

The Philatelic Exhibitor

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



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2007

THE 1947 U.S. POSTAGE STAMP
CENTENARY COMMEMORATIVE
SYNOPSIS OF EXHIBIT

A TRADITIONAL STUDY OF THE FIRST DAY COVERS OF A 1940'S CLASSIC

To celebrate the 100th anniversary of the first U.S. postage stamps, the Post Office Department decided to release a 3¢ commemorative in May of 1947. The stamps' release coincided with the first day of the CIPEX exhibition in New York City (see sidebar below).

The stamp was designed by Leon Helguera, who had previously designed the 1943 2¢ United Nations commemorative stamp for the U.S. and later stamps for the United Nations. The exhibit begins with some of the preliminary sketches and artwork prepared by Helguera and the stamp's modeler, Victor McCloskey, Jr., Plate markings and production anomalies are shown as well as P.O.D. announcements and presentation folders.



Plate block of the 1947 U.S. Postage Stamp Centenary Commemorative signed by the designer, Leon Helguera, on the day of issue: May 17, 1947.

The only large die proof (or proof of any kind) known in private hands is a part of the *Production and Issuance* chapter. Scott lists a large die proof on India paper while this proof was produced on wove paper. It is believed that this proof is the source of the Scott listing. There is a Bureau handstamp on the reverse reading "Engraver's Stock Proof/Authorized by" and initialed — most likely being pulled for the vignette engraver, Matthew Fenton.

Fourteen cachetmakers produced their first cachet for this issue, incorporating twenty-four different designs.

(Continued on page 2)

EXHIBIT PLAN

- * Production & Issuance
- * First Cachets
- * Philatelic Use
- * Foreign Destinations
- * Unofficial Cities
- * Usage

ITEMS OF INTEREST

- * Photographic models of preliminary artwork and progressive designs
- * Only large die proof in private hands
- * Dorothy Knapp & Mae Weigland hand-painted cachets
- * An "almost" pre-date
- * First day uses to French Indo-China, the Canal Zone, Australia and New Zealand

CIPEX : THE CENTENARY INTERNATIONAL PHILATELIC EXHIBITION OF 1947

The Centenary International Philatelic Exhibition (CIPEX) was held at the Grand Central Palace on Lexington Avenue in New York City starting on May 17th and ending on May 25th, 1947.

A major facet of the decennial exhibition was the 100th anniversary

of the issuance of the first U.S. postage stamps. As such the Post Office Department released the commemorative stamp on the first day of the show.

Two days later on the 19th a 15¢ Souvenir Sheet depicting the first two U.S. stamps (in different colors)

was issued. A 5¢ airmail stamped envelope followed two days later on the 21st.

The stamp and CIPEX are forever linked and many cachets prepared for the first day of the centenary commemorative depict themes relating to the CIPEX show.

Synopsis Of The Issue by Andrew McFarlane
continued on page 10

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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, 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

MAIL MEMBERSHIP APPLICATION TO:

Liz Hisey, AAPE Secretary
7227 Sparta Road,
Sebring, FL 33872

Enclosed are my dues of \$20.00* (US and Canada) or \$25.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to **The Philatelic Exhibitor**. Paypal is available for an additional \$1.00. Please indicate and I will contact you. Foreign airmail is an additional charge, please inquire if interested.

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POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 7227 Sparta, Sebring, FL 33872.

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

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

Deadline for the next issue to be printed on or about Oct. 15, 2007 is Sept. 1, 2007. The following issue will close Dec. 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 5-20 at \$3.00 each; Vol. 21, No. 1-2, \$3.00.

FUTURE ISSUE & THEMES

The deadline for the October, 2007 issue of **The Philatelic Exhibitor** is September 1, 2007. The suggested theme is: "What is the most important advice you would give a beginning exhibitor?"

For the January, 2008 issue of **TPE** — deadline Dec. 1, 2007 — the suggested topic is: "Should there be an appeal system for exhibit awards?" (See the article on this subject in this issue, page 11.)

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 have contributed to AAPE's successes:

- **May, 2007** — **Dale Spiers** for his excellent article "Why Exhibit" in the March 30, 2007 *Mekeel's and Stamps Magazine*.
- **June, 2007** — **Dr. Everett L. Parker** for his complimentary review of **The Philatelic Exhibitor's Handbook (3rd Edition)** by Ada Prill in the March/April "Global Stamp News."
- **July, 2007** — **Randy L. Neil** — who designed and produced the award plaques for the first award of the Neil and Jennings Awards (for the Best Article, and Best New Author, in the pages of TPE in 2006).

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Attention All Members:

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

A man is not old until regrets take the place of dreams. — John Barrymore



David Feldman

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ISSUES

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Opinions

Titles & Synopsis

Pages

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1) Submissions should be sent to Dr. Guy R. Dillaway either by electronic format in WORD or some other easily readable format or hard copy by USPS. Please include \$1 for return of hard copy.

2) Items will be forwarded to one or more experienced accredited judges for comments on the strengths and weaknesses. Suggestions will be returned to the owner either by e-mail or USPS.

3) Please include a release for the material to be published in "The Philatelic Exhibitor" as a training article. No identities will be indicated. This is not a requirement for the critique but we would appreciate the cooperation.

