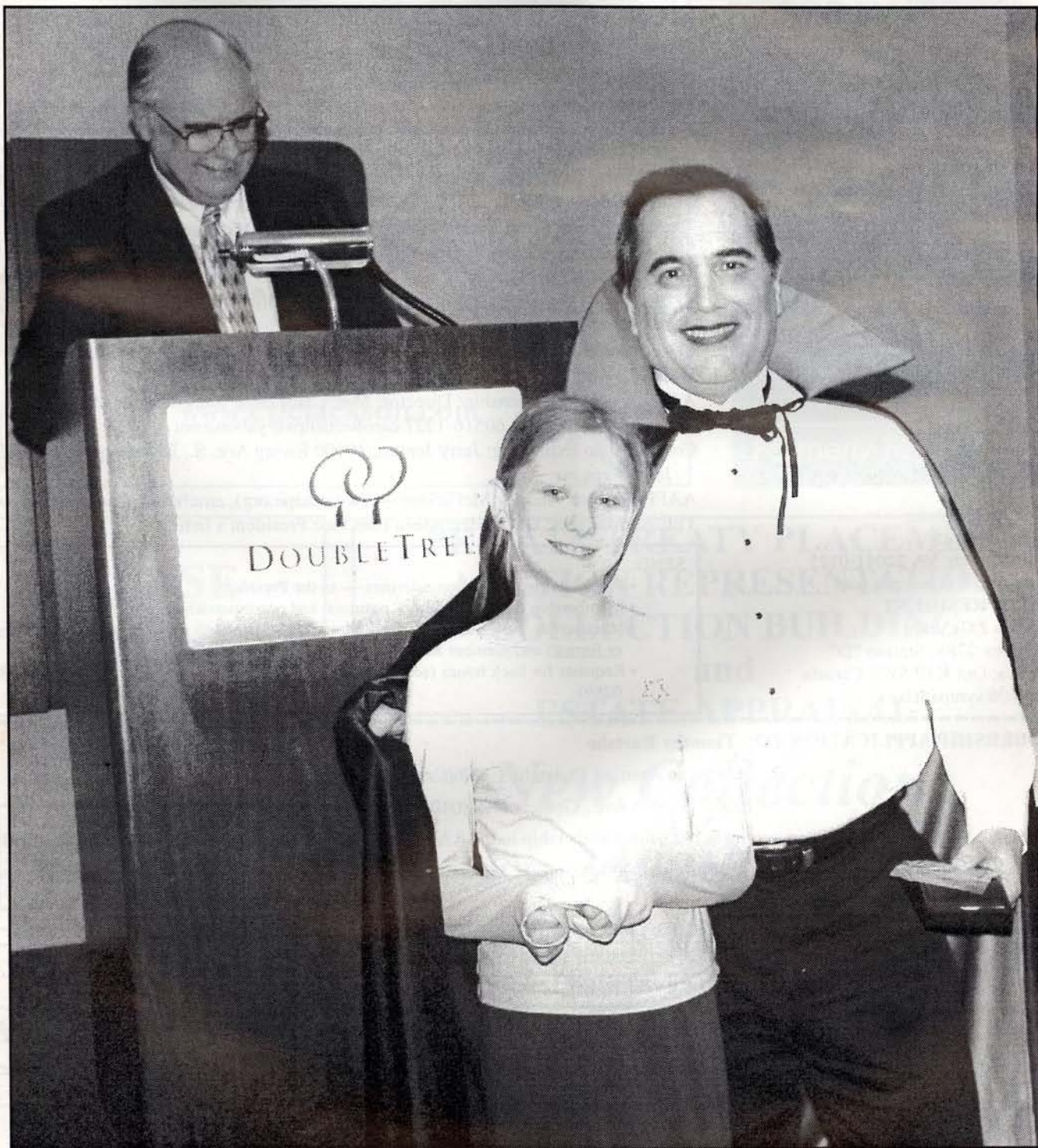


# The Philatelic Exhibitor



— *Exchanging Ideas and Techniques to Improve Exhibits, Judging, and Exhibitions* —

FOUNDED 1986 • VOLUME 20, No. 1 — WHOLE No. 77 • [www.aape.org](http://www.aape.org) • JANUARY, 2006



Who says stamp collectors have no sense of humor? Thomas Lera and friend, at VAPEX 2005.  
See page 3.

# 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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- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Secretary.
- 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

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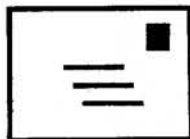
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# THE PHILATELIC EXHIBITOR

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

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

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

**Deadline for the next issue to be printed on or about Jan. 15, 2006 is Dec. 1, 2005. The following issue will close March 1, 2006.**

**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 5-18 at \$3.00 each; Volume 19, No. 1-4, \$3.00 each.

## FUTURE ISSUES

The deadline for the January, 2006 issue of **The Philatelic Exhibitor** is Dec. 1, 2005. The suggested topic for January is: "Exhibition Awards and Souvenirs: What We Get, What We'd Like?" For the April, 2006 issue of TPE — deadline March 1, 2006 — the suggested topic is: "What I've Done To Get My Exhibit Ready For Washington 2006."

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 topic for a future issue, drop me a note; address at the top of this page. —JMH

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## On The Front Cover:

Tom Lera receives his Silver award and the AAPE Creativity Award for his single frame exhibit "Dracula – Dead and Loving It" at VAPEX 2005, the weekend before Halloween. It was presented by Elizabeth Day, daughter of Duke Day. Father and daughter are also successful members of the exhibiting community. Tom also won a single frame Gold for "Guano & Saltpeter."

## 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.

## 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, 2005** — **Steven Davis**, who in his web-zine U.S.A.toZ. (Google it if you are a U.S. Collector!) has repeatedly talked up his positive exhibiting experiences and suggested membership in AAPE to his members.
- **December, 2005** — **Nick Lombardi**, who has again produced our 2005 Index For TPE (see p. 23) — truly a labor of love.
- **January, 2005** — **Frank Alusio**, whose thoughtful article "Jury Panel Selection: A Responsible Undertaking," appears in the November-December, 2005 issue of *The Canadian Philatelist*.

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

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

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

## Editor's 2¢ Worth

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



### Feedback to Exhibitors: Your Opinions and Suggestions Needed

Beyond Washington 2006, which is on everyone's mind these days, there is another topic brewing that I'd like you all to think about, and then react for our July issue. It is this: much of the content of TPE, and discussion whenever judges and exhibitors meet relates to the best ways of giving quality, unambiguous, and helpful feedback to exhibitors. Is it by points systems and required use of forms to reflect them? In the show Judges Critique? Written commentary on forms? Use of the AAPE Critique Service? Having friends who are judges do a critique at leisure? Some other method?

There is no one answer that fits every exhibitor, for exhibitors have different expectations, different needs, and different preferences. Still, we have to come up with an agreed method for what we do at shows that will cover the majority, and which is within the bounds of reasonable expectations for the judges (whatever that may be, in terms of the practical limits of their time).

There is plenty of room for debate and for disagreement. The question now is practical: Should we be doing something different from what we are doing now? This will undoubtedly be an issue when the APS Committee on Accreditation of National Exhibitions and Judges meets at STAMPSHOW 2006, and when the Judges Roundtable convenes at that show. Your opinions matter in these fora, and this is your chance to express them. And to make this a balanced response, I would ask that you express yourself if you are basically pleased with the feedback systems as they currently stand AND if you are not, why not, and have ideas for how to do it better. Please send your thoughts in the form of a letter to the editor or an article for the July issue. I feel sure this will be very helpful material for the people attending the meetings noted above.

## Your 2¢ Worth

— Anthony Dewey • Wolf Spille • Phil Rhoads • E.J. Guerrant, Jr.  
• Dann Mayo • Tony Wawrukiewicz • Gregg Hopkins, Sr. • Fran Adams

### Letter To Jim Graue From Anthony Dewey Regarding His Article In The October Issue

Thank you. Thank you Thank you!

I just read your very well composed essay "The Synoptic Exhibit: Back to the Future?" in the October 2005 issue of TPE. You expressed my sentiments exactly as I would have, had I been brave enough. I have had similar discussions and arguments with those that suggest (or outright state) that the "Monte Carlo" collection had been cheated at Stampshow.

Yes, I very much agree that the collection is a wonderful achievement and is a delight to view. And, like you, I also recognized the major "flaw" in the display — its lack of "story" and comprehensiveness.

North American exhibiting has changed drastically in the last 30 years and I have been one of the beneficiaries of that change. Without the emphasis on story and comprehensiveness, my UN First Issue exhibit would never have come close to being judged a "Best in Show" at the national level. I, for one, do not want to see this democratic process reversed. I firmly believe that research, comprehensiveness and the effort to tell a good philatelic story is more important than monetary value.

Synoptic exhibits such as "United States Classic Issues 1847-1869" will certainly be rewarded, especially at the international level — and deservedly so. I'm very grateful that Mr. Gross put up the funds to gather together

The Philatelic Exhibitor

such a splendid array of rarities. It's an exciting display to see.

One area that I disagree with you on is that I do not see synoptic exhibits as a threat to the comprehensive traditional exhibit in North America. For one, there are few collectors with the wherewithal or patience to construct such exhibits. Fortunately for us, most of those with the ability, such as George Kramer, are champions of the comprehensive exhibit style. The synoptic exhibit has never disappeared from the scene. I was fortunate enough to see the Ishikawa collection at AMERIPEX and other synoptic exhibits at ANPHILEX.

I also don't think that a separate category for synoptic exhibits is necessary. Our continental variety of exhibiting already differs from FIP enough. Had there been a separate category for synoptic exhibits at Stampshow, the "Monte Carlo" would have won. Why? Because it would have been closer to "perfection" for its category or class than the other exhibits were in their categories. The Chinese proverb "Be careful for what you wish" comes to mind!

(Editor's Note: See Bob Odenweller's comments on this matter in the second half of his regular column, which begins in this issue on p. 14).

### One Framer Available

To The Editor:

Washington 2006 — the most exciting philatelic event of the decade — will also fea-

ture many Promotional One Frame Exhibits showcasing APS chapters and affiliates. Among them will be ours representing the "Ships on Stamps Unit ATA/APS," already exhibited at several shows across the nation. At the APS Stampshow 2005 at Grand Rapids, MI, it led to the recruitment of three new Unit members — but we want more!

Our one-framer is meant to appeal to veteran collectors and, foremost, to novices we hope to seduce into joining our beloved hobby. Now we want to make a copy available to WSP Shows.

Please let me know whether you can allocate a frame to this project. The 16 pages will be clear photocopies within sheet protectors (just like the APS HQ's promotional one-framers) and can be placed outside the secured areas, perhaps near the Registration or a corridor leading to your show. If affirmative, please advise the date the exhibit must arrive and any fees, if applicable.

Thanks for your consideration — and my best wishes for a successful and glitch-free Show!

Wolf Spille, Director  
Ships on Stamps Unit ATA/APS  
kaptwolf@aol.com

### An Exhibiting Journey

To The Editor,

I have been meaning to write to you regarding exhibiting for several months, prompted

The only safe thing is to take chances. — Mike Nichols and Elaine May

January 2006/5

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

Thanks to Dave Elsmore and the *Asia-Pacific Exhibitors* of August, 2005, we have a monograph to offer:

• **Judging Victoria Revenues 1971-1965** (6 pp) \$1.00

*They are available from the editor for prices indicated, to cover copying and mailing (mint postage stamps ok)*

AAPE is pleased to have these additional examples 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 thematics and other exhibiting categories. Get creative! Send monographs to the editor, for future listing in TPE.

