

# The Philatelic Exhibitor



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

FOUNDED 1986 • VOLUME 20, No. 4 — WHOLE No. 80 • www.aape.org • OCTOBER, 2006

## Tourists' Prayer

Heavenly Father, look down on us your humble obedient tourist servants, who are doomed to travel this earth, taking photographs, mailing postcards, buying souvenirs and walking around in drip-dry underwear.



Give us the wisdom to tip correctly in currencies we do not understand. Forgive us for under-tipping out of ignorance and over-tipping out of fear. Make the natives love us for what we are, and not for what we can contribute to their worldly goods.

Grant us the strength to visit the museums, and the cathedrals, the palaces and castles listed as 'musts' in the guide books.



Give us this day divine guidance in the selection of our hotels, that we may find our reservations honoured, our rooms made up and hot water running from the faucets.



FOR  
HUSBANDS  
ONLY

Dear God, keep our wives from shopping sprees and protect them from 'bargains' they don't need or can't afford. Lead them not into temptation for they know not what they do.



We pray that the telephones work, and the operators speak our tongue.



FOR  
WIVES  
ONLY

Almighty Father, keep our husbands from looking at foreign women and comparing them to us. Save them from making fools of themselves in cafes and night clubs. Above all do not forgive them their trespasses for they know exactly what they do.



Lead us, dear Lord, to good, inexpensive restaurants where the food is superb, the waiters friendly and the wine included in the price.

One Page Exhibits  
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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### SEND:

- 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

## MEMBERSHIP APPLICATION TO: Timothy Bartshe

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

Enclosed are my dues of \*\$20.00 in application for my membership in the AAPE, (U.S. and Canada) \$25.00 elsewhere; which includes annual subscription to **The Philatelic Exhibitor**, or \$400 for a Life Membership. (Life Membership for those with a foreign mailing address: \$500)

NAME: \_\_\_\_\_ PHONE NO.: \_\_\_\_\_

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\_\_\_\_\_

SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_

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

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## AAPE

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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 inquiries to **AAPE's Officers** should be directed as shown on the inside front cover.

**Deadline for the next issue to be printed on or about Jan. 15, 2007 is Dec. 1, 2006. The following issue will close March 1, 2007.**

**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; Vol. 19, No. 1-4, \$3.00 each; Vol. 20, No. 1-3, \$3.00.

## FUTURE ISSUES

The deadline for the January, 2007 issue of **The Philatelic Exhibitor** is Dec. 1, 2006. The suggested topic for October is: "AAPE At Age 20: Where Are We Headed? What Should We Be Doing?" For the April, 2007 issue of TPE — deadline March 1, 2007 — the suggested topic is: "What Are The Traits Of A Successful Exhibitor?"

**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

## 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 the following people whose efforts contributed to AAPE's successes at Washington 2006:

- **August, 2006** — **Tony Dewey**, who organized and managed the AAPE booth at Washington, 2006, and the many volunteers who helped to staff the booth.
- **September, 2006** — **John Warren**, who helped to organize the Society Frames section of the show, and was a major help at both set-up and take-down.
- **October, 2006** — **Ada Prill**, who stepped up to take on the updating of Randy Neil's book on exhibiting basics, and then worked with Subway Stamp Company's **Virginia Goldberg** to have it done, printed and delivered for distribution at the show.

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## On Our Front Cover

Ray Ireson and the Lakeshore Stamp Club of Toronto, Canada have pioneered a great new idea that can be used by experienced exhibitors or as a starting point for people who have not tried exhibiting before. It is the One Page Exhibit. Ray's entry, which won the best topical prize is shown on our front cover.

If you would like to try this in your club, write for more information to Raymond W. Ireson, 86 Cartier, Roxboro, Quebec H8Y 1G8 Canada.

## 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 losing the mailings 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.

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

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

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

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

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

**APRL/AAPE EXHIBIT ARCHIVE PROJECT c/o Ms. Gini Horn  
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**The Best of The Philatelic  
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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 \$1.59 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.

**Help With New Projects — Free Listing**

- **U.S. Special Handling (QE) Issues** Information and material needed. Robert G. Ruff, 119 Meriden Dr., Hockessin, DE 19707, e-mail: rrufel@aol.com.
- **Cinderellas and Club Souvenir Sheets modeled on U.S. Stamps**. Examples and information needed. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125. E-mail: jmhstamp@ix.netcom.com

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

**"Getting Started in Philatelic Exhibiting" Offered  
For Distribution At Club Exhibitions & Shows**

The American Association of Philatelic Exhibitors (AAPE) released at WASHINGTON 2006 its newest pamphlet, titled "Getting Started in Philatelic Exhibiting." The three page presentation guides the novice through the rewards of exhibiting, the steps for becoming a successful exhibitor, the mysteries of judging, and presents information on how beginning exhibitors can access additional resources.

The pamphlet is available for single 39¢ stamp for postage. Requests should be sent to John Hotchner, PO Box 1125, Falls Church, VA 22041-0125.

If you would like additional copies to use at your stamp club, with friends thinking about exhibiting, or for the freebie table at your local show, please advise the number you would like to have and the purpose. Requests will be honored to the extent possible.

## Editor's 2¢ Worth

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

### New Administration Coming: New Ideas and Commentary Needed

With the end of the current AAPE election now in progress (results not yet available as this is written) a new set of leaders will have the task of building on the AAPE rock that past boards have established. With our most recent successful presentation at Washington 2006 behind us, it might be tempting to slowly exhale and take a vacation. Or we can redouble our efforts to build AAPE and to influence the course of exhibiting in the U.S.A. and the world.

The alternative is to be reactive to the efforts and initiatives of others, or to leave things to develop as they may. That isn't how we got where we are, and it is not how we will maintain and expand our influence. It all goes back to an involved and interested membership. The officers can and will set a tone, can and will lead a charge where good ideas are proposed, and have a responsibility to come up with some of those ideas. But it is the membership that has set the direction principally through writings in TPE.

Thus, our 20 years of success provides a model. And that model is that the membership uses its experiences to identify problems or areas for improvement, and equally important, proposes solutions in the pages of TPE, and volunteers to do the work to make them reality. That's the secret of our success, and it is up to us all to keep the ball rolling.

If you have been thinking about writing a letter to the editor, an article, presenting an idea, reporting on an event that is creative about solving its problems, this is a great time. Not only is the weather beginning to give us more inside time, but it is a good time to influence the direction that AAPE's new officers will be taking.



## Your 2¢ Worth — John Burnett • Henry Hahn • Colin Fraser • Robert Morgan • Earl Herrick • John Blakemore • Carol Edholm • Barbara Harrison • Peter McCann

### Resource For Exhibitors

To The Editor:

I urge all AAPE members to visit the web site of The British North American Philatelic Society. Go to "Education" and look for the section devoted to exhibitors.

This web site is free to all, even if you are not nor plan to become a member of BNAPS. Its object is to provide one more tool to support the mentoring of new exhibitors.

The exhibitors portal will continue to grow as more and more exhibitors add their expertise with small articles. The portal is also a useful tool for judges as it does present material that should make the job of judging an exhibit easier.

We at BNAPS invite all stamp collectors and postal historians to visit and use the site for their individual research where applicable.

John Burnett  
Oak Harbor, WA  
jb45855@aol.com

### Virtual Exhibiting

To The Editor:

I am responding to Robert Morgan's invitation to AAPE members to comment on his editorial in the July issue of the Philatelic Exhibitor. I quite agree that virtual exhibiting is here to stay. A benefit Mr. Morgan did not mention is the availability for viewing of outstanding exhibits long after the exhibitor has broken up the exhibit. I know of many outstanding names of now dead exhibitors whose

The Philatelic Exhibitor

exhibits I'd love to see in the comfort of my study. I know of the lurking of forgers and copycats — but can one really forge a stamp from a digitized image? The expert's stamp is usually on the back of the stamp and I have never seen one on the web. If you really fear copycats, keep your exhibit out of shows. I personally posed the insurance concern Mr. Morgan expressed to an outstanding insurance expert, Dan Walker, and he told me there will absolutely be no increase in rate for those showing in virtual exhibitions. The publication of rarities may actually discourage thieves who would find it harder to sell to dealers as well as collectors. I'd be flattered if anyone copied my style of exhibiting. Will virtual exhibiting hurt conventional exhibiting? Not if conventional exhibiting continues to provide features other than just exhibits — lectures, dealers, stamp fever, camaraderie, etc. It was obvious at WASHINGTON '06 that good conventional exhibits are strong and not in decline. Sending an advanced copy of your exhibit to judges on a disc may still be good practice. Giving the show visitor an advance look by means of a virtual exhibit may not hurt, and may even encourage him or her to come to the show and see the original. I am clearly in favor of virtual exhibits, and EXPONET is, in my opinion, the best. I urge you to show your outstanding exhibit on EXPONET ([www.japhila.cz/hof](http://www.japhila.cz/hof))

Henry Hahn  
Fairfax, VA  
hhahn25@ntmail.net

### ASDA Digital Exhibition

To The Editor:

At the fall 2006 ASDA Mega-Event, the American Stamp Dealers Association will launch a new Digital Philatelic Exhibition. A digital philatelic study is an electronic file or set of files which tells a philatelic story. It is, in some ways, like an article in a journal and, in some ways, like a traditional philatelic exhibit, but differs from each of them in that it is expressed in electronic and not in paper media.

Individuals and teams will be permitted to enter digital philatelic studies in the future as we intend to continue with digital philatelic exhibitions at the next ASDA Mega-Events. All AAPE members are welcome to participate. Entries can be considered in the competitive section or be noncompetitive.

Please note that there is no entry fee for this competition.

I very much hope that you will decide to participate in this new exhibition which we anticipate will be very popular.

Yours sincerely,

Colin G. Fraser  
Woodstock, NY  
fraserstamps@cs.com

### Sending Exhibits

To The Editor:

As a loooong time exhibitor (28+ years) I've worked out a method for shipping that I'd like to relay, with reference to the problems described by Jim Kotanchik in his July, 2006 TPE article.

Except when the event is local I always ship my exhibit — even when I attend the show. A few days before I ship the exhibit, I call up Dan Walker's office and tell them that the exhibit package will go to the xxxxx Show via USPS Express and will be returned the same way. This call is really not necessary but I do it anyway. I ALWAYS ship exhibits by USPS EXPRESS and also pay for the return the same way. Your insurance policy states that if you ship by USPS Express you don't have to take out any extra insurance because the parcel is covered. (And of course no need for Registry either).

What happens when you ship by Express: a) your stamp insurance fully covers it, b) it will be delivered only with an acceptance signature, c) you can track the shipment, d) it is delivered by noon next day (and within two-three hours you can see the name of signature listed on the USPS tracking site). When the exhibit is shipped back to you, the same one day delivery is my experience.

It is true that shipping via Express costs a little more than if you ship by Parcel Post, Registered, Insured, but the feeling of safety and quick postal handling with tracking availability for me is more than worth it.

Bob Morgan  
Los Angeles, CA

To The Editor:

After reading Jim Kotanchik's report in the July Exhibitor on his problems with trying to ship an exhibit by USPS, I remembered that we have a third express company operating here, DHL. I e-mailed them an inquiry about their willingness to ship such things, but I received an e-mail telling me that they also do not ship collectables, including stamps. So, no joy there. It seems that we are at the mercy of USPS. My sincere thanks to Jim for his detailed report on what postmasters can do and how to get them to trace down things that are being sent by USPS.

Earl Herrick  
cherrick@geol.net

To The Editor:

I was distressed to read Jim Kotanchik's article in the July 2006 TPE, on his painful experiences of sending exhibits by USPS Priority Mail. Maybe the next TPE will tell us whether his WESTPEX exhibit made it to the committee and into the frames. Jim's Postmaster in Acton, MA merits a Gold for diligence and persistence; but as for the Registry people in Boston.....!

My own days of active exhibiting outside the local area are over, but from 1983 to 2000 I did mail exhibits to and from a number of shows across the country; in addition to hand-carrying an exhibit to a show I didn't want to miss. I did not have a problem with mail-in,

though was always happy to collect my box on its return. TPE had a regular "Mail-In Exhibitor" column during 1990-2000, edited at first by Charles Luks, then by me after his death. Complaints about delays in shipping were quite a small part of what people wrote in about.

Much of the input he and then I received was from those aggrieved with how their work had been judged, or the lack of feedback from a jury. Such laments fell off greatly by 2000, probably because juries had become more motivated (and encouraged by reading TPE over these years!) to explain their decisions. So I suggested to our Editor that it seemed time to retire that column, and he let me off the hook. Jim's unfortunate story impels me to write now. Since he wrote "let Dan Walker worry about the insurance," he evidently does have Dan's philatelic insurance including proper coverage to and from a show.