E-mail: PHBRIT@comcast.net
USPS: Dr. Guy R. Dillaway, P.O.
Box 181, Weston, MA 02493

Editor's 2¢ Worth

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



Being A Change Agent — TPE Depends Upon YOU

If everyone is satisfied that exhibiting is the perfect sport, run as well as it can be, and providing all participants with the results and benefits that make for unadulterated pleasure THEN THERE IS SOMETHING TERRIBLY WRONG. Those who have been participants for the 21 years since AAPE was born probably felt then as we do now: Exhibiting is a pleasurable activity; one from which we get more than we give, and one in which the positives outweigh the negatives.

We have come a long way since 1986, and the look and feel of our end of the hobby of philately is a lot different than when we started. Thanks to many of our members, many new ideas have been implemented, and though some are not unmixed blessings, we are a different game, and better for it. But we have not reached perfection, and one can only wonder what will happen over the next 21 years. Several of the issues raised in this issue of TPE get us started on that road.

This is prologue to my message, which is that TPE exists "to stir the pot"; to keep things from becoming comfortable. I firmly believe that if we are not improving things and adapting to new realities in the hobby and collecting styles, then we're in danger of sliding into irrelevancy.

And it is you who are working to put up the frames, to put material in the frames, and to judge what's in the frames who are on the front line of "what's happening." I would ask that you keep in mind the need to capture for TPE those flashes of insight when you recognize how things could be improved. In this way YOU can be one of the enablers of the future.

As I have said before, you need not be a professional writer, or even a practiced writer. You do need to put your sense of what can be improved down in black and white. I am then happy to help you shape it into an article or letter to the editor. There are editors and journals seriously stuck on the concept that there is only one way to submit material. I believe form is way less important than substance. For me, handwrite, type, scratch on papyrus.....I just want your ideas so that TPE will continue to be a change agent.

Your 2¢ Worth — Wolf Spille • Gary Denis • Mike Peter • Tim Bartshe • James Sauer Barb Harrison • Cemil Betanov

Showing Again

To the Editor:

Here is my feedback to the letter by "Anonymous by request" featured in TPE April 2007. Having already won the Grand at show X a few years ago, he is now being asked by the exhibit committee to put the same exhibit in again. I say: By all means, yes! But request for it to be listed as "Non-competitive," thus giving others the chance to compete for Golds and Grand. You will have the satisfaction of having helped out the exhibit committee, delighted fellow collectors and show visitors with your improved version, and can go on competitively to the next higher level at WSP shows or even internationally. Run, Anonymous, run!

Wolf Spille
Charlotte, NC
kaptwolf@aol.com

Too Many Golds?

To the Editor:

I disagree with Jim Graue's position (April, 2007 TPE, p. 18) that there are "too many high awards." I do not believe that Golds are simply handed out because of our "feel good society"; I believe that the

The Philatelic Exhibitor

quality of exhibits has truly improved across the board because of the educational resources available to exhibitors.

Randy Neil's exhibiting books (now in third revision by Ada Prill) have done much to teach exhibitors; we have the AAPE with its excellent publication and critique service; the APS judging manual clearly lays out the points system used, which allows us to see what we need to acquire to raise our award levels; various specialty societies (ATA, AFDCS, etc.) publish tips and techniques in Exhibiting columns in their publications; etc., etc.

In the April 2007 issue of TPE alone, page 4 contains an ad with the heading "New Title/Synopsis Page Critique Service Announced." Flip ahead to page 7, and another ad announces that a new AAPE pamphlet "Getting Started in Philatelic Exhibiting" is being offered for distribution to stamp shows.

With all these resources available to us, is it any wonder that exhibitors have been able to raise the quality (and medal levels) of our exhibits over the years?

I started exhibiting in the late 1980s, and my first "award" was a Certificate of Participation. Since then, I have read

Randy Neil's books, joined AAPE, attended critiques, studied other exhibits, and gradually worked my way up through the Bronze and Silver levels. I eventually won my first Gold two summers ago.

Now to tell us that most of our Golds shouldn't really be Golds is a slap in the face. Most of us have worked hard over the years to improve our exhibits to reach that level. To suggest changing the rules on us now to make it even harder to reach the Gold level would take us a giant step backwards to the days when only those with extremely deep pockets could hope to win a Gold.

Gary Denis
Patuxent River, MD
garydenis@comcast.net

To the Editor:

I agree with Jim Graue and his opinion of "too much gold." Granted, today's US exhibitors have a tremendous amount of resources available to ensure a better exhibit. The critique system, AAPE, NAPE and exhibitor groups are a part of these resources.

That being said, a severely inverted triangle of awards at our national shows is the norm. I feel a scoring sheet would help. I

We don't take our pleasures seriously enough. — Charles Eames

July 2007/5

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

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

- **Judging South Australia Railway Parcel Stamps 1885-1965** (3 pp) 50¢
It's available from the editor for the price

indicated, to cover copying and mailing (mint postage stamps ok)

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

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- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** (55 pp) \$7.50 per copy
- **Introduction to Confederate States Stamps and Postal History.** (8 pp) \$1.20

think the main criticism here was that it would take too much time. Perhaps, but the benefits would be worth the effort.

Another factor being ignored is the "googling" of exhibits by judges, establishing a pedigree for an exhibit that might be unwarranted. Exhibits need to be looked at every time out like it was evaluated for the first time. Previous awards need to be ignored. Unfortunately this has been a standard practice for many. Every time I show my exhibit it has been changed from the previous time with new material and or "tweaking" to make it better. Let's put an end to the googling. Let's face it, it's a lazy way to judge and completely unfair to an exhibitor. Especially one that received a low award at previous exhibitions.