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by various columns, letters, and articles in TPE. Your *Up Front* column in the October issue of *US Stamp News* (Reprinted in this issue p.18) finally prodded me to sit down and fire up the word processor.

Your October column, in many ways, reflects my journey as an exhibitor. I had never had an interest in exhibiting, during nearly 40 years of collecting. Rummaging through a dealer's box of \$1 WWII patriotic covers in the fall of 1996, I found a cover related to specific events that occurred in occupied Czechoslovakia during May and June of 1942. I was somewhat familiar with and interested in these events. My immediate reaction was "Hey, this would make a great item in an exhibit." I have no idea where this reaction came from but it has resulted in the most stimulating, challenging, and enjoyable experiences of my collecting career.

The first step on my exhibiting journey was, luckily, a good one. Since I knew absolutely nothing about exhibiting, I purchased the *Manual of Philatelic Judging*. After reading the manual, I became intrigued by what was then called Display Class. Display Class, which permits the use of collateral material, seemed to mesh perfectly with telling a historical story via philately. I started acquiring material for my exhibit, which I titled *The Murder of Lidice*.

With three-frames, Minnesota Stamp Expo 2000 was my first show. Although I had read the judging manual and had looked at exhibits at several shows, I really had little idea of what I was doing. At Minnesota Stamp Expo 2001, I showed five frames. I was still a very rank novice, but attending the AAPE seminar (thank you Stan Luft) during this show accelerated my development into a "real" exhibitor. I immediately joined, primarily to take advantage of the mail-in critique service (thank you Janet Klug). The written critique I received was specific and detailed. The proverbial mist lifted from my eyes and I started understanding exhibiting. Wow!

As I read many back issues of *The Philatelic Exhibitor*, I discovered that Display Class, now Display Division, was created with three goals in mind: 1) To attract new collectors to exhibiting, 2) To make exhibitions more interesting for the viewer, and 3) To try to address the perception that successful exhibiting required large financial resources.

I'm a real life success example of goal #1. I would not have started exhibiting without Display Class. I hope my exhibit has made exhibitions more interesting. It has won a Most Popular award and the feedback, both philatelic and nonphilatelic, I've received has been most encouraging, so I think goal #2 has also been achieved.

My exhibit has not effectively addressed



the large financial resource perception of goal #3. There is one expensive philatelic item (Michel catalog value of 15,000 euros; normally selling in the US for \$9000-\$11,000) related to my exhibit. Although the *Manual of Philatelic Judging* specifically states "Display exhibits need not show scarce or rare philatelic material" (p. 70), I was told at every critique that I should add this item to the exhibit. A combination of very fortunate circumstances enabled me to obtain, for a small fraction of catalog value, a damaged, but presentable, copy of this item. Before adding this item to the exhibit, it was bouncing back-and-forth between Vermeil and Gold awards. It has received only Golds since. This would seem to reinforce the persistent "deep pockets" perception of successful exhibiting.

I have had only one negative experience in six years of showing *The Murder of Lidice*. At StampShow in Atlantic City, the exhibit got a Gold (89 points) as an eight-framer. The next time I showed it (in ten-frames), the award was a Silver (72 points). While I believe a Silver was the "wrong" award, the negative aspect was not, in retrospect, the award. The negative aspect was my reaction to the award. I had not experienced such a dramatic drop in award and made a couple of flippant remarks at the critique that did not show the judge the respect he has earned and deserves. This was very much another learning experience. My apologies to the judge and to the jury.

I have also enjoyed many of the positives you discussed in your *Up Front* column: learning (in all its many facets: philatelic, artistic, historical, etc.), pride in meeting challenges and solving problems, discovering the existence of and then finding relevant items (the thrill of the chase), etc. For me, two of the most important benefits of exhibiting have been making new friendships and travel. I have established wonderful friendships with many people: fellow collectors/exhibitors, dealers, and judges. I am now on the Board of Directors and Secretary of the Society of Czechoslovak Philately; this would never have happened had I not become an exhibitor. Travel to shows, both to exhibit and to look for material and to do research, has taken me to much of the country. Developing my exhibit prompted my first trip to Europe.

*The Murder of Lidice* has developed into a consistent Gold medal exhibit. It was exhibited internationally (at Brno 2005) and is accepted in the Open Class for Washington 2006. I have expanded my interests as an exhibitor, having shown four other exhibits and with three new ones in development. Exhibiting provides clear purpose, direction, and goals for my collecting interests. Exhibiting is the best philatelic experience I've had.

**The Philatelic Exhibitor**

Phil Rhoades  
Cleveland, MN  
philip.rhoades@mnsu.edu

### Biannual WSP Shows?

To The Editor,

Joe Crosby recently e-mailed me to say Oklahoma City's OKPEX had been downsized to a local show this year to give them time to reorganize. I started thinking about other shows which have had similar problems such as the MIDAPHIL and SARAPEX shows and probably others which don't have the funds or dealers to sponsor a larger show every year. Likewise, I imagine many smaller dealers find it difficult to justify annual bourse expenditures. Of course, several of the shows have problems other than funding which cause the shows to fail. Nevertheless, I wonder what would happen if the APS were to change from the current annual WSP show requirement with certain exceptions to a biannual WSP show. Perhaps over time even allocating an odd or even year to specific shows, which may not be possible initially because many shows reserve space years in advance. Implementation would decrease the number of shows each year with exhibits, but I suspect very few people enter an exhibit in each show each year anyway. The larger shows could still opt to have an annual bourse and exhibit with awards etc; however, the winners would not qualify for the C of C that year. Just a suggestion which has a number of pros and cons, but I believe a suggestion which may have some merit???

E.J. Guerrant, Jr.  
ejguerrant@prodigy.net

To The Editor,

Regarding your October 24<sup>th</sup> Worth column, the problems that shows are having meeting the increased bills or exhibit space is only one of the woes facing the various PEXes these days. Aging and shrinking show committees and, face it, older and shrinking collector bases in most locales, are problems at least as serious. (The dealers haven't found the fountain of youth, either. I can tell you that my 70-pound cases were a lot heavier at the end of my bourse career than they had been at its beginning almost 20 years earlier — and I was a relative spring chicken among the bourse dealers).

As you suggest, a cozy rut is nice, but when it becomes not so cozy it's time to look for a new model. This is not necessarily a bad thing; it just takes some extra work from people who are probably already overworked. But in fact, it may turn out to be a very good thing. Back in the '70s and '80s I was heavily involved in MIDAPHIL in Kansas City. We had to change our venue when our old one was sold and the new owner dictated to us a dramatically increased price. My experience then was that

the people who wanted our business were a lot more interested in accommodating our needs (including cost) than the people who already had it.

As long as we're jumping out of ruts, the time may have come for many show committees to consider abandoning the annual show model. (Granted, the APS rules for C-of-C qualification require annual shows. But APS rules have been changed before, and will be as the need/demands for survival dictate.) It might be useful for two stamp shows, reasonably proximate to each other, to run their shows cooperatively in alternating years at their respective locations. (ARIPEX is a model, alternating between Phoenix and Tucson). This way the show committees, working together, could help solve each others' shrinking numbers problems. (I'm not naive enough to think that this might not give rise to some conflicting ego problems, as some shows have entrenched leaderships who have gotten used to doing things their way. But we're talking here ultimately about survival; and at this level egos have either to give way or to go away). I'm optimistic enough to think that, even if not everyone will stay on an enlarged board, the number of people left on the new combined board from the two groups would be larger than that of either of the groups by itself.

Just as in the business world (and putting on a show is a business, whether approached that way or not) merger might provide other beneficial economies of scale and synergies. For example, it might be found that the cost of transporting one set of exhibit frames was less than that of storing two sets. The consolidation of mailing lists might actually increase attendance.

Dealers would have only one show a year in roughly the same locale rather than two, presumably giving them more bang for their bucks (and, one would hope, thereby allowing them to justify spending more to support that one show than they would have spent on each of its predecessors). The ratio of exhibits to available frames would go up, making it easier to fill the frames without last-minute calls to club members and friends of the exhibit chairman. Most of the serious collectors within a reasonable driving range are already going to both shows, so their driving would be cut in half. And those collectors not willing to travel from town to town would have two years in-between shows, which just might increase the chances that there actually would be something new for them.)

Dann Mayo  
Indianapolis, IN

### TPE For The Beginner

To The Editor,

Over the past two years or so, I have noted

Celebrate what you've accomplished, but raise the bar a little each time you succeed. — Mia Hamm

January 2006/7

a complaint about *The Philatelic Exhibitor*: "That it is not geared to the beginning exhibitor." If that was true two years ago, it's NOT true now. In my opinion the October, 2005 PE contains at least five items of good to immense value to the beginning and intermediate exhibitor. As an experienced judge and exhibitor who has had to learn all the lessons the hard way, I can only say: "Don't miss these articles/examples — they are chock full of valuable advice." In my opinion, this is not hyperbole.

First and foremost is the two page "On Exhibits and Exhibiting: 'Educating the Jury' — Part I" by Tony Dewey. It is a logical, very thorough introduction to the value of a Title Page, and how to do a good one. Less important but very useful are his comments about write-ups and highlighting items. I am sure that Part 2 will be equally valuable (I presume it will be about the Synopsis Page). This is a well-written, VERY useful article. Every beginner or intermediate exhibitor should read it once a week for at least a month (I am not kidding).

Second, see Patricia Stilwell Walker's "Synopsis Sheet or Title Page or Both?" Another MUST READ for the beginner and intermediate exhibitor. A Synopsis Page makes or breaks an exhibit, especially for many of today's exhibits where the subjects are exciting but esoteric. In one-half page, she gives you all the basics of an excellent (not just good) Synopsis Page. Please believe what she says — her words are worth their weight in gold.

A third article: "Thoughts of a First-Time Exhibitor" by Steven Zwillinger contains a concept which I have, to my pleasure, learned over 14 years of exhibiting. He says: "Judges are smart, insightful and well-prepared." First let me say that this is NOT ALWAYS TRUE, but on balance it is. Steve was impressed about how knowledgeable and helpful the judges (not just the jury judges) were. This is so more often than not true. Like Steve, I cannot overemphasize how valuable the judges' advice has been about my sometimes very esoteric exhibits. That is, judges can err, be

arrogant and unhelpful, but not usually. On balance listen to them and believe them (especially if more than one says the same thing).

Fourth, look carefully at the well-written Synopsis and Title pages of Tim Bartshe for his exhibit: "Orange Free State Settings of the V.R.I. Surcharges, 1900."

Finally, Phil Stager has begun a series on "Competitive Thematic Exhibiting." This introductory article is, in my opinion, a good beginning. I look forward to seeing more from him. I would call your attention to something he says which is a frustration I have with thematic exhibiting (even though I still love it). He says: "In future articles I will try to explain those mysterious, gruesome and complex (to some) rules for competitive thematic exhibiting." I am one of the some he refers to. In my opinion, and I am not alone, the thematic exhibiting gurus (not Phil) are killing their type of exhibiting with these rules.

Tony Wawrukiewicz  
tonywaw@spiritone.com

#### Ideas I

To The Editor,

As we look to a new year I think that it may also be time to look at new ideas or revisit some things that have been considered before. There are two things that I think may merit the AAPE taking a look at.

The Display division is one of the best things that has happened to exhibiting in a long time. In my opinion, what elevates a collector to a philatelist is research. Display exhibiting provides a venue to share the fruits of philatelic research. My suggestion is to permit two additional frames for Display division increasing the maximum frames allotted to twelve. Not only would this permit the expansion of existing multi frame exhibits to include pertinent collateral material but it would help some shows that are struggling to meet the minimum competitive frame requirement.