My own practice when mailing an exhibit was invariably to use Express Mail, never Priority Mail. Express Mail (with its very simple mailing label) minimizes the time a package is "in the system," and requires a signature upon receipt. There is no registration, and no indication on the package as to its contents or their value. My practice was to use a sturdy cardboard box (with my name and address on the lid), wrap it in plain brown paper, seal it with broad transparent packaging tape, and apply the Express Mail label. The box contained the exhibit, a folded sheet of brown paper large enough for the trip home, and a completed Express Mail label for that trip. Mail sent to a WSP or other major show almost invariably goes to a P.O. box, so it is quite safe at the destination city until called for.

Express Mail is not cheap (though no more pricey than FedEx), but I always thought it was worth it for peace of mind. Please, Jim, try it next time — if you think there ever will be a "next time" for you to try a Mail-In.

John Blakemore  
Portland, Oregon

**Editor's Note:** Kotanchik advises that the exhibit arrived on Friday morning and thanks to the Westpex exhibit team mounted it late, and it received a Gold.

### Thanks, Judges

To The Editor:

I wish to sing praises to several judges who have helped tremendously with my trouble-some exhibit.

I started exhibiting competitively in 1999 with my current *A Tour of Philately*. I have shown it at Local Shows with a top ribbon level of Second Place. I have shown it at National Shows with a top ribbon/award level of Silver. This exhibit is not easy to do. It explains the basics of stamp collecting and

goes into some of the unusual elements of philately. It is a fun project I started just to get my feet wet in exhibiting. Now, it has become a "hobby" as well as a lifelong venture to see how far I can go with it. Tony Wawrukiwicz (judge in Oregon), Louie Fiset, Dickson Preston, and Ruth and Lyman Caswell (all top exhibitors and/or judges in Washington state) have been my mentors on this project, teaching me to exhibit properly, and helping to try and figure out a smooth-flowing outline/arrangement for this exhibit.

At PIPEX 2005 (a National Show in late May) in Portland, Oregon, Tim Bartshe of Colorado and David McNamee (a newer full-judged judge from California) were two of the judges. They took it upon themselves to assist me with a new outline (I received a Silver at this show for the *Tour* exhibit). The three of us sat down and discussed the new outline. This is the fourth outline attempted with this exhibit.

I reworked my exhibit and showed it for the first time under the new outline at METRO 2006 in Gresham, Oregon (a local show) over this past Labor Day Weekend. I entered the exhibit at four frames to ensure I was following the outline correctly, not thinking about ribbons. At this point, getting the outline accurate was more important. Thus, I was more than shocked (and overjoyed) to see that I had won a GOLD ribbon — my first **ever!** It appears this outline works! I know that exhibit rules and judging are less stringent at local shows, but it doesn't matter. I still got a GOLD!

Thank you Tim and David for the new outline! Thanks everyone for staying with me over the years encouraging me to get this exhibit right! Our hard work is finally paying off! I will continue working on this exhibit and can't wait for everyone to see the exhibit in its new format. I hope Tim and David get to judge the exhibit again in the future.

Oh, by the way, since I'm bragging here (and with good reason), I also entered my Peafowl exhibit (third show), and my husband Keith entered in his *Carnelidae* exhibit (second show). Guess what! We both won GOLD ribbons on them! So much gold, still in shock!

Thanks again Tim and David for all your help!

Carol J. Edholm  
Mountlake Terrace, WA

PS. For those of you who bemoan the fact that younger people and women are not getting into exhibiting, I am female, been collecting my entire life since I was 10 years old, and am 44 years old. I will be collecting and exhibiting for many years to come — it's in my blood!

## Post Cards Bring New Blood And New Interest

To The Editor:

I read TPE cover to cover last night — it was just full of great articles. I especially liked Tim Bartsche's articles on Getting Started (excellent information to share with new exhibitors), Team Competition, and Picture Postcards (Toronto). The experimental ppc competition at AmeriStamp '04 in Norfolk was my introduction to both exhibiting and attending an exhibition. Without the experimental PPCs, I would never have even considered attempting any kind of stamp exhibit. But by getting me started with the first five-frame PPC challenge, I have since ventured into displaying exhibiting (10 frames of Phila. as it was, seven frames of Grandma's House), and prepared another five-frame PPC exhibit for Toronto, totaling 27 frames in just over two years — which otherwise would never have been done. I am now working on my first one-frame and a new five-frame ppc exhibit for Riverside, followed by another new five-frame display for AmeriStamp'07.

I'm having such a wonderful time with these exhibits that there are another six PPC exhibits in various stages of development, plus a 10-frame display (several years down the road). And this has all occurred because of the foresight to include PPCs. I know that a number of other new exhibitors have been drawn into the fun of exhibiting through the first three experimental PPC years, and I feel quite certain that there are others out there, saying to themselves, "I want to try that, too." I believe that these others, like me, will also branch out into the more traditional (or some of the newer) areas of exhibiting, thus producing more and more new exhibits to fill the frames at many other shows. What a wonderful new resource for shows which are in need of fresh, new exhibits to fill their frames.

The article by Jim Kotanchik, Shipping Exhibits???, was of great interest to me. I have been considering sending Grandma's House to some WSP shows during this next year, since I may not be able to personally take them, but after reading the article, I doubt that I will want to take the chance. However, I would be very interested to hear of the personal experiences of other exhibitors in shipping exhibits to shows and would appreciate hearing from readers via e-mail. I would also like advice on what is the best type of container to use (for both large and small exhibits), should I decide to take a chance.

I continue to learn so much from each issue, as exhibitors take the time to share their experiences and advice in so many different areas. I wish TPE were a much bigger publication!

Keep up the good work.

The Philatelic Exhibitor

Barbara Harrison  
Ringoes, NJ  
barbandwill@rcn.com

implied but not stated, and thus these exhibits lose points for research.

Dr. Peter P. McCann  
Vice President, FIP  
P103226706@cs.com

## Women Exhibitors

Come to our noon meeting to talk about philately and exhibiting from a woman's point of view

Meet at AmeriStamp 2007 at Riverside  
Bring lunch

Check program book for room location  
and watch for signs

## Postal History Preferences

To The Editor:

Regarding Dr. Ross Marshall's article on page 15 of the July issue, I am the FIP Board Member responsible for the FIP Postal History Commission. I was also a Postal History Team Leader in the Washington 2006 Exhibition.

Let me try to simplify my thoughts on the subject:

1) Postal History references are indeed necessary information for a postal history exhibit. The question is where does one put them.

2) In national USA exhibits the trend is to put such references in the Synopsis sent to the judges beforehand, mainly to save space in the body of the exhibit. In international exhibiting this is not possible as Synopsis pages are not used.

3) In FIP exhibiting, the obvious thing to do is put the references on a title page sent to the judges ahead of time. In my opinion, in the actual displayed exhibit, the title page should probably be redone to put such references in a more advantageous place. For example, off the title page onto the appropriate page in the exhibit where it helps the story line or treatment, or even at the end as part of a conclusion.

4) I do not think a FIP exhibit should automatically be penalized x number of points for not having references, but certainly not showing them could reflect in lower points for knowledge and research. The points should not be lowered in rarity as in most cases why a postal history item is "rare" can be adequately explained on the exhibit page. Not having an explicit reference to that item is many times not possible as the rarity is known because of personal study and research by the exhibitor and thus covered by the use of the word *known*.

5) One of the biggest problems many postal history exhibitors at the national and international level have is they do not give themselves credit for personal research and study of their own material. In many cases it is

## JUST IN AT PRESS TIME:

### 2006 Election Results

There were 242 valid ballots. Officers (running unopposed) for 2007-2008 are:

President: Tim Bartsche  
Vice-President: John Hotchner  
Secretary: Elizabeth Hisey  
Treasurer: Patricia Walker

Directors elected for 2007-2010 are (with ballot counts):

David Herendecen - 154  
Guy Dillaway - 108

Unsuccessful Director candidates (with ballot counts):

John Allen - 103  
Steven Zwillinger - 99

AAPE thanks all who ran and feels blessed to have excellent candidates who though not elected will be a part of assuring our future. Thanks also to Denise Stotts, who counted the ballots.

-JMH

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I'm not an optimist. I'm a prisoner of hope. — Archbishop Desmond Tutu

## AmeriStamp Expo 2007 Awards

The AAPE Board of Directors has approved the motion that AAPE provide the major awards for AmeriStamp Expo in 2007.

This includes these awards previously sponsored:

1. Award for Single Frame Champion of Champions
2. Award for best of the experimental Postcard Class
3. Five awards for the winner of the Team Competition

New Awards approved by this motion:

1. Grand and three Reserve Grands for the Open Competition
2. Up to four additional Best of Class — depends on number of entries: Best of Display, Cinderella, Illustrated Mail and Most Popular Exhibit Classes.

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

## 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 specifying information. World Series of Philately shows are designated by a "W". 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.

**December 2-3, 2006, PENPEX.** Hosted by the Peninsula and Sequoia Stamp Clubs at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (30 minutes south of San Francisco), 60 frames, each containing 12 pages in open competition in multi-frames, single-frame, display class, and youth classes. **NO FRAME FEES.** New exhibits and exhibitors are most welcome. No admission or parking fees. Prospectus available from Vesna Grinfelds, 3600-21st St., San Francisco, CA 94114.

January 25-27, 2007, York County Stamp Show. The

29th annual stamp exhibition sponsored by the White Rose Philatelic Society of York, PA will be held at the York Fairgrounds, 334 Carlisle Ave. (Route 74), York, PA in the Horticulture Hall. Bourse of 28-30 dealers and up to 100 16-page frames available at \$6 for first frame and \$5 for each additional frame. \$2.50 for juniors under 18. USPS booth, YORCOPEX STATION cancel, bid board, youth area and club hospitality table. Hours of show are Friday from 11 a.m. to 6 p.m. and Saturday from 10 a.m. to 5 p.m. Admission and parking are free. Deadline for exhibit entries is December 31, 2006. For prospectus and show information contact John C.

Hufnagel, P.O. Box 85, Glen Rock, PA 17327 or e-mail: glenrockoffs@adelphia.net. Please include "Stamp show" in subject area.

**March 17, 2007, OXPEX 2007,** the 58th Annual Exhibition of the Oxford Philatelic Society, and OTEX 2007, the 27th 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, (Highways 401 & 59 North), Woodstock, Ontario, Canada. **Further information:** Jim Watson, Show Co-Chairman 2007, Box 20113, Woodstock, Ontario, N4S 8X8, Canada.

**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.

## Mentor Center: Each One Teach One

by Joan R. Bleakley

E-mail me at [jrbbleakley@erols.com](mailto:jrbbleakley@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 [jrbbleakley@erols.com](mailto:jrbbleakley@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.

**NEEDED NOW**

**FOR THE  
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Send to:

**John M. Hotchner, Editor**

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## PRESIDENT'S MESSAGE by Dr. Paul Tyler



September has arrived along with the start of a new exhibiting year. As most exhibitors know STAMPSHOW is the start of the new exhibiting year and where the WSP grand awards winners from the past year compete in the World Series of Philately. Congratulations to Vernon Morris, Jr. and George Kramer. Vernon for winning the Champion of Champions this year with his "Fighting the Fed in Philadelphia: Carrier, Local Posts and Independent Mails 1835-1867." In the Open Competition, George won the Grand with his "Early Western Postal Trails and Routes."

This is my last message as your president. A new president will be installed on January 1, 2007. The past four years have flown by, it seems that I was always getting a message from John that it was time for another write-up for the journal. It has been my deep pleasure and privilege to serve as your president for the past four years. My job was made easier by having a wonderful group of officers, who did most of the work. The real work horses were Tim Bartsche as secretary and Pat Walker as treasurer. My sincere thanks to both for their help. My thanks to the directors who kept the

Society on an even keel with their support. Then there are our two major unsung heroes, without whose support and dedicated efforts the Association would have little outside visibility: our Editor, John Hotchner, who with all his activities still finds the time to produce an excellent journal. My special thanks to Denise Stotts, who insures that there is an AAPE member to run our seminars at each WSP show and sees to it that each speaker has copies of the journal and the paperwork for the seminar. Without her tireless work, AAPE would be far less visible to the stamp community. Thank you Denise, for a job well done.

My last term has also seen some major changes in major committees. Mark Banchik stepped up to take over our Exhibitor's Critique Service and Carol Barr assumed the important post of our Youth Championship Director. My thanks to both of you for your contributions to the success of AAPE.