A Vermeil medal is considered good enough for entry to International Exhibitions. Not many of these exhibitions would accept a Vermeil exhibit. However, the international exhibition "ticket" is being ignored when awards are given out. Quite simply the question needs to be asked "Is this exhibit worthy of an International Exhibition?" This can be done for both Gold and Vermeil medal levels.

It's time we stop being generous and evaluate the exhibits based on the rules established and contained in the APS Judging Manual. This method, in addition to a score sheet might get us back on track.

Mike Peter
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The Candidate Approach

To the Editor:

I was interested in seeing Phil Rhoades' letter in the latest TPE in response to Dave Herendeen's idea about announcing the exhibitors and exhibits that were considered for the top two awards at a WSP show: Grand and Reserve Grand Awards. I would like to proudly announce that at Rocky Mountain Stamp Show, May 18-20 this year, we did just that. Being on the committee, I first brought up the idea some months back to see if there would be any concerns from the other committee members. There wasn't, so being on the jury I approached the chair, Jay Stotts, and asked if he would approve this. He enthusiastically endorsed the idea and true to the original premise, at the awards banquet, the four exhibits considered for these awards were announced. As luck would have it all four were there and they all stood up and were applauded at which time the winners were revealed.

This is something that I know the four appreciated and many later responded to the idea in a positive fashion. This is something that the APS most likely will not sponsor as I am sure that they, as do I, believe that it is up to the individual committees to run their show the way they see fit as long as it conforms to the few APS regulations for WSP status.

That being said, however, Phil's suggestion to possibly furnish ribbons to those shows that would be willing to do such a public recognition of exhibiting excellence is a good one and deserves consideration. Now that RMSS has broken the ice, it is hoped that others will follow and it will become a common practice. Some may not like the idea whatsoever believing it is one more display of elitism for the "big boys" (one of the contenders was the thematic exhibit of Nuremberg by Ingeborg Fisher, Hardly a "boy"!).

Being on three more juries this year, I will broach the subject with the show committee and the jury chair and see if this can be repeated there. Any input from WSP committees either positive or negative would be very helpful. Is this another way of AAPE having a presence at shows?

Tim Bartshe
Golden, CO
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From the Editor:

There is no unmixed blessing. The gremlin in the mix here will be the temptation to name the undeserving as a throw-away. After all, what does it matter to say that exhibit X was considered? Precious little. For an experienced, self-disciplined jury, perhaps no problem, but for others where for instance nonrecognition in this manner could put friendships on the line, misuse would be easy.

John M. Hotchner
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Correction

To The Editor:

Just a short note to let you know how much I enjoy the PE. One feature I use in the San Jose Stamp Club's newsletter are the words of wisdom printed vertically in the right margin of the odd numbered pages. However, (you knew there was a reason for the note, right?) in the April 2007 (whole number 82) issue, on page 3, Amelia Earhart's name is misspelled "Earheart." This "flyspeck" doesn't detract from the overall, superior job you and your cohorts are doing with the publication and I wish you all the best of luck and hope it continues for many years to come.

The Philatelic Exhibitor

Regards,

Jim Sauer
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As She Sees It

To the Editor:

I haven't had time to read more than a few small articles today in TPE, but I did happen to read your article on page 8, "As I See It." In light of my own experience at AmeriStamp this past winter, I found your comments to be extremely interesting. All I can say is thank you so much for setting this in print, and I hope the judges are listening to what you say. You certainly hit the nail on the head when you said this type of thing runs the risk of losing exhibitors. If I had not become so deeply involved in exhibiting so quickly, I would certainly have said the heck with it, thrown up my hands in despair, and withdrawn from further exhibiting. However, there are also the very open-minded judges, like you, Tim, and so many others who have been so encouraging and appreciative of my somewhat unusual exhibits — not to mention the wonderful reception my exhibits have been receiving at places like MERPEX, PNSE, and NOJEX. Grandma's House, which is quite different from the normal exhibit, has been evoking rave reviews from viewers, dealers, and even a lot of judges — and when people truly enjoy and appreciate the exhibits, it makes the whole thing very worthwhile.

Barb Harrison
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Digital Exhibiting

To the Editor:

On Friday, March 16, I went to the Mega Event at Madison Square Garden. I particularly enjoy looking at the exhibits, and most of my time was spent in front of them. Some particularly appealed to me, for example, Harlan Stone's "Switzerland's Postal Stationery 1867-1905: Envelopes, Cards, Wrapper Bands." Of particular interest for me was the section on Wrapper Bands. I am just getting started with a Wrapper collection (and the accompanying learning process), and there was so much interesting information in this exhibit. I did take some notes, and I also took pictures of some selected pages with my digital camera, so as to transcribe the notes for my reference later at home. But, much of the interesting information I could not take with me. I have felt this way several times in the past, namely that information somebody has painstakingly put together and agreed to disseminate by showing an exhibit remains locked, and unavailable

after the exhibit closes, or even worse, when the exhibit is dismantled. Now, I am aware that the APRL keeps photocopies of selected exhibits, but I am unsure of what they have available. I will have to remember to look into that.

Of course, current Internet technology could provide a solution, since it allows one or another organization to store, categorize and make information available. Furthermore, the costs associated with a website are very low, so an organization like the AAPE or APS could post exhibits to assist in the learning process of others. As the webmaster of the Error, Freaks and Oddities Collector's Club, one of my goals is to show relevant EFO exhibits by members on the website (www.efocc.org). An organization such as the AAPE would have, as I see it, a particular calling to make exhibits available over the Internet. In the Internet age, it is no longer sufficient to keep exhibit photocopies on the shelves of the APRL.