Secondly, I think it is time for the AAPE to revisit the awards it provides. These awards, for creativity and for presentation, are viewed by many as consolation prizes for not getting a Gold or a Grand. I think the society that is ded-

icated to promote excellence in exhibiting should offer an additional award that recognizes the exhibit/exhibitor that has produced excellence, possibly without just going out and purchasing the million dollar items. This award should be the one that exhibitors aspire to as they do a Grand.

Thanks for all of your contributions and best wishes for a super 2006.

Gregg A. Hopkins, Sr.

In1stPlace@cox.net

#### Ideas II

To The Editor,

A short note on an idea hatched at Sescal.

The newest fad for computer people is "podcasting." That is simply a digitally recorded audio file that's downloadable from a web site. The interesting part of these files is that they can be loaded on MP3 music players and listened to off the computer as well as on the computer. People carry these machines with them quite often these days and some phones are also capable.

In discussions at Sescal, Ed Jarvis of Westpex also suggested such files might be available for an exhibit walk-through. A walk-through of every exhibit is not possible, but they could be available for special or society frames.

That idea jelled into having such files for the societies attending Washington 2006 and providing downloads to collectors interested in particular societies extolling their virtues — from some common PC. Additional files might lead the observer through the society publicity frame or perhaps a message from the president, etc.

The same idea might be further exploited by AAPE when producing seminars. Tim's talk on synopsis and title pages might lend itself to such a file as might others. Still further would be graphic files to accompany and illustrate the seminars as a narrated slide show.

Just a few thoughts I hope might assist AAPE in being on the cutting edge of "philat-tech..."

Fran Adams

fran.adams@gmail.com

## Mentor Center: Each One Teach One by Joan R. Bleakley

Email me at jrbleakley@erols.com or write to: Joan Bleakley, 15906 Crest Drive, Woodbridge, VA 22191, and I will send you more information.

To Experienced Exhibitors: Become a Mentor. Work one-on-one with beginners and those hoping to improve their exhibits. If you are interested in helping, please send your name, e-mail address,

(and mailing address if you are agreeable to helping someone without e-mail), along with any exhibiting category you would prefer not to deal with, to Joan Bleakley at <jrbleakley@erols.com> (or 15906 Crest Drive, Woodbridge, VA 22191 if you do not have e-mail.)

To Beginner and Intermediate Exhibitors: Send your e-mail address, or

mailing address to me at either of the above addresses along with your exhibiting category, or subject.

Mentoring does not take a lot of your time but can make a big difference to those struggling to figure out what should or could be in an exhibit and how it can best be presented.

# PRESIDENT'S MESSAGE by Dr. Paul Tyler



By the time you read this, the Christmas Season will have come and gone. Here is wishing you the happiest time and hope that all your philatelic wishes have materialized. When the journal arrives, it will be less than six months until Washington 2006 will be here. I hope that all of you are planning on attending this once-a-decade event. For a few of us it may be our last chance to attend a major international exhibition and for some it will be the first of many future such events. If at all possible, plan to attend, as it will be the show of the decade with outstanding exhibits from around the world that will make any philatelist's mouth water.

AAPE will be an active participant with a booth and sponsoring several lectures. I hope that if you are planning on attending you will find time to spend some time in helping to staff our booth. If you are unable to sign up before the show, please drop by the booth and sign up for any open periods that may remain. I plan on spending a lot of time at the booth and look forward to meeting as many members as possible.

On behalf of all the members I wish to extend our deepest condolences to Pat Walker on the recent loss of her mother.

As January arrives I will be beginning my last year as your President, this being the last year of my second term. And it is not too early to be thinking about new officers for the next term. All of the officer positions will be open for election plus two Directors, Guy Dillaway and Ross Towle, whose terms end. All of the officers except the President are eligible for re-election to their same or other positions. I hope that some new members will volunteer to seek an office in AAPE. Organizations need a continued infusion of new blood to keep from going stale. I am in the process of appointing a Nomination Committee, which will develop a list of candidates for your consideration later this year. If you would like to put your name or someone else's name in nomination for an office, please let me know. My address or e-mail is listed on the inside front cover.

I was recently on the APS web site and noted that they currently list only 149 qualified Philatelic Judges on their current roster. This is

down from at least 200 only a few years ago. If we, the exhibitors, want to continue to exhibit nationally and maintain the number of national shows, it appears to me that we will be needing more judges in the near future to meet the demand for judging positions. The APS web site only listed eight people who are current Apprentices, this is far too few to even replace current judges who are nearing retirement. If you have won at least a Vermeil at a national show, I urge you to consider becoming a philatelic judge. While the monetary rewards are almost nil, the work in preparing for exhibits greatly enhances one's philatelic knowledge and I think makes you a better exhibitor. If you haven't considered it before, now is the time to give some serious thought to starting on the road to becoming a philatelic judge.

The next time you visit the new APS Headquarters in Bellefonte, PA be sure to notice the donor's wall of honor where AAPE is named in recognition of our \$1,000 donation to the Match Factory Project.

## Forthcoming National (WSP) Exhibitions

(Courtesy of *The Collector's Club Philatelist*, Bob Odenweller, Editor)

### 2006

Feb. 3-5	Sarasota National Stamp Exhibition	Sarasota, FL
Feb. 10-12	Aripex	Tucson, AZ
Feb. 24-26	St. Louis Stamp Expo	St. Louis, MO
Mar. 2-5	Postage Stamp Mega-Event	New York, NY
Mar. 24-26	Garfield Perry March Party	Cleveland, OH
Mar. 30-Apr. 1	PIPEX	Portland, OR
Apr. 7-9	Colopex	Hilliard (Columbus area), OH
Apr. 7-9	TEXPEX	Dallas, TX
Apr. 28-30	Westpex	San Francisco, CA

## World and International Exhibitions

<b>Washington 2006</b>	May 27 - June 3, 2006 F.I.P. World Philatelic Exhibition	Washington, D.C.
Commissioners: George Kramer and Lewis Bussey		
<b>Espana 2006</b>	October 2006 F.I.P. World Philatelic Exhibition	Sevilla, Spain
Commissioner: None appointed yet		
<b>Belgica 2006</b>	November 16-20, 2006 F.I.P. World Youth Philatelic Exhibition	Brussels, Belgium
<b>Indepex 2006</b>	December 2006 F.I.P. World Philatelic Exhibition	New Delhi, India
<b>Brasiliana 2007</b>	2007 F.I.P. World Philatelic Exhibition	Rio de Janeiro, Brazil
<b>Israel 2008</b>	May 14-22, 2008 F.I.P. World Philatelic Exhibition	Tel Aviv, Israel
<b>Efiro 2008</b>	June 15-22, 2008	Bucarest, Romania
<b>China 2008</b>	July/Aug. 2008	Beijing, China
<b>South Africa</b>	2010	

If you can't be kind, at least be vague. — Anon.



## Washington 2006 Show Highlights

- New U.S. stamp issues and First Day ceremonies
- Special daily postmarks
- Autograph sessions
- World's rarest stamps and covers
- Queen Elizabeth II Collection
- 3,800 competitive exhibit frames (60,000 pages)
- First Day cover exhibits
- 180 stamp dealers from 15 countries
- Foreign stamp administrations
- Society meetings and seminars
- National Postal Museum tours
- Beginner and youth activities

**Stamps ... and so much more!**

Don't miss this world show, held only once every ten years in the United States  
Special hotel rates and free advance show registration at: [www.washington-2006.org](http://www.washington-2006.org)

### YOU CAN BE OF SERVICE – VOLUNTEER NOW!

To serve as an elected officer or member of the AAPE Board of Directors. All officers and two directors are up for election. You need not be a "famous philatelist" — we simply are seeking people who wish to serve the world's large exhibitor organization. Write a letter today to John Hotchner, chairman of the AAPE nominating committee, at P.O. Box 1125, Falls Church, VA 22041.

**DEADLINE FOR VOLUNTEERING: MARCH 1, 2006**

#### Election Timetable:

- April TPE will include the report of the nominating committee
- July TPE will contain a ballot due no later than September 1
- October TPE will contain election results
- New officers will be installed in November.

Election Committee: Charles Verge, Chairman; Denise Stotts and Doug Lingard

*Support Your Favorite Show  
— Enter An Exhibit!*

### The Best of The Philatelic Exhibitor, 1986-1996 Offered For Cost of Postage

The American Association of Philatelic Exhibitors (AAPE) is offering a single free copy of its compilation of the best of its quarterly journal "The Philatelic Exhibitor" covering the years of 1986-1996 to any stamp collector who would like to know more about philatelic exhibiting. You, as a member, can have a copy sent to a friend or colleague by following these instructions:

Include with your request \$1.52 in mint postage or in cash or check to cover the cost of mailing. Send your request to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

A membership application will be included. As you know, AAPE exists to help exhibitors, from beginner through experienced levels, to build and enjoy award-winning exhibits, to promote high quality stamp shows, and to help those interested in competition to understand the judging process. AAPE is a change agent, and since its founding in 1986, it has been the cradle of many new facets of exhibiting and judging that have made the field more accessible and appealing.

Annual dues are \$20, which also entitles members to use the free Exhibitor Critique Service that has helped many achieve higher awards.

# Mary Ann Owens — Remembrances

I was very sorry to learn of the passing of the American Queen of topical philately, Mary Ann Owens. She was a personal friend for many decades, and many in this area due to her frequent presence at CHICAGOPEX and MILCOPEX and every Stampshow up to last year.

Mary Ann was the first exhibitor to earn an international gold for a topical (thematic) exhibit. She then repeated it with a second exhibit. Her topics were elephants and, later, parasols and umbrellas. I supplied her with the fur for her recent new venture on badgers, a natural for a Badger State native from the Milwaukee area.

She was accredited as an APS philatelic judge and noted for her fairness and open-mindedness. She was quick to follow Bud Hennig's lead on adding exhibitor mentoring to the duties of judging. She often followed up to see how an exhibit progressed and if she could help it further.

Her great friendship with George Guzzio was a joyful one. We had spent hours exchanging stories — philatelic and otherwise — and I still find myself looking for the lettuce to add to his dinner setting for his exhibit on "All For Love" about Edward VIII and Wallis Simpson.

She could be friendly and cordial while being firm when needed. She was a role model for many women entering our hobby. She was remarkably well informed in many areas of philately and will be greatly missed by all of us who came to know her well.

Mary Ann was the first to tell me how wealthy she was because she said "the greatest wealth in philately are the friendships we make through this hobby." I know that I just lost a million dollars.

Farewell dear and gentle friend!

— Eliot Landau

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While my time with Mary Ann was very much more limited having first introduced myself to her at ROPEX in 1999, I, too, always felt that she was a very special person. She always greeted me with a smile even if she had to go out of her way to do so. We had a few (too few) discussions about thematics for which I am still acquiring material for an exhibit. The fact that she would accord such a newbie to organized philately like me with attention and kindness attests to her nature as an individual. She will be missed.

— Tim Bartshe

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Mary Ann was my friend, mentor, advisor and colleague for 20 years. Back then it was she who encouraged me to become a judge: "You have to give something back," she said. "You can't just take the medals." And this before I'd won a national gold.

I was amazed by the breadth of her knowledge, and the depth of her vision. "You just have to constantly look at stamps." I'd never noticed the elephant trunks on the Portuguese India 1898 definitives, but she had. She found beach umbrellas on Portuguese printed to private order lettersheets I didn't even know existed.