To our many authors who have contributed so much to the success of *The Philatelic Exhibitor*, keep up the good work with a continued flow of articles and Letters to the Editor that makes the TPE one of the few journals

that many read from cover to cover. My thanks to all our members who have supported me and AAPE the past four years.

If you haven't voted yet, please do so for the next group of leaders. I know that the next slate of officers will continue to improve AAPE and bring a lot of fresh ideas to enhance AAPE.

The annual AAPE meeting will take place at AmeriStamp Expo at the Riverside Convention Center, Riverside, California February 9 to 11, 2007. At that time, the Single Frame Champion of Champions will be held sponsored by AAPE. At STAMPSHOW, AAPE and APS held a joint breakfast meeting among the officers to better formalize our agreements concerning the AmeriStamp Expo and each organization's responsibility for the show.

Finally I would like to thank the entire membership for your support for a wonderful four years.

### 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

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## Results of the 2006 AAPE Youth Champion of Champions by Carol and Robert Barr

This year's event was held in conjunction with INDYPEX in Indianapolis, Indiana, July 7-9, 2006. The competition included ten exhibits (38 frames) prepared by nine youth aged 10-18. An additional exhibit from Canada was expected, but was detained in the mail. It has been invited to participate next year (with the expectation that it can be handcarried to the event). Three other exhibitors were qualified to participate; one declined and two did not respond to the invitation. In recognition of their high level of achievement, all participants received Fran Jennings medals, donated by the Postal History Foundation, and membership in Young Stamp Collectors of America, donated by Ken Martin, as well as Merit Certificates and ribbons.

Seventeen special awards were also presented. These awards were donated by the individuals and organizations listed below.

The 2007 Youth Champion of Champions will be held at the National Topical Stamp Show in Irving, Texas, June 15-17, 2007.

**Youth Champion of Champions** — the best youth exhibit shown in North America in 2005-2006. Donated by WESTPEX. Winner also receives the Ralph Herdberg Award donated by CHICAGOPEX and framed stamps from Ken Lawrence. Presented to Kurt Glatzfelder (18), Quebec, Canada, for "The Vostok Program" (representing Royal \*2005\* Royale).

**Liberty Award** — For the best exhibit which follows the "traditional" form. Donated by C. David Eeles. Presented to Dzintars Grinfelds (17), California, for "The '3-Star' Issues of Latvia: 1923-

1933" (representing CHICAGOPEX).

**Welsh Philatelic Society Postal History Award** — For the best postal history exhibit. Donated by Ann Trigg. Presented to Dzintars Grinfelds (17), California, for "Latvian Machine Cancels: 1920-1944" representing ROPEX.

**Howard Hotchner Award** — For the best portrayal of American History. Donated by John Hotchner. Presented to Andrew Hodge (11), Virginia, for "Baseball" (representing Southeastern Stamp Show).

**International Society of Worldwide Stamp Collectors Award** — For best use of worldwide material. Presented to Tim Hodge (14), Virginia, for "Falconiforms" (representing ROMPEX).

**NAPEX Awards.**

A) **NAPEX Title Page Award** — Presented to Elizabeth Day (10), Maryland, for "Why I Love Horses" (representing NTSS).

B) **NAPEX Creativity Award** — Presented to Sabrina McGill (10), Indiana, for "Zoo-fari" (representing INDYPEX).

C) **NAPEX Topical Award** — Presented to Matthew Smith (10), Minnesota, for "Dinosaurs!" (representing Minnesota Stamp Expo).

D) **NAPEX Thematic Award** — Presented to Chris Hodge (12), Virginia, for "Sailing Ships" (representing NAPEX).

E) **NAPEX Research Award** — Presented to Dzintars Grinfelds (17), California, for "Latvian Machine Cancels: 1920-1944" (representing ROPEX).

**WESTPEX Awards**

A) **WESTPEX Write-up Award** — Presented to Sabrina McGill, Indiana, for "Zoo-fari" (representing INDYPEX).

B) **WESTPEX Flora and Fauna Award** — Presented to Maria Hoffman (11), Pennsylvania, for "Birds on Stamps — The Struggle for Survival" (representing Royal\*2005\* Royale).

C) **WESTPEX Award of Excellence** — Presented to Kurt Glatzfelder (18), Quebec, for "The Vostok Program" (representing Royal\*2005\* Royale).

**APS Membership Award** — Donated by Ken Martin. Presented to Matthew Smith (10), Minnesota, for "Dinosaurs!" (representing Minnesota Stamp Expo).

**American Topical Association Youth Award** — Presented to Tim Hodge (14), Virginia, for "Falconiforms" (representing ROMPEX).

**ATA Membership Award** — Donated by Johnstown Junior Stamp Club — Presented to Elizabeth Day (10), Maryland, for "Why I Love Horses" (representing NTSS).

**Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen** — Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Sabrina McGill (10), Indiana, for "Zoo-fari" (representing INDYPEX) and to Andrew Hodge (11), Virginia, for "Baseball" (representing Southeastern Stamp Show).

**Unique Girls' Award** — Donated by Sandy Morris. Presented to Elizabeth Day (10), Maryland, for "Why I Love Horses" (representing NTSS).

## An Idea Worth Considering: Color is "Yellow" for Houston 2006 Show Competition by Ronald Strawser

"Yellow" is it for the special single frame color competition at this year's Greater Houston Stamp Show, to be held September 15-17 at the Humble Convention Center in Humble, Texas. The annual event also features regular single and multiple frame exhibits competing for medals and special prizes, numerous dealers, a youth area and many

other activities.

This is the third year for this color competition, which had its origin in 2004 when a single frame "green" rivalry arose between two Houston Philatelic Society members, each involving green stamps that they collected.

In spite of the fact that this idea was devel-

oped only two months prior to the show, a quick promotional campaign brought in four more green exhibits, including some from national exhibitors. That year, Tim Bartsbe of Colorado won the overall one frame green competition with his exhibit "It's Not Easy Being Green and Worth 5 Shillings (or less)," claiming bragging rights and his prize of a spe-



cial mug adorned with green stamps.

It was decided that this color competition deserved a repeat performance the next year, so an elaborate ceremony was included in the awards banquet to choose the color for 2005. With the aid of the APS-accredited judges, adorned in colorful stoles created for the occasion, the color for the next was chosen by drawing a crayon from the ceremonial color box. Although the initial reaction to the drawing of a black crayon was somewhat less than enthusiastic, by the end of the evening many were already coming with ideas for the next year's contest.

At the 2005 show, the number of participating single frame color exhibits grew to 10. While it is a fun competition, the serious side was shown when a local exhibitor won with an exhibit of full-face McKinley postal cards. In addition to getting a mug covered with black stamps, he also became the first signer of the newly instituted Scroll of Many Colors. The ceremonial crayon drawing resulted in yellow as the color for 2006.

So far, response to the color yellow has been positive from both local and national exhibitors.

Any exhibit that a potential exhibitor

believes ties to the theme color yellow will be accepted. Examples would be an exhibit of yellow stamps or yellow cancels, or a thematic exhibit about bananas.

Collectors interested in exhibiting at the Greater Houston Stamp Show 2007 whether in the color competition or in the normal exhibiting classes, can obtain a prospectus by writing Denise Stotts, P.O. Box 690042, Houston, TX 77269-0042 or by sending an e-mail to [tg882006exhibits@earthlink.net](mailto:tg882006exhibits@earthlink.net). Additional information on this year's show can be found at the Houston Philatelic Society website [www.houstonphilatelic.org](http://www.houstonphilatelic.org).

## Accreditation Of Judges In The UK

by Francis Kiddle

Reprinted by permission from the Feb. 2006 *Asia-Pacific Exhibitor*

Accreditation of judges in the UK is relatively formal. Firstly, we organize a nationwide Federation Level Judges' accreditation. Please realize that the UK has 250-300 local societies, who nearly without fail belong to a County or Region Federation. On top of that, we have over 150 specialist societies. Each one of these tends to hold competitions each year, generally on a 16-page format. For the local societies, most federations hold annual conventions / exhibitions that have competitions. For instance, in my county of Hampshire, there are 35 societies affiliated to Hampshire Philatelic Federation (we are one of the stronger Federations). Each year we hold Hampex — a one day exhibition with say 40 dealers and 100 plus frames. The competitions are individual people with either one- or two-frame exhibits, plus inter-society with two entries from each society competing for the Society Award (each exhibit is marked at Federation level).

So, going back to accreditation of judges, we organize a number of seminars each year (say 20 to the course) in an attempt to train society and federation judges to a standard in the hope (often vain) that when these judges go out to societies, they will give a consistent standard. In order to qualify, they have to attend two all day seminars, preferably one year apart, and attain a certain standard. In addition, we would expect that each student has exhibited at Federation level. We use a mix

of "dummy" exhibits, and the "students" own exhibits as training material. The first course is aimed at getting judges to judge consistently — by this we mean that they will get 1st, 2nd, 3rd etc. in the same order. For the second seminar, as well as getting them to revise their judging skills, we also concentrate on what (and how) they give comments to exhibitors whose exhibits they have judged. Once they have passed, their name and home town is published in the Association of British Philatelic Societies' Handbook — published every two years. In the 2004 handbook we have listed approximately 200 judges, and there are probably another 40 to be added. The seminars are run by National qualified judges (two per seminar), of which usually at least one is an FIP International Judge.

Turning to National level accreditation, we are always on the lookout for good judges to train for national level competition. The UK currently holds only one national exhibition each year, and so we can only take so many apprentices, say four per year. Each apprentice must have a vermeil level exhibit at national level in the discipline they are judging. It takes two apprenticeships to gain accreditation — not everybody passes. Following on from that, if certain judges are identified as having potential for international competition, then they are trained over two shows to ensure that they have the right skills and knowledge. The training will be in our "international" class.

Let me digress for a minute. In the UK our national level competition is for exhibits of three or four frames (16 pages per frame — plus one-framers). If you get a vermeil (80 points), you are permitted to enter an international exhibition. However, we strongly advise that the exhibitor enters in the next exhibition at the "international" level — i.e. five frames. These exhibits are judged by FIP accredited judges at the international level. (As an aside, an exhibitor who gets a Large Vermeil at international level, is permitted to enter eight frames at our "international" level competition — again, an opportunity for the exhibitor to test the water at "international" level.) If an exhibitor has gained a vermeil medal at an FIP (or FEPA) show in one discipline, the exhibitor is entitled to enter direct into our "international" level competition with a new exhibit in the same discipline.

Whilst we do not have a firm ruling about judges maintaining their exhibiting skills, we demand that all judges have gained a vermeil level in their discipline, and that they should have exhibited within the last four years to maintain this accreditation but this is not mandatory — however, somebody who does not exhibit is unlikely to be chosen for the jury.

We have reciprocal arrangements for exhibiting and judging with USA and Australia. This, in my mind, is very important as it provides for cross fertilization of ideas and new trends in exhibiting.

### Sign Up A New Member For AAPE

★★ HELP US GROW! ★★

USE THE MEMBERSHIP APPLICATION ON INSIDE FRONT COVER

# Too Many High Awards — Fact or Fiction?

by Jim Graue and John Hotchner

(Editor's Note: The following two Editor's Columns in the *Airpost Journal* are thought-provoking. They certainly provoked me. My response to Jim in Letter To The Editor form follows his columns. I would appreciate hearing from AAPE members on this subject. Is his assertion fact or fiction?)

November, 2005: "On Too Much Gold" by Jim Graue

## On Too Much Gold

Does every stamp exhibit merit a medal? No, but this is the prevailing belief of some judges. It is another symptom of a theory that everyone should be rewarded, regardless of merit. You may have read about the Little League baseball team that finished last but every player on the team received a trophy. The idea that we must reward nonachievement or nonperformance is foreign to me. Please don't try to sell me some cracked theory that we are causing irreparable damage to someone by telling them they have failed. Failure is part of the learning process, not the end of the world. We must not reward mediocrity.

For several years there has been an increasing concern among many exhibitors and judges that too many Golds are being awarded. Are they all really justified? Philatelic exhibiting is an art, not a science. Judging is guided by widely accepted principles but it is still subjective. As the stir about "too many high awards" developed, I counted myself among the interested but did not see a problem. Results, while moving up the scale, could still be seen as reasonable, if somewhat on the generous side. I am accustomed to seeing my judgments on the lower side more often than on the upper side, but not out of line with the consensus.

Results in recent major exhibitions have, in a notable and increasing number of instances, now been higher than justifiable. This is the result of several factors, all troubling. First, there has been a significant upward shift in the awards made. Some judges have taken the position that they will not grant "only a certificate"; every exhibit gets a medal. What? I am sorry but that is not good news for anyone, including the "winner" of a bronze or silver-bronze award that should never have been granted. A result of this is upward compaction, essentially the elimination of the lowest award level putting upward pressure on the higher awards.