Later in the day, I went to a presentation by Dr. Richard Maisel, titled "Digital Exhibiting." He discussed an effort by the ASDA to allow digital philatelic exhibits, also called digital philatelic study (DPS). It appears that DPSs were shown at the Fall 2006 Mega Event, and there are plans to show them again at the Fall 2007 Mega Event. See <http://www.asdaonline.com/index.php?id=57> to see selected exhibits from the 2006 Mega Event. DPSs are an extension of my thoughts of making traditional exhibits available over the Internet.

Dr. Maisel explained very well the thought process that led to digital exhibiting, and perhaps we should at some point ask him to write about it in TPE, or I can try to explain at another time some of the points he made during his talk. However, let me briefly say that there are differences between showing a traditional exhibit and showing a DPS. Some of the main differences are:

1. In a traditional exhibit, the exhibitor has to show material s/he owns. In a DPS, the exhibitor can show any material to which s/he has the rights. The exhibitor is not required to own the material.

2. In a DPS, the exhibitor is allowed to show digitally manipulated images. There are analogies to this in traditional exhibits, for example, when an exhibitor draws a perfect copy of a cancellation that is registered only partially on the accompanying envelope. Or sometimes, the exhibitor will draw an enlarged representation of a stamp to show where an imperfection occurs. But there are more opportunities for "transfor-

mations" in philatelic exhibiting, probably mostly because there are fewer rules and more opportunities. Some, such as showing enlargements of stamps, are highly useful, as stamps tend to be so small and most of the collectors, alas, need reading glasses.

3. A traditional exhibit follows a linear presentation. A DPS is encouraged to use the linking capabilities inherent in web pages to allow multiple ways of traversing the exhibit.

DPSs are a big subject, and I could probably fill several pages on the subject, but I would like to pose the following questions to hopefully get a discussion started among members of this most prominent group of exhibitors:

1. Does the AAPE take a position regarding DPSs? If yes, what is it? Is there any AAPE effort in this area? Dr. Maisel mentioned that there are at times valid concerns regarding DPSs among traditional exhibitors. Will my fellow members kindly opine on their positions regarding DPSs?

2. What is the APS's position regarding the DPSs? I asked Dr. Maisel during his presentation, and his take was that the APS was "dragging their feet" on the subject. What does that mean? Can anybody elaborate?

3. Should the AAPE create a repository and website to disseminate the (traditional) exhibits shown by members at various shows? Or should the APRL be asked to do this? Should there be a cooperation

between the APRL and the AAPE in this respect, since it would appear to me that both have a deep interest in this matter. (As an extension to this: Should the AAPE maintain an online index of exhibits already available online?)

4. What do AAPE members think about their exhibits being shown on the Internet to the whole world? Would you accept it or do you have any reservations about this practice? If so, what are your reservations?

If readers are interested in getting contact information for the luminaries of the DPS, please e-mail me and I will be happy to provide the information I have.

Cemil Betanov
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Report From The Secretary

by Liz Hisey, 7227 Sparta Rd., Sebring, FL 33872

MEMBERSHIP STATUS AS OF JUNE 1, 2007:

U.S. Membership	
Active and paid up	629
Life Members	75
2007 New Members	17
Resigned/Nonrenewals	54
Deceased	1
Foreign Membership	
Active and paid up	112
Life Members	11
Resigned/Nonrenewals	26
2007 New Members	4
Total New Members 2007	827
Life Members	86

Special congratulations go to the Novice

Award Winners: Dr. Randy Woodward (Ameristamp Expo 2007), Frank Nemeth, (March Party 2007), David McLaughlin (ORAPEX 2007), Stewart Milstein (RMSS 2007), Stefan Karadian (The Plymouth Show 2007), David I. Cordon (Spring Mega Event 2007), and Larry Fillion (Philatelic Show 2007). They have earned a complimentary membership to AAPE for one year.

Welcome to new members for the first five months of 2007:

David Mielke, Alamance, NC
Gary Carlson, Dublin, OH
Abdulla Khorry (LM), Dubai
Ralph Nafziger, Albany, NY
Douglas Moss, Richardson, TX
George Dresser, College, TX

Aaron Li, McKinney, TX
John Hodgson, Plumstead, South Africa

Marcus Meyerott, St. Charles, MO
Donald Blais, Polson, MD
Anders Wallquist, Frederick, MD
Peter Chang, Dunwoody, GA
David McHugh, Orinda, CA
Larry Gardner, Roselawn, OH
Robert Lane, St. Albert, Canada
Richard Phelps, Plano, TX
Michael Beck, Brooklyn, NY
Phil Sager, Baltimore, MD
Scott Pendleton, Cadiz, OH
Graham Locke, St. Lambert, Quebec



New Resource: "Chronicling America" Offers Historic Newspapers Free of Charge

The following announcement was written by the Library of Congress:

The Library of Congress and the National Endowment for the Humanities today announced that "Chronicling America: Historic American Newspapers" is debuting with more than 226,000 pages of public-domain newspapers from California, Florida, Kentucky, New York, Utah, Virginia and the District of Columbia published between 1900 and 1910. The fully-searchable site is available at www.loc.gov/chroniclingamerica/.

"Chronicling America" is produced by the National Digital Newspaper Program (NDNP), a partnership between the National Endowment for the Humanities (NEH) and the Library of Congress created to develop an Internet-based, searchable database of U.S. newspapers with select digitization of historic pages as well as information about newspapers from 1690 to the present. Supported by NEH's "We the People" program and Digital Humanities Initiative, this rich digital resource will continue to be developed and permanently maintained at the Library of Congress.