I enjoyed all her exhibits, even the ones I didn't understand. Always ready and willing to explain the thematic connection, it seemed far less tenuous after she spoke. I will miss her.

— Steve Washburne

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Mary Ann was my mentor in thematic philately. She taught me about plans, treatment and how to construct a theme without overreaching (stretching) the association of the materials in an exhibit. This gave me a great appreciation for thematic philately and the challenge of constructing a good thematic exhibit.

I will miss "Doll" a lot.

— Steve Schumann

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Whenever I think of Mary Ann, two things come to mind—thematic collecting and elephants. And in some ways, it really gets down to thematic collecting and exhibiting. She is deservedly regarded by many as America's Queen of Thematics, by helping to shape the critical and salient features of the Thematic Class. She was the first American to win a large gold medal for a thematic at the FIP International level for her *Elephants*. She went on to creating other award winning exhibits, including *Lady Bugs* and *Umbrellas*. Mary Ann was among the foremost of leading national and international jurors in thematic philately.

I shall remember the pleasant dinners we shared in Prague at *Praha '88*. At *India '89*, Connie and I remember the exhausting days of working together at cleaning, frame preparation and mounting my three exhibits (21 frames). We still vividly remember the elephant ride our American

touring group experienced on our way to Bangkok '93 when we all got drenched by a sudden monsoon downpour.

We shall all miss her at MILCOPEX (her philatelic roots), and APS Stampshow (she rarely missed any of these). But her influence will live on by the US stamps issued under her long tenure as a member of the Citizens' Advisory Committee, and as long as thematic (topical) stamp collecting live on and flourish.

— Dr. Reuben (Ben) A.  
and Mrs. Connie Ramkissoon

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Mary Anne Owens was so gracious to me at Pacific 97 and helped with my presentations, and actually kindly attended one of them. She even picked out a small elephant in one of the stamps on one of the slides of my Rhodesian postal history collection. This was a revelation to me. I still have the small magnifying glass right in front of me here that she gave to me for the small contributions to Pacific 97 — a constant reminder of one of philately's shining stars. For ever shining.

— Robert Bell

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Even though Mary Ann was best known for her worldwide elephants, I always think first of her Brooklyn Bridge. As a member of the U.S. Postal Service's Citizens' Stamp Advisory Committee, she was instrumental in gaining approval for the May 5, 1983, stamp (Scott 2041) for the centennial of the famous bridge near both her home in the Park Slope neighborhood and my boyhood home in the Brooklyn Heights neighborhood. By including me in the list of invited witnesses, she gave me the never-forgotten experience of sitting in front of the imposing facade of the Brooklyn Borough Hall with her during the first day ceremony, within view of the bridge itself on a perfect Spring day, and then sharing a formal luncheon inside the elaborate municipal building. And what a beautiful stamp it is, so graceful in its engraved simplicity. I thank her for a great souvenir and a great memory of our Brooklyn.

— Harlan Stone

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The recent passing of Mary Ann Owens leaves a deep void in the hobby. She was a kind spirit who enjoyed helping others with their collections as much as she

The greatest dreams are always unrealistic. — Will Smith

enjoyed building her own remarkable exhibits. The Queen of Topicals made lasting contributions to this phase of the hobby and part of her legacy is the recognition that topicals now achieve internationally. Despite her stature in the hobby she was always ready to help anyone, especially beginners, to better enjoy their pursuits. Meetings and social gatherings with Mary Ann, and George Guzzio were always fun occasions and you never left without learning something new. Her sharp mind, quick wit and ever-present smile will be greatly missed.

— Peter Martin

\*\*\*\*\*

Mary Ann, who came onto the Citizens' Stamp Advisory Committee at the same time as Howard Paine and I did, was certainly my most important mentor (as she continued to be, for many of us on the Committee, until her retirement) in the huge area of "topical" collecting, which was her famous specialty, and the area in which she made such an important international reputation, both as an exhibitor and as a judge in philatelic exhibitions. She also taught us all the advantage of "homework." She came to each meeting formidably prepared, and simply by presenting a "fait-accompl" of research, she often managed to get a subject voted onto the program. She was a lifelong friend of an enormous number of serious collectors, several of whom were also on the Committee during her tenure; I've often felt that it was their retirement or demise that prompted her to step down, since clearly she had much less in common with people such as me. I still remonstrated with her about that decision, but she certainly enjoyed her retirement.

She was an inspiring colleague.

— Doug Lewis,  
Past Chairman, CSAC

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One of the great ladies in philately was lost to us November 30, Mary Ann Aspinwall Owens, RDP, a long time friend to many of us in the world of philately. In a conversation I had with George Guzzio Monday evening, he noted the response he has received to her passing was worldwide, with CSAC sending a huge floral tribute to her home. She will be missed but it's easy to think she is lining up images of elephants, brollies and rivers to illustrate stamps in the afterlife's newly reincorporated postal systems. Perhaps she's started a new topic of haloes.

— Nancy B. Clark

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#### A Tribute to Mary Ann Owens

Elephants, badgers, ladybugs – a veritable zoo  
Umbrellas, Blue Danube and transportation coils, too.

Then with Aspinwalls she made a fine display,  
Golds and large golds – among best of her day!

She came from small-town Wisconsin

To of all places – Park Slope Brooklyn.

Together with George she stormed the globe

Bringing thematics into the philatelic fold.

Pioneers they were, leaders in the field,

To critics and traditionalists they did not yield

Thorough, precise, letter perfect from the start,

Helping novices she showed her big heart.

Guided my move from bronze to gold,

Never tired of questions – they never got old.

Whether by e-mail or while riding in the car

To a stamp show either near or far.

Now she is in God's graceful arms,

Far from cancer's dreadful harms.

Perforated stomach she had – philatelist to the end!

I will always remember Mary Ann – My mentor and friend.

— Jack Andre Denys

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Mary Ann Owens' expertise in the thematic exhibiting area and her top international exhibition awards won her many recognitions, including an APS Luff award, her signature on the Roll of Distinguished Philatelists and an appointment to the Citizens' Stamp Advisory

Committee.

Her thematic exhibits didn't start out at the international gold level. In fact, guidelines for thematic exhibiting were not well understood in this country when she began exhibiting. She needed to learn what made a great thematic exhibit and she needed the U.S. judging corps to learn as well. As a result, she became active in the importation of thematic standards to this country and in putting together the thematic chapter in the first manual for exhibiting and judging in the U.S., of which she was an original author.

She became a font of information for thematic exhibitors. At some point, every new thematic exhibit in this country had to pass muster from Mary Ann and her collaborator George Guzzio. (Although Mary Ann and George did not enter joint exhibits, it is hard to believe that a lot of collaboration did not go into all of their outstanding thematic award winners.)

Mary Ann and George were tough mentors. Their advice was by the book and strict. Any encouragement was accompanied by what "had to be done" to make the exhibit acceptable. Mary Ann was critical of some of the modern modifications of the thematic guidelines. Her way was to learn the rules and follow them, rather than to try to have the rules changed to fit her own collections. She expanded her thematic exhibiting to the Display Division and did well, even though she would have written the rules differently, she had been consulted.

— Douglas N. Clark

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I am very sorry to hear that Mary Ann has passed away. We shall miss Mary Ann's kindness and her spirit will always be remembered. I had hoped to see Mary Ann in Washington so we could have exchanged good memories.

— Knud Mohr

### Looking For A New Collecting Area?

Are you looking for a new area to collect? Do you have some "completed" collections and are hankering to start over in a fascinating new field? If so, I have just the nucleus for you. This is a possibly unique six frame gold award exhibit and collection of worldwide miniature, or "Ladies," covers, the exhibit alone has in excess of 165 items in it including some gems like: the smallest Harding F.D.C.; Ballon Monte cover; Cambridge University cover; stampless official cover; a bisect; Civil War North and South adversity covers; a Vietnam tunnel cover among many others such as East/West and West/East transcontinental covers. The maximum size for covers in the exhibit part is 13.79 square inches. Although the collection does have a few larger, none exceed 15 square inches. Cost is \$15,000 paid by certified check. Sorry, no "plastic" please! Contact Clyde Jennings, 319-West 70th Street, Jacksonville, FL 32208. Telephone: 904-768-4602.

**Then there was the stamp wife who said, "I enjoy stamp shows much more when I stay home."  
(Name omitted to protect the guilty).**

**—Reported By Clyde Jennings**

# Ask Odenweller

by Robert P. Odenweller

## Synopses and Judges

The July 2005 issue of TPE is at hand and begs for some responses.

I agree strongly with John Hotchner's comments about the report that a judge or judges did not read the synopsis pages provided. Besides his account, I had received a separate series of reports from exhibitors that repeated the same charge. I was astonished. In my opinion, any judge who does not "bother" to read the synopsis is not worthy of the title of judge. I am ashamed that any who would consider himself a judge would not bother to read those that were provided.

For all the years I have railed against exhibitors who choose not to provide an effective synopsis, I never expected that any judge would not take the time to read what was supplied. As I write this, I have just finished reading through the synopsis sheets and title pages for a show I'm about to judge. It took portions of three days, because when I felt saturated with detail, I put the judging book down. Each one deserves careful attention.

Some of the synopses were in the "Oh, dear" category. They conveyed nothing new. Fortunately, many were very useful, although one exhibitor chose to send ten pages plus the title page. Although that came across as overkill, it won't count against him in my side of the judging, but I'd like to offer him a few comments on how to be a bit kinder to the judges if he is at the show.

The synopsis is a uniquely American innovation. Few other countries have taken the idea and run with it, although Washington 2006 is pushing the concept. Philatelic pursuits in recent years have become ever more esoteric, and the more unusual they are, the more the judges need guidance they are not likely to get anywhere other than from the exhibitor. That's not to say that the exhibitor is to be viewed as the final authority. Some exhibitors can be fairly shameless in their claims, and the judge has to be able to see through to the meat of what is being shown.

The synopsis is particularly useful to delineate the area being shown. All too often, the unusual selection of the area being shown and the parameters that are used to define it can be so limiting that no source of information about it can be found, except for the exhibitor's own published works. These could be useful and edifying, but also could be self-serving. Many exhibits we encounter these days are filled with unique material and the exhibitor is quick

to point that out.

Herbert Bloch once commented about material in an exhibit "This one's unique, but that one's unique." His choice of words, although intended for humor, were on target — the second item was of more general interest than the first. In the same vein, the letter I received today from an individual looking for my (money and) support in his race for governor is unique. It is now in the trash. I may get another tomorrow, and it too will be unique, but it too will be in the trash.

But back to the synopsis. I have an exhibit for which I've prepared a synopsis that explains carefully what the exhibit is, and isn't, and discusses various aspects of the area, dealing with treatment, knowledge and research, difficulty of acquisition, and presentation. At two different shows, in my discussion with judges afterwards I got the distinct impression that they had not bothered to read the synopsis. This was based on their questions as well as my questions to them.

Regular readers of this column know how much I have pushed exhibitors to concentrate on making useful synopsis pages. Now, it seems, we have to push to make sure that all judges read them. I'd like to think that almost all do, but now I'm not so sure.

And all that leads to a letter to the editor in which Kimber Wald says he sees no need to prepare one. I'd think he should reconsider. The best way I can think of describing the synopsis is to say that it's a personal talk that you always wished you could give to the judge to tell about your exhibit. It allows you to let down your hair (for those who have a surplus), to be a little shameful in your pride in what you have, and to point out what is there that you most want the judge to see. It can be a rare item, a concept, a new treatment, a new discovery, or all of those. It's not the sort of thing that can be (or necessarily should be) covered in a title page.