A Vermeil award, the second highest medal award (after Gold), qualifies an exhibit for entry in international exhibitions. It is recognition of substantial merit, an

achievement bordering on the best and taking the exhibit into the next and highest level of philatelic exhibition. Exhibits that clearly fall far short of that standard are being granted Vermeil awards. When asked if they would promote the exhibit for entry into an international exhibition, the effective result of granting a Vermeil award, some judges have agreed that the exhibit definitely does not qualify for any international show, but in the same breath expressly say they do not care about that point, the FIP or international exhibiting and give it a Vermeil award anyway. Wrong attitude, wrong award and wrong message. The credibility of the exhibit, the award and the judge are all trashed.

When serving from time to time as the chair of a philatelic judging team, one of the points I emphasize is that we make every effort not to let an injustice occur. The injustice of granting an award that is clearly too high is just as great as granting an award that is clearly too low.

A high level of award (in my mind Gold or Vermeil) is a conclusive expression by the jury that the exhibit has reached a level of achievement and excellence that merits respect and honor in any exhibition forum. If the exhibit does not measure up, we are misleading the exhibitor at best and setting the exhibitor up for a major conflicting result that is sure to leave him/her puzzled, hurt, angry and critical. Most exhibitors strive to do their best, to understand what is expected and present their best work. They are seeking to learn and improve at every step. Exhibitor creativity and initiative is to be encouraged but this does not equate with giving undeserved exhibit awards. Giving exhibitors the impression that they have reached the upper levels with their exhibits when this is clearly not true is not doing them a favor. It will only serve to impede their further progress, create false impressions and unfounded expectations and ultimately hurt both them and the exhibiting community as a whole.

Another result of granting high awards to exhibits of insufficient merit is lost credibility. The honor and achievement signaled by the award is diluted. The "range" of the high awards becomes so great that they all lose meaning. This has already been perceived and the result has been a push, with growing support, for the creation of a new top award level above Gold, either "Large Gold" or "Platinum."

We do not need another level of award at our national stamp exhibitions. We do need

to reverse the trend that grants increasingly higher awards to exhibits without regard to their real merit or achievement. Part of that is recognition and acceptance that Silver is the correct award for exhibits that do not merit international exhibiting. This consideration cannot simply be tossed aside and ignored. Adherence to this principle will do much to restore order and respect to awards at all levels.

Exhibits that are crafted to eliminate the "difficult" areas are self-limiting. Exhibits that are either superficial or fall far short of including the range and diversity of content that can and should be included are shallow. These exhibits must not suffer the injustice of a high award. Appropriate awards coupled with constructive suggestions for improvements, encouragement, assistance and direction will serve the exhibitors' best interests and restore credibility to our philatelic exhibitions.

December, 2005: "On Display Class Exhibits" by Jim Graue

## On Display Class Exhibits

The advent of the Display Class in exhibiting was heralded perhaps most of all by aerophilatelists. Many, if not most, airmail collectors also have some related collateral material in the form of photographs, labels, time schedules, newspaper articles, postal bulletins, service announcements, autographs and perhaps even pieces of aircraft, uniforms and the like. The Display Class opened the way for the inclusion of supporting collateral (nonphilatelic) items in one's exhibit, thereby greatly expanding the visual materials one could include in telling the story.

In the beginning, fearful that too much collateral material would be used, a "one-third" limit by item count was imposed on nonphilatelic items. This "count standard" has been scrapped. The requirement is that the exhibit, when viewed overall, comes across to the viewer as a philatelic exhibit, not as an exhibit of photographs or collateral nonphilatelic items. The objective is a predominantly philatelic exhibit embellished and supported by directly related collateral items that enhance the clarity, understanding and interest of the subject.

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Exhibit is expected and success here should be reflected in a higher award. Likewise, an exhibitor's entry into Display Class as a means of gaining acceptance of a few photographs is weak and without great merit. Such exhibits should see very limited success.

Some truly wonderful and exciting Display Class exhibits have been developed. Prominent among these are the acclaimed "Come Take a Ride on the Hindenburg" by Cheryl Ganz and a terrific thematic exhibit "What a Croc!" that has been significantly under-appreciated. These exhibits include a broad, diverse and deep range of both philatelic and collateral elements, skillfully and imaginatively assembled together into sharp, clear and cohesive stories that viewers find interesting, even exciting! These are models for what Display Class exhibits should be.

More and more of the thematic collectors are turning away from "classic" thematic exhibiting to enter Display Class. This is not surprising. The rigid insistence by the "pure" thematic collectors that only postal items can be used in a thematic exhibit is driving an exodus from the Thematic Division to Display Class. It does not require a great visionary to see that virtually every conceivable thematic subject can be better conveyed with the inclusion of some supporting collateral items. Even the now-recognized philatelic areas of illustrated mail and cinderellas are held in disdain by the "pure" thematic collectors so they have become their own enemies. Collectors are seeking freedom to use their imagination, to exploit the items in their collections, including the "non-postal" illustrated mail (advertising covers, patriotic covers, cachet covers) and the supporting photos, documents and other items. The tight constraints of traditional rules are unwelcome. Today, many national philatelic exhibitions have no thematic exhibits at all and an ever-increasing number of Display Class entries. How very refreshing! Collectors win and dinosaurs lose.

In thematic exhibiting, one of the measures of success is the range and diversity of philatelic elements used. Telling the story with only stamps and a few covers does not make it. There is an expectation of a full range of philatelic items, including, for example, archival pieces, color and printing flaw varieties, margin multiples, cancellation varieties, meters and so on. Taken together, these reflect the philatelic knowledge and achievement of the exhibitor, key aspects in evaluating the exhibit for award recognition.

Similar expectations exist for the Display Class. The inclusion of a few photographs

and a letter do not make it. There is an expectation of a wide range of supporting collateral items, all carefully chosen and placed to enhance the understanding, depth, attractiveness and interest of the exhibit. Taken together with the philatelic items displayed, these will reflect the overall philatelic and subject knowledge of the exhibitor and will effect scoring for both treatment (what the exhibitor does with the chosen subject) and knowledge (what the exhibitor knows about the chosen subject). A thin showing of collateral items in a Display Class exhibit is just as fatal as a superficial showing of the philatelic aspects.

**Some recent results in national exhibitions belie the above principles and indicate weakness in both exhibiting and judging Display Class exhibits. Outright disregard of the essentials of the Display Class, reflected in granting high awards to exhibits clearly short of the merit requirements for them, cannot be justified. I repeat my already stated theme, these exhibits must not suffer the injustice of a high award. Unjustified high awards wreak havoc on the entire process and the credibility of philatelic exhibiting and judging. (Emphasis added — JMH)**

The judges are expected to know and apply the principles of every exhibiting class. Some do not and it is a problem. One can only hope that they recognize this shortcoming and seek to cure it rather than continuing to come up with anomalous results. **Letter To The Editor by John Hotchner**

#### **Too Many High Awards — Fact or Fiction**

To the Editor of the APJ

I let the first editorial go, the one titled "On Too Much Gold" in the November, 2005 APJ, but our Jim Graue continues to beat that drum in his December, 2005 editorial "On Display Class Exhibits," when he says, "...Outright disregard of the essentials of the Display Class, reflected in granting high awards to exhibits clearly short of the merit requirements for them, cannot be justified... I repeat my already stated theme, these exhibits must not suffer the injustice of high award. Unjustified high awards wreak havoc on the entire process and the credibility of philatelic exhibiting and judging..."

If this were the pervasive problem Jim indicates, I would expect to see much more in print, and hear much more in conversations and correspondence (as editor of The Philatelic Exhibitor) than I do. In fact, Jim's is with one exception, the only voice I have heard on this subject.

I agree that if it were a pervasive problem, it would be all the awful things he says it would be. I even agree that it does happen that exhibits are evaluated on occasion too

high as well as too low. Where I think we part company is that Jim is substituting his view of award criteria for the consistent performance of trained juries of five to seven people who arrive at their judgments by consensus. As noted, they can be wrong, and sometimes are. But there are reasons why the award lists often are heavily weighted to the high side that have nothing to do with judging incompetence — which when all is said and done is what Jim is alleging.

First, the large cohort of exhibitors who entered the system when judging and exhibiting became a popular part of the hobby in the '60s and '70s are now mature and experienced. It took many of them, myself included, 10 to 20 years to get their first exhibit from Bronze to Gold. But every one of my subsequent four exhibits, save one, has debuted at gold, because I learned the craft. My case is not unusual. And this despite the fact (ask any exhibitor from the '60s and '70s) that it is harder to earn a gold than it used to be.

Secondly, the movement that gave rise to the American Association of Philatelic Exhibitors was at least partially motivated by the need to bring consistency to application of the rules, to promote comprehension of the rules, and to offer resources to exhibitors who needed to master the craft. That includes education for both older and more recent exhibitors in the form of more thorough and consistent live critiques, the availability of the AAPF Critique Service, and the ability to read about the hard-won lessons that others have learned in the pages of TPE. And it also includes better education for and accountability of the judging corps with the requirements for preparation to judge, the availability of a synopsis page, and more judging seminars covering more types of exhibiting.

As noted, I agree that injustice at both ends of the spectrum exists. I just don't think it is the overarching problem that Jim posits. How to prove whether he or I are right? There is only one way, and one court. And that is with detail presented to the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ). I would propose that any judge who believes that a panel has rated an exhibit too high at any show where they are able to review exhibits/actually see what is in the frames (and not judge on reputation; recollection of seeing it at a previous show, etc.) make a report of that finding to Ann Triggie, head of CANEJ. Since exhibits are usually exhibited multiple times over a period of time, CANEJ can track the awards (APS keeps track of WSP results) to see if there is a problem with inconsistent awards, and CANEJ members can even examine the exhibit(s) against the results. In this way we

can see if there is a systemic problem that requires a systemic training/retraining initiative, or whether we are simply dealing with the vagaries of a subjective system that

has to allow for the occasional human error.

To this end, I will publish Jim's editorials and this response in TPE, and I invite Jim to publish this response in the APJ.

Then we can go about trying to get at the truth rather than have jousting opinions.

John M. Hoichner  
Falls Church, VA

## News From The Board And Stampshow: Chicago August 24-27, 2006 by Tim Bartshe

Once again Stampshow proved to be a busy time for AAPE affairs with a joint meeting with representatives of the APS/CANEJ and AAPE, the semi-annual Board of Directors meeting and the general meeting and seminar of AAPE hosted by Pat Walker and Tim Bartshe. I will give a brief report on each.

**Joint Meeting APS-CANEJ/AAPE.** The initial meeting held on Thursday morning included APS representatives President Janet Kiug, new assistant Executive Director Ken Martin and new Executive Director Peter Mstrangelo, CANEJ Chair Ann Triggles and Vice-Chair Steve Rhinhard and AAPE representatives President Paul Tyler, Treasurer Pat Walker and Secretary Tim Bartshe. The major subject of discussion was AmeriStamp Expo nominally known as the APS Winter Show. In a nutshell, the show will become a fully qualified National show. This will allow any exhibit entered in a regular or experimental FIP Class that receives a vermeil medal to be qualified to be entered in a future FIP sponsored event. The name of the show will now be known officially as APS-AmeriStamp Expo.

Regarding the Champion of Champion competition of one frame exhibits, qualifications for entry will be a Best of Show award at any WSP show or any exhibit that receives 95 or more points at a WSP show. Team exhibiting will once again be offered next year at Riverside, coordinated by Tony Dewey with the exception that the team results will not be detailed at the awards banquet but instead be dealt with at the annual general meeting held on Saturday afternoon prior to the exhibit critique. The winning team will be announced at the awards banquet but the fun and suspense will be done at the AGM.

AAPE will also become the sponsor of the major awards which include the C of C, Open Grand, Reserve Grand and Best of Class Awards. Although the society will incur some additional expenses by doing this, this is after all our Annual Meeting and we should be the ones showcasing it.

**AAPE Board of Directors Meeting.** Some of the major points discussed included the post mortem of Washington 2006.

The show cost approximately \$15,000 to the society which included the event cosponsored with Shreve. We were successful in bringing in 30 new members and John Hotchner produced a large number of the new "exhibiting" flyers which will now become a recruiting tool for local, regional and national shows across North America.

Youth Director Carol Barr reported that the Youth C of C will be in conjunction with the ATA NTSS show next June in the Dallas area next year. Many thanks go to INDYPLEX for hosting the competition again this year. Unfortunately only one of the 10 entrants to the competition was able to attend the show. The Board also voted to accept any Youth Grand award winner from a WSP show in its last 2 years of qualifying for accreditation as eligible to compete in the Champion of Champion competition.