Over a period of approximately 20 years, NDNP will create a national, digital resource of historically significant newspapers published between 1836 and 1922 from all U.S. states and territories. Also on the Web site, an accompanying national newspaper directory of bibliographic and holdings information directs users to newspaper titles in all formats. The information in the directory was created through an earlier NEH initiative. The Library of Congress will also digitize and contribute to the NDNP database a significant number of newspaper pages drawn from its own collections during the course of this partnership. For the initial launch the Library of Congress contributed more than 90,000 pages from 14 different newspaper titles published in the District of Columbia between 1900 and 1910.

"The Library congratulates all the partners in this extraordinary program to make historic newspapers available through our Web site," said Librarian of Congress James H. Billington. "The National Digital Newspaper Program provides access to one of our best sources of information about what was considered important to Americans at a given point in time."

"'Chronicling America' will allow students, teachers, historians — in fact, all Americans — access to some of our most important historical documents. It is one thing to read about historical events from the perspective of historians, narrated with the value of hindsight. It is entirely different to read the story as it was happening," said NEH Chairman Bruce Cole. "'Chronicling America' will be available to the American public for free, forever; and I hope Americans will visit the site and try to imagine the emotions and actions of their forebears as those stories went to print."

PRESIDENT'S MESSAGE by Tim Bartshe



Leading off with bad news is never a thing I relish, but I must honor one of our volunteer committee chairs that recently and quite unexpectedly passed away. Sandy Solarz, who was well known for his, may I say rather groundbreaking, display exhibit on the Bleriot XI aircraft. Even though Sandy was not particularly comfortable with becoming committee chair of the Mentoring Center, he was willing to give it a go wanting in some way to give back to the Society and hobby some of what each had given him in enjoyment over the years. I enjoyed our recent discussions about mentoring and publicity which was Sandy's vocation before retirement and he will be sorely missed. **It is hoped that someone else will be willing to step up and try something a little different by helping out those who want to become exhibitors.** Not a lot of work really is involved; just being a focal point for those wanting help and those willing to give it. There are so many of us willing to mentor, even if you feel that you don't know enough people to be effective, as Sandy did, we are all out here to assist.

On a more cheerful note, following this letter are the Diamond Award criteria by the Board and Committee Chair Ron Leshner will soon have the new form for use in applying for the award. It will be put on our website or may be requested from Ron (addresses on page 2). The pins are almost ready to ship, so I have been informed by Gregg Hopkins, and we will have announcements later regarding their inaugural presentation(s). As will be noted this award can only be applied for and will not be given to those who do not wish it. We already have a candidate!

The latest news from the Picture Postcard front is that the new exhibiting format that has now been used at Ameristamp Expo for the last four years will be proposed to the full APS Board at Portland this August for approval. The proposal is to make PPC a separate exhibiting class that will exhibit separately as do one frame and youth exhibits. The exhibits will be counted towards frame fulfillment requirements for WSP shows and will be included on a show by show basis, just as one frame and display exhibits are. Also along that line in order to encourage not only a new format for experienced exhibitors to try but to bring in the deltiologists not in the philatelic mainstream,

Barb Harrison is working on a new pamphlet. This multi-page handout will deal with the basics of what picture postcard collecting is all about, the fundamentals of deltiology itself and how to create an exhibit of cards. This will not only encourage our membership to take this format up, but act as an outreach program to postcard collectors who have no idea what a WSP show is. We look forward to having this available by Stampshow and hope to distribute it to local and regional stamp shows and as many of the postcard shows that we can penetrate. The enthusiasm that Barb brings to our hobby will surely rub off on anyone reading the brochure.

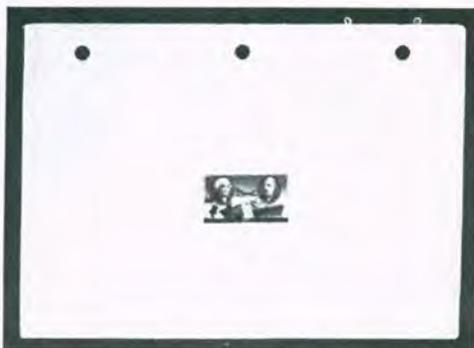
A couple of final notes: Next year's Youth Championship will be held with the

good people at INDYPEX. The date will be in July with details later. NY Mega Event this fall will once again be the site for "Digital Philatelic Studies" or as we may call it Virtual Exhibiting (see announcement in last issue under News From Clubs and Societies). These exhibits are done digitally using Power Point presentations and are an interesting alternative way of showing our material. BOD member Dave Herendeen has put together a couple that he entered in last year's contest and has offered to display them on our website. Look for them in the future and see what it is all about.