The dreariest synopsis is the one that is a slightly warmed-over repeat of the title page. I'd rather that the exhibitors who don't understand why that doesn't work just didn't bother. But at the same time, I'd really like to see them try to craft a good synopsis page that is different and expands on the subject the way a title page cannot.

So, coming full cycle, we have to be sure that (all) the judges will read those synopses. No, I'd go even further and say that they should study them. If what the synopsis dis-

cusses pushes outside the box that the experienced judge thinks he knows about the area, that should be a trigger for a further search for information. Yes, the judge could arrive at the show and find something much more trivial than expected. But he could also find something far more mind-boggling. Leave it to say that the judge of lesser experience can learn greatly from paying attention to the synopsis, and most of the ones I've seen recently do very well in that regard.

But I hope I never hear another judge say that he or she hadn't bothered to read the synopsis. That's just not an available option.

## Does "Synoptic"

### Place Emphasis on "Sin?"

I'm puzzled. In an article (The Synoptic Exhibit: Back to the Future, Oct. '05, p. 19) Jim Graue introduces a new word — "Synoptic" to discuss certain exhibits. I say "new" since the word is not used either in the A.P.S. or F.I.P. regulations for judging or exhibiting. He states that "Synoptic exhibits by definition cannot be comprehensive" but that they "present an overview of a wider spectrum." In his discussion he makes it sound like a four-letter word.

What is a traditional exhibit? In the 18 years that I was responsible (as president of the F.I.P. Commission for Traditional Philately) for writing the traditional judging rules for F.I.P. we had a very good idea based on the input of over 50 countries. The essence of such exhibits is the unused, used and covers of each stamp issued. Additional material to flesh out the concept is nice and there will be exceptions based on what is available, but the triad is like a three legged stool.

In some disciplines such as postal history and aerophilately, the development of the story (treatment) carries more weight than in the traditional exhibit. Yes, the traditional exhibit should "tell a story" too, but often that involves the introduction of each issue and why it differed from the previous issue, showing examples of each denomination.

The trend in the United States has been to become more specialized and more "comprehensive," often dealing with a single denomination of a single issue, such as the outstanding exhibit of the 10¢ 1869 issue formed by Mike Laurence. Another truly great exhibit was the 1¢ 1851 to 1861 formed by Ryohei

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The public is wonderfully tolerant. It forgives everything except genius. — Oscar Wilde

## Washington 2006 — Volunteers Needed

Ted Bahry, AAPE Life Member, is the volunteer in charge of setting up some 4000 frames of exhibits at this major exhibition and he needs help!

Exhibiting mounting is scheduled to begin on Wednesday afternoon, May 24 and continue until the show opens on Saturday, May 27.

Exhibit dismounting begins after the show closes on Saturday, June 3 and continues all day Sunday, June 4.

For volunteer sign up or more information, go to web site [www.washington-2006.org](http://www.washington-2006.org) or write Wash 2006, POB 2006, Ashburn, VA 20146-2006.

## 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.

**March 18, 2006 - OXPEX 2006**, the 57th Annual Exhibition of the Oxford Philatelic Society, and **OTEX 2006**, the 26th Annual All Ontario Topical Exhibition. Free admission and parking. Hours - 9:30 a.m. to 4:30 p.m. Location: John Knox Christian School, 800 Juliana Drive, (Hwys 401 & 59 North), Woodstock, Ontario, Canada. Further information: Jim Watson, Show Chairman 2006, Box 20113, Woodstock, Ontario, N4S 8X8, Canada.

**April 1-2, 2006. LEXINGTON STAMP SHOW 2006.** Annual stamp exhibit and show sponsored by Henry Clay Philatelic Society. Held in the Ballroom, Springs Inn, Lexington, Kentucky. Free admission. Exhibits expected from usually four to five states in the midwest and south. Bourse of 12 to 13 dealers and USPS. 16 page frames at \$5 per frame, 10 frame limit. Youth frames free for first two frames. Saturday

10 a.m.- 6 p.m. Sunday, 10 a.m. - 4 p.m. Show prospectus and entry forms from Mike Strother, 4677 Spring Creek DR, Lexington, KY 40515 or by e-mail at [2ndvp@henryclayphilatelic.org](mailto:2ndvp@henryclayphilatelic.org) or from web site [www.henryclayphilatelic.org](http://www.henryclayphilatelic.org)

★ **MAY 5-7, 2006, Philatelic Show.** Hosted by the Northeastern Federation of Stamp Clubs at The Boxborough Woods Holiday Inn, Exit 28 off Route I-495 (Route 111) in Boxborough, MA. Show hours are May 5, 11 a.m.-6 p.m., May 6, 10 a.m.-5 p.m., May 7, 10 a.m.-4 p.m. Free admission and parking. Frame fees: open competition, \$10 each; non-competitive, \$5 each; single frame exhibit \$15; youth \$4 each. The prospectus is available from Guy Dillaway, PO Box 181, Weston, MA 02493, or on the website of the Northeastern Federation of Stamp Clubs. Other information from Jeff Shapiro, PO Box 3211, Fayville, MA 01745, or

[coverlover@gmail.com](mailto:coverlover@gmail.com)

★ **July 21-23, 2006 Minnesota Stamp EXPO 2006.** Sponsored by the Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSP show. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16 page frames available at \$8 per frame, \$20 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. Youth table, seminars and meetings, 40+ dealers, USPS and UN booths. Further information and prospectus from Paul L. Hempel, Jr., 401 22nd Ave. NE #3, Minneapolis, MN 55418, by E-mail from: [rossvole@aol.com](mailto:rossvole@aol.com), or from the web site at [www.stampsminnesota.com](http://www.stampsminnesota.com).

**Attention Show Committees:** When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, 100 Match Factory Pl., Bellefonte, PA 16823. 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.

## 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.

- **ARABIAN GULF AEROGRAMMES – WANTED FOR PERSONAL COLLECTION** Commercially used, especially uprated or to unusual destinations. Registered, taxed, returned to sender, and official usages. Formular and military types used during or after World War II. [gary@prestigephilately.com](mailto:gary@prestigephilately.com)
- **CEYLON KGVI PERIOD POSTAL HISTORY – WANTED FOR PERSONAL COLLECTION** Unusual usages & destinations, including higher value frankings, TPOs, airmails, Overseas Forces in Ceylon, Cocos Islands etc. [gary@prestigephilately.com](mailto:gary@prestigephilately.com)
- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Pentothal Cards, U.S., Mourning Covers, and Yemen oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

## Help With New Projects — Free Listing

If you would like a free listing in TPE to help you with a new exhibiting project, please complete the form below, and send it to the Editor ASAP:

I'm developing an exhibit of \_\_\_\_\_, and need help with (material) (information) (organization and presentation) and/or \_\_\_\_\_

Name and address: \_\_\_\_\_

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



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Ishikawa. When the latter appeared against my New Zealand 1855 to 1873 in the 1973 Champion of Champions competition, I was sure I had lost.

His was spectacular. Mine was...synoptic? I was embarrassed for him when I received the award, but one of the judges at the time told me that he had shown only a single denomination while I had shown the whole spectrum. Synoptic? A few years later he did receive the Champion of Champions for the exhibit, but it was not easy. That experience was what caused him to develop his world-renowned exhibit that received the Grand Prix National at Ameripex 86, but it too followed the lines of a "synoptic" exhibit.

One cannot deal with all the important issues of a country with an extensive and diverse philatelic history in the eight frames allowed as is the maximum in current F.I.P. rules. I was lucky enough to be allowed 15 frames (before the current limit was applied), which were needed to put together a "synoptic" exhibit of New Zealand first issues in proper depth. Otherwise it might not have been up to the level needed for the F.I.P. Grand Prix d'Honneur that it ultimately received.

Since Graue seems to take aim at a specific exhibit, let's examine that one. First, let's look at the span covered by the "super synoptic exhibit" cited in the article, United States Classic Issues 1847-1869" of Bill Gross, formerly known as "Monte Carlo." If you figure that the 133 Scott listed items in that range (plus more if he includes the special printings)

would take more than the maximum of 128 pages to show each number on a separate page, there must be some doubling up just to show each catalogued item. As it is, the exhibit is now "complete" for the first time in U.S. exhibiting history, having acquired the sole 1¢ "Z grill" that is available to collectors. (Some previous exhibits may have been "complete" at the time, but new items may have been added since their existence.) The exhibit shows an unused, used and cover, where available, of each listed item. Some pages include large or the largest known multiples, and other notable material to show each denomination.

It is, therefore, the same as many successful traditional exhibits. What is the problem, then? It would appear that the stated prejudice against a "synoptic" exhibit falls back on personal preference, which everyone is allowed to have, as long as it doesn't poke its way into the judging process. Some exhibits may be more "comprehensive," whatever that word may choose to mean, but that doesn't necessarily make them better. My Oxford English Dictionary shows comprehensive as "comprising or including much or all; of large content or scope." That seems to describe the exhibit in question. If the two terms are mutually exclusive as stated earlier, how can it also be "synoptic"?

A final look at what constitutes traditional "treatment" may help. The ten points were allocated during my F.I.P. tenure, in a seminar I prepared using questions, as follows:

• Does the exhibit have an adequate introductory statement and are all its claims accu-

rate?

• Does the exhibit include all material indicated in the introductory statement and are all its claims accurate?

• Is the development of the exhibit balanced and easy to follow?

• Does the exhibit show originality?

While we're at it and just for the record, the "Philatelic Importance" 20 points were allocated by answering the questions:

• How easily could the material of this exhibit be duplicated?

• How much individual effort would *normally* be expected in assembling this exhibit?

• Did the material in this exhibit originate purely for postal purposes or was it created for collectors?

• How significant or important is the exhibit in the philately of the country, area, or time reference shown?

• How significant or important is this exhibit considered to be on a worldwide basis?

Notice that there is no major requirement for a "story line," which has evolved as a typically U.S. approach that judges have adopted to guide exhibitors toward a more cohesive exhibit. Each of the questions above was accompanied by a good bit of analysis that pointed out what elements were expected.

Bottom line: Without any reference to "synoptic" or "comprehensive" exhibits spelled out in the rules, and with the unlikelihood of there being any, the many successful exhibits that have been produced that might be tarred with this brush are, I believe, safe.

Don't assume malice for what stupidity can explain. — Anon.

## On Exhibits and Exhibiting: "Educating the Jury" - Part II

by Anthony F. Dewey

### The Synopsis

Coming into vogue in the early to mid-1990s, the synopsis has become a critical document in exhibiting in North America. The synopsis is generally a one to four page document (usually up to two sheets of paper) that allows you to communicate directly with the members of the jury. Typically, you provide a certain number of copies of the synopsis along with your application and the exhibit committee distributes them to the jury. It has been said that a well crafted synopsis can be worth one, and possibly two, medal levels to the skillful exhibitor.

In its simplest form the synopsis is just an expanded version of the title page. Topics typically covered in the synopsis are background, scope, challenge factors, highlights and references. Each of these subjects should be addressed and expand upon the information

provided in the title page. Don't merely repeat the title page, though. That would be a waste of a grand opportunity (pun intended).

Unless the historical background is pertinent to the philatelic aspect, keep the history lesson short. This is, after all, a philatelic exhibit. By contrast, if the history has a direct and significant impact on the philatelic subject, do include the key information.

Briefly explain why you chose the limits of the exhibit. Ending an exhibit at a given date because "that's all that would fit in the frames" is a poor limiting factor. For example, I end my Swiss Official UN exhibit with issues of 1969 because that is when the UN European office began issuing its own stamps, replacing the Swiss Officials. Additionally, the BIE merged with UNESCO ending that series of stamps, as well.