The web site was discussed and Web Manager Andrew McFarlane has a line on someone who may be willing to become content manager. This is important news and may allow us to begin using one of the more valuable tools we have to reach a larger audience.

Unfortunately, the Picture Post Card Experimental Class will continue to be experimental for next year's show in Riverside. CANEJ created a subcommittee to review and revise the criteria and score sheet that will eventually be used. It is the intent of AAPE to pursue the general acceptance as a competitive Class and hopefully it can be evaluated in time for next year's Stampshow in Portland.

Some final notes: If you are doing business with any of our advertising sponsors, please mention that you saw their ad in TPE. A new Women's Exhibiting Group has been started and will be affiliated with AAPE. Numerous new Power Point presentations have and will continue to be created for use by members at their shows or local clubs. More about that will be developed as they are created.

**AAPE General Meeting/Seminar.** Some members attended the AAPE seminar prior to the critique on Saturday. As there was no seminar program and in the absence of non-members, the meeting became a brain-storming session amongst the atten-

dees. Many good ideas came up, just some of which are mentioned herein.

Ruth Caswell thought that we should design a flyer for distribution at local and regional shows with a separate label attached which would give some of the local persons who could be contacted for assistance in exhibiting; kind of a new approach to mentoring. Such labels could be created by utilizing our membership data base to contact those who may be willing to assist in helping those who are just starting out. Along a similar vein, an idea came up to design a 16-page PDF exhibit on "How to Exhibit" in a PDF format to mail out to local and regional shows again with names to contact. This format could even wind up in a frame for viewing on the floor of these shows if suitably designed for visual appeal as well as instruction.

Chris Dahle of Iowa brought up the plight of small local/regional shows in lesser populated areas of the country being able to scare up exhibits for their shows. In his particular case, they have 6-page frames. This could be a problem for many exhibitors, though ready made for a standard 3-frame exhibit. This could be handled on the website which could list any and all shows across the country that have exhibits at their show.

The Society also needs authors who would be willing to create articles for the AP or Linn's which would put an experienced face on exhibiting. Certainly Linn's should be utilized to hype the show next February considering that it is in a metropolitan area containing some 15 million people!

What can the society do to attract more of the Deltiologists out there to exhibit picture post cards at stamp shows? How can we reach that huge number of collectors that do not collect stamps?

So many of these ideas directly relate to getting a more public face on our society, letting people know we are THE exhibiting organization in the Northern Hemisphere. I would appeal to anyone out there that would be interested in getting more involved in this aspect of our hobby to get in contact with any of the members of the Board and discussing your ideas as well as your will-

The highest reward for a person's toil is not what they get for it, but what they become by it. — John Ruskin

## How We Are Seen Abroad — AAPE's AmeriStamp Expo, A Great Experience by Peter Butler\*

The American Association of Philatelic Exhibitors (AAPE) brought their annual stamp exhibition, *AmeriStamp Expo*, to Toronto earlier this month. It is the second time in ten years that their show has been to Canada and once again, it proved to be a highlight of the spring season for the hobby. The decision not to hold this show in the United States this year was made over a year ago by the American Philatelic Society (APS), the regular host for the AAPE show. The fact that the APS would be heavily involved with Washington 2006 and couldn't see its way clear to take on another spring philatelic extravaganza, prompted the AAPE to look to show organizers in Toronto to host their show. Our version of *AmeriStamp Expo* was hosted by four groups. AAPE, Canadian Stamp Dealers Association (CSDA), The Royal Philatelic Society of Canada (RPSC) provided the financial support and the Greater Toronto Area Philatelic Alliance (GTAPA) provided the planning team and volunteers.

AAPE has a long history of creating innovative additions to the exhibiting formats at stamp shows. We have come to expect that this association should be the leading edge of innovation for exhibitors and it has lived up to that expectation in exemplary fashion. Over fifteen years ago, it was instrumental in creating the one-frame exhibit format as a means of encouraging novice exhibitors to consider getting started. The format has had limited success in luring beginners (that's a topic for another story!) but it has become very popular with experienced exhibitors. There were over a hundred one-frame exhibits at this year's *AmeriStamp Expo* and the vast majority were created by experienced exhibitors.

Another area of innovation for AAPE has been the inclusion of picture postcards as a separate exhibiting class. It is not yet accepted in many shows and that's because it is not as yet a sanctioned category by the governing body which establishes such things. The APS Committee of Accreditation of National Exhibitions and Judges (CANEJ) will soon be looking at this addition to the list of divisions for exhibiting purposes. It is hoped by the many supporters of postcard exhibits that the new class will soon be approved. Meanwhile, AAPE has advertised and pro-

moted the class at all its shows and the number of postcard exhibits is increasing each time. The concept is growing in popularity, and so it should. Many stamp collectors also collect postcards and not simply to add the odd one to an exhibit. It has long been true that almost half of postcard collectors also collect stamps. It's an addition to the more than a dozen divisions already approved by CANEJ that is long past due in being accepted.

At the Toronto show there were over thirty frames of postcard exhibits. In the "Court of Honour" (an invitation extended to an exhibitor of a winning exhibit from a previous AAPE show), Barbara Harrison's *The Golden Age of Postcards 1898-1918*, received many accolades and was studied by visitors to the exhibition. There were eight other postcard exhibits on display, all showing beautiful material and adding, in this viewer's opinion, significantly to the scope and variety of material intended for mailing or that had actually gone through the mail. There was also a session on collecting and exhibiting postcards presented by Tim Bartshe, AAPE Secretary. His article, *Exhibiting Picture Postcards*, appeared in the show program.

The highlight of this year's version of *AmeriStamp Expo* for many exhibitors though, had to be the new category of competition created by AAPE, the Single Frame Team Competition. Tim Bartshe, the spokesperson for this innovation to exhibiting, was very pleased with the first venture into this new level of competition. He had hoped for ten teams for the initial challenge, there were nine teams entered. Tim told me that team competitions have been seen in Europe and Australia but this is the first time such a competition has been held on this continent. Since this is a new category, I should share with readers a few of the rules that are to govern the new program. It is a one-frame exhibit event, and a team can be made up any five individuals who have entered one-frame exhibits in the show. The team announces its membership and at the conclusion of the judging, the scores are added up and the team with the highest score wins the team prize. There are two important guidelines that must be adhered to: three of the five exhibits must be newly created (not shown nationally) for the competition and all five exhibits

must represent different divisions of exhibiting (categories like thematic, display, Cinderella, stationery, traditional, postal history etc.).

Teams were entered from France, Australia, USA and Canada. The winner was the team from the Collectors Club of New York. The runner-up team, under the delightful name of, "Geezers with Tweezers" from California, took second place, followed by a team from Calgary, Alberta. To give an indication of the calibre of exhibiting, the top team was awarded four gold and one vermeil (second) ribbons. Honorable mention goes to the team from the Bramalea Stamp Club, the only Ontario group to enter the competition.

There are many more clubs or groups of clubs in Canada that have the expertise and knowledge to come together in teams to compete at this level. Perhaps next year some of these single-frame exhibitors will band together and join in the fun. Toronto has not seen as fine a collection of exhibits as was on display at the 2006 version of *AmeriStamp Expo*. Let us hope that the quality of exhibiting will spur on some of our collectors to get started on a new exhibit and join with others in our clubs to compete next time. Next year's event will be held in Riverside, California.

For creating the single-frame exhibit and its division for competition, the initiative to bring postcard exhibiting to the fore and the creation of a new competition for team exhibiting, the AAPE needs to receive our highest acclaim and appreciation for its continuing efforts to improve and extend the ways for exhibitors to show their collections. No dust under the leader's collective feet is allowed to gather in this organization. It was an exciting experience to be a part of this exhibition. It is a pleasure to be a member of AAPE and a treat to receive their excellent monthly magazine. If you are interested in this organization have a look at their website: ([www.aaape.org](http://www.aaape.org)); it contains all the information you will need to consider membership. I have never regretted mine!

Another highlight of this year's spring show at the Queen Elizabeth Building (I'm tired of writing *AmeriStamp Expo*!) was the tours of the exhibits that were offered visitors during the show. Charles Verge, President of the RPSC, is well-known for

his tours of the exhibits at many national shows. Often lasting well over an hour, his tours start with a handful of listeners and often gather 20 or more people along the route. His talks are very informative and illustrate the complexity and breadth of exhibiting in the hobby. As an international judge and exhibitor, he is a valuable addition to the program of learning opportunities present at good stamp shows. Tim Bartshe gave a tour on the Sunday afternoon and experienced exhibitors, stamp dealers, even accredited judges, joined novices to exhibiting to take advantage of his interesting tour.

Robert Owczarz, coexhibitor of the *John Paul II Legacy on World Stamps* exhibit was also busy all show taking small groups of visitors through the 114 frames of his collection. As a member of the Polish Canadian (Troyak) Stamp Club, a member club of the GTAPA, he and his friend, Stan Korzepa were invited to show their extensive collection of Pope John Paul II material. Tours of philatelic exhibits are important to announce for visitors at stamp shows. Often, exhibits are difficult to appreciate and understand without help from collectors. It's the very best public relations exercise that show planners can

bring to their programs. Surprisingly, it is not well-accepted as common practice at some stamp shows. If you attend one and feel a tour would be helpful, seek out an exhibitor or speak to an organizer about your wish to learn more about the exhibits. It could well influence a future show. Even better, you just might find someone who would enjoy taking you on tour.

Enjoy your stamps and try to make attending a stamp show soon a priority. You will never regret it and the hobby will be even more fun as a result.

\* From "The Asia-Pacific Exhibitor" of May, 2006

## Washington 2006: A Thread On Disappointment

• E-mail to Tom Fortunato from Rob Bell, MD with reference to the report on Washington 2006 (see p. 20)

My only regret is that I was not given an opportunity to exhibit despite two Vermeil awards in the US and three special prizes for my exhibit (20th Century material). Further, I was disappointed with the fact that to get big awards you more often than not needed 19th century material. This reinforced my opinion that International exhibiting is for rich people mainly — you must have heard the estimates of what the value was for all the exhibits at the show.

This is such a shame when one considers that rich philatelists constitute less than, I would guess, 5% of all collectors. But I suppose the system is designed to keep the big spenders happy, and dealers handling expensive material and auctioneers in business.

It would appear we are doing something wrong by not including more philatelists at all levels. One way would be to categorize exhibits by year interval or even purchase price, or even some other method, with each interval having exactly the same chance of winning the big prizes.

Anyway Tom, great show and thanks for all you and others did.

• E-mail from Tom Fortunato to Rob Bell, MD

Thanks for the comments, Rob. This was my first time exhibiting internationally, and the opportunity far exceeded what I thought I would ever be able to accomplish.

I agree that there appears to be a bias on the part of many international panels in favoring 19th century material. To many "old time" judges, an exhibit of 20th century material does not merit a top award. I've even heard this comment from a few national level judges!

Yes, top international awards contain powerful material, and that equates to big bucks. But philatelists of all levels were represented among the exhibits at W2006! Don't forget this is as high a level in the exhibiting world as one can get.

Like it or not, this is the playground we play in. To put it into context, international exhibitions are the Olympics of philately. There are the "also rans" like the majority of us, and then there are the superstars. Everyone wants to see the superstars and expects the superstars to win. They typically do. I'm happy to be in the race at all. So count on the majority of us to be in the ranks of those Jamaican bobsledders!

• E-mail from Rob Bell to John Hotchner

This was a nice exchange with Tom Fortunato about the exhibiting side of Washington 2006.

I wondered if these e-mails might provide a piece for the PE. The differing points identify the basic conflicts in international exhibiting.

My reply to Tom on his above e-mail was:

Good points, but I do not think the analogy with the Olympics is correct unless you believe that the big 19th century high rollers are on steroids as they have an unfair advantage with their money.

I still maintain the system is rigged for the rich, and dealers and auctioneers who support their collecting habits.

• E-mail from John Hotchner to Rob Bell

Rob — Happy to use this in TPE. Without adding the following thoughts, but I do want to weigh in because I think you have missed some inconvenient facts. First, the Olympics analogy holds only so far. The Olympics are based on physical attributes, but even so, with-

out financing to put food on the table while an athlete trains, s/he ain't gonna get there. It is more democratic than the stamp show game in that if you show the physical talent, the financing will likely follow.