AAPE DIAMOND AWARD CRITERIA AND PROCEDURES

- 1. Award Title:** AAPE Diamond Award. To be awarded to adult AAPE Members only. This award is to honor the exhibitor and not the exhibit.
- 2. Award Criteria:** Granted to a multiple frame exhibit that has been awarded 10 Gold medals at a U.S. or Canadian National level show while the property of one exhibitor, or to an exhibitor who has won Gold medals with six or more multi-frame exhibits of their own creation at the National level. Any exhibit developed from an original concept through a logical evolution of content as well as size will be considered a single exhibit. AAPE membership is a requirement for consideration at the time of receiving the AAPE Diamond Award.
The Object: To recognize sustained excellence, to encourage higher frequency of exhibiting at WSP shows, and to provide another means by which AAPE can publicize itself.
- 3. Qualification Period:** Begins January 1 of the tenth year prior to the year of application.
- 4. The Form of the award:** The award shall be a distinctive diamond-shaped lapel pin presented in a suitable box. Although there are two separate criteria for qualification, there shall be only one award design. A certificate identifying the awardee and the specific qualifying accomplishments shall be provided.
- 5. Funding:** Initial funding has been secured and further support will be established through various channels to include but not be limited to joint sponsorship with AAPE.
- 6. Award Mechanics:** Upon qualifying, a member of AAPE may apply for the Award using a form to be created and posted on the website, which will have spaces for the details of the qualifying exhibit(s)/awards. The information given in the form will be subject to verification.
- 7. Award Presentation:** To the degree possible, presentations of the Award should be a public event that take place at a WSP show banquet or at an APS-Ameristamp Expo. In addition, AAPE should maintain a special list of awardees in the form of an Exhibiting Hall of Fame/Diamond Club to be on a Scroll of Honor on the website.
- 8. Administration:** A permanent Diamond Awards Committee shall be appointed to process the applications and arrange to have the awards presented at the appropriate show where the exhibitor will be in attendance.

A man shall never be enriched by envy. — Thomas Dreier



Only large die proof known in private hands. No small die proofs are known to exist.

This exhibit contains cachets from eight of these cachetmakers showing eighteen different cachet designs. Over 45 cachetmakers produced cachets specific for the 3¢ commemorative encompassing well over 100 different cachet variations. While the exhibit doesn't yet contain all of the available cachets, it does provide more than a representative sample of all production methods used. In addition, general purpose and cachets that were designed for other stamps are shown used for the issue. Of note are variations on the same hand painted cachet design work of Mae Weigland. Additional items specific to first day use are also included, including the three "official" first day cancels and incorrectly applied cancels. Also included are several covers with souvenir CIPEX exposition labels attached.

First day uses to foreign destinations make up a chapter in the exhibit. Even though the stamp was released during an international stamp show, foreign destinations on first day use are difficult to find. Uses to French Indo-China, the Canal Zone, Europe, and New

Zealand are shown and the rates explained.

The stamp wasn't available at the Philatelic Agency in Washington, D.C. until Sunday the 18th — and covers posted in Washington that day are shown. Additional first day uses from unofficial cities are included — including an "almost" pre-date from Waseca, Minnesota. While the cover was postmarked on the first day, an enclosed letter explains that the stamp was purchased a day early and the sender didn't want to get the Post Office clerk into trouble by posting the letter early.

Ordinary commercial uses of the 3¢ commemorative are difficult to find, but the exhibit displays what has been found by the Exhibitor to date. Both domestic and foreign uses are shown — including a censored cover to the American Zone in Berlin as well as an Emergency Airmail flight from Alaska.

Stamps and covers signed by the designer, Leon Helguera, are relatively common as he spent most of

the CIPEX exhibition signing items in return for a donation to the *Stamps for the Wounded* charity. Items signed by the engravers and modeler are more difficult to find and included in the exhibit is correspondence between one of the engravers and a collector looking to have a set of covers signed by all the people who engraved the stamp — the signed covers are also included.

WHAT'S NOT HERE...AND WHY

CIPEX Souvenir Sheets: As the souvenir sheet was issued two days *after* the release of the commemorative stamp, it does not play much of a role in a FDC exhibit of the commemorative stamp. The same holds true for the airmail envelope which was released four days later.

Production Varieties: With exception of what is shown in the exhibit the Exhibitor is not aware of any other production varieties. As of this time no imperforate copies or plate varieties have been reported.



Lorony Anapp nano-painted cachet.

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An Appeal System For Exhibitors

By Darryl Fuller

In a letter to the editor (February 2007) David Gow raised the issue of an appeal mechanism for results at an exhibition. Would it be possible to have an appeal mechanism at an exhibition? I am currently involved as chair of the organizing committee for Canberra Stampshow 2008. It is my seventh time on such a committee. I am a national judge and have judged in both Australia and New Zealand. I am also the Philatelic Development Officer for the Australian Philatelic Federation (APF), which is the body that would be tasked with developing any appeal system. And finally I am an exhibitor and I too have not always agreed with the judges' assessment of my exhibit. But do I think that an appeal system would work? — No!

EXHIBITION LOGISTICS

Consider the logistics of any appeal mechanism from the Organizing Committee's viewpoint. Most national shows are trending to three day shows with judging starting on the day before. For a Friday to Sunday show, the judging is hopefully finished by the Friday night or early on the Saturday morning. This gives the exhibition committee the rest of Saturday to have the medals engraved and the awards list printed — not a lot of time. There would be no time for any appeals on the Saturday to be processed before the awards dinner.

Thus any appeals system would have to be after the awards are published and handed out. This raises the question of who could appeal — only those at the exhibition, or anyone once they received their result? It doesn't seem fair to only allow appeals at an exhibition but at least in this scenario you have the judges present. If you have appeals at the exhibition, who re-judges the exhibit? The same judges who have just signed off on all the results. It would have to be from the same group of 15-20 judges because an exhibition could not afford to have a spare judging team available just in case there were appeals.

Simply on the grounds of logistics, appeals at exhibitions would appear to be impractical.