Tell the jury what makes collecting this

material so challenging. Were the stamps issued in small quantities? Were they only briefly valid for postal use? Are varieties scarce because of the very high quality of the printer? Were vast quantities destroyed before the public was aware of their existence? Tell them all about it, so that the judges will know what they're looking at!

Once you've told them how tough the material is to acquire, then tell them about the gems that you have obtained and that you are presenting in the exhibit. Yes, brag. You have the judges' attention, so use it to your best advantage. Here, you are free of taboos imposed in the exhibit. You can use words like "rare" and "scarce" with impunity — as long as it's the truth, of course. However, it is far better to quantify what you mean by these words. "This is just one of four known covers with a solo franking paying an exact rate" has

far more impact than "This is a rare cover." If a census does not exist and hard numbers are not readily available, you can still describe the relative rarity via sentences like "This is the only example known to me after 25 years of avid collecting." Let them know how good your stuff really is.

The synopsis is the perfect venue to explain various aspects of the exhibit, such as why certain material is absent (e.g. the only known copy is in the Queen's collection). If condition is a factor, explain why the material is not pristine (e.g. mail to personnel in a combat zone may be wrinkled, stained or torn). This portion of the synopsis will grow over time. Each time the jury asks you a question at the critique, where they do not understand some aspect of the material or the presentation, is another opportunity to add an explanation to the synopsis.

Let the jury know that you are actively building and improving the exhibit. Mention recent additions and new discoveries. As judges grow acquainted with a display they may grow complacent towards it. Under pressure to evaluate several dozens of exhibits to meet the show deadline, a judge may skim a well-known exhibit in order to dedicate more time to one with which they are not familiar. Let them know that this is not the "same old" exhibit, but a vibrant, expanding work-in-progress. A synopsis should be revised and prepared for each separate show. Adding the show name and the date as a footer is a good idea.

This document can and should also be used to describe any personal research that you've done. This is the place to let the jury know of any discoveries that you've made, censuses that you've conducted, and contributions that you've made to the general well of philatelic knowledge regarding this material. Such efforts are greatly appreciated by the jury and are appropriately rewarded when the ribbons are posted.

Lastly, provide the jury with a list of references. Give them an opportunity to learn about your collection so that they will know what they are looking at. List three or four pertinent, up-to-date references. Make sure the information in the books is accurate and current. Outdated or inaccurate information can hurt your exhibit. Let the jury know about any incorrect data in any of the references that you contradict in your exhibit.

Be specific in your bibliography. If you are referencing a chapter of a book, say so and provide the page numbers. Don't list just the title of a periodical, but provide the specific article title, volume, issue date and page numbers. The jury, as well as the staff at philatelic reference libraries, will thank you for your

thoughtfulness.

Don't be afraid to list books, monographs, or articles that you have authored on the topic. It lets the jury know that you do know what you are displaying and are a real student of the material. Conversely, unless you are the only expert on the topic, don't list only those works produced by yourself, but include works by other authorities.

All references should be readily available via the American Philatelic Research Library and at any of the other major philatelic libraries around the country. If a publication you list is not currently available at these libraries, acquire copies and donate them. You will help your exhibit, benefit your fellow collectors, and may be able to take a tax deduction for the donated books.

Apply as early as possible, allowing the committee to send your synopsis early to the jury members. If your final synopsis is not ready when you apply, send preliminary copies (or copies of a version prepared for a previous show). Send the finalized version later. Doing so will give the judges time to acquire the reference material and prepare to evaluate your material. Make sure to provide the exhibit committee with the number of copies of your synopsis specified in the prospectus. Sending less than the requested number of copies will force the committee to make copies and possibly delay getting your synopsis into the hands of the judges.

### **The Critique**

Every National show accredited by the American Philatelic society is required to provide a venue where exhibitors can ask the jury for advice and explanations regarding the evaluation and award level of their exhibit(s). Many local and regional exhibitions also provide for a critique.

Go to the critique, and go with an open mind. There is often a lot of good advice dispensed at these sessions. Stay and listen even after you have asked about your exhibit and received your response. Go to the critique even if you are not exhibiting. A lot can be learned from the problems and strengths of the other exhibits. Juries will often discuss the good aspects and practices of an exhibit as much as its shortcomings. Judges will ask the exhibitor questions, too. It's not a one-way street to learning at the critique!

At national shows a room and time is set aside for this session, usually on a Saturday after the ribbons indicating the medal levels have been posted, but before the special awards and the Grand award winners are announced at the banquet. In an unfortunately confrontational format, the jury typically sits behind tables at one end of the room facing an audience of exhibitors and other interested

parties. The chief judge will introduce each of the jurors and give a brief explanation of the rules for the critique.

Exhibitors, starting with those whose exhibits have taken a Silver award or less, will be allowed to ask the jury a question regarding an exhibit. The classic question is "what can I do to improve my exhibit?" The exhibitor may be allowed a follow-up question. Exhibitors raise their hands to be recognized and each, in turn, is called upon to pose their question. When all exhibits with Silver or lower awards have been exhausted, the floor is opened to Vermeil winning exhibits and finally to the Gold award winners.

When it is your turn, state your name, the name of the exhibit, the frame numbers and the medal level that the exhibit received. This gives the jury the information that they need to find their notes. Then, ask your question. Usually one member of the jury will be assigned as the first respondent to your exhibit. That judge will address your question, as well as identify aspects that s/he found particularly successful in your presentation and those that did not work as well. Other members of the jury may provide additional comments, as well.

If the response is complex or requires a lengthy discussion, the juror may offer to meet with you outside the critique or at the frames. In this case make sure to see the judge immediately after the critique to set up a time. Once the appointment is made, make sure that you are prompt in meeting the judge at the specified time and place. There probably are other exhibitors who need to meet with that judge and s/he may have an early flight on Sunday.

Remember, the members of the jury are volunteers. They receive a meager stipend which covers only a small portion of their expenses at the show. Like you, they are collectors who love the hobby. Their goal is not to bust your ego or to put down your exhibit. Rather, they are eager to see you build that collection into a successful exhibit. They love nothing more than to see an exhibit improve and expand over time, reveling in the exhibitors' successes.

### **Conclusion**

The playing field of exhibiting has been greatly leveled. It is no longer the exclusive territory of the wealthy collector of "classic" stamps. "Checkbook exhibiting" has been largely eliminated and Difficulty of Acquisition has almost completely replaced Price as a major factor in evaluating exhibits.

With the increasing diversity of material being presented and the latitude in styles of displaying this material, it is more and more important for an exhibitor to work with the jury to help them understand their exhibit.

Twenty-five years ago when exhibits consisted primarily of classic material from a small group of "important" countries, one could expect the judges to be experts on the subject. Now, with exhibits on such esoteric topics as "Latvian Postage Due Uses" or "Postal History of UNOGIL Forces" the exhibitors need to take responsibility to ensure that the jury understands the display.

Exhibiting has evolved from displays of

rare items to philatelic studies, with well-developed stories that progress from beginning to main body to conclusion. The scope of exhibits has become more and more narrow and depth of study has greatly increased. The "game" has completely changed, a vast improvement in my opinion, so we cannot expect the old model for evaluating exhibits to persist. In the new model, the exhibitor works with the jury to ensure that a mutually satisfac-

tory evaluation is conducted and the proper award level is presented. The practices and methods described in this article will go a long way to helping the jury know what they are looking at, and hopefully help you achieve your exhibiting goals.

**Editor's Note:** (This concludes the two-part article which began in the October, 2005 TPE.)

## 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 2007 or 2008? 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.

• **AMERISTAMP EXPO 2006 Hotel Announced.** Peter Butler, coordinator for AMERISTAMP EXPO 2006 has announced that Toronto's Radisson Admiral Hotel, Harbourfront will be the show hotel for the annual convention of the American Association of Philatelic Exhibitors (AAPE) scheduled for Toronto, April 7-9, 2006.

As previously announced, the exhibition, bourse, and meetings will be held in the Queen Elizabeth Building at Exhibition Place, formerly the CNE grounds.

Since 1999, the AAPE held AMERISTAMP EXPO during the American Philatelic Society winter show, but the APS cancelled its winter event in favor of the international FIP show in Washington May 27-June 3, 2006.

In looking for a new site, organizers accepted the invitation coordinated by the Royal Philatelic Society of Canada (RPSC), the Greater Toronto Association Philatelic Alliance (GTAPA) and the Canadian Stamp Dealers' Association (CSDA) to come to Toronto.

AMERISTAMP EXPO is a major stamp show for which an international jury and a new team competition have already been announced.

To make reservations, participants may contact the Radisson Admiral Hotel, 249 Queen's Quay, Toronto, Ontario M5J 2N5; telephone 1-800-333-3333 and ask for the special rate for postage stamp shows (\$139 CDN per night); or visit the hotel's website [www.radissonadmiral.com](http://www.radissonadmiral.com). Look for the special promotion code button and click CSDA 2 for AMERISTAMP EXPO April 7, 8, 9, '06.

Complete information relating to and the prospectus for AMERISTAMP EXPO

is available from Alan J. Hanks, 34 Seaton Drive, Aurora, ON L4G 2K1, Canada or e-mail: [alan.hanks@sympatico.ca](mailto:alan.hanks@sympatico.ca).

• **Dave Piercey named to head RPSC Judging Program.** Charles J.G. Verge, FRPSL, President of The Royal Philatelic Society of Canada (RPSC), has announced Dr. David Piercey of Edmonton, Alberta has accepted the position of Chairman, Judging Program and Coordinator of Reciprocity Agreements for the RPSC with the United States, Australia, and New Zealand.

Dr. Piercey succeeds Dr. John Powell, FRPSC, whose untimely death occurred last summer.

Dr. Piercey's responsibilities will include overseeing all national-level shows in Canada in cooperation with the RPSC director/coordinator of that show.

His goal will be to "continue" the work Powell started by "enhancing standards for judging stamp exhibits, increasing skill sets in judging practice, working with exhibitors to demystify the judging process, and aligning our work with current friends in the United States and other countries." If he can do that, he will be "satisfied."

The "challenge," he says will be to "keep judging practices abreast of contemporary changes whether they be new exhibiting classes that stretch our imagination, new ways of incorporating collateral material to tell a philatelic story, or even new ways of presentation that arise through innovations in technology."

• **Washington 2006 Needs You!** Hundreds of volunteers are needed to ensure all goes smoothly before, during and after Washington 2006, America's FIP sanctioned philatelic exhibition taking place from May 27 to June 3 at the Washington,

DC Convention Center.

"We're closing in on the four-month mark," says Don Jones, W2006 Volunteers Committee Chairman, "and we want to raise awareness of our manpower needs in the philatelic community. Volunteers will be welcome all eight days of the show, as well as a few days before and after this great event."

One of the most critical duties will be in the mounting, inventorying, controlling, dismounting and returning over 3,800 frames of competitive exhibits from around the world. That totals more than 60,000 individual pages. Some will contain the most priceless treasures of the hobby. This may be a once in a lifetime opportunity to get an "up-close and personal" view of tens of millions of dollars of philately's finest material.

Mounting is scheduled to begin by mid-day, Wednesday, May 24, and run around the clock if necessary to ensure all is ready by the 10:30 a.m. show opening on Saturday. Dismounting begins at the exhibition's closing on Saturday, June 3, and will go nonstop.

National commissioners first sign in with the show's Bin Room on their arrival to the Convention Center. Each exhibit will be screened by the commissioner and show representatives who view the items on every page and make sure all items are present. Once checked, the intact exhibit awaits mounting by a team of people. The process reverses at the show's conclusion. All this takes place under very tight security throughout the facility.