I think philatelic exhibiting is more like international dog shows — intricacy of rules, financial resources and time of the entrants, level of knowledge and involvement of the entrants. But Tom's bottom line is accurate: philatelic exhibiting is what it is, and one can work to change it, as many have, and the credit you don't give is that there has been a fair level of success over the 20 years I have been involved and watching. Even then, an exhibit in which I had a mere \$2000 was the basis for the International Vermeil which qualified me to apply for an international judging apprenticeship in the mid-80s.

Since then, single frame has been added, a version of display has been added, and 20th century material that has done well at the national level has been added. I would note that in the section (Traditional Americas) that my team judged at W2006, golds went to both the 3c Liberty and the 20c Flag Over Supreme Court. Both are outstanding studies of expensive stamps, which made up in personal study, digging out tough material, and coverage of the topic what they may have lacked in cash value. That is increasingly the fact. It used to be that one could "buy" a gold. It is not true today — either nationally or internationally. All the criteria must be met and exceeded.

W2006 was the highest level show of the eight that I have seen or judged. And it is also the show at which more US exhibitors applied than at any other. The committee that chose exhibits did its work based on balance of material, quality of exhibit as shown by track records, etc. In other words, if two exhibits of a given or related subjects applied, they took

Henry Wadsworth Longfellow — Every arrow that flies feels the attraction of earth.

the more powerful one. There were MANY exhibits that were not chosen despite the fact that they had multiple gold medals.

Is there a bias toward money in international exhibiting. No doubt, because merit of the exhibit content is the criteria for assessment. Dollars often (but not always) equal scarcity, and scarcity equals rarity, and rarity equals full treatment/completeness of story line, and that equals points. Unless one is willing to reduce the level of the challenge so that everyone can play regardless of resources, that is how it should be. Incidentally, I do not come at this as a rich person. I am a US Government worker, with a mortgage, four children who pretty well ate up the great majority of my income, and the usual expenses.

That said, I don't think the system is designed to keep the big spenders happy. My bet is that most of the dealers made most of their money at the show from average folks not the big spenders. And of the big spenders, only a small percentage were exhibitors. I think the system is designed to reward philatelic merit, but I do agree that those with money in their checking accounts are better able to demonstrate it than the rest of us. Which only makes overcoming the challenge sweeter when we are able to do so.

• **E-mail from Rob Bell to John Hotchner**

John,

Wonderfully expressed.

I do hope that you would add your response to the discussion in anything published.

Pleased that you acknowledge a bias towards money — and that is probably because scarcity/rarity of older material is given so much emphasis. If research, presentation, and development were given more points would that open up exhibiting to more collectors? Perhaps having separate sections in the exhibit with different rules, like the one frame exhibits? But I expect that the International body would not allow these to compete toe to toe with the major expensive exhibits.

I take your point about the cost of training for the Olympics, but as you say usually that cost is born by someone else so that more get an opportunity to compete.

Yes, I did not fully acknowledge or appreciate all the changes in the last few years. It is pleasing that more Golds are going to 20th century exhibits, but I do not think that you can get away from the idea that, like dog showing, philatelic exhibiting at the International level is right now essentially an elitist pastime.

And I am sure that when you say, the exhibit with the most power would be accepted, that the rarity/scarcity/money factor would

be considered in the equation. A first timer, who has exhibited five frames twice, achieved two national vermeils, two creativity awards and one APS research award, but had relatively inexpensive 20th century material, was in a completely previously unresearched area (folded typewriter postcards), unfortunately was not considered powerful enough to be accepted. One wonders if that is because of the rarity/money factor or yet something else? I would like to understand better what power means in the acceptance process.

Do you know if the first time exhibiting international quota percentage was reached for the show in final acceptances? That might have been an issue. (Editor's Note: Peter McCann advises that the FIP requirement is at least 20% for first time exhibits. Washington 2006 had 26% first time exhibits.

Please do not get me wrong John. The rejection sadness lasted for about a day. For me it is the journey, the friends, the learning process, and the challenge. But without acceptance there is no journey.

I DO think that the system is designed to keep the moneyed collectors and the BIG dealers happy (those who at a show do not readily establish eye contact!). Yes, the majority of the dealers at the show made their money from average collectors who, in the main, cannot afford to exhibit.

But that said, I do think that the process could continue to be opened up to allow far more to participate. And that well might be done using computers. Right now, space, frame availability, currently limit the number that can participate in any one international show.

I suppose the bottom line for me is having even more democracy in the whole process.

## Washington 2006:

### A Success by All Standards

Collectors, dealers, postal administrations, exhibitors, seminar presenters and the non-collecting public alike agree that Washington 2006, the world philatelic exhibition held May 27-June 3 at the Washington, DC Convention Center was a success in all aspects.

The Washington 2006 Executive Committee has submitted official reports to the Fédération Internationale de Philatélie (FIP), American Philatelic Society and U.S. Postal Service summarizing the eight-day event. Presented here are topics and data discussed in them.

The total number of people counted entering the exhibit floor was 226,817. This includes re-entries during the day by those attending meetings on the floor above, or leaving for whatever reason and then returning.

Daily entrance counts by the show's security staff are as follows. Opening day attendance is based on the actual reservation, dealer and volunteer badges distributed that day. Other days are estimated based on the first day ratio of attendance to total entrances.

|                   | Attendance           |          |
|-------------------|----------------------|----------|
|                   | Security Staff Count | Estimate |
| Saturday, May 27  | 39,463               | 14,500   |
| Sunday, May 28    | 37,704               | 14,000   |
| Monday, May 29    | 29,681               | 11,000   |
| Tuesday, May 30   | 28,203               | 10,500   |
| Wednesday, May 31 | 12,833               | 5,500    |
| Thursday, June 1  | 26,606               | 10,000   |
| Friday, June 2    | 21,316               | 8,000    |
| Saturday, June 3  | 31,011               | 11,500   |
| Total             | 226,817              | 86,000   |

The numbers detailing the exhibits are equally impressive:

- 76 commissioners representing 60 countries provided applications sufficient to fill almost twice the number of frames allotted for the competition

- 43 jurors and 6 apprentice jurors were joined by an expert committee of 2 and a senior consultant

- 640 philatelic exhibits and 233 literature exhibits were accepted

- 3,823 competitive frames were presented, including 14 last minute standby exhibits, representing 61,168 album pages

- 178 frames in the Court of Honor and Invited Exhibits as well as 18 display cases were also presented

- 77 special prizes were donated by collectors, societies and federations

- 15 additional non-competitive exhibits were shown including 52 frames of first day covers

- Societies were allotted 88 frames to publicize their fields of interest

- The competitive exhibits broken out by class represented:

- Championship Class- 24
- Traditional Philately- 158
- Postal History- 168
- Aerophilately- 28
- Astrophilately- 4
- Revenues- 29
- Postal Stationery- 33
- Thematic- 50
- Maximaphily- 5
- Youth- 60
- Open Class- 14
- One Frame- 74
- Literature- 233

About 40% of the frames used were the vertical plate type donated to Washington 2006 by the Royal Philatelic Society Canada. Afterwards these were donated to the FIAF, the philatelic organization of the Americas.



The others were US A-type frames provided by the American Philatelic Society, the Virginia Federation of Stamp Clubs and Springfield Stamp Club, together with those purchased by Washington 2006.

About 700 attended the Palmraes in the Washington Convention Center Ballroom where large gold and grand prix awards were presented. The major award winners were all from the US:

- Grand Prix d'Honneur: Edward J.J. Grabowski, "Guadeloupe Postal History"
- Grand Prix National: William H. Gross, "United States Classics, 1847-1869 and Their 1875 Re-Issues"
- Grand Prix International: Omar Rodriguez, "Colonial Mail and First Hidalgo to 1867"

A total of 863 medals were presented to philatelic and literature entries, broken out as follows:

- 14 d'Honneur
- 74 Large Gold
- 197 Gold
- 178 Large Vermeil
- 162 Vermeil
- 56 Large Silver
- 104 Silver
- 59 Silver Bronze
- 19 Bronze

Exhibitors in the one frame and open class experimental classes received bronze medals containing a slug representing the award level received. Exhibitors in the regular competitive classes received solid silver medals containing a slug representing the award level received.

Activity was brisk in the 223 dealer and

postal administration stands. A total of 136 postal administrations either provided their own staffs to sell stamps or were represented by agents. Sixty-two booths were provided for societies. The U.S. Postal Service reported that its revenues exceeded one million dollars. Many dealers were quoted as saying that their sales expectations for the entire exhibition were exceeded in just the first weekend of the show.

Auctions were conducted daily Monday through Friday with a total realization, including buyer's commissions, exceeding \$10 million dollars.

The Kids Stamp Zone covered 21,600 square feet. The US Postal Service, the Smithsonian National Postal Museum, the American Philatelic Society and Washington 2006 collaborated on the area that an estimated 6,000 kids visited. Computers, contests, interactive displays, films, story telling, games and visits by the favorite characters kept the excitement high. The USPS handed out 2,242 gift bags to the kids. Some youngsters were so impressed that they came back a second time and brought their parents.

Initial funding was provided through selling memberships. In all, Washington 2006 raised \$410,000 from 660 individuals and philatelic entities who provided this support. Washington 2006 operated on a \$3.7 million dollar budget and finished the exhibition with a surplus. The exact amount of that surplus will be known in the upcoming weeks once the final bills are received and paid and all revenues due received.

The Washington 2006 Committee thanks the hundreds of volunteers who gave of their

time and talents before, during and after the show. Without them this show would not have been possible.

The Washington 2006 web site will remain online through January, 2007 at <http://www.washington-2006.org>. Do take a look at the News Articles/Articles About Us section where viewers will find many new items added in the past few weeks.

For those who attended the exhibition, or wished you had, relive the extravaganza by viewing well over 1,000 photos and video clips now online at <http://w2006myphotoalbum.com>. We welcome all such digital images taken by show-goers to become part of our Washington 2006 Image Archive, some of which will be posted on the web site. Send an email to [info@washington-2006.org](mailto:info@washington-2006.org) for details, or send disk(s) directly to: W2006 Image Archive, 28 Amberwood Place, Rochester, NY 14626-4166 USA.

For additional information, write to Washington 2006, PO Box 2006, Ashburn, VA 20146-2006. Questions may also be e-mailed to [info@washington-2006.org](mailto:info@washington-2006.org).

Thomas M. Fortunato 28 Amberwood Pl. Rochester, NY 14626-4166 USA Washington 2006 Media Communications Chairman Visit our Home Page: <http://www.washington-2006.org>.

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## My Washington 2006 Experience

by Phil Rhoads

I had a wonderful time at the show. As Society Secretary, I was busy with Society for Czechoslovak Philately responsibilities. Our Board Meeting was the first day of W2006 and our General Membership meeting the second day. I gave a presentation on the next to last day (Friday) and also spent time covering our society booth.

I thought the Convention Center was a great facility. The registration and catalog sales counters could have been closer to the show floor entrance. I would have liked more than one general entrance to the show floor. From reading the preshow literature, I was concerned that moving between the show floor and the meeting rooms would be difficult but I did not find that to be a problem. It was excep-

tionally convenient having a Metro stop at the site. All in all, a super location.

The only other international I have attended was Pacific '97, for three days. Some things I liked about W2006 better, some about Pacific '97 I liked better. I found more dealers with material of interest to me at Pacific '97. Not counting the agents (IGPC and Crown Agents), I thought there were more postal administrations at Pacific '97. I did a Passport at Pacific '97 but decided not to at W2006 because it seemed there were fewer stand-alone postal administrations represented. (I have not done an actual comparison between the shows; this is just my impression.) The USPS sales area was much better at W2006. Lines moved quickly and the personnel who

served me were extremely friendly and helpful. I didn't do much with cancellations at W2006 but it looked like it was more efficient than at Pacific '97.

I thought the Youth area was fantastic. I wandered through it a couple of times and was impressed with both the number of young people participating and the variety of interesting activities available.

I found the exhibits to be, in a word, overwhelming. What a tremendous opportunity to see the breadth and depth of philately. Although I was there for the entire show, I feel like I little more than scratched the surface of the exhibits. I was able to examine most of the exhibits of specific interest to me and also looked at a few others that helped expand both

my knowledge and my interests. The Court of Honor and invited exhibits were absolutely fabulous. I think it was unfortunate that the complete list of exhibits was only available in print in the catalog.

#### Exhibitor Reaction #1

As a first time FTP international exhibitor, I would like to thank US commissioners Lewis Bussey and George Kramer for their assistance. All of my questions were addressed promptly and efficiently. You were tremendous. Thank you!

Perhaps it is because of my inexperience with FTP exhibiting but I believe there were serious problems with Open Class exhibitors being provided incomplete and inaccurate information. My exhibit was in Open Class (*The Murder of Lidice*, five frames).