POST-EXHIBITION APPEALS

How would post-exhibition appeals work? After all, I cannot see an exhibitor

being willing to post his or her exhibit to the three judges in a team and it may be quite unrealistic to get the three appeal judges together. So this means that any appeal would have to be based on photocopies. Are they black and white or color and how do the judges know that the exhibit hasn't been altered in any way, shape or form — they don't? Also, who pays for the cost of copying the exhibit and the postage?

So post-exhibition appeals don't appear very practical, as it is unlikely that the material could be judged in the flesh or in the environment of the frames. After all an exhibit is judged in the frames and this can be very important as it influences presentation and to a small extent treatment. My other main concern is that if post-exhibition appeals were allowed, significant new systems would have to be put in place to ensure that the new results were recorded in the APF database. There would also be the issue of whether a new medal is issued and who pays for it.

Overall I believe that post-exhibition appeals are even more impractical because of the logistics and the need to be able to judge the material in the frames.

CHECKS AND BALANCES

I have the feeling that much of what happens in the jury room is unknown to exhibitors and that many have misconceptions about how their exhibit is judged. There are many checks and balances to ensure that an exhibit receives a fair assessment but it must be remembered that all judging is an art not a science! It is all subjective.

I must take issue with one point that Mr Gow raises in his letter to the editor and that relates to the responsibility (in this case in relation to modern exhibits) falling on the head of the Chairman of the jury. This is not strictly correct. It is most important for all exhibitors to remember that yes, the Chair chooses the teams but the whole jury (12-20 people) all sign off on all of the results. The question of judging modern exhibits is best kept to a separate article.

One of the main checks now built into the system is that, in Australia, juries use the ShowMan, PC-based system which alerts the jury secretary, if an exhibit rises

or falls by two medal levels or more. Such exhibits are then carefully checked by the jury, often as a whole. Another check is that once an initial call is made of the results, any jury member can challenge the result. Sometimes he/she simply wishes to check the exhibit and the challenger looks at the exhibit on their own. They may then simply agree with the result or believe that marks awarded are about right and not worth a formal challenge.

In a formal challenge, the judge (and often judges), go to the frames with the original team and discuss and point the exhibit formally. It is important to remember that challenges may be for either raising or lowering the points. If the challenger and team can agree on a result, whether higher, lower or the same, they then let the jury know at the next call of the results. If no agreement can be made then it is up to the jury chair to appoint a new team of judges (often including themselves) and the decision of the new team is final.

The above system works quite well and ensures that any exhibit of concern is judged more widely than by just a single team. Jury members also take the opportunity, before a final call of results (usually up to vermeil); to look at those exhibits they know something about or are concerned about the medal level. I also take this opportunity to look at the exhibits with the lowest marks to ensure that there are no unintentional errors creeping in. After this process the appeal system starts and appeals are processed. Thus all of the exhibits up to vermeil are usually signed off first by the jury, following challenges and extra assessment by judges. This ensures a reasonably consistent result in my opinion with a significant percentage of exhibits being looked at by more than just one judging team. Sometimes exhibits are judged by two jury teams if time permits.

With the higher medal levels, large vermeil and above, every jury I have been involved with was required by the jury chair to look at all the exhibits with high medals. These results are also subject to informal and formal appeals but I believe that with all the jury members looking at the higher medal levels the results are fairly consistent and few significant errors are made.

A goal without a plan is just a wish. — Antoine de Saint-Exupéry

WHEN DOES IT MATTER?

As stated above, judging is an art and very subjective, so of course mistakes are made, we are all human. However, I believe that the checks and balances within the jury system ensure that there are few gross errors made. Mr. Gow states "...that some judges have the notion that they are above all others when it comes to knowledge and presentation...". I cannot agree with this statement. Yes some judges have strong personalities but it must be remembered that your exhibit, at the minimum, is judged by a team of three and signed off by a jury of 12-20 judges.

At national exhibitions when does an exhibitor's mark (medal level) matter? I would argue, virtually never with one exception. The medal level you get at any exhibition is, generally, the considered opinion of that jury based on the FIP marking scheme. You are judged against a standard not against other exhibits. You may disagree with the jury, for any number of reasons, but the simple fact is the medal result is what you got and you cannot change it. There is not going to be an appeal system — it is simply too impractical. It is better to accept the result and try to see why the judges judged as they did. Get someone you trust to take a look at it as a third opinion may make you realize that you have some fundamental error (often with treatment) that you cannot see (refer One-up Club below).

One excellent way to get a third opinion may be to exhibit it overseas in a national exhibition. That is, choose your exhibition. Australian exhibition committees often get requests from overseas collectors who want to exhibit their Australasian material here to get an "informed" assessment of their exhibit. Try the same with your own exhibit if you collect something that you feel is not well understood in Australia. If you then get a higher medal then you can say you were right and it will add weight in the future when you exhibit again in Australia. If you get the same or even a lower medal level then maybe you need to rethink your exhibit, and not be so quick to blame the judges.

My one exception, to when a medal level matters, is the large silver/vermeil divide at National level. After all a vermeil medal is your passport to international exhibitions. This is why I, and I believe most jury teams, look quite carefully at the large silver and vermeil medals. Australia has a very high standard of exhibits that go international and Australians appear to do quite well internationally. This is, I believe, largely to do with the fact that Australian

juries are hard but consistent on giving exhibitors their international passport. When I personally judge an exhibit and it is borderline 75 points, I look at it quite carefully and ask myself, should this go international? If yes, it is likely to get the vermeil, but if not then it will receive the large silver. This may seem harsh to some exhibitors but the simple fact is we are trying to maintain a standard, as this gives you an impetus to improve the exhibit and usually you will do better when you exhibit internationally.