Representatives from two regional clubs have come forward to help out. The Springfield Stamp Club has offered to help in the Bin room, and the Washington Stamp Collectors Club is assisting with

As a child, the only clear thought I had was "get candy." — Jerry Seinfeld

mounting. However, much more help will be needed.

Numerous other tasks will depend on volunteers as well. These include helping in the youth area, registration, administration, the library and reading room, with awards, working with computers, hospitality, general "gophering" and more. Translators are also needed. In total, over 300 people will make Washington 2006 a reality beyond the 100 or so already work-

ing on various aspects of the show right now.

As an added incentive, bright red polo shirts with embroidered Washington 2006 logos will be given free to volunteers at W2006 (while supplies last) when they report for duty.

Register as a volunteer online at the Washington 2006 web site, <http://www.washington-2006.org>, or by

writing for a volunteer form to: PO Box 2006, Ashburn, VA 20146.

Various chairman and managers have begun to contact volunteers who had signed up over the past year to line up help in their respective areas and reconfirm availability. If you are in this group and have not been contacted yet, feel free to resubmit the volunteer form and someone will reach you shortly.

## Becoming A Specialist — And Trying Exhibiting

by John M. Hotchner

*(Reprinted with permission from U.S. Stamp News, Oct., 2005)*

Exhibiting isn't for everyone, but you'll never know if it can enrich your philatelic life unless you give it a try. The benefits are huge — and I say that from experience.

You are a candidate for this activity if you have a favorite philatelic collecting area that has gone beyond being housed neatly on printed pages. If so, you are on the road to becoming a specialist! For me it was Error, Freak and Oddity (EFO) material, but later I moved on to 20th Century auxiliary markings showing delays in the U.S. mail, and then to the history and philately of the 1934 and 1935 U.S. Christmas seals.

In each case, when I decided to do an exhibit, I had to organize what I had, determine what of it I could use to tell a complete and cohesive story, and then figure out what I needed and search for those items that would be important to telling the story with philatelic material rather than with words.

EFO collecting is a very large field. I had to narrow down to something manageable. What I chose was perforation-related EFOs because that was what I had most of, and I found most interesting. Then I began to get surprises; pleasant surprises that drew me into the subject, increased my interest many fold, and taught me a great deal about philately and the progress of technology as applied to stamp production. For instance, I learned that there are three basic ways of perforating — different kinds of machines, and that each has had distinctive signatures so that the student can learn to tell one product from another.

And I learned that three misperforated stamps can look the same but have very different causes. So the exhibit began to take shape around the idea of the kinds of EFOs that could be created when different things went wrong in the perforating process.

That turned out to be too restrictive, and I eventually went in an unexpected direction by telling the story of stamp separation from 1840

to modern times in a ten frame exhibit. I will not tell you that it was easy, or always fun, or inexpensive. What I will tell you is that building that exhibit was a challenge that demanded a level of commitment I never would have predicted I could muster.

And when, nine years after I began, it won a Grand Award at one of the 35 National level shows in the United States (and thereby qualified for the annual Champion of Champions competition), I had learned something about my talents and abilities that I could have learned in no other way. I would not trade those lessons or my pride in overcoming the challenge for all the tea in China!

You have probably noticed that I've used the word "learned" several times to this point. If you have no sense of adventure, and think you know everything you need to to enjoy your hobby, then exhibiting is probably not for you. However, if you have an inquisitive nature, are excited when the lightbulb turns on over your head, and are capable of listening to others (colleagues and judges) who will open unexpected paths of thought and learning, then the building of an exhibit will provide you the pleasure of repeated flashes of insight.

I said above that exhibiting isn't always easy, fun or cheap. What worthy challenge is? Instead it is exciting. It gives you a goal to work toward — whether it is the exhibit itself, or the medal levels it can earn.

There will likely be ups and downs in getting to the end of the rainbow. That's what I mean by it's not always being fun. A knotty problem, a disheartening experience with a philatelic judge, the inability to find or buy something you need for the exhibit — all of these and more can leave you annoyed enough to quit. That feeling will pass, and you will find ways to overcome. And that is part of the fun.

The cost of exhibiting puts some people off. If I have heard it once, I have heard this or

a version of it dozens of times: "I can't afford expensive stamps, so I can't exhibit." First it needs to be said that exhibiting at the international level requires money and lots of it. But exhibiting at the local to national levels can be affordable. Of course, having significant disposable income can help — and will be needed if you pick something expensive to exhibit — like say "The Inverted Bicolor Stamps of the United States."

But there are hundreds, maybe thousands of subjects, that are way less expensive than that; in which study and the assembling of a collection of scarce (not necessarily expensive) material more than makes up for simply showing expensive stamps. In fact modern exhibiting has evolved to the point that an exhibitor can no longer just throw a lot of expensive stamps on pages and expect to get high medals. The story, the study that goes into it, the scholarship shown, and the condition of the material is equally important.

That does not mean you will not be tempted to buy some expensive material. And if you are like me, you will give in to the temptation. There is a dynamic at work here. As you start exhibiting, you will say as I did, that you just can't afford the best pieces, and you will make up your mind to be limited to a Silver medal. But as your enthusiasm catches fire, and the commitment you feel to meeting the challenge you set for yourself begins to gather steam, your attitude toward spending money on the exhibit will change.

Other things that once seemed more important, be they greens fees or remodeling the basement, seem to pale in comparison to upgrading the exhibit and the pride you feel in the items of philatelic significance that you own. Time, by the way, is on your side. There is no exterior force dictating when you have to get your exhibit to Gold, and I have found that so long as I was making a little progress week by week, I was happy. That included buying

some fairly expensive items, which other collectors and dealers usually allowed me to pay for over a period of time.

The actual creation of the exhibit is a bit like the creation of a painting. It is art with a little science, and the creativity you put into developing layouts and text is a key part of the effort. As with art, there are certain broad rules and practices that are generally accepted in the community (which for exhibiting you can read about in the APS Manual of Philatelic Judging\*), but there is a lot of room to develop your own approaches within the general guidelines. A nice thing about exhibiting is that it can be done in small chunks; a page a day — or a week. And when it is done and ready to show, you will get terrific feedback from the viewing public — including the offer of both related information and material that will help with improvements. Why? Because your exhibit is an advertisement for your collecting interest.

Some might say, "Ouch! This sounds too much like WORK." True enough, but "work" is only a four-letter word when you are forced

to do something you hate in order to make a living. Exhibiting is a labor of love, and entirely discretionary. If you find you hate it, then drop it like a hot potato. It just wasn't for you. But my bet is that most people who try it, will like it.

Exhibiting can be done for the sheer joy of it, or with the idea of competing. Most people, even those who are philosophically opposed to "mug hunting" come to appreciate the recognition of accomplishment that a medal brings. And we strive for it. Yet, you can exhibit non-competitively if you choose. Either way, the improvement of the exhibit becomes a primary goal, and that implies receiving critique on your efforts in addition to medals.

The judging criteria can be summarized in a few words: To what degree is your exhibit a genuine challenge well met, and is it becoming the best it can be. If the answer is yes to both questions, and the exhibit conveys that, the medals will follow.

Receiving critique can be one of the downsides. Virtually every exhibitor has a horror

story about comments by a judge that revealed his or her own ignorance of the subject exhibited, or clear insights about the exhibit that were painful to hear; requiring significant additional work. This is a bit like falling off a horse. Evaluate what you learned from the experience and climb back on.

There is lots more that can be written on the subject of exhibiting, but this is enough for this column. If I have succeeded in getting you interested enough to learn more, I can offer a publication titled "The Best of The Philatelic Exhibitor, 1986-1996" which contains many articles to help the exhibitor new to the game. It is yours for \$1.43 in mint postage. Send your request to me at the address below. (By the way, TPE is the quarterly magazine of the American Association of Philatelic Exhibitors, and I have edited TPE since it came into existence nearly 20 years ago.)

\*Available from The American Philatelic Society, 100 Match Factory Place, Bellefonte, PA 16823, for \$9.60 (Members) or \$12.00 (Nonmembers)

## WANT TO IMPROVE YOUR EXHIBIT AWARD?

Use The Critique Service.  
Many have with good results.

### ***For The Details***

Send A Stamped Addressed  
#10 Envelope To:

**Mark Banchik,  
PO Box 2125,  
Great Neck, NY  
11022-2125**

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

## Chafetz Appointed U.S. Commissioner For Jerusalem 2006

Donald A. Chafetz has been appointed the United States commissioner for "Jerusalem 2006." The Israel Philatelic Federation with the cooperation of the Israel Postal Authority/Philatelic Service are sponsoring the show and have invited participation from collectors in Denmark, Greece, Sweden and the United States.

The show will take place May 8-11, 2006 in Jerusalem's International Convention Center. The show will be judged by the FIP General Regulations for International Exhibitions and the FIP Regulations for Judging of Exhibits.

Requests for exhibiting application forms and bulletin can be obtained by mail from: Donald A. Chafetz, 1943 Altozano Drive, El Cajon, CA 92020-1002. Further information can be obtained by e-mail from: [intrepid09@cox.net](mailto:intrepid09@cox.net).

**CLASSIFIED ADS CONTINUED** 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.

• **WANTED U.S.A.:** Registered UX5 postal card. Will pay 280,000 Yen or \$2,400. Bob Stendel, 1041 North Dee Rd., Park Ridge, IL 60068. E-mail: [rstendel@Ameritech.net](mailto:rstendel@Ameritech.net). Send scan.

## Report From The Secretary

by Tim Bartshe, 13955 W. 30th Ave., Golden, CO 80401



### MEMBERSHIP STATUS AS OF DECEMBER 5, 2005:

U.S. Membership	
Active and paid up	665
2005 Deceased	3
Life Members	72
New Life Members 05	1
Reinstate Old Members 05	4
Novice Awards 05	14
(three to previous members)	
Youth Member 05	2
Advertising Members 05	4
Total New Members for 2005	43
Foreign Membership	
Active and paid up	98
Life Members	9
New Life Members 05	1
Advertising Members 05	2
Total New Members 2005	17
Total Membership (12/10/04)	863
(81 LM)	

It is a pleasure to welcome new members (June through November):

Dr. Robert Goldstein, North Easton, MA

Nicholas J. Todaro, Oswego, NY  
Patricia Dillenschneider, Glendora, NJ  
Arthur A. Petri, Milwaukee, WI  
Bill Schultz, West Chester, PA  
Wyatt Williams, Houston, TX  
Jonathan Becker, Seattle, WA  
C.S. Dunford-Jackson, Reno, NV  
Robert G. Rufe, Hockessin, DE  
Robert C. Hoff, Omaha, NE  
Gary Denis, Patuxent River, MD  
Azar Attura, Arlington, VA  
Charles P. Blickle, Clearwater, FL  
Martha E. Dewey, Hartford, CT  
Martha E. Davis, Indianapolis, IN  
Tony L. Crumbley, Charlotte, NC  
Ron Kramer, Matthews, NC  
David Semsrott, Saint Louis, MO  
Greg Herbert D.V.M., Owings Mills, MD  
Francis J. Dujmic, Ridley Park, PA  
Lorraine Rasmussen, Chateaugay,  
QC CANADA  
Steve Davis, Calgary, AB CANADA  
Prof. Barrie Jay, London,  
UNITED KINGDOM  
Yukio Onuma Setagayaku, Tokyo, JAPAN

Special congratulations and a warm welcome also go out to the following who won the AAPE Novice award at the following WSP shows:

Wayne Kegel, Minnesota Stamp Expo  
Tom Kingsley, Southeastern Stamp Show  
Augustin Munanle, NAPEX  
Leonard Frank, NOJEX  
Tim Woodward, VANPEX  
Dr. Edward Field, SESCAL  
Carole Kramer, Stampshow  
Robert Hoff, Omaha Stamp Show  
Robert Rufe, Philadelphia National Stamp Exhibition

Their award is a one-year extension to their present membership.

Finally, we would like to extend a welcome-back to four members who were reinstated, a few after some time away.

Yavuz Corapcioglu #1731  
Joe Foley #811  
Edgar Hicks #2596  
Fred Kolcz #2096

## Literature Judging Expectations

(The following exchange took place in the pages of "The EFO Collector" of the Errors, Freaks and Oddities Collectors' Club. It highlights several problems in the realm of judging literature:)

### The Issues

From Your Editor by: *Cemil Betanov*

The philatelically interesting event of the past few months was Stampshow 2005 in Grand Rapids. I was lucky to be able to attend Stampshow and the EFOCC Regional Meeting, where I met several members, including Jim McDevitt, John Hotchner and Don David Price. I had in the past communicated with all of them, but it is nice to meet in person people you hold in high esteem. I was also able to see the exhibits of all three, something I had wanted to do for a while. It is always enlightening to look at great exhibits, and at the same time, it makes me feel so far from being at a point where I can exhibit my own material.

Come to think of it, I do exhibit, of course, because The EFO Collector has

20/January 2006

been exhibited recently in three literature exhibits. In the last issue, I reported that it won a Silver at Colopex 2005. At NAPEX 2005, it won a silver-bronze award (more on that in a minute), and at Stampshow it won a Silver as well.

So, I must admit disappointment about getting a silver-bronze at NAPEX... It was the lowest award among all literature entries. Even though Jim McDevitt indicated that there is a certain randomness to these awards (he listed a couple other cases that may not have been well justified), I am still puzzled by the judges' decisions. For example, one scoring category at NAPEX was the "Provision of Member Services." The EFO Collector got 13 out of 20 available points, barely a passing grade, the way I see it. Hence, The EFO Collector is gravely deficient at providing member services. So, what is The EFO Collector missing in this category? We have an auction that is a well-regarded member service, we have listing services for members, such as the "Member Post" and "Help with Members' New Projects," we provide a

listing of members' accomplishments in exhibits, we provide columns for members to show their goodies, such as "My Favourite EFO" and "Pages From My Exhibit." If these member services are not sufficient, then what is missing? The critique form that was returned by the jury had profound insights, such as "The illustrations are black and white..." No mention of deficient member services. I would really appreciate it if our members, who are experienced exhibitors, could indicate what is missing, since I am out of ideas... My view is that judges who reduce points without providing an adequate justification are actually damaging the hobby. This is the case, because they are removing potential exhibitors' incentive to enter or continue exhibiting. This is, above all, a hobby. They are reducing the fun factor. If, as the result of the carelessness or capriciousness of the judges, I am going to be frustrated by the hobby or a given aspect of the hobby, then I can pursue other interests or aspects that will not frustrate me. I do not need to exhibit. But, if enough prospective exhibitors take this position, then the

The Philatelic Exhibitor

hobby is the loser. The way I see it, just as a teacher correcting a test needs to indicate why points are deducted, so do judges need to provide clear reasons why points were deducted for every individual score category. The "Comments" section of the critique sheets are inadequate, one Comment section needs to be attached to every criteria section. Any other approach will damage the hobby in the long term. Simply recognizing that "some juries are tougher" is neither helpful to the hobby nor acceptable.

As I mentioned in the last issue, the primary goals when entering The EFO Collector in literature exhibits are to provide visibility for The EFO Collector and to get a sanity check from a third party. My experience with literature exhibits so far is that the latter is not a valid goal, since the "Comments" sections on critique sheets are very terse and at times vacuous. If any member wishes to inspect the critique sheets for Colopex, NAPEX or Stampshow, please let me know, and I can mail copies or post them on my website.

I still hope that you will also provide me with feedback on how to improve The EFO Collector and make it more useful for the membership. Happy collecting...

### **The Response**

**Perf Orations** by John M. Hotchner

#### **Errors in Literature Judging?**

Our editor published some of his thoughts on the subject of philatelic literature judging in the July-September issue of the *EFOC*, as regards the judging process, and the awards given to the *EFOC* at three 2005 shows (Silver at COLOPEX, Silver-Bronze at NAPEX, and Silver at Stampshow). Cemil is not happy about the inconsistency in award level, and is even less happy about what he sees as the lack of constructive critique from the juries. He ends his column with "...the primary goals when entering *The EFO Collector* in literature exhibits are to provide visibility for *The EFO Collector* and to get a sanity check from a third party. My experience with literature exhibits so far is that the latter is not a valid goal, since the 'Comments' sections on critique sheets are very terse and at times vacuous."

This leads me to spend this column discussing literature judging; not to take issue with Cemil, but to provide some context. I have standing to comment as an accredited philatelic literature judge, and a former chairman of APS Judges. I also have a basis to comment from Cemil's side of the table as an editor — 19 years as editor of *The Philatelic Exhibitor* of the American

**The Philatelic Exhibitor**

Association of Philatelic Exhibitors; which I have on occasion put into literature competitions. By way of full disclosure, I will also mention that I chaired the literature jury at Stampshow 2005 — and recused myself from any part of the evaluation of the EFOC.

That said, there is no doubt in my mind that the proper award level is Silver, and that Cemil's unhappiness with the Silver-Bronze, and his displeasure over the quality of comments on critique sheets, are both spot on. Now for the context.

Literature judging is subjective. It has been made as objective as possible by providing the jury with categories on which to evaluate entries, but no two judges will agree precisely on the evaluation because no two judges have exactly the same experiences and sense of what is possible for any given entry. It follows that different juries may come to different conclusions. The exact same thing happens with philatelic exhibits. An exhibit should not, with good judging, ever vary by more than one level, but with five levels, it is possible to break the mold with a string of Silvers suddenly dropping to Silver Bronze. Or up to Vermeil; which generally does not provoke a complaint — until the next jury assigns it a Silver again. All of this presumes that the literature entry is not constantly improving.

If an entry is improving, and the *EFOC* under Cemil is a better journal than it has ever been, then a progression up the medal chain is not unreasonable to expect. At least one would hope not to drop a level. But judging is an inexact science, and shattered expectations sometimes result from having too many expectations.

The real point is this: Can the jury justify its medal award with cogent, hopefully helpful, comments? This goes to Cemil's "sanity check" expectation. There are four ways to get feedback from judges. Two do not require entry in exhibitions. The first is to join the APS Writers Unit, and request a read-out from its Critique Service. The second is for the editor to ask accredited judges he might know for their considered opinion. In both these methods, the judge will typically spend hours reviewing a run of the publication and writing up his/her thoughts. At an exhibition, on the other hand, the editor can attend the literature critique, and engage the jury to obtain feedback. Or the editor can rely upon the critique sheet.

In my experience, the latter method is the least useful. Why is that? I and my colleagues on the Stampshow jury spent

MANY hours for the two months before Stampshow reading and evaluating nearly 80 entries (books, runs of society journals, monographs, catalogues), and when we met to discuss the entries and make the awards, we had one day at the show to do so. We then had (with three accredited judges and one very high quality apprentice) about 20 critique sheets to complete each; summarizing the consensus points given in each category and the comments made by all the judges in reaching their conclusions. If there is a flaw in the system, this is it. Carefully crafted and considered comments cannot be dashed off, but at 15 minutes per sheet, for 20 sheets, there is really not enough time to do the kind of thorough and useful job that an editor would like to get. Why only 15 minutes per sheet? That totes up to five hours worth of work, and that is the practical limit before the scheduled critique.

Part of this is education. When I began literature judging, narrative comments were not required, and often were not given unless an editor or author came to the critique. Now they are required, but quality varies widely. New judges are used to the requirement. Some older judges still find it onerous and not what they signed up to do.

Now, I said that I think the EFOC deserves a solid Silver. By way of explanation, you need to look at the publication, any publication being judged, against a yardstick of what it could be if time, resources, money, editing and authorship skills were all at the maximum, and content of the entry including contributions from the membership were all original, first publication, and provided new information to the body of philatelic knowledge.

By this yardstick, the EFOC is doing well, but there are improvements possible; most of them beyond the ability of the editor to force: the use of color and slick presentation (a function of money), the number and content of "serious" articles that authors submit (and how well that covers the breadth and depth of the subject matter the society covers). The editor can ask for material but ultimately must publish what is received.

Content goes to the question of balance, and how well the journal serves the membership. Viewed as objectively as I am able, I think it must be said that we need help here. There are a couple of dependable authors who produce entertaining and/or technical articles for EFOC. What is there is excellent, but again from my perspective, we don't achieve full coverage, nor do we have a lot of depth. This does not mean that

Time is a circus, always packing up and moving away. — Ben Hecht

the EFOC is a poor journal. Quite the contrary. But it does mean that it has not reached the level of excellence of which it is capable. Ultimately the membership deserves what it gets, based upon how much it contributes.

The EFOC serves the membership well, perhaps as well as it wishes to be served. Cemil has improved its looks, the consistency of presentation, the editorial aspect of its production, and most important to the membership, its adherence to a production schedule. Jim McDevitt has regularized the auction, perhaps the member service that most joined for. For this both deserve enormous credit. I personally think we can get to a Vermeil with more and broader scholarly/serious content. But because of our size (which has to do with the number of potential authors and club financial resources) it will be difficult to get to a Gold. Does that mean the EFOC is in any

way a failure? Emphatically not!! It is only a failure if the bottom is dropping out of our membership statistics. And that is not the case.

So let's go back to Cemil's goals in exhibiting the *EFOC*. Publicity for the Society is good, and by itself is a worthy reason to exhibit the journal. Getting useful feedback on how the journal is improving and could be improved further is more of a crapshoot. It is said of prayer that people who say it isn't answered sometimes ignore the fact that "No" is an answer. Whatever reaction is received, from comments to points to the award itself, is feedback. We may not like it, may not think it is well considered, and may choose to ignore it, but it is feedback. As indicated before, there are better ways to get feedback than getting an exhibition juries reaction. But there are ways to maximize that: going to the critique, and if one can't, put-

ting a note with the entry requesting specific written comments on positives and negatives; which alerts the jury chairman that the comments will be taken seriously, and usually results in more attention and a better critique.

So we are left with two questions: Is it worth the effort to enter the *EFOC* in competitions? And how do you the membership view the journal? Very different, but related questions. I think it is useful to educate the public about the existence of the EFOCC, and having it in the literature browsing area at an exhibition is a good thing. Whatever feedback the editor gets is gravy. As to where the publication scores, that is really up to the membership, and how we feel about its utility to us, and whether we want to do the work to take it to the next level. It is not just the editor who makes that happen.

## New Year's Resolutions — A Baker's Half Dozen!

- I will write an article or make some other contribution to TPE
- I will vote in AAPE's 2006 election
- I will pay my dues if I haven't already
- I will volunteer to be an AAPE mentor (see p. 8)
- I will introduce a philatelic friend to AAPE
- I will patronize TPE advertizers, and thank them for advertising in TPE
- I will attend AmeriStamp Expo 2006 in Toronto (April 7-9)

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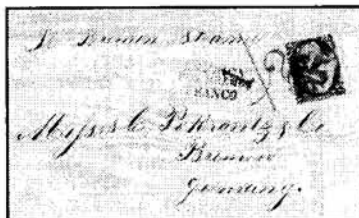
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