Incomplete information: FIP considers Open Class to be "experimental." At no point that I can find is this indicated in the various regulations on the W2006 website (GREX, GREV, SREV, IREX). A computer search of the regulations for "experimental" yields no results. IREX, Section 9, Exhibition Classes (*Bulletin*, pp. 58-59) makes no mention of Open Class being experimental. Since it is experimental, Open Class exhibits receive only Gold-Silver-Bronze awards. This is also not specified anywhere in the regulations. The first reference I saw to experimental classes was in the red pamphlet "IF" that accompanied official notification of exhibit acceptance (p. 5). It does not identify experimental class-

es nor does it indicate limited eligibility for award levels. It only states that experimental classes will receive bronze composition medals rather than silver composition medals.

Inaccurate information: The IREX (*Bulletin*, p. 59) lists the Open Class judging criteria as:

1. Knowledge and Personal Study -- 30%
2. Treatment and Originality -- 30%
3. Relative Condition and Rarity -- 20%
4. Presentation, Write-up and Arrangement -- 20%

The point breakdown my exhibit received was 17-32-22-13, 84 total, Silver. Obviously, there was a discrepancy: it is not possible to get 32 points if only 30 are available. After inquiry, I was told that the judging criteria were:

1. Title, Idea and Creativity -- 20
  2. Treatment -- 40
- Plan and Development -- 20,

Research and Knowledge of the Subject -- 20,

3. Material -- 25,
- Condition and Rarity -- 15,

Intelligent Use and Variety of the Non-Philatelic Material -- 10,

4. Presentation -- 15

The points that I received fit into this set of criteria.

#### Exhibitor Reaction #2

My primary objective in applying to exhibit at W2006 was to be accepted. I was, so W2006 was a personal success. I am fine with my 84 points, Silver medal, and the honor of exhibiting.

I have two goals when I show *The Murder of Lidice*:

1. To tell the Lidice story and keep its memory alive, perhaps helping to prevent similar tragedies from occurring again, and
2. To learn and get feedback so that I can improve the exhibit competitively.

My only real disappointment from exhibiting at W2006 is that there was no opportunity to get feedback. I fully understand why there is no critique at an international. The sheer size of the exhibition and the diversity of international judges certainly precludes having a critique. Nevertheless, it's still a disappointment not getting feedback, not having an opportunity to learn.

This is especially so as I look at my point breakdown. I received 32 of 40 possible points (80%) in Treatment at W2006. In our CANEJ Display Division criteria, the comparable point total is 60 (Development of Story and Knowledge and Study, 30 points each). At the last two WSP shows I've shown the exhibit (Ariplex 2005 and Minnesota 2006), the exhibit received 59 of the possible 60 points (98%). I am really perplexed by such a huge discrepancy between my FIP and CANEJ/WSP scores.

## TITLE & SYNOPSIS PAGES by Dr. Roger Schnell

### TITLE

# AIRMAILS of NICARAGUA

The Story of Nicaragua Airmails is a fascinating mixture of the sudden availability of external airmail service, of catastrophic natural disaster, of intrigue with postal theft and philatelic opportunism, of financial austerity and lack of governmental funds, of frequent changes in airmail rates and routes, of primitive and careless local printing, and finally limited supply. This exhibit will show how these events are reflected in this countries issuance and use of airmail stamps through 1936.

The geographic location of Nicaragua in the middle of Central America made it an intermediary in transit between North America, the Canal Zone and South America. Initially by land and sea, but ultimately by air travel, Nicaragua became a "stepping stone". The Pioneer Period was ushered in by SCADTA's (Sociedad Colombo-Alemana De Transportes Aereos) attempt to establish air routes through Central America to the USA, followed by an American Pan American Survey flight in 1926, through Nicaragua, Central and South America. The American Intervention in Nicaragua in the 1927, with concurrent building of air facilities, furthered the role of air travel in the region. With the inauguration of FAM 5, and Lindbergh's arrival in Managua, Nicaragua on Feb. 5, 1929, the feasibility of an airmail route had been established. Pan Am commenced commercial service on May 15, 1929. Pan American Airway's

aggressive expansion into South America and the Caribbean continued for the next decade, and with it, brought changes in airmail service to and from Nicaragua.

## OUTLINE

1. Pioneer Period.
2. 1929 - 1930 Issues - "Pan Am Begins Service".
  - a. Provisional "P.A.A..." Overprint Issue.
  - b. First Airmail Issues.
    - 1). Momotombo definitives.
    - 2). 1st and 2nd Official Issues.
3. 1931 Issues - "The Great Earthquake".
  - a. Provisional "P.A.A..." Surcharge Issue.
  - b. Provisional Momotombo Surcharge Issues and new values.
  - c. Earthquake Commemorative Lithographed Issues.
  - d. Official airmail Issue of 1931.
4. 1932 Issues.
  - a. 1932 Official Airmail Issue.
  - b. Momotombo surcharges for new airmail rates.
  - c. Issues for the inauguration of Internal airmail service.
5. 1933-1934 Issues.
  - a. Momotombo new surcharge Issue.
  - b. Official airmail Issues.
  - c. "Minor Stamp Theft" - Signature control markings.
  - d. International Airmail Week Momotombo Issue, surcharges.
6. 1935-1936 Issues - "Major Stamp Theft".
  - a. Postmaster signatures "VALIDO", Provisional markings.
  - b. Resello Control Markings.

## Synopsis

### AIR MAILS of NICARAGUA

This exhibit is the story of Nicaragua Airmails 1925 to 1936, including the external and domestic airmail services and the airmail stamps. Both external and internal events significantly influence the story.

#### EXTERNAL EVENTS

Events outside the borders of Nicaragua played a major part in the development of airmail service to Nicaragua. SCADTA's desire for air expansion in Central America threatened US perceived security interests, particularly the Panama Canal. This led to the US Military Pan American Survey flight and the pathways for future Pan American Airway routes and flights into and from Nicaragua. US military intervention in Nicaragua, 1927 to 1932, led to the development of Nicaraguan airport facilities. Pan American Airways hired Lindbergh to fly survey flights to and from Central America. Everywhere he landed he was hailed as a "hero". Lindbergh's survey flights ultimately led to the first commercial routes to and from Nicaragua.

#### INTERNAL EVENTS

Internal events also played a major role in the availability and use of airmail stamps for the

various airmail service. The precipitous signing of the contract between Pan American Airways and the Nicaraguan Government didn't leave time to order airmail stamps. This resulted in local production of provisional airmails. These stamps, hurriedly produced by local printers, led to many surcharge errors and varieties. Rapidly changing and expanding air routes required frequent changes in airmail rates. To meet these demands older issues were surcharged with new rates. The Earthquake of March 31, 1931 destroyed large quantities of stamps held in Managua and led to the use of bisects, provisionals, and other emergency means.

The "Hammer Factor". - Ernesto Hammer was a philatelic entrepreneur who supplied stamp dealers around the world with new issues and first day covers from Nicaragua. He was closely allied to postal officials, and would, in some cases buy a major portion of a new issue, leaving few or none for commercial usage. In other cases the stamps were available for sale at the postal office for only one day which further limited availability. Sometimes the only available example of the airmail stamp usage is a "Hammer Cover". Although philatelically motivated, these covers do demonstrate the correct rate and usage. To save money, the government would surcharge unused older issues with new rates. Frequently, these printings were done locally, and resulted in overprint errors, typos, etc.

On several occasions there were stamp thefts. To prevent the use or sale of this stolen merchandise, mimeographed signature control markings, postmaster signatures, hand stamp markings, and overprinted control bar/ markings, which did not change the value were used.

With this perspective, one can better understand the exhibit as the story unfolds and the development and treatment of the subject is visualized. Personal study and research can be noted in the usage of flight logs of the Pan American survey flights, and early data on SCADTA usage. Appropriate rate information is noted when pertinent.

Rarity - The large number of one of a kind stamps, particularly of the earthquake provisionals, ensure that this exhibit could not be duplicated. Many of these items lay dormant for many years, and only recently became available. The sheets shown are all unique, one of a kind. Although other Nicaragua airmail exhibits may show single issues or rates, none have the breadth, nor completeness of this exhibit.

## 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.

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

• **The York County Stamp Show** will be held January 26-27, 2007 at the York Fairgrounds in York, PA. We plan on 28-30 dealers and space is still available. Dealers interested in taking part in the York County Stamp Show 2007 bourse should contact Gordon Miller, 28 Fake Hollow Road, York, PA 17406 for information and/or a contract. Copies of the prospectus are available by sending a #10 SASE to John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327.

We are interested in presenting any awards that correspond to the exhibits we receive so any club interested in making their award available should contact John

C. Hufnagel at the address above or e-mail [glenrockotts@adelphia.net](mailto:glenrockotts@adelphia.net). (Mention "Stamp Show" in subject line) with information about the award and who to contact. We will have a youth area, USPS booth, club table, food on site, bid board, show cachet and cancel. Hours will be Friday 11 a.m. to 6 p.m. and Saturday 10 a.m. to 5 p.m. Question about the show can be directed to chairman John C. Hufnagel or by e-mail at address above.

• **American Helvetia Team Wins Swiss Championship** A team of five Americans representing the American Helvetia Philatelic Society (AHPs), a member of the Union of Swiss Philatelic Societies, cap-

tured first place in the "Swiss Champion" competition against six Swiss society teams at NABA Baden 2006, the Swiss national exhibition during September 7-10. All seven contenders had advanced from two earlier rounds of competition at the local level in 2004 and regional level in 2005.

The American team, exhibiting a broad spectrum of Swiss philatelic subjects, comprised Charles J. LaBlonde, team chief, showing "World War II Postal Routes to Switzerland"; Heinrich Heissinger, a first-time exhibitor, "The Durheim Issues 1850-1854"; Harlan F. Stone, "Postal Rates 1 July 1862 - 30 November 1891"; Michael Peter, "Test Drops during the Graf Zeppelin's Flights over Switzerland in 1929"; and

The Philatelic Exhibitor

Ralph B. Soderberg, "The Perforated Cross Official Issues of 1935 and 1937".

Their individual scores were totaled for the team score. The team earned extra points for a first-time exhibitor and for displays in five different exhibiting classes, raising the winning total to 94. The rules also required the members to show material they had never exhibited competitively.

The team will retain the championship trophy until the completion of a fifth three-year cycle of competition and the selection of a new Swiss Champion at the next Swiss national exhibition in three or more years.

Information on AHPs membership is available from the secretary, Richard T. Hall, at P.O. Box 15053, Asheville, NC 28813, or through the AHPs website at [www.swiss-stamps.org](http://www.swiss-stamps.org).

• **Americover Seeks Exhibits For Its 2007 Show In Connecticut A World Series of**

Philately show is to be held August 17-19 in Stamford, Conn.

The prospectus should be available in mid January on the AFDCS Web site, [www.afdcs.org](http://www.afdcs.org), or from Norma Elrod, 641 Dogwood Trail, McMinnville, TN 37110-3015 in return for a self-addressed stamped #10 envelope. The deadline for entering the Americover 2007 exhibition is June 30, 2007, or whenever the 160 available frames fill up.

The emphasis at Americover is on First Day Cover exhibits, and about three-fourths of each exhibit should consist of FDCs. All three divisions (Postal, Illustrated Mail and Display) of the General class of exhibits will be accepted, as well as One-Frame and Youth exhibits.

As a WSP show, the winner of the Grand Award at Americover 2007 will be part of the Champion of Champions competition at Stampshow 2008. In addition to its Grand

and Reserve Grand awards, Americover offers special awards from both the AFDCS and other philatelic sources, including ones for best exhibits of foreign FDCs, topical FDCs, pre-1931 FDCs, best exhibits by a novice and a youth, and best single-frame exhibit.

The three-day World Series of Philately show will be held at the Stamford Marriott Hotel and Spa, and there is a special Americover room rate of \$99. There also will be two bourses (commercial dealers and cachetmakers), a banquet, meetings, a hospitality suite, an auction, seminars, a pre-show area tour and a post-show dinner event. A first day of issue ceremony and a forum by postal officials involved with first day covers is also likely.

For more information on Americover 2007 and the AFDCS, contact the AFDCS at P.O. Box 16277, Tucson, Arizona 85732-6277.

## Ask Odenweller

by Robert P. Odenweller

At a roundtable discussion for judges at StampShow, two subjects were brought up that might be of interest to exhibitors. Each had both defenders and those who saw problems with them, so any interest by readers might shed light on how popular these might be or whether they should be abandoned.