CRITIQUES

Critiques are hard to write but they are important and I can understand some exhibitors' frustrations with their critiques. The first thing I would suggest is that they try to write a critique of an exhibit (not their own) at an exhibition. It is not easy to be succinct but sensible in a few lines. There is no doubt judges could do critiques better but exhibitors should remember that the style of the critique sometimes depends on the jury chair.

Firstly, consider the extremes of medals and how you write a critique for them. At the highest medal levels, there is usually little you can say, except to thank them for exhibiting. This may sound like a platitude but I genuinely mean it. It can be a real pleasure to judge a truly magnificent exhibit. Of course if the high medal level exhibit has an area where it can genuinely be improved you note this. At the lower level, there is often much useful information you can provide to exhibitors to improve their exhibit. I will admit that some judges are a bit blunt in their comments, and this can be especially important with new exhibitors, but this is a role for the jury chair and secretary to ensure that the commentary on a critique is balanced. There may be a way to ensure that new exhibitors are noted as such within Showman and that the chair of the jury ensures they read these critiques carefully. After all, there are usually only a few at any one exhibition.

The hardest critiques to write are often those in the middle of the medal range. This is sometimes where judges fall back to platitudes or nitpicking and is where exhibitors get annoyed. However, what can a judge say? They should point out errors if obvious, even if they didn't affect the marks per se. If you simply need more material, then what is wrong with a judge stating this? At least it indicates that they know the area and were not unhappy with the other aspects of the exhibit. The same goes for comments like — too much white space, or cramped borders. This type of

comment affects presentation but can also influence treatment so take a look and see whether you agree. You never know, you may go up a medal level by changing the layout.

When a judging team takes issue with some more important aspect of the exhibit, such as treatment, then it is important to remember that these are the opinions of one jury team. You should consider the comments, but you don't have to accept them. Sometimes they are right, but at other times you are right and it simply takes time to educate the judges to your way of thinking. The one exception is when you actually break the FTP rules; say by including material not allowed such as in a thematic exhibit. Unless you can get the FTP rules changed you must accept such comments.

My final comment on critiques is simply that they are not prescriptive. It is a bit like having a baby. Everyone gives you advice, which you should listen to, but only accept that advice that you are comfortable with. The same goes with critiques. They are offered in the spirit of helping but are also written relatively quickly and are opinions, not facts, so accept what you believe is sensible advice.

THE ONE-UP CLUB

The APF operates a One-up Club where I, as philatelic development officer, get a copy of an exhibit which has achieved a vermeil or large vermeil medal, at international level and send it off to three appropriate judges for critiquing. The aim is to boost the medal level to a large vermeil (so you can go to eight frames) or an international gold. The cost for this service is \$40. This is one way of obtaining a more detailed critique.

Demand for this service has not been high but I have wondered whether we could do the same for large silver medal exhibits at national level, except use only one judge. After all, these exhibits are the ones chasing their international passports. This service hasn't been started but I would like to hear from any exhibitors who have an opinion.

Send comments to djbsfuller@net-speed.com.au

SUMMARY

Put simply, I don't believe that there is likely to be an appeal mechanism added to exhibiting, it is too impractical. Exhibitors need to get over their frustration, after all exhibits go up and down. We are all human and yes, sometimes mistakes are made, but in the end it is just your opinion against the

jury's. To get petulant or worse, abusive, helps no-one. The best advice I can give you is to put it all behind you, if you believe there has been an error in judgment, and keep trying.

The best example I can give is an exhibitor I know who, when he first exhib-

ited his collection, the judges didn't know what to do with it, and I believe that it may not have received any award. Did he rant or rave or blame the judges — no. Instead, he kept on exhibiting, improving his exhibit but basically doing the same thing. He educated the judges over time and in the end was awarded a number of international

gold medals. This approach proved him right by forming a world class collection at the same time as educating the judges. He made philately all the better for taking this approach. Had he taken the approach of some exhibitors and spat the dummy, all of philately would have been poorer.

How To Get Less Than You Deserve

by David McNamee

I know a few philatelic exhibitors with a lot of experience and success who have accepted the challenge to acquire one of each medal from Bronze to Gold plus a Certificate of Participation. Their experience can perhaps provide some insight for those seeking to achieve less than they deserve. Here are the suggested steps to reduce your medal level:

1. Choose an obscure or highly specialized topic that no one really knows much about and that no one has ever written about. The more obscure and narrowly technical, the more you will be able to confound anyone trying to judge your exhibit. This is not as easy as you might think — there are books and articles about nearly every philatelic subject imaginable. If you are having difficulty with this step, then consider topics that have only been written about in obscure foreign publications, preferably publications that are printed in non-Romance languages. However, you will run the risk that at least one of the judges can read the language, in which case you will need to take further steps.

2. When selecting material to display, pay no attention to the *Manual of Philatelic Judging* and the various classifications and divisions that the APS has created. Do not let rules stand in the way of creativity. A corollary to this step is to avoid spending money on acquiring or upgrading material — just show what you have.

3. Choose one (but not both) of these substrategies:

- Avoid writing anything on the exhibit pages that would give away the purpose and scope of the exhibit. The judges and

other viewers should have to dig for it to appreciate your work properly, OR

- Use your philatelic material to illustrate the handbook you are writing, most of the pages of which you are mounting in the frames. Since you have chosen a difficult subject, it is only right that you take the opportunity to educate the judