (5 pages) \$1.00.

• **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 Joan 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 75¢.

• **How To Judge (Nicaragua) Airmails** (4 pages). By Derek A. Pocock 75¢.

• **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.

• **How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903** By John Dibiase (7 pages) \$1.00.

• **How To Judge — Ceylon Postal Stationery** (3 pages) 75¢. By Kurt Kimmel

are convinced you do!

If you are Chief Judge, give each Apprentice an honest appraisal on your report — sometimes, though it does hurt, you have to give a negative report. Make every effort to attend ALL the show's official functions, including at least a stop by their Hospitality Room, and do not for any reason miss the awards function, whatever that particular show opts to do. You can be forgiven the Opening Ceremony as you should already be hard at work at that time. When you return home write a Thank You to the show's Judges' Chairman or General Chairman for the invitation, and a nice gesture would be to offer to show at some future date as shows are always seeking additional exhibitors. Finally some chief Judges even write and thank the members of their panel.

Clyde Jennings  
Jacksonville, FL

To The Editor:

As a serious and proud collector of U.S. first day covers I was not amused at Clyde Jennings comparing my specialty with S&H stamps. Classic first day covers did postal duty. Mr. Jennings might be stuck in the 1850s and doesn't realize the liberal progression of different specialties accepted today. It was not long ago that topical stamps, meters and revenues were not acceptable. In the near future first day covers will qualify as a national level show. It is going to be difficult for some to see a first day cover exhibit alongside 1850s U.S. classical stamps at a Champion of Champions show.

The late Philip Ward, Jr. probably the father of U.S. first day covers was one of the most famous philatelist a number of decades ago. Many of the early first day covers would not exist today without his interest in creating this new collecting field.

Thanks to first day covers the issuance of new stamps has financially supported many APS shows and has brought a large number of new collectors into the hobby. The American First Day Cover Society has always been a generous supporter and champion of the APS.

Several years ago Alan Berkun did the unthinkable and won a grand award at a national show in the midwest for his fantastic exhibit of the 1923 2¢ Harding issue. In 1976 the late Bill Bayless won a national level silver at the Philadelphia mega event for his exhibit of phosphorus stamps first day covers.

I have won several Vermeils for my first day cover exhibits but believe in the near future I will attain that difficult Gold at a national level.

Mr. Jennings letter comparing first day covers with S&H stamps to me shows a total lack of sensitivity to philatelists who collect areas other than classical U.S. Stamps.

Most professions require people to be licensed, and to pass tough written exams. I

The Philatelic Exhibitor



believe the APS should seriously consider judges pass rigid exams before they can judge specific material. Many philatelists I know have excellent first day covers but will not exhibit because of fear of prejudice and preconceived notions. Mr. Jennings' letter reinforces these fears.

I would like the Philatelic Exhibitor to concentrate on printing letters pertinent to exhibiting and not some silly off-the-wall remarks that does nothing to enhance our hobby.

Ralph Swap  
Juneau, AL

#### The Other Half

To The Editor:

Since reading your request for our two cents worth in "The Philatelic Exhibitor" on

what brought people to exhibiting, I've been thinking about same. It seems to me that you are only asking 1/2 of the question. Bringing people in is certainly a part of new exhibitors, but the other half is how do we keep them or what motivates them to stay. Shouldn't you also ask "What experiences lead you to continue in exhibiting?" Or something to that effect!

Ruth Caswell  
Seattle, WA

#### Appalled

To The Editor:

I have just received my July *Philatelic Exhibitor*. I am appalled that you would not only print the item HOW LOW CAN YOU GO? (July, 2002 TPE; p. 15) that made fun of bronze medal exhibits, but you featured it

as the cover article!

Every show has a number of entries from exhibitors who have worked hard on their exhibit, but for various reasons only received a bronze medal. — I am amazed that the AAPE would ridicule them!

Chris Hargreaves

**Editor's Note:** I regret that Mr. Hargreaves is appalled. As a sometimes bronze exhibitor I felt the piece by Coy Lawrence LeBel was/is a legitimate expression of his thoughts on the exhibiting craft. There are many reasons for exhibits being awarded a bronze medal. None of them mean that the exhibitor should hang his or her head in shame; only that if they wish to improve the medal level, they learn from the experience and move on. JMH

## NAPEX To Host Youth Champions

The National Philatelic Exhibitions of Washington, D.C. (Napex), will sponsor the annual American Association of Philatelic Exhibitors North American Youth Champion of Champions competition at its annual show June 6-8, 2003.

The AAPE Youth Championship features youth grand award winners at nationally accredited stamp shows, as listed in the United States or Canada, with at least a national level silver medal.

The youth age limit extends through age 20.

The 2002 championship, held in Orlando, Fla., at the National Topical Stamp Show, hosted 50 frames, and Napex

organizers expect between 50 and 100 frames in 2003.

Since 1997, Napex has supported the youth competition by sponsoring five awards.

These awards are for title page, expression of creativity, topical (excellence in philatelic knowledge), thematic (outstanding knowledge of subject matter) and research.

The Napex 2003 theme will also salute youth. The three day show cancellation will read "AAPE Youth Champion of Champions."

All three show covers will depict designs engraved or lithographed by youths.

Napex will hold a design contest at local schools to select a design for its 17th annual souvenir card. This youth design will also adorn the Napex web site and official program.

The contest winner and other designs are expected to be released in March 2003.

A general Napex exhibit prospectus is available by writing to Exhibits Chairman Paul Magid, Box 6363, Washington, DC 20015, or e-mail magid@erols.com.

Forms are also available on the Napex home page at [www.napex.org](http://www.napex.org).

Participation in the Napex exhibition is open to all collectors. Entries close March 31, 2003.

## Book Review — APS Manual Of Philatelic Judging

by Janet Klug

*APS Manual of Philatelic Judging*, Fifth Edition 2002, compiled by the APS Committee on Accreditation of National Exhibitions and Judges, Janet Klug, Chairman. Edited by David Herendeen. Published by the American Philatelic Society, P.O. Box 8000 State College, PA 16803. 150 pages, 4"x 9", softbound, \$12.00, postpaid (in the USA), from the publisher (\$9.60 to US APS members).

This fifth edition of the very popular APS guidebook for accredited judges, those seeking accreditation as APS judges, philatelic exhibitors, exhibition organizers, and others interested in judging and exhibiting, is a thorough revision of the previous edition. The new Manual is 4" x 9" pocket size. So it is easy to carry around

at exhibitions. The new Manual explains how the judging criteria are applied to each of the types of recognized exhibits. Featured additions include sections on the new exhibiting Classes and Divisions (including the new Illustrated Mail and Cinderella Divisions), the procedures used to judge a show, the duties and responsibilities of a jury chairman, judging ethics, and an expanded chapter targeted specifically for show committees offering a suggested timeline for completion of essential tasks. A packet of standard scoring forms accompanies the Manual. There are also revised chapters that specifically address requirements for a judge, traditional philately, postal history, thematic, aero- and astro-philately, postal stationery, first day

covers, revenues, special studies, youth, one-frame exhibits, judging in Canada, international judging, rules for World Series of Philately Shows, and judging local shows. A necessity for judges at the national level, the Manual is of tremendous benefit to anyone judging competitive philatelic events at any level. Although it is not a guide for preparing and presenting philatelic exhibits, it is the definitive source of information about how judges view philatelic exhibits — a critical consideration for all competitive exhibitors.

The Manual, with scoring sheets, is available from the American Philatelic Society, P.O. Box 8000N, State College, PA 16803, USA.

## 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.

★ **MAY 24, 2003. Philatelic Show 2003.** Sponsored by The Northeastern Federation of Stamp Clubs. Held at the Holiday Inn at Buxborough Woods, Route 1-495, Exit 28 (Rt. 111 East), Buxborough, MA. 300+ 16-page competitive exhibit frames. Fees for single-frame exhibits are \$15.00, multi-frame exhibits are \$9.00 per frame, non-competitive exhibits \$5.00 per frame, and youth exhibit frames \$4.00 per frame. Non-competitive half frame (8 pages) exhibits for New England school children up to age 15 at no charge on a space available basis. 60 dealer booth, auctions, children's area, seminars and meetings, USPS and UN booths, cachet covers and carrels. Hours are 11 to 6 Friday, 10 to 5 Saturday, 10 to 4 Sunday. Admission and parking are free. Prospectus from Guy Dillaway, P.O. Box 181, Weston, MA 02453-0181 (email: philatv@att.com) or on the Federation web site at [www.nfed.org](http://www.nfed.org). Other information also on the web site or from Jim Warner, 25 Riverside Road, Wileysley Hills, MA 02481-1625 (email: jgwarn@att.com).

★ **MAY 24, 25, and 26, 2002. NOJEX '02.** The 41st annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. Hosting the annual conventions of the Society of Australasian Specialists/Oceania and the New Jersey Postal History Society. Bourse of 40 dealers and public auction by Northland Auctions; 250 sixteen-page frames available at \$8 per frame; \$3.50

for juniors under 18; one-frame competition is \$15 per frame. Hours of show: Saturday, 10 a.m. to 6 p.m.; Sunday, 10 a.m. to 6 p.m.; Monday, 10 a.m. to 4 p.m. Admission \$15; free parking. Deadline for exhibit entries is April 15, 2003. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: [gsp@vzonzon.net](mailto:gsp@vzonzon.net)

★ **MAY 30-JUNE 1, 2003. ROYAL "2003"ROYALE** sponsored by the Saugen Stamp Club, at the Hanover Regional Aquatic Centre and Coliseum, Hanover, Ontario, Canada. Hosting the 75th National Convention of the Royal Philatelic Society of Canada. First day ceremony on Friday for the volunteer firefighters stamp. Bourse with over 20 dealers. All exhibiting divisions welcome. Up to 300 frames available, each holding 16 pages: \$12 (Canadian) frame; \$20 (Canadian) for single frame class; and \$3 (Canadian) frame for youth exhibits. In adult classes, 10 frames is the maximum; in youth classes, the maximum is five frames. Hours of show 10 a.m. to 5 p.m. both Friday and Saturday; and 10 a.m. to 4 p.m. on Sunday. Free admission. Lots of free parking behind the building. Handicapped accessible. For a prospectus and other information write: ROYAL "2003"ROYALE, P.O. Box 2003, Hanover, ON, Canada N4N 2M0; or email James Brett, [jrbrett@brts.com](mailto:jrbrett@brts.com) (519) 881-4681, or visit our web page <http://log.on.ca/saugenstampclub>. Information about show packages and local accommodations can be obtained through the web site, or from Hanover Holiday Tours, 1-800-265-

5530. In the U.S. please contact Tom Fortunato, 42 Maynard Street, Rochester, NY 14615-2022 or [stamptrn@robornet.net](mailto:stamptrn@robornet.net); phone (585) 621-1670 (home).

★ **AUGUST 29-31, 2002. MERPEX XXVII.** Annual Bourse and Stamp Show. Hosted by the Merchanteville Stamp Club at the Masonic Center, Berlin-Haddonfield Road at Route 295, Exit 32, Cherry Hill, NJ. Show hours Friday noon to 6:00 p.m., Saturday 10:00 a.m. to 5:00 p.m. and Sunday 10:00 a.m. to 3:30 p.m., no admission and free parking. 18 dealers; USPS booth; "MERPEX STATION" cancel, club hospitality table, youth table and eighty (80) 16-page frames, \$5.00 per frame, Juniors \$1.00 per frame, open competition, single frames. Further information, exhibit entry form and prospectus from James Natale, President, Merchanteville Stamp Club, Post Office Box 2913, Cherry Hill, NJ 08034. Telephone 856-796-0177.

★ **OCTOBER 4-5, 2003. VICPIX 2003.** Sponsored by the Greater Victoria and Vancouver Island Philatelic Stamp Societies will be held at the Holiday Inn of Victoria, 3320 Blanshard Street, Victoria, British Columbia. 16-page frames. Adults \$5.00 per frame. Juniors \$1.00 per entry. Admission by donation. 16 dealer bourse. Hours: Saturday - 10 a.m. to 5:30 p.m. Sunday - 9:30 a.m. - 4:00 p.m. with awards presentation at 3:30 p.m. For further information please contact Don Shorling, Box 5164, Station B, Victoria, B.C. V8R 6N4 (250) 721-1940.

**Attention Show Committees:** When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, ARS Research Library, P.O. Box 8333, 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.

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

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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 David Herendend, 5612 Blue Peak Ave., Las Vegas, NV 89131

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.

### 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.

## 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.

● **CENTENNIAL ALBUMS AND PAGES WANTED**, new or used having a page size of 9-1/2" wide x 11-1/4" high, not including hinge portion. Write John A. Lange, Jr., 373 Root Road, Ballston Spa, NY 12020-3227. Telephone: 518-882-6373.

## PRESIDENT'S MESSAGE by Dr. Paul Tyler

This is my first chance to thank all who voted in this past election and considered me worthy of this honor. I am very honored to be asked to lead this great organization and especially to follow such great philatelists as Charles Verge and Peter McCann, our two previous Presidents. They left some very big shoes to be filled. My special thanks to Charles, who left me with a wonderful, smooth running organization, I am sure you will still be available to me and AAPE for advice and counsel.

The membership gave me a great set of people as your Officers and Directors to work with. I would like to welcome Ross Towle as the newest member of our Board of Directors. He was elected along with Guy Dillaway to the Board of Directors. My congratulations to Pat Walker, reelected as our Secretary, Tim Bartshe, as our Treasurer, and David Herendeen, our new Vice President. The Board of Directors is rounded out with Nancy Clark and Francis Adams who were not up for election this year. I look forward to working with all the Officers and the Board of Directors to continue making AAPE the finest philatelic organization supporting exhibitors and philatelists everywhere.

My special thanks to Jerome Kasper and Jorge Wise who also ran for the Board of Directors, but were not elected. Any organization that can find willing members to run for office, even those not elected, is strong. This is just one small indication that we have people waiting in the wings to help and assist AAPE. Many thanks to both of you.

As many of you know we have recently lost one of our most valuable members, Jeanette Adams, a long time member and our current Association Lawyer passed away. Jeanette was judge, exhibitor and a long and loyal member of AAPE. She and her many talents will be sorely missed by all. Our sincere condolences to her husband, Jim and daughter.

I am currently looking for a replacement as the Society Attorney. We now have a Web Master and will soon have a web site up and running. Andrew McFarlane is preparing the site and it should be up and running in the near future. I am in the process of contacting all of our Committee Chairpersons to ask them to continue in their position during the coming term. We also have a couple that need to be filled. Show Management is vacant and I would like to replace myself as Computers in Exhibiting Chairman. Any member interested in these positions, please contact me.

I would urge all members to continue to support AAPE by finding new members, and continue to support our fine journal with a continuous flow of articles to our Editor. The Journal is the lifeblood of our organization. Without a good Journal any organization would soon become second rate and probably not survive.

## Tribute To Jeanette Knoll Adams, 1941-2002

by Eliot A. Landau

We do not often hear the word "grace" used in connection with philately. But we were truly graced to have Jeanette Knoll Adams as long as we did and truly deprived to lose her so soon.

Others will have written of the positions that she occupied at the APS level and her strong commitment to Indiana and Indianapolis philately. While those were all important accomplishments as were her own exhibits and her work as a judge, they do no justice to the warm and generous woman who always extended a maximum of hospitality and friendship wherever she could.

Every time I came down to INDYPEX to exhibit, she would have checked the list and called to find out if I was bringing either of my daughters. If I was, she would immediately offer to make available all of

her membership cards in the science museum, the Eiteljorg Museum of the American Indian, the Indianapolis Art Museum and the Indianapolis Zoo. She offered suggestions on places that would be fun for a youngster to eat and other things that my daughters would want to see. At the show itself, no matter that she was busy with the show, she would find some time to personally greet and chat with them.

This same warmth which so blessed her marriage to Jim and inspired their daughter, Joyce, to be like her mother both as a person, collector and exhibitor was readily shared with anybody and everybody with whom she came into contact. Her camaraderie at the banquet table made the time go so much faster.

Of course there was the time when the

Marmalades were meeting that she managed to find a large crock of orange marmalade thoroughly laced with fine Scotch whiskey. We were treated to the uncommon sight of three yet-to-become APS women directors celebrating their friendship for each other and everyone around them well warmed from the inside out.

The courage with which she waged her battle with cancer was another sign of the great strength of her character. The many hours that she devoted to the advancement of women in philately and the recruitment and mentoring of youth are models for all to follow.

Jennie, we will miss you dear. But more, we appreciate you and rejoice in your life and the gifts you gave us all, especially yourself.

## Newly Accredited APS Judges

A free copy of the current list of APS Judges is available from Frank Sente, APS, P.O. Box 8000, State College, PA 16803. Enclose \$1.90 in mint postage to cover the cost of mailing. Please identify yourself and the show with which you are connected. The judges list is also available on the APS Website: [www.stamps.org](http://www.stamps.org)

**NEW ACCREDITED AS CHIEF JUDGES:** Eliot Landau (Illinois); Tim Bartshe (Colorado); David Herendeen (Nevada); Alan Warren (Pennsylvania).

The Philatelic Exhibitor

January 2003/9

You cannot do a kindness too soon, for you never know how soon it will be too late. — Ralph Waldo Emerson

## 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 2003 or 2004? Why not invite inquiries here? Have you an award you'd like shows to give? Advertise it here. Has your club drafted special guidelines for judges who review your specialty for special awards? Use this space to pass them to the judging corps.

• **The American Topical Association (ATA)** announces the availability of the Exhibit Prospectus for its 2003 National Topical Stamp Show to be held June 27-29, 2003, in Aurora (suburb of Denver) Colorado. The ATA convention and only all-topical philatelic exhibition in the U.S.A. will be held at the Holiday Inn DIA/John Q. Hammonds Trade Center located off I-70 East at Chalmers Road (Exit 283), just minutes from the Denver International Airport.

The National Topical Stamp Show (NTSS-2003) is open to all collectors regardless of society affiliation, provided the entry meets the definition of topical/thematic collecting. ATA defines a topical/thematic exhibit as one that "consists of stamps and other philatelic material chosen for the design rather than for the countries that issued them or the class of postal service they provide." A thematic exhibit is a topical collection arranged to tell a story.

There will be a Grand Award (eligible for the APS Champion of Champions competition) and a Reserve Grand Award for the best and second best, plus five levels of awards for Thematic Multiple-frame and Thematic Display exhibits consisting of two to ten frames. Thematic One-Frame exhibits and Thematic Youth exhibits of from one to five frames are also welcome.

Thematic Display exhibits are being reintroduced for the first time at NTSS-2003 under the new rules established by the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ), but will use separate scoring sheets developed by ATA. The criteria to be used in determining whether or not a Display exhibit is thematic will be based on the following: if the nonphilatelic material were to be removed, the philatelic material that remains must be thematically structured with thematic text indicating why each philatelic item helps to tell the thematic story.

For a copy of the Exhibit Prospectus for the National Topical Stamp Show 2003, contact Maurice E. Pautz, 3068 South Pitkin Way, Aurora, CO 80013-2249 or write to the ATA Central Office, P.O. Box

50820, Albuquerque, New Mexico 87181-0820 (telephone 1-505-323-8595); e-mail-catastamps@juno.com >.

• **The Texas Philatelic Association** will provide a new award to be presented at TEXPEX 2003 for the BEST EXHIBIT BY A YOUNG ADULT (age 18-30). This award, in the form of a plaque, is being provided on a two year trial basis by the Seagull Stamp Club of Corpus Christi, Texas. Exhibits entered by young adults will not be judged any differently from other exhibits, and will be eligible for all other show awards and ribbons earned. One frame exhibits will also be eligible for this award.

The TPA wants to encourage young adults to actively participate in our hobby and particularly to exhibit, and suggests that other stamp clubs may want to consider this idea.

For more information, please contact Jane King Fohn at 10325 Little Sugar Creek, Converse, TX 78109-2409, telephone (210) 566-1436, or by e-mail at janekfohn@sbcglobal.net or Arthur Zeidler at (361) 882-8086 or e-mail awz@ciris.net.

• **FIP Option offered at STAMP-SHOW 2003.** The August 7-10, 2003 APS STAMPSHOW to be held in Columbus, Ohio will offer "FIP Option" judging to World Series and General Class exhibitors interested in exhibiting on the international level. This option, available for \$35, is in addition and totally independent of the regular competition. To provide the best evaluation possible the FIP Option will only be available to exhibits shown in the same number of frames which would be provided at an FIP show — eight if the exhibit has previously received an international large vermeil, otherwise five. The FIP Option is not available for single frame, nor Cinderella, Display and Illustrated division exhibits. The FIP option will be noncompetitive and the results which will include a point breakdown and written comments will be only for the exhibitors' information.

The STAMPSHOW exhibit prospectus and entry form are available from the APS

website at [www.stamps.org](http://www.stamps.org), by contacting Ken Martin at 814-237-3803 ext. 218 or writing to APS, PO Box 8000, State College, PA 16803. For the last several years the STAMPSHOW open competition has been oversubscribed by April so early request for frames is suggested.

• **Washington 2006 Announces Initial Auctioneers.** The first three world-class auctioneers for Washington 2006 have just been selected. They are: Matthew Bennett Inc., Baltimore, MD; Ivy and Mader Philatelic Auctions, West Caldwell, NJ; Regency Stamps Ltd., St. Louis, MO.

Additional auctioneers will be selected in the next several months.