**A Large Gold?** One proposal discussed at the roundtable meeting was based on the idea that we have too many gold medal exhibits at some shows and no way to tell (by medal level) which of the exhibits that receive gold medals are the "better" ones. For that reason, the possibility of adopting a large gold medal at the national level had been suggested in an earlier circular letter to all judges and was the subject of comments both pro and con.

On the surface, it might seem like a good idea. With some show having half of the exhibits receive a gold medal, who is to know which are the ones that stand out above the others. In other countries that use judging based on the F.L.P. point system the exhibitors know, since the numbers of points are given as well. The U.S., though, is the only hold-out in the world not to use a F.L.P. based system and prefers its long established system of judging, which is perfectly fine.

In a way, we're faced with a curious parallel with one-frame exhibits. At first, any that scored 95 points or more received a platinum medal. Now the platinum level has been removed and those are called (only) gold, but any that receive 95 or more points are invited to the single frame championship at Ameristamp Expo.

So, do we need a new level—the large gold

medal for multi-frame exhibits? I think not. It has been my experience that as soon as a new level of grading is introduced, one effect it has is to cheapen the others in an inflationary creep. The first thing you're likely to hear is "but I got only a small gold." What might come next—small, medium and large? Throw in petite and mega versions and you can give a gold to everyone, with all the shades of the spectrum. No, the competitors don't have to be told which are the better exhibits if they know much about philately and exhibiting. Even for those who might not, the special awards often tell the story well enough.

**Knowing Previous Awards.** Another discussion point that was circulated asked if judges would like to know what an exhibit scored previously. The ostensible reason was that an exhibit at one show may receive a gold, a silver bronze at the next and then a vermeil. How can this be? The argument is that if the judges know what an exhibit received before, it would be easier to avoid such wild swings, or at least, that's the way the argument was presented.

Again, on the surface it might seem like a good idea. Disregard the problem that the APS does not have anyone assigned to keep track of all the exhibits and who could provide the information. I suppose that could be funded if the demand existed. But think about the effect it might have.

First of all, many exhibits are not static: Consider one that might be improved every time out, then stay the same between a few shows, and then may have had the best material stripped out. Some judges who might not

know the area well might rely too heavily on the exhibit's reputation and give a higher award to the later version.

Second, who is to say that the first jury to judge the exhibit (working without the benefit of the "history") knew enough about the area to appreciate it to its fullest extent? They might give it the "gentlemen's vermeil" where it might truly be a contender for the grand if evaluated by a judge very familiar with the area. With that "history" established, subsequent juries might be hard pressed to give it the level it is due.

A similar case could be for the exhibit that has all flash and no substance. A first jury could be overwhelmed by the exceptional way it was put together, not seeing any flaws. A subsequent jury might see the warts and decide that the first jury didn't really know what it was doing, if it followed the idea of the history at all.

The third is that juries vary in experience. A judge who has very deep knowledge of an area can give a thorough appreciation of the exhibit to the other jury members. Another jury that lacks a juror with such specialized knowledge could be led only by the history, which may have been created the time before by still another jury that did not have the expert in the field to rely upon.

In my experience, the weaker judges are the ones who would want the history; the strong ones don't need it. I saw this at my first solo effort on a F.L.P. jury in 1976 at Milan. I also happened to be the team leader, and after we had been given our assignments, one of the



The voyage of discovery lies, not in finding new landscapes, but in having new eyes. —Marcel Proust

team said "let's get the DeVoss records of what our exhibits had received before." (Jim DeVoss kept a record of all exhibits that received vermeil or higher at previous shows, a sort of example of what this is all about. The current F.I.P. records, which I set up some years later, keep all levels of all exhibits). I told this fellow "no, we're going to judge all the exhibits first and then can compare to see if the previous teams knew what they were looking at, or whether the exhibits have either been improved or stripped of their best material."

It worked. After we were finished we checked against the previous history. Only a few were different, and we checked each to see whether those had been changed in such a way that might make us reconsider. We asked for help with one in particular and found that our results were pretty close to the mark on that and the others.

Nevertheless, at the same show I was able to challenge an exhibit in the postal history section by a U.S. exhibitor who had been granted a bronze medal. The final result was a gold, but

the story is a long one and one I may tell at a later date.

If such a use of a history is contemplated, it should be used only *after* all the judging has been finished, not before. Nevertheless, such information could be abused, and I think it is a very bad idea. Let the judges judge, based on their own ability. If the results differ from those of an exhibit as received before, they should be able to justify them. If not, perhaps they shouldn't be judges.

## As I See It — How About You? by John M. Hotchner

### Winning The Grand

A third to half the Golds in any given national show are good enough to win the Grand Award. That selection is probably the hardest and most contentious part of most judging deliberations sessions. So what are the factors that get one exhibit selected over others? As a judge with 20+ years of experience, let me gather some thoughts here in hopes of demystifying the process, and perhaps giving some hints as to how you can make your exhibit just that little bit better to get into contention.

As with sports at the professional level, the players are there because they have achieved a level of excellence that puts them at the top. In other words, they are roughly equal, and any one team can beat another on any given day. What often makes the difference is not raw talent, but the level of focus that the athletes bring to the field or court.

Thus the power of material is often roughly equal, though it can happen that the philatelic content of the exhibit can be better than anything else on the floor, and still not get the Grand. This is because the material is not the only thing being judged. It is the totality of the exhibit that is being judged, and its challenge level.

By challenge level, I am talking about the difficulty of putting the exhibit together, and the possibility of duplicating it. There is expensive material that does not rate very high in challenge, and inexpensive material that does rate

high. In general the exhibitor who "sells" the difficulty of acquisition factor in the synopsis and on the pages, has a leg up.

Combine this with condition. Even very expensive material has a range of condition. The exhibitor who has been extra discriminating and shows condition at a rarely seen level may well have an advantage over an exhibit of expensive and scarce material that utilizes material that is not at the absolute top of its condition ladder — and that includes inexpensive exemplars as well as the more expensive items. An exhibitor who shows 25¢ stamps that are off center, and covers that are unnecessarily grubby will lose consideration toward the Grand.

An exhibit that takes a sow's ear, and makes it into a silk purse will usually get noticed and gather interest toward winning the big prize. By this I mean making an exhibit of perhaps not so rare material but which tells a coherent story logically and with high quality material, includes personal research, and totals up to an exhibit that is clearly more than the sum of its parts.

Looked at another way: It used to be that an exhibitor could fill frames with rarity after rarity, a one frame exhibit of 15 C3a Jenny inverts, for instance. But though its cash value may dwarf the cash value of anything else on the floor, if it does not tell a complete story; does not logically differentiate between the items in the exhibit, does not reach new conclusions and simply reflects the work of others who have gone before, and does not mount the material in

a pleasing manner, it may not even win a Gold, let alone the Grand.

Consider reviewing the exhibit page by page. Which should win the Grand: the exhibit of the greatest rarities of a particular field interspersed with 75% fairly routine material that is not at the rarity or condition level of the great rarities, or an exhibit where the exhibitor has taken care to make 75%+ of the pages Gold pages though excellent use of text, presentation, condition, research depth, and consistent use of high quality scarce material? The exhibit where virtually every page is Gold will win out nearly every time.

Likewise an exhibit where the exhibitor spent 30 years digging out and studying the material in it will count for more than one where the exhibitor bought an intact collection, or could replicate 95% of the exhibit by making the rounds of an international and a couple of the larger WSP shows. As a rule of thumb the exhibit which cannot be duplicated, even though its catalogue value may not blow everything else out of the water will have an advantage. The presence of explicit errors of facts presented; stamps misrepresented, or misreading of the markings on a cover, suggest that an exhibitor of even expensive, rare material is not treating his or her material with the respect it deserves.

In general, the exhibit with the best material should win, but I hope you will now understand that this is not, and should not be, the only consideration in picking the Grand.

## The Quest For A Bronze! by Tim Bartshe

Well, this thing came about at a table at the Stampshow palmares in 2005, mainly sponsored by proddings by Steve Schumann. Peter McCann was also involved along with about six or eight more. The bet was a bronze or \$100 to the Match Factory. Only four of us entered and I was the biggest failure of all. Seems that even when I try I can't screw up an exhibit. The Hiseys got involved and Steve. He did so bad he got a cert! Liz and Bob both received a SB and

I got a Silver. Seems that I was bang on for a bronze when a judge on another team reviewed it and said there was some really good material in there; too good for a Bronze! Thanks! My exhibit was Ecuadorian Revenues. I got too cute and put too much good material in — waited too long to put it together and instincts kicked in I suppose.

The real fear I had was the if the jury found out about the effort they along with a few oth-

ers might feel we were demeaning less experienced exhibitors, mocking their inabilities either in their talent or wallet size. I could just hear the scolding. I suppose that if we can aspire to the goals of the mountain peaks, we should also have the right to set our sights for other hills, but sometimes people take it the wrong way. In any event, when I reminded Peter about it, he laughed for about 10 minutes, having forgotten it as well as being on the jury.

## Use A Survey to Promote Exhibiting in Your Club by Dr. Rob Bell

Most clubs seem to have a newsletter and the editors are always looking for content! Here is an idea that can help to identify both members who would like to exhibit, and members who might be willing to serve as mentor to one or more. What follows can be adapted to the circumstances of your club. And if you don't have a newsletter, it can still be used as a free-standing handout.

To the Members of \_\_\_\_\_

Following the success of Washington 2006 from May 27-June 3, many who saw the show, and especially the exhibits, have said that they might like to try exhibiting, but often, they have said they did not know how to start, or once they did, what to do to make an exhibit. Those who are involved in exhibiting find it enervating, and a very positive force in their stamp and cover collecting. They organize their favorite collection(s), attend shows, meet friends, discuss their exhibits with the judges, they find more sources for material to enhance their collections, they get advice from many, they learn much and have the pleasure of receiving accolades, and comments from other philatelists. One need not get involved in the social aspects, but many find that an enjoyable part of the process.

What we would like to do is ask you to complete the following confidential survey so that we can identify members who would like to try exhibiting, and those who have experience as an exhibitor who would be willing to help newcomers to this fun aspect of the hobby. It is hoped that, with a good response, the information will allow us to match new exhibitors with a mentor. And perhaps you will present other ideas as to how help might be given. This is timely as recent changes in exhibiting rules, such as the addition of one frame exhibits, are definitely making it far easier for most philatelists to exhibit.

Please complete the survey, and return it by \_\_\_\_\_ to \_\_\_\_\_.

### Exhibiting Survey

1. Are you an exhibitor? Yes \_\_\_\_\_ No \_\_\_\_\_ If yes, at what types of show? \_\_\_\_\_

2. If no, please check each reason that applies to you:

- Good material is too expensive to obtain
- I do not know what I could exhibit
- Exhibiting is too labor intensive
- I have other things I prefer to do with my philatelic time
- I do not have a computer
- I do not know how to pick a subject
- I don't know how to get the materials to start an exhibition (blank pages, corner mounts, etc.)
- I do not know how to arrange and lay out the exhibit
- I would be worried about security in sending my stamps/covers to stamp shows
- The fees charged to exhibit are too high

Other 1. \_\_\_\_\_ 4. \_\_\_\_\_  
2. \_\_\_\_\_ 5. \_\_\_\_\_  
3. \_\_\_\_\_

3. What are the top three things that would make it easier to exhibit if you thought that you would like to try it?

1. \_\_\_\_\_ 3. \_\_\_\_\_  
2. \_\_\_\_\_

4. Would you like to have an exhibiting mentor? \_\_\_\_\_

5. If you are an exhibitor, would you be willing to help mentor one or more beginners? \_\_\_\_\_

6. Other comments \_\_\_\_\_




Sincerely, Chairman/Editor/Committee




**WANTED: WEBSITE CONTENTS MANAGER** In order for our society to continue to grow and achieve its potential for service to our membership, our website needs to become a living, breathing thing. AAPE needs someone who is savvy with website applications and can coordinate with the web master in order to create a website that will serve as an information clearing house, a teaching and exhibiting resource and many things that we haven't even thought of yet. If you have some time and want to really make a difference for the Society, please contact me.

Tim Bartshe, President-elect timbartshe@aol.com

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| Cat. No.  | Issue | Denom.   | Color   |                       |
| CG  | 1913  | 24c  | Carmine |                       |
| AND WE ARE OF THE OPINION THAT<br>IT IS GENUINE, NEITHER HINGED   |       |  |         |                       |
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| CG  | 1913  | 24c  | Carmine rose & blue |                        |
| AND WE ARE OF THE OPINION THAT<br>IT IS GENUINE, PREVIOUSLY HINGED  |       |  |                     |                        |
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When it comes to expertizing stamps, experience matters.



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