Regency Stamps, Ltd., is also one of two officially approved auction houses accepting donated lots on behalf of Washington 2006. The other is Nutmeg Stamp Sales of Danbury, CT. Collectors may donate philatelic material to be sold at auction with the full proceeds credited towards membership in Washington 2006. Both are members of Washington 2006's Chairman's Circle.

Washington 2006, the next US international exhibition with FIP patronage, is scheduled for May 27-June 3, 2006 at the Washington, DC Convention Center. The main web page can be found at <http://www.washington-2006.org/>.

• **The National Philatelic Exhibitions of Washington, DC, Inc. NAPEX** has announced the decision to have its first Literature Class Competition for NAPEX 2004. Charles Peterson states "I'm pleased with the NAPEX decision to add a literature class to its annual show. Currently, there's no literature competition on the East Coast, and this addition will fill a definite void. The NAPEX Board has a proven management team and it has an excellent venue, which will make this a first class literature event from day one. I also hope we can add some literature events to NAPEX 2003 on our way to a full competitive literature class in 2004."

NAPEX 2003 will be June 6-8, 2003 and NAPEX 2004 will be June 4-6, 2004. The NAPEX website is at <http://www.napex.org/>.

# Before And After — Replacing a Cherished Title Page by Wolf Spille

## ARGENTINA

On Columbus Day, October 12, 1892, Argentina honored the four hundredth anniversary of the 'Discovery of America' by issuing —

*America's First Commemorative:*



## The World's First Columbians

Depicting Columbus's first American landfall, 200,000 stamps of each of these two values were purchasable—and valid for postage—on just that one anniversary day!

Post offices were mobbed by patrons anxious to obtain this pioneering issue. Officially sold out by early afternoon, the turned left considerable stock unsold, only to become incinerated one week later.

Throughout the following year, speculators drove the set's value sky-high—until the eventual crash when newspapers reported the widespread extinction of Argentina. Those events are largely responsible for the general lack of interest and the low catalogue values shown this issue still today.

### PLAN A NUMBER OF PAGES

Title, Introduction, Plan ..... 1 3. One Day Domestic & Foreign Usage ..... 2  
1. Extra, Profile & Commemorative Cards ..... 2 4. Post Issue Trends ..... 2  
2. The Emphasis & Its One Variety ..... 2 5. Outside the Law .....



Unadopted Essay  
— by Antonio Basso.



Preliminary Artist's Sketch  
— by Eduardo de Marín.



Accepted Model  
— by Antonio Basso.

Reduced images of artwork prepared by the Compañía Sud Americana de Billetes de Banco, Buenos Aires. Designers, engravers and printers of the issue. (12/91) 6

## ARGENTINA

On October 12, 1892, Argentina honored the 400th anniversary of Lt. "Discovery of America" by issuing *America's First Commemorative:*



## The World's First Columbians

Depicting Columbus's first American landfall, 200,000 stamps of each of these two values were purchasable—and valid for postage—on just that one anniversary day!

Post offices were mobbed by patrons clamoring for this pioneering issue, sold out by early afternoon. Rampant speculation, lasting throughout 1893, sent the set's prices sky-high—until its dramatic crash.

Here now is the story of this unprecedented emission, largely ignored by generations of philatelists.

UNADOPTED ESSAY — ARTIST'S PEN-INK-AND-WASH DRAWING.



By Antonio Basso, staff artist of Compañía Sud Americana de Billetes de Banco, Buenos Aires. His later watercolor, based on a penciled sketch by noted marine artist Eduardo de Marín, became the adopted model for the issue. (12/91) 7

1994-1995, 2000-2002

Confidentially, I have to admit that *I'm still in love* with this page representing "Title, Introduction, Plan".

With only minor modifications during the five years it has been seen in national shows, it has served the exhibit very well, thank you. Just one judge critiqued once that my plan and chapter numbering, borrowed from thematic exhibiting, was "not really necessary and might even be distracting". Others thought it was a good idea.

New for 2003

Alas—time has come to tell my love 'good bye'... A recent 'knockout' acquisition left me no choice but to either sacrifice some philatelic item/s on the other 15 pages of my single frame exhibit (*No! No!*), or to replace the plan and artwork with the essay formerly on page 2.

(Well, already, the new page is looking better and better every day. *Will I fall in love again?* Only the next jury's critique will tell...)

## Help With New Projects — Free Listing

• **Postally Used Holograms** on cover with readable date stamps. Dick Dehner, 2585 Crabapple Ct., Gilbertsville, PA 19525 or dickrosli@aol.com

• **Mourning Covers**, especially those noting the passing of well-known people. John Hotchner, P.O. Box 1125, Falls Church, VA 22041.

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

Why not go out on a limb? Isn't that where the fruit is? — Frank Scully

## Recollections

by Clyde Jennings

It was Airpex, and I was on the jury with Mary Ann Owens as Chief Judge, and this particular show literally had EVERYthing. To begin with, about a month before the show there was an article in *Linn's* about a Scandinavian exhibit that was going to be shown. It contained a just acquired \$45,000 cover, and it was owned by a museum. I clipped the article and took it with me to Tucson. At the judges' breakfast on Friday morning I produced the article and informed Carl Lamar John, the show's jury liaison, that I could not judge his show if this exhibit was not removed from competition. After Interphil in 1976 exhibits owned by businesses, museums, etc. were not allowed by APS to be shown in competition.

At Interphil an exhibit of Hawaii was entered by the *Honolulu Advertiser* newspaper. John Boker, President of the jury, informed his jury that it would not begin to judge until that exhibit was removed from competition because he felt it was unfair for a single person to have to compete with the big bucks available to businesses. The show agreed, and APS soon followed suit. I was quoting this rule in declining to judge as I had signed a pledge when I was accredited and I would not compromise that pledge. So Carl asked us to continue with breakfast and he would go and check. When he returned he told us the exhibitor would be there about 2 p.m., and he would clarify the exhibit's status. Mary Ann asked me to withdraw my motion, and I agreed to put it in abeyance until we knew more. So we proceeded with our work.

Meanwhile the exhibitor arrived, complete with entourage: chauffeur, lady friend, publicist, go-fer, and photographer. About 2:30 Carl told us he had talked with the exhibitor and been assured he personally owned the entire exhibit, that the museum was a dream way into the future, its reality years away. So we were to go ahead and judge the exhibit. I then withdrew my motion.

I was paired with Jack Willard, an old and good friend whom I had met a number of years before when he, Cy Thompson, and I had supported a show hotel's bar one evening. So we went to the frames which contained the controversial exhibit. Seated by the first frame was an armed guard in uniform, and another one by the last frame. I said to Jack, "Wait." I walked over to the

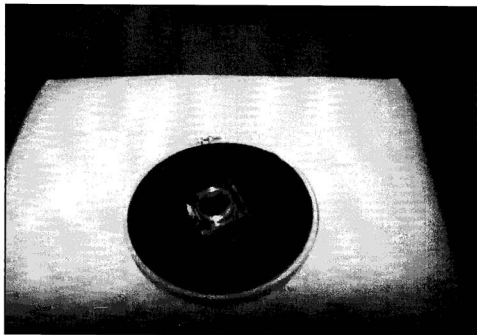


Figure 1.

first frame, began to study it, and the guard paid me little heed. About halfway through that frame I removed my magnifier and began to examine an item. Now I use a thread counter for magnifying — see Figures I (open) and II (folded).

This is a gadget indigenous to the textile industry, and that square cutout measures exactly one square inch. With it one can count the number of warps and weaves in that inch which is a means of determin-

ing the quality of a fabric.

At this point the guard stood up and began to pay more attention to me. I had the apparatus cupped closely in my hands as I held it against the front of the frame. The guard did not know whether it was a glass cutter, an explosive device, or what, so he was quite nervous. By the time I got to the last frame that guard was standing up already and had unsheathed his pistol. Meantime Jack was about to go ape, and

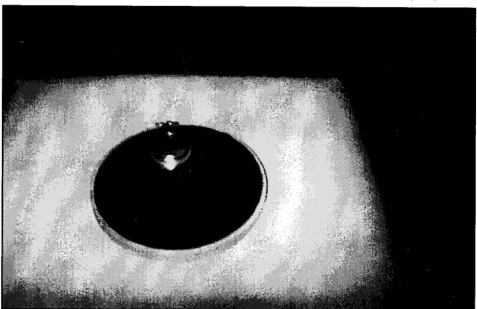


Figure 2.

though he was enjoying it all, he was convinced I was going to get myself shot. Incidentally, at deliberations we decided there were at least three other exhibits in that show which if offered at auction would bring more than Dr. Scott's exhibit.

I said this show had everything. At that time there was an award known as the Pat Herst award, and it was sponsored by him

and was given to the best exhibit in the show entered by a woman. We awarded it to Lynne Warm. Aripex has a continental breakfast on Sunday morning as an awards site. When that award was announced, Lynne flounced herself up to the front and announced that she showed as an exhibitor, not a woman, so she asked that Mr. Herst be informed she was declining his award. Immediately after the ceremony

Mary Ann reassembled the jury. An exhibit by Margaret Wunsch had run a close second, so Mary Ann went to Margaret and asked if she would accept the award under those circumstances. Her acceptance was with such grace none of us ever forgot it.

Yep, that was SOME show all right — in many respects.

## The Wonderful World of Display

by Ruth Caswell

The question, "Why did you select Display division?" is often posed to me. When I first heard about Display exhibits, I thought "that type of exhibit is for me." Since this somewhat unreasoned and snap judgment, my experiences in crafting my exhibit support the initial response. Phil Rhoads, in *Your 2¢ Worth* (October 2002), writes that the new Display division attracted him to exhibiting and that he is a new exhibitor. I, too, am a new exhibitor, and my first exhibit is a Display.

The *Manual of Philatelic Judging* (Fifth Edition, 2002) uses terms such as "less restrictive" and "encourage creativity and experimentation," in describing Display exhibiting. To me, this implies "freedom." According to the manual, "Display exhibits may resemble traditional, postal history, thematic, or other types of exhibits but the addition of collateral items and the emphasis on the development of a story sets Display exhibits apart (p. 68). These words describing Display allow the crafter of an exhibit many options.

I have been interested in exhibiting since I started my collection. I built my collection around a theme and with a wide variety of philatelic items. It also has many collateral items that support the story, often in absence of philatelic items which might do the same. Both my collection and the description in the judging manual indicated Display was a good choice for my exhibit.

As the exhibit was designed, several areas came into focus that involved the experimentation or choice permitted in Display. The first of these choice areas was the theme. The theme of literacy is a concept or idea rather than a thing. Other concepts with which we are familiar are freedom or democracy. In contrast, most traditional thematic exhibits focus on concrete things rather than ideas. Examples of concrete things are birds, cars, and insects. The theme of my exhibit, *Literacy*, matched well

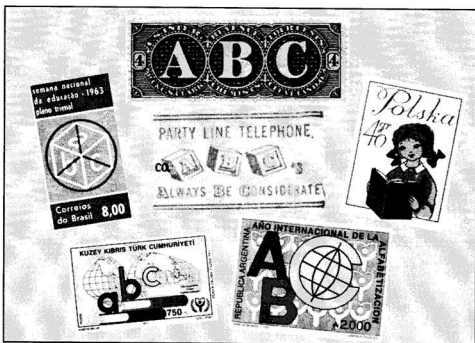


Figure 1. Title Page Collage

with the choices permitted in Display. This exhibit tells a story about an idea or concept, it resembles a thematic in appearance, and it includes both philatelic and collateral items.

The search for an appropriate representation of literacy for the title page involved experimentation. The letters, ABC, frequently refer to literacy as in the phrase, "learning our ABCs." The result of the search was the collage of ABC items shown in Figure 1. The ABC pieces comprise four different items; all, at this time, are philatelic. A collateral item may be included in this collage in a future edition of the exhibit.

The composing of an easily readable storyline which follows in a logical order is an enjoyable challenge for me. Writing about literacy should encourage people to want to read the storyline. In this exhibit, the storyline appears across the tops of the pages. It is a workable and easy-to-read solution for

this exhibit, made possible by the experimentation permitted in Display.

Participation in numerous judging seminars and hearing the complaints of several judges about the difficulty in section identification led to some creativity with section headings. It is important to help judges easily find the different sections of an exhibit. My solution to this dilemma was to use a different color heading for each section. These section heads are printed in subdued colors, not hot pink and passionate purple. Several people, including judges, have commented favorably on these colored headings. A few also prefer basic black. A majority of the comments, however, have been favorable to the idea. More colored headings may appear soon, for several exhibitors have told me that they will do similar headings that are appropriate for their exhibits.

The best known, and perhaps most controversial, freedom of Display is the inclu-

sion of collateral items. The *Manual of Philatelic Judging* (Fifth Edition, 2002) states that the "optimum Display exhibit will blend the philatelic and nonphilatelic material seamlessly to . . . tell the story" (p. 69). One of the challenges is to find collateral items that will seamlessly blend as well as support the storyline. These pieces permit the exhibitor to show the "real thing" in place of a minimalist picture on a stamp, to include pictures on post cards, and to show ephemera. These are examples of collateral items, but not an exhaustive list. While the inclusion of collateral items provides more opportunities to advance the story, these items should not overwhelm the exhibit.

The mainstay of a Display exhibit remains philatelic items. Display exhibits which resemble a thematic should include a variety of philatelic elements. Some of these elements in *Literacy* support a mini study, while others hopefully satisfy the

challenge factor (Hotchner, April, 2002). Crafting a Display does not mean the exhibitor has given up philatelic items. It means the exhibitor has more freedom and choice in selecting items to tell the story and in how the exhibit is designed.

In the wonderful world of Display, many of the exhibits are quite different in appearance. There are two gold award Display exhibits, one for each spouse, in our household. They were crafted independently of each other and at different times. Upon completion the two owners were amazed at the differences in appearance of the two exhibits. The Display exhibits at Stampshow 2002 were also quite different in appearance. They were so popular that one had to stand in line to view them closely. The response to *Literacy* has been very positive, and I am now collecting for a new Display exhibit. Les Winick

(November-December *Topical Time*, 2002) writes that "Display Division . . . opens the door to a whole new range of potential collectors and that is what . . . our hobby needs" (p. 9). Display exhibits provide opportunities for "growing the hobby" as collectors and exhibitors are engaged in enjoyable and rewarding activities.

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## Word Power

by John M. Hotchner

The following is published with permission of the author from the October issue of *The Poster Stamp Bulletin*.

**Word Power:**  
by Walter Schmidt

"We were very pleased to learn that APS has published the rules for judging Cinderella material at stamp shows. All was well until we read the following sentence: "When evaluating exhibits in the Cinderella Division, a judge should consider the following: Is the complete story told in a logical manner, using **philatelic material** to make the points?" **PHILATELIC MATERIAL!** What does this mean? We looked up the word **PHILATE-**

**LY** in our dictionary and it said, "The systematic collection of **Postage Stamps**." A philatelist is: "One who collects **Postage Stamps**." On the other hand, a Cinderella is a stamp that has no postal validity whatsoever and a Cinderella collector is one who collects nonpostal stamps. When we contacted an APS representative concerning this matter, he replied that stamps are stamps whether postal or nonpostal. We respectfully disagree and unless this sentence is corrected by APS, philatelic judges will continue to ignore nonpostal exhibits because they are not philatelic. As a matter of fact, we think that it will be very difficult indeed for a philatelic judge

to judge nonphilatelic material under the best of circumstances. However, be that as it may, we still wish to thank The American Philatelic Society for inviting Cinderella collectors to attend the ball even though they may not yet be allowed to dance."

I am the "APS representative" who was contacted and I stand by my reading. Philately is a big tent and it does not encompass nonpostal exhibits. This wasn't always the case but times have changed, even if the dictionary definition has not caught up. So I disagree with Mr. Schmidt. Whatever kind of dancing he'd like to do, there is room for him on the dance floor.

## Judges, Please Listen Up

by Clyde Jennings

Do you happen to recall that early TV series, "Dragnet?" And Jack Webb? It was TV's first ever "cop show," the forerunner of many more to come. Webb was the laconic, no-nonsense cop who, with his partner, Frank, was weekly investigating some minor crime or neighborhood dispute. When some frustrated housewife, for example, would go off on what she was cooking when the shot was fired, he would come up with his trademark, "Just the facts, ma'am."

Well, Judges, that's all I want, please, when you are evaluating my exhibit(s). Do I want your opinions? No, not really, because who's to say your opinion is any better than mine? Stick to the facts, give me something concrete for my frame fees that I can use to improve the exhibit and raise its medal level.

For example, don't tell me at critique you "think" I should use another item on my title page in preference to the one I have chosen. Instead, say the rate I have

given on page number three in frame number four is incorrect, and explain where I goofed by giving me the correct one. Point out that the stamp on page number five in frame number six was issued in 1929, not 1930 (even if it's a typo, I will be thanking you). Or, explain that the route I have given is not via San Francisco, but direct to New York.

Do it this way and I will be appreciative, not offended, I promise you.

The Philatelic Exhibitor



## Ask Odenweller by Robert P. Odenweller

A few comments might be in order about some of the letters and articles in the October 2002 issue.

**One Frame Fees, and Thoughts for Organizers.** Raymond Murphy questions why one frame fees are so high at some shows. Although his quoted figures of \$15 for a single frame exhibit might seem high when multiple frame exhibits are \$8, the \$40 to \$80 paid by typical multiframe exhibits is not an insignificant expense for the other (individual) exhibit. We judges typically spend as much time at a one-frame exhibit as for a multiframe exhibit and prepare a score sheet that goes back to the exhibitor. The multiframe exhibitor usually doesn't get that luxury unless it is one of the new divisions or thematic, or is a FIP Option exhibit for which he pays extra to get the feedback. Murphy recognizes the nonlinearity of the costs involved, so it is unnecessary to touch on them again.

But a different aspect of one frame exhibits is worth comment, as much for organizers as any others. I have seen one recent jury that had an inordinate number of one frame exhibits at a show, with the extraordinary demands on their time forcing them to work until 10 p.m. just to finish the awards processing so that the palmares could be completed. Among other things, they missed dinner and other scheduled functions. Most of the delay was due to the one frame exhibits.

As a result, I would recommend a few thoughts to show committees:

First, limit the one frame exhibits to no more than about 12 per show. For shows with significant participation by specialist societies, accept only exhibits of the participating society and fill in with others to the 12 target only if that society does not provide enough. If the participating society should have more, accept them, grudgingly, up to an overload figure of 15. At the same time, do not accept more than one from any individual exhibitor if that would cause an overrun.

If an exhibitor offers a multiframe exhibit and a one frame exhibit, accept the multiframe exhibit and pass on the one frame exhibit if it would cause an excessive number as mentioned above. The same holds true for those who would show more than one one-frame exhibit.

Ultimately, the show committee holds the right to make the decision as to the

exhibits to be accepted. If these suggestions, which are not "official" policy, are followed, the judges will appreciate it. If one-frame exhibits are allowed to come to fill desperate quotas just to keep a show going, the show may have trouble finding judges who will want to participate in future years.

The thoughts raised here cannot be official policy, since they might be seen as dictating to show committees how to run their shows. Rather, they are what I consider to be a sensible way that show committees could exercise their own discretion to produce a show that will run more equitably. In the evolving world of exhibiting, if more people want one-frame-only shows, they will find a home. Such one-frame only shows may need additional jury members to do them justice, but that is part of the effort. And if they charge \$15 per exhibit, they should be able to do so within the normal show's budget.

### Transporting Valuable Exhibits.

Keith Steiner asks about concerns of traveling with his exhibit after 9/11. As a (retired) airline captain and one who is more than usually familiar with airport security, I would say that he should not have much concern. I carried two exhibits (16 frames) of fairly substantial value on a coast-to-coast flight recently and had no problem. The primary steps I would recommend to take would be to insure them to their fullest extent and to carry them in a bag that meets the size requirements necessary to be allowed in the cabin. If you have an additional bag that might not meet the carry-on standards, be prepared to have it checked. A single exhibit should easily meet these criteria.

### Exhibiting for Novices.

William Sammis asks for guidance about how to exhibit. Other than referring him to the usual books that are available with good information, I can say that Power Point is not likely to be as good a way to create an exhibit page as some other programs. Word would be much better. Desktop publishing programs offer even better flexibility. The other choices he asks for are well covered in the usual books, such as Randy Neil's and the older one by C.E. Foster, and I commend him to them.

### Titles and What Should be Included.

Rick Miggins asks how to handle a one-frame exhibit of the 2c Rizal stamp of the Philippines. The officials of that issue are

not of much interest due to predominant do-mestic use. Since he wants to concentrate on the rare and interesting items but not have "exposure" that the official stamps might involve, and which would push him beyond the 16 page limit, his problem was in defining the scope of the exhibit.

Many others have the same problem, but in this case the answer appears to be relatively simple. I would suggest a title "Philippines, the 2c red Rizal regular issues." In the synopsis, and again on the title page he should make clear that the "regular" issues do not include the official ones. Official stamps, along with postal stationery and other versions of "regular" stamps, are not automatically to be assumed to be a part of an exhibit unless the exhibitor chooses to open that door. A statement to that effect should be sufficient to limit the area. A judge should not impose his own thoughts of how he would handle an exhibit onto it unless the exhibitor has been definitely imprecise in his statements.

### Determining the Grand Award Winner.

I was impressed with Henrik Mouritsen's analysis of how a jury should approach the determination of a grand award winner. It is very close to the thought process that I use when on a jury and certainly is worth careful consideration by all judges. Nevertheless, exceptions are sure to come forward to challenge his philosophy. For example, an exhibit that may not be "the best ever shown in its area" yet still is truly exceptional, could be better than one that meets those criteria. I would imagine an exhibit such as the U.S. 1847 5c and 10c, exceptional, but not up to the lofty standards of Ishikawa or Kaploff, might well be much more deserving of the grand award than the best ever exhibit of 1938 Prexies.

The challenge, of course, is to know which might be "the best ever shown in its area." Few have the exposure to know what those might be. Many might have been shown before the judge was born. Equally, many of those exhibits might never be possible to reassemble. In knowing these differences, we enter into the realm of international exhibits as com-



I am a great believer in luck, and I find the harder I work the more I have of it. — Stephen Leacock

pared with those up for a national grand award. Ultimately, the "best ever" might be the best known by an individual judge, as compared with the world-class exhibit he never heard of. In that, there could be a world of difference.

Bearing in mind these possibilities, Mouritsen's analysis is not far off track, and follows the usual sequence of determination that many jury members use. The only warning I would suggest is that jury members who do not know an area well should be on guard against claims by exhibitors that might be calculated to sway them.

This is particularly the case with obscure areas, such as certain locals and revenues. The exhibitor could make many claims, knowing that neither the available literature nor knowledge of jury members is likely to catch him out. And even if the statements are accurate, if only one person or a very small group happens to be interested in a given area, it might still be of limited interest philatelically.

For example, an area that might be of fairly limited interest could claim to have "the only known examples of XXX in

existence" and "the most comprehensive showing ever of this area." Unfortunately many areas may claim this but unless at least one member of the jury is very knowledgeable, the claims may be accepted both as correct and given extra consideration that might not be fully deserved.

One must always remember that a unique item in an area that is pursued by few (or one) may be of "ho-hum" status. The item that exists in a number of examples, but is sought by a large contingent with fairly significant means, is much more worth notice in an exhibit. In essence, a little common sense should be applied when faced with such claims.

**Modifying the Subject of Your Exhibit.** The theme for this issue is whether an exhibitor has chosen to modify the topic since first showing. My experience has shown that as an exhibit grows, it is almost essential to make such changes. Acquisition of new material will usually make it desirable to reduce the scope to a smaller but more important range of the exhibited area. In my earlier exhibiting days (1970-80), I always remounted a large part of each exhibit and added new

material between each show. On a number of occasions, I changed the title to one more appropriate to the material.

As the essence of the exhibit develops, so must various extra parts be discarded. Often the discarded parts may take on a life of their own. Even though the primary one may be worthy of more notice than the other, the scope and manner of development of the weaker exhibit could retain considerable interest.

Exhibits that show the same material from show to show on the same pages tend to get a bit stale. They should grow. If not, I'd recommend that they be put to bed. Surely the exhibitor can find something new to add or a new way to branch out to cover the area more effectively. Just as the field of exhibiting has changed in recent years, so should exhibits continue to mature. My old exhibit of 1980 wouldn't stand a chance today if it were shown the same way it was then. A complete remount would be necessary. But since it's barred from future competition anywhere, I don't have to worry about it. My new exhibits are another matter, and they do continue to grow.

## Specialty Society Awards: A Call for a Volunteer

by Alan Warren

The bane of many show juries is the lack of a complete and accurate list of specialty awards to be assigned to the many exhibits in the frames. Some show committees have their own special awards and criteria, and in general the information is easily made available to the judges, because the information is local.

However, there are many times that a jury is given an awards list that lacks even some of the basic national society awards that are available to most shows. Sometimes the list grows as the hours pass by on Friday, with the hope that it will be more or less complete by the time the jury sits down to deliberate.

Both show committees and specialty societies depend on volunteers to do the work of their respective organizations, but the reality is that some volunteers are more detail-oriented than others. There has to be better communication between the specialty society awards chairman and the show awards chairman.

Exhibitors are entitled to receive all the honors that may be available for their exhibits. However, an incomplete list

given to judges, including an award without any criteria, is a disservice to exhibitors as well as the society that offers the award. The American Philatelic Society provides each WSP show a package listing the APS awards that are available plus the criteria that should be used in assigning those awards.

Many specialty societies do the same. However, there are special criteria that are often lacking or not up-to-date. The best example is the award that cannot be presented to the same exhibit more than once. How often has such an award been given by a jury that was unaware that the same exhibit received the honor the month before at WHATEVERPEX?

Some societies have special awards that are available only when they hold their convention at the show. They may also have general awards in their field that can be awarded at any show, if there is a qualifying exhibit(s). But the different criteria need to be spelled out, and the information given to the show committee well in advance.

What we need is a volunteer (commit-

tee?) to step forward and take on the task of contacting all of the specialty societies to obtain up-to-date information on the awards they offer to WSP shows, **including** the criteria. In some cases the society may also offer awards to regional or local shows, but the criteria are different. A useful place to post this information might be the APS website. In that case, someone needs to be charged with the job of keeping it up-to-date, such as promptly adding the names of recipients in those cases where the award is not to be given twice to the same exhibit.

Another question that requires some guidelines is the physical handling of the awards. Some societies will hold the award and ship it to the winner when the show committee notifies them. In some cases this may require plate engraving, which may explain why the society wishes to handle the award in this manner.

However, there are some show committees that insist that if an award is not physically in hand before the awards function, it is not presented. How often do you attend an awards banquet and hear the

embarrassing comment, "Don't bother to come up because the award isn't here?"

On the other hand, it seems unreasonable that every specialty group should send its awards to all national shows, especially when there is a good chance that a qualifying exhibit in the specialty area of the Neanderthal and Cro-Magnon Philatelic Society will not be present. The bottom

line is there must be better communication between show awards chairmen and specialty society awards chairman.

The latest edition (fifth) of the *APS Manual of Philatelic Judging* offers a good starting point in Chapter 26 on special awards criteria. But it is not complete, it lacks the society contact information, and a list such as this gets out of date quickly.

Whoever takes on this thorny task needs to be responsible with good follow-up skills, and be detail oriented. He/She/They will provide a wonderful service to exhibitors, judges, show committees, specialty societies, and the hobby as a whole. Anyone want to step up to the plate?

## FIP Internet Competition 2002

by Francis Kiddle RDP, FRPSL, Chairman of the FIP Literature Commission

We have just completed the fourth year of judging Internet Sites under the auspices of FIP. It is fascinating looking at the changes both in judging and in the status of the "exhibits." In 1999, we would never have thought that we would be judging a site with 450 pages devoted to a specific theme/subject.

Looking back, if there is one thing that the annual competition has shown us, it is the amount of philatelic material that is available for everybody on the web. The number of exhibits that we have judged is a small fraction of those that are devoted to philately on the web. However, we believe we have seen in competition some of the finest websites that exist.

After judging sites for four years, we find that they tend to fall into four categories.

First there are the "gateway" sites; those devoted to acting as the portal to other sites. For example, Year One "Best Site" was Joe Luft's Resource site that attempts to provide a link to every philatelic website on the worldwide web. Subsequently, there is Stamp2.com that adds much more information to the "browser/surfer." Also in this class are sites such as [www.postalrates.info](http://www.postalrates.info) and <http://fly.to/philatelic> who in turn, supply an easy route into postal administration websites, which in turn provide so much information, particularly on modern postal rates.

Secondly, there are the generic subject sites. A prime example of these is SOSSI (Scouting on Stamps Society International — [www.sossi.org](http://www.sossi.org)) that links collectors of Scouting or Guiding themes with the story of Scouting Philately — a high quality site that won Year Two of the competition.

Year Three and Four have led us to new sites that are evolving steadily, those that provide so much information for specific subjects. Year Three was won by "Post Office in Paradise" — [www.hawaiianstamp.com](http://www.hawaiianstamp.com) a site that provided information on every aspect of Hawaiian

philately. Year Four, this year, sees a new innovation, a site dedicated to a theme rather than a country — the superb engravings produced by Czeslaw Slania — [www.slaniastamps.school.dk](http://www.slaniastamps.school.dk) We would recommend the quality of the illustrations.

The final category of site is the Society Site. At this stage in its development, most sites are aimed at recruiting new members and at providing information on events and services for its members. Little is provided in terms of reference information such as philatelic references, aids to identifying forgeries, hints on how to develop a good collection, etc. There are some excellent sites such as that of the American Philatelic Society ([www.stamps.org](http://www.stamps.org)) and UK Philately ([www.ukphilately.org.uk](http://www.ukphilately.org.uk)). However, they are still stereotyped and need to be developed such that they are the sites on the prime list of "Favorites" for all Internet users. Please do not get me wrong. At recruiting new members and providing a lot of factual information, many are excellent, but at educating both the junior collector and the novice senior, all have a long way to go. FAQ's are not the answer, instead there should be dedicated tutorials based on real seminar experience.

What also has changed? Sites nowadays tend to be planned in their layout much in the way of a good handbook. There is a front/home page (title page) and a list of contents (website plan). Chapters (sub-pages leading to detailed pages) provide an outline of the subject, split into sections. One advantage of a website compared with the printed book is that you can "post" on the web the story/subject as it develops or is written. Changes, through either increased research or positive comments, can be updated as they happen; a major advantage compared with the printed word, which tends to be "permanent" if for no other reason than cost. Graphics have improved enormously, although there is a two tier standard depending on the band width of the terrestrial communications link with our computer, that can cause many problems and frustrations.

Perhaps a major problem can be the changes in URL of the links published; websites tend to be transitory and dependent on the vagaries of the commercial servers.

A question that is asked is why enter the FIP Internet Competition? Firstly, each site is graded from Certificate, Two stars, Three stars, Top five percent, and Best of Show. These awards can be placed on your site as indication of the "quantifiable" value of your site, judged by Accredited Literature judges. Secondly, your site name and URL are published throughout the world (and through cyber-space) and hopefully interest an attentive audience to visit and explore your website. Thirdly, and perhaps the most important, each webmaster receives a short critique from the judges. These critiques try to zoom into the areas where the website can be improved. They are written by experts in the field of websites and are designed to aid future developments rather than being simply critical of what has been done. To hire such expertise would cost far more than the modest \$US25 charge to enter the competition.

What are the difficulties met with in evaluating websites compared with other philatelic literature? The prime problem is that of establishing the size and scope of the website. Handling a book is simple — we know that it is so many pages long with a quantifiable number of illustrations. But a website? Depending on the webmaster's design it can be an easy task to establish scope, but believe me, many websites are very much like a maze — it takes a genius to understand the webmaster's intentions and establish the totality of the proffered information. How often are you, the browser, put off by seeing ant-like figures digging up a road, linked to the legend "site under construction?" The biggest turnoff for any judge, or viewer, is the time taken to download a page. In judging a book, it only takes a small part of a second to turn a page. However, the time taken to move onto the next page of a website depends on the complexity of the new page.

Life is a long lesson in humility. — James M. Barrie

Looking towards more positive features, one of the main differences between the written text and a website is the ability to be able to search the site using word descriptors. This mode of operation is unique to electronic media and is the key factor why most of us use the Internet. A second major factor is that the website can provide excellent illustrations that can be downloaded in both hardcopy and in electronic format, and as such can be adapted for size, definition and color. Obviously, these can be downloaded onto our own album or research pages. However, there is a major disadvantage. The website and its images are transi-

tory compared with hardcopy/printed material. What you read today may not be available tomorrow. Thus, it is incumbent on all webmasters to adhere to a few simple rules. Each page should be dated, and, preferably, identified as being a temporary or permanent page, perhaps through the use of a numeric code. There should be a map of the site to assist the visitor. The webmaster's email address should be given to permit feedback. Finally, remember that your audience is worldwide.

Returning to the FIP Annual Internet Competition, year on year we see very significant improvements in many of the

entries. Good sites initially were the prerogative of the United States, but now are planned and compiled anywhere in the world. The websites contain important information and, through the Internet, are available to all philatelists. However, judging them under FIP literature rules is difficult and very time consuming. It is a task willingly undertaken by a small number of judges, and each year we find new ideas and continued development of the unique features of the Internet. We look forward to the 2003 competition (see [www.f-i-p.ch](http://www.f-i-p.ch)), the results of that will be presented at Bangkok 2003.

## Starting Beginners With One-Frame Exhibits by Fran Adams

In a recent e-mail exchange, I was asked how experienced exhibitors might assist beginning exhibitors. The single frame format was of course the first thing that came to mind, but the 'how' remained a question and that's the subject of this article.

There's more to making this 'how' happen than just defining the vehicle (single frame format). Most of us have had more experienced exhibitors tell us what our first steps should be and of course they've provided criticism. This is natural and as it should be during the learning phase, so long as the sensitive new exhibitor doesn't get 'turned off' if the criticism is too harsh. What else can we do to encourage new exhibitors?

I personally love workshops. A group of exhibitors, both new and old, get together. We each show some stuff, describe our problems as we see them, get multiple opinions and usually even agree as to what might make the exhibit better. It's this interaction that provides the fuel for the fire, the feeling that others share your problem, your pain. It helps you to realize and even implement the most important changes to improve the exhibit.

Having said that, I'd like to take this a step further. Example: a couple of interested new exhibitors are located in the same area or belong to the same club. The opportunity for face-to-face interchange of ideas is immediate and also key, especially when dealing with inexperienced exhibitors. These novices can relate directly to a hands-on demonstration and discussion. The workshop is also a social learning experience for all.

So, a couple of points in making this work: #1 — single frame exhibiting for new exhibitors is the best way to go since it's

not overwhelming. Requirement #2 is a couple of experienced exhibitors as critics (typically the easiest of our needs to satisfy). #3 is guidance in the form of a neutral arbiter. This is a guide to help summarize the many opinions and define a path for the novice to follow in building their exhibit pages. They'll make their own judgments later on, but need a definite path to get over that first frame hump.

We might even take this a little further using a modified approach — working in a group where each participant shares — a communal effort if you will. We define an area that everyone feels is interesting and desires to take part in as everyone is going to build an exhibit on the same subject. I'd like to suggest a thematic here as they're very flexible from the execution point of view, but any subject of mutual agreement will work. The participants end up with somewhat similar exhibits, but that's not bad — it's the experience we're after. The entire exhibit building process is easier when sharing the theme and research efforts.

A couple of ground rules are of course necessary. Money. There should be an agreed upon limit of how much anyone can spend per item (and/or in total if this helps). That makes the whole thing less taxing as they work together and can't spend a fortune even if they wanted to. A time limit is also a good idea. Whatever the local show timetable is might be used so the frames can be shown together there. One last meeting should be scheduled a month before the local show to ensure everyone is on schedule and help those who aren't.

Everyone also starts with a checklist of the stamps for the area chosen. Including other philatelic elements is a good thing.

but the unavailability of ready-made lists or catalogs can be a drawback for these items depending on the theme chosen. For research, a first assignment might be going to the local library or bookstore and finding a couple children's books on the subject to share with the other participants. It's amazing how the index to a child's book resembles the outline of a thematic exhibit. Everyone must also share information on any out of the ordinary material found (like revenues) so everyone has information input.

Once our new exhibitors complete these assignments, the difference in the exhibits depends on how each person looks at the subject and how the material is organized. If all the basic points are covered in each exhibit, that's good and sharing information will promote that. It will be in the flow and detail where each participant learns to differentiate him or herself from the others.

If it's part of a club effort, the club can even sponsor a couple of 'special' awards if a small budget is available. Go for a local show first (as preparation) and then a national show in the vicinity. That allows the exhibitor to attend in person, get jury feedback and a walk to the podium to receive the award — a great motivator.

A joint exhibit owned by everyone in the group is not a good idea as someone is bound to end up with the short end of the stick when the effort is finished, having little or nothing material-wise to show for their effort. The idea is to give everyone an opportunity to create and have that creation available as a physical memory of the experience.

I hope the concept of this exercise will stimulate a small group of new exhibitors to new levels of unforeseen success.

# An Unpleasant Exhibiting Experience — And A Recommendation

by William Weiss

I am an experienced exhibitor having shown numerous collections with much success over the past thirty years, including two national-level grand awards, an international large vermeil and at least 15 gold medals, and lots of specialty awards. I only note this all as a way of laying the groundwork to a most unpleasant experience I recently underwent so that the reader will recognize that I am not a "rookie" crying over sour grapes.

After my first showing of a new exhibit **U.S. Postal Card Errors at Stampshow** in Atlantic City, I sought and received a critique from one of the judges after receiving a vermeil medal. My question was simple: "how do I turn this into a gold-medal exhibit?" It is, of course, the goal of every serious exhibitor to try to garner the best medal award he can. I was told to consider two things; prepare a synopsis page (which I had not done at that point only because I had never done so before and was unsure of how to proceed) and also to highlight my title page statements about the extreme rarity of many of the cards in the exhibit.

I did exactly as I was told to do, so that when the exhibit was shown again at the PNSE in October, you can imagine my surprise and chagrin when I again received a vermeil medal. OK, you might say, but perhaps this may be because of a different jury? Well, sort of, but in fact, the chief judge at PNSE was the exact judge who told me what to do after the Stampshow exhibit!

Totally confused, but unable to attend the critique as we were conducting a public auction that day, I wrote to the chief judge expressing my dismay and surprise at the same medal level despite following his exact suggestions after Stampshow. Also, at Stampshow, he had stated that, in his opinion, the exhibit "was very close to a gold."

In answer to my inquiry, I was sent a written critique by two of the jury members other than the chief judge. I was stunned to read, that in the opinion of these two judges, the reason my exhibit was not up to gold medal level was three things;

1. I had not shown any errors prior to the issue of 1881;

2. I had shown very few used errors;  
**The Philatelic Exhibitor**

3. They felt that a better arrangement would be rather than a chronological showing, an arrangement by error type.

Now the reason I was stunned was simple; two out of the three "opinions" being expressed by two jury members were based on completely incorrect assumptions! In fact, there were no major errors issued before the issue of 1881, and there are so few used errors it isn't funny, and in fact, I do show several of them in the exhibit! The third opinion, on arrangement, is, of course, so highly subjective that I seriously doubt that any jury who felt that an exhibit was "very close" to gold-medal calibre would be denied the gold simply because they thought the arrangement could be improved. No, there was no doubt that this jury had made their medal award based on incorrect assumptions. Also, the chief judge in his reply letter emphatically stated that he was in full agreement with his fellow judges!

When I pointed out to the chief judge and to Janet Klug (Chairman of Judges Accreditation) that my medal level was obviously based on incorrect assumptions by the jury and I felt that being the case that I should be therefore awarded the higher level, I was basically scolded by the fact that the language in the **Philatelic Judging Manual** states that the "Decisions of the judges are FINAL," (emphasis by Klug).

In my letter to her I had stated that the "Decision is Final" aspect of philatelic judging is unfair. I compared legal proceedings whereby new facts or evidence can alter or change an outcome all the time. She scolded me that this was a bad analogy because "exhibiting is not a criminal trial. If an exhibitor feels his exhibit was misunderstood by a particular jury, then it is possible to show the exhibit next week, or next month or next year to a jury with new eyes."

Let me get this straight here; every day of the week we read where decisions of a "jury," in sports, in spelling bees, in lots of different kinds of competitions (which is what exhibiting really is) are changed or altered after they are made when it is apparent that mistakes were made in arriving at the original decision. But in philatelic exhibiting, we are asked to accept a "decision is final" mentality. Why? What logical reason can there be for acting as

though the jury can not err in its award because of incorrect assumptions or misunderstood facts? Is the world of philatelic exhibiting something so "special" that it does not err, or when it does, be incapable of admitting so?

I submit to my fellow exhibitors that this mentality stinks. It is the kind of high-brow attitude that turns so many folks off to exhibiting and the world of exhibiting. Who needs to be subjected to an attitude of superiority as shown with such a condescending position as "decision is final"? If honest errors were made in arriving at a medal level, damn it, do something about it when the facts become clear. Don't hide behind a manual. Honesty is way more important than a manual, and the honest thing to do would be to admit errors were made and correct them, or, at minimum, admit them and then hide behind a manual.

Amazingly, not any of the judges nor Ms Klug have directly addressed the fact that two of the three things listed by the judges as preventing the exhibit from attaining gold were incorrect. While a child can see the mistakes these judges made with their critique, even when these mistakes were clearly pointed out, no one will admit to them or specifically address them! Why? Wouldn't it be clear that if anyone would be big enough to admit to the mistakes it might make the "decision is final" rule look really unfair? Think about it. Why else won't otherwise honorable folks own up to the obvious mistakes?

In closing, I ask my fellow exhibitors who might feel as strongly as I do about the unfairness of the "decision is final" rule to petition the A.P.S. Accreditation Committee (Janet Klug, POB 250, Pleasant Plain, OH, 45162) to change the rule. I understand and accept that we can not have a judging system whereby an exhibitor can, by simply complaining, have his medal level changed to suit him. This is not the case here. Judges made mistakes and those mistakes resulted in an incorrect medal level. Cases such as this have merit and should be subject to review and change. If you agree, or care, write to Ms Klug.

## Janet Klug Comments:

I have discussed Mr. Weiss' exhibit  
January 2003/19

with several members of the PNSE jury, and they are all of the opinion that the medal level awarded at PNSE was appropriate for the exhibit as it was shown in the frames. Many of them told Mr. Weiss that an improvement of the presentation and title page may result in a higher medal level the next time he shows this exhibit.

As I explained to Mr. Weiss, if this jury or any other reversed their decision after the close of the show, they would be in direct violation of judging procedures followed by juries in the USA. These procedures are set forth in the Manual of Philatelic Judging, Fifth Edition published by the American Philatelic Society. Decisions of the judges are final. There is a procedure where juries may reconsider and change an award level after deliberations have taken place, but this does not extend beyond the close of the show when

the jury disbands. To clarify this particular situation, the PNSE jurors stand by their decision. They have seen and judged the exhibit (I have not) and felt that it was deserving of the vermeil it received.

Mr. Weiss stated that in a criminal court verdict, new evidence may be presented and a jury will overturn a previous decision. As I explained to him, this is not analogous to philatelic exhibiting, in the first place, exhibiting is a hobby not a criminal trial. A philatelic jury merely evaluates an exhibit, ranks its position using medal levels as a reference point, and offers suggestions for improvement. If an exhibitor feels his exhibit was misunderstood by a particular jury, then it is possible to show the exhibit elsewhere to a new jury with fresh eyes. An exhibitor may also want to circumvent those things he believes a previous jury misunderstood

by clarifying the title page or the synopsis to overcome shortcomings a jury may have mentioned.

Mr. Weiss does not approve of the "decision of the judges is final" rule, which he considers unfair, and is encouraging others who feel as strongly as he does to write to me. I always appreciate hearing the concerns of exhibitors, but I certainly don't need to hear from an army of dissenters. Mr. Weiss' suggestion will be distributed to the members of the Committee on the Accreditation of National Exhibitions and Judges for consideration at our next committee meeting in Biloxi in February. Remember, it was one letter from one disgruntled exhibitor that set the ball into motion and gave us the new Divisions!

## Mulready Caricatures Fall Foul of FIP Rules

By John Bohn, FRPSL

*The following article is reprinted from the GB Journal of September/October 2000, with permission of the author and Journal Editor Mike Jackson.*

Introductory notes to the following article from AAPE member Dr. John S. Blakemore.

"U.S. Exhibitors sometimes seem to chafe at restrictions concerning what they may, and may not, include on their pages at a WSP show. For our national shows, the "limits" of allowable items are now indicated by the fifth edition of the *Manual of Philatelic Judging*," and any published amendments to that latest edition. For those of our members who choose to exhibit internationally, they agree to be governed by FIP's Regulations. OK. However, the following article provides a graphic illustration of how a national show application of the FIP rules provided a rude shock to a newly minted, exhibitor (with an impressive exhibit) at UK's London Stampex: Mulready Caricatures, prepaid by canceled Penny Blacks, not allowed! If that's the way FIP rules, so be it. U.S. exhibitors, be thankful that — unless you wish to exhibit internationally — restrictions on what you may place on your pages are much more liberal."

I felt moved to write this article after reading Tony Walker's editorial in the March/April *Newsletter* and the remarks regarding my Stamp Show 2000 exhibit in the last *GBJ* and *Newsletter*. I also write as

a frustrated, discouraged (not yet disillusioned — or I would give up the hobby) "novice" exhibitor.

I collect Mulreadys, Mulready caricatures and pictorial offshoots. I had given no thought to exhibiting any part of my collection until I was invited to display at Claridge's "Rare Stamps of the World" three years ago. This, of course, is a non-competitive display unaffected by rules. I was approached at Claridge's by someone asking "why don't we see this stuff at Stampex?" I replied that I did not know how to go about it. But I pursued it and put a four-frame exhibit into Autumn Stampex two years ago entitled "The Mulready and its Caricatures." I was now hit by a bombshell in the shape of rules! I was advised that the caricatures do not count as bona fide philatelic items — i.e. half of my collection does not count and should not be exhibited competitively if I wanted good marks. Two years on and I still cannot begin to make sense of this ruling.

I do not buy my material in motor car showrooms, supermarkets or ephemera fairs. I acquire it at philatelic auctions or from top philatelic dealers and it is not cheap!

There is no need in this publication, which caters for GB collectors, to set out the story of Rowland Hill's great postal reforms of 1839/40 — we all know the huge importance to philately of those events and that Rowland Hill was undoubtedly one of the most historically signifi-

cant personalities in the history of British postal services. Hill did, however, make two errors of judgement in that he felt the preferred method of prepaying postage would be "stamped" — i.e. prepaid — stationery and that the British public would like such stationery to be lavishly illustrated. My collection is concerned with the results (Mulreadys) and consequences (Caricatures) of these two misjudgements. And that, says the FIP, is not philately!

I wonder if you can appreciate how I felt when these pearls of FIP wisdom were conveyed to me. What I had always believed to be important philatelic material, was suddenly to be confined to a philatelic no-man's land; a philatelic "leper colony" in which there must be many other collectors whose collections do not strictly conform to these seemingly inflexible rules. I have thought long and hard for the last two years about the ruling that Mulready caricatures are not part of "proper" philately and worthy of a place in exhibitions under FIP patronage. I listen to the message — but I cannot understand it. To me (and from recent comments, to many others) it doesn't make sense, it is illogical, it is an old-fashioned ruling which serves no useful purpose, except perhaps to drive enthusiastic collectors like me to the point of frustration where we leave the hobby for another activity.

Recently an international judge said to me "if you don't like the rules, try to get them changed." Great idea! I don't know if

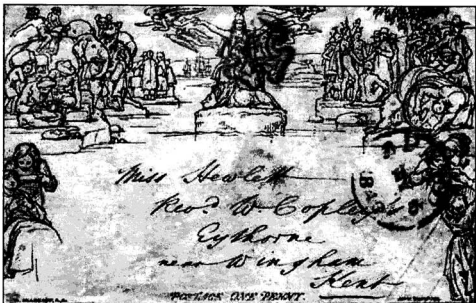
I can ever get the FIP to open the closed door just a little and let me, and others like me, in. But I will try. I can certainly challenge the rules. I would not be doing justice to my material if I did not do so. And I've got some great ammunition:

1. The direct link between Mulready caricatures and the great postal reforms of 1839/40 and its main architect, Rowland Hill. I happen to believe an exhibit of Mulreadys is incomplete without showing its direct derivatives — caricatures.
2. Caricatures have graced many famous philatelic collections including, of course, the Royal Collection.
3. The first important collection of used caricatures and allied pictorials was formed by E. E. Yates, a founder member of the postal history society. Indeed the auction catalogue of the Yates collection was lovingly researched and put together by Robson Lowe (no mean postal historian himself!) in 1949 and has become a major reference work for this material.
4. Much of the Yates material came from the collection of Major E. B. Evans whose classic work *The Mulready and its Caricatures*, as one reviewer put it, "should be of interest not only to the dedicated philatelist but also to those with an active interest in postal history."
5. Even the FIP international judges seem to be confused as to how to treat caricatures. The team leader of the judges dealing with my exhibit at Earls Court told me they should be in postal stationery. I cannot see Alan Huggins agreeing with that!
6. Another judge suggested I enter the material in the "open class" where "nonphilatelic material is permissible." To do so would concede the point that caricatures are "nonphilatelic," a concession I am not prepared to make for all the reasons stated above.
7. The philatelic public-at-large seem to enjoy my very visual exhibit. There are not many noncompetitive shows like Claridge's so the main way to let others enjoy the material is at national and international exhibitions.

The problem may have been solved at National level. At this year's Stampex the judges have made a bold and innovative move by introducing a new experimental class called "Special Studies intended for philatelic exhibits which do not strictly conform to the rigid rules of exhibitions

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One Penny Mulready envelope used on the first day of official use, 6 May 1840. Sent from Birmingham to Kent, via London, cancelled with an orange-red Maltese Cross and with a London transit 'PAID' c.d.s. on the front and an orange-red Birmingham c.d.s. for 6 May 1840 on the reverse.



Thomas White's caricature of the Mulready — a wonderful parody, closely following the original. This example was sent on 1 July 1840 from Bristol and bears a Penny Black Plate 2 tied by a red Maltese Cross. The Post Office clerk decided to cancel Britannia with a second strike of the Maltese Cross — unnecessary because this was not a true Mulready and was therefore not prepaid.

under FIP patronage. What are the chances of the FIP following this lead?

I must stress that all of my Caricatures are postally used, some of them bearing fine penny blacks. Mulreadys and Caricatures are what I collect, what I love and what I understand. I will not compromise on this. To do so would be an insult to my material.

FIP — please let me in.

(Postscript: Mr. Bohn advises that: "I get numerous messages of support — and also

handed the article to an FIP member at our Philatelic Congress. Nothing positive, however seems to come from the Philatelic Establishment!!!)

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Send a manuscript or postcard to the Editor today!

No matter what happens, somebody will find a way to take it too seriously. — Dave Barry

# Thoughts On Stamp Collecting And Shows

By Henry Fisher

I believe that stamp collecting is the world's greatest collecting hobby. One of the reasons I give is that it has shows with exhibits. Unfortunately stamp collecting is a dying hobby.

People see, and receive, all types of items. People living along the ocean see seashells, and I suspect most shell collectors live along the coasts. People out west see barbed wire, and so I imagine most wire collectors live there. How often do people receive letters that are not bills, requests for money, advertisements for credit cards, or announcements of meetings? These letters typically have "regular issue" stamps, or meters. How often do we get a personal letter, handwritten or typed, one that might bear a commemorative stamp? I might receive one every two weeks. I once made a survey of mail received by a credit union and 80% bore booklet stamps, not commemoratives. What this is leading to, is that if people don't see commemorative stamps they won't collect them. I think stamp collecting in the future will be similar to today's antique collecting, but there will be stamp collectors. There will be people who have a few stamps, but few people will go after them avidly to form a specialized collection.

A major reason for not seeing commemoratives is that these days most people don't mail letters. Rising postal rates may have affected communications, but it is the telephone and Internet that have probably had a greater impact on the way messages are sent. It can be cheaper to telephone someone, and other than the monthly fee the same thing can be said for the Internet. If a person wants an instant reply, such as "will you meet me for lunch?" the telephone is used. Think of all the cell phones people have. The Internet is useful for longer messages that don't need an immediate reply.

I think the hobby interests of people in our country are changing. People in ALL hobbies complain that young people don't take up their hobby. National Public Radio had a segment where it reported that some manufacturer of electronic games took in more money last year than all the movie companies. Games played in front of "idiot boxes" are holding the attention of kids and young adults, possibly old adults too.

(I am not a fan, or player, of computer games.) Electronic games and computer use have become popular. People will sit in front of one for hours. Is it better than bingo...? Whatever happened to chess or checkers, or cards...?

We cannot expect an increase in the number of stamp collectors in the future. There will not be groups of kids collecting stamps, in the way clubs for kids were set up in the past. In spite of the Postal Service trying to interest kids and adults in stamps, it just won't happen. Collectors are getting older and the average age of club members is probably older than it was years ago.

We will not be attracting more people to stamp shows in the future. Nevertheless, I do not believe that we should lie down, complain, and give up. Although fewer people will go to future shows, I believe we should do something to make them more interesting to collectors who are non-exhibitors. We might even attract a few of the general public to take up the hobby.

I work for an organization that exhibits at our state fair. It consists of posters and printed material laid out on a table, no "bells or whistles." Why would anyone look at it? (I chose not to help out this year because I did not want to be associated with something so dull.) Stamp shows have this problem. They do not have flashing lights and moving parts, although people always gather around any printing press being demonstrated. Perhaps objects other than pieces of paper are needed at shows. I would like to see bells and whistles.

I believe that the Display Division is a good idea. I would like to see more exhibits in this category and more topical or thematic. Few collectors look at exhibits. Most collectors are interested in their own particular specialty but they will look at a general exhibit of a general subject. How many collectors, other than U.S. classic collectors, are interested in the lines (or lack of them) that distinguish items between Scott Nos. 5 and 9? They are merely 1-cent blue Franklins. Similar criticism can be brought against the esoteric usage shown in thematic exhibits. Judges and advanced collectors may like specialized exhibits but for most collectors it is the overall design of the stamp that counts. The cost of items also impresses people.

When a noncollector looks at a small piece of paper and learns that it costs \$X thousand, he (she) is amazed. (That's what makes a \$60 million Van Gogh painting impressive.) Two fake stamps were exhibited at our local show last year. They would have cost \$20,000 if real, and people enjoyed seeing them. I hope they can be exhibited next year. Everyone wants to see a valuable "Inverted Jenny."

Although articles in TPE give ideas on running a show, I am not convinced that this background work, which is necessary, helps to attract people. I am not convinced that society meetings and seminars attract many people to shows or the hobby. I have seen lectures at Stampshow that very few people attended, even talks given by very knowledgeable people. Shows are distinguished from bourses by the presence of exhibits, and it is important to make exhibits interesting. Holding SEVERAL guided talks during the time of the show to explain exhibits (to people other than the judges) would help. Any person proud enough to exhibit his or her material should be proud enough to tell others about it. Any mail-in exhibitor should be required to include a general summary that a show worker could use to explain the exhibit to others. Other collectors will have other ideas to improve shows. Perhaps if there were more activity and fun at shows then more people would attend, and even exhibit.

The percentage of collectors who exhibit is very low. I think judges should be kind to all new exhibitors, even those who display printed album pages or something similar, and possibly award them certificates or bronzes. Vermeils and golds should be reserved for those who put work into their exhibits.

Even exhibits in museums have changed. There are fewer cases of row upon row of specimens; the trend has been towards "interactive" exhibits and some of these new exhibits are good. Stamp shows should travel the same route. The only way the hobby will survive is to attract the general public and make shows interesting.

RECRUIT A FRIEND TO JOIN AAPE

MEMBERSHIP FORM ON  
PAGE 4



# Developing A Collection For Exhibition

By Norman Albright

(Editor's Note: A 62-year old perspective, from Don Houseworth's "International Stamp Review" of 2/3/40)

It is a generally recognized fact that there is much really good material reposing in albums, which is worthy of exhibition. Often this material belongs to a collector living in a small town, who has never seen a large exhibition, and not being familiar with the technique of arranging his material to exhibit is reluctant to send his stamps to a show, although being desirous of doing so.

Perhaps a few suggestions and mention of a few "don'ts" will aid the first time exhibitor in his work of preparing his material for exhibition, for after all no special skill is required, simply a bit of time and some work.

The first thing to do is to peruse the prospectus and classifications available at the show in which you desire to exhibit. Practically all larger shows today have broken down the general groups into various numbers of subdivisions, so that it is an easy matter to pick out the class under which your material should be entered. The first pitfall to avoid is the mixing of your stamps. If you want to exhibit foreign stamps, do not include United States items along with them, nor should you include revenues along with regular issues, as there are generally separate divisions for these classes.

If your collection is mounted in an album, unless loose leaf, it will be necessary to remount it. For this purpose you may use regular loose leaf album pages, or plain sheets of sufficient weight that they will not bend when stood on end. The size should be in accordance with the size frame available at the show where you plan to exhibit. The size of frames and capacity in various sized albums sheets is usually mentioned in the prospectus.

Practically all shows grade exhibits according to a certain group of points. One of which appears in nearly every group is neatness. When mounting your stamps be certain that they are placed in neat alignment. Soiled, torn and badly off centered stamps (except in the case of rarities) should not be included in your exhibit, as condition is another factor often used in judging your exhibit.

Generally the two main points used in judging your exhibit are philatelic knowledge and research. It is our firm belief that as time goes on more and more exhibition committees will use these two factors as a basis for determining winners, rather than some of the various other points used at present. This factor of philatelic knowledge is gleaned by the judges from your exhibit. Should you include a stamp in a set which did not belong to the set or issue, then you would be rated downward, or should you include a perforated 10x10 stamp in an issue of 11x11 perforated stamps, then again you would display lack of knowledge.

If you are handy with a lettering pen, often brief write-ups of the stamps are desirable, such as date of issue or data relative to their usage, etc. It is these items in your exhibit which will reflect your philatelic knowledge.

The item of research, while not generally used at the present time, is rapidly coming to the fore as a factor for rating exhibits. In plain English research means the history behind the stamp. For example, if you were exhibiting the parcel post issue of the United States, in order for your exhibit to rate in this factor, your exhibit should carry a brief write up, showing when the stamp was first issued, why it was issued, and why it was discontinued. You can readily see where an exhibit containing this information would rate ahead of another which merely has [the stamps].

Originality in mounting is another feature to be remembered. Your exhibit should reflect your individuality. A series of stamps mounted row after row becomes monotonous to look at, so your originality in separating issues into groups and varied arrangements of the stamps on the pages, goes to rate in this factor. The mistake most often made by beginners is that they crowd too many stamps onto a page. Be sure that you do not attempt to display more stamps on a page than will present a neat and symmetrical appearance.

It is often desired to "dress up" your album pages with photos, etchings and drawings, but be sure that you do not overdo this phase, as after all a stamp exhibition is an exhibition of stamps and not art work.

In some shows you will find the classification of rarity. Don't be afraid of it. More and more exhibits are dropping this factor of judging. Even the most common stamp can be worked into a presentable exhibit, and we know of an instance where an exhibit of stamps costing but a few dollars walked away with the grand award of the show, over exhibits of stamps costing hundreds of dollars.

If you have specific questions regarding your exhibit, which you do not find covered in the prospectus of the show, the exhibition committee will be only too glad to answer them for you. The prospectus as a rule covers all points, such as insurance on your collection, size of frames, size of album pages, how to ship it to the show, and how it will be returned to you.

Why not develop your collection and exhibit it? There is no thrill comparable to that of having your exhibit walk away with a blue ribbon.

**YOUR  
SYNOPSIS  
PAGE NEEDED  
FOR A  
FUTURE ISSUE  
OF TPE**  
Send A Clear  
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# The Philatelic Exhibitor

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## The Double Ding by Janet Klug

In reading the November 2002 issue of *The Asia Pacific Exhibitor*, I was reminded of a problem the APS Committee on the Accreditation of National Exhibitions and Judges tried to overcome (successfully, I hope, but only time will tell) with the new *Manual of Philatelic Judging, Fifth Edition*. That problem is "the Double Ding."

"What is the Double Ding," you might wonder. It is the tendency by some judges to penalize some exhibits for the same shortcomings in two different categories. Let me give you an example of how this could happen using the "Draft Guidelines for Judging A Social Philately Exhibit" created by Norman Banfield and Ross Duberal for use in Australia and New Zealand. These proposed guidelines were published on pages 210 and 211 of the November 2002 issue of *The Asia Pacific Exhibitor*. Page 210, Clause 4.1 says, "the importance factor should relate only to the availability of the material in developing the theme." Under "Judging Criteria" on page 211, clause 5.1.2 says "the importance should be only based on the availability of material related to the chosen theme and the difficulty of developing such a theme." However, reading further to the text for Condition and Rarity and you will find this in clause 5.3.2, "rarity is directly related to the items shown and to the difficulty of acquisition. The assessment should be made in respect of the totality of the items, including both philatelic and non-philatelic material."

Excuse me, but didn't "rarity" sound a whole lot like "importance"? Whoa! We have just set up the framework for a "Double Ding." The exhibit being evaluated does not contain the better material the judge expected to see for the given subject, so the judge deducted 5 points from importance and another 5 points for the same reason for rarity. Voila! The Double Ding.

Another example exists in New Zealand's Draft of National Regulations for the Evaluation of Social Philately Exhibits in the same issue of *The Asia Pacific Exhibitor*. Under "Treatment, Development & Importance" the judging criteria state "balance and originality will be taken into account." The presentation criterion states "each sheet should be balanced as part of a balanced frame, whilst such frame should be balanced to form the whole exhibit."

So does an unbalanced exhibit get the Double Ding?

Let's use an example that is a little closer to home. The AAPE-developed score sheets for one-frame exhibits have been the source of potential "Double Dings," and until AAPE authorizes changes in the scoring, judges should be watchful that they don't double ding exhibits. Check out "coverage and development." The score sheet says that the major aspects of the subject or theme are developed and presented using philatelic material. A whopping 20 points is devoted to this. If you move to "knowledge," the score sheet explains that this is a high level of knowl-

edge in the exhibitor's development of the subject or theme, the material used to illustrate it, and/or the write up. It concludes by saying this is enhanced by using the widest possible variety of philatelic elements. Fifteen points is allocated to this. Both categories talk about development of the subject and using philatelic materials to tell the story. Criteria that sound alike open the door for a Double Ding.

Is the Double Ding the reason why there is inconsistency between juries? Perhaps some jurors are more careful not to penalize an exhibit for the same infractions in two different areas.

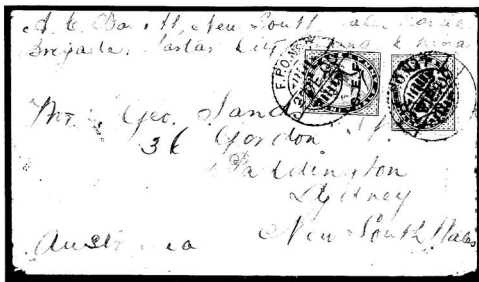
Apart from recognizing that the possibility exists for penalizing exhibits twice, what else can be done to avoid the Double Ding? Perhaps it is time for a general reorganization of our judging criteria. Move "challenge" with "condition and rarity" and "presentation" with "treatment and development." Adjust the available points accordingly. We then would have criteria and available points that would look like this:

Treatment, Development and Presentation	30 points
Condition, Rarity and Challenge	35 points
Philatelic Knowledge and Personal Study	35 points
Total	100 points

Would it help avoid the "Double Ding?" What do you think?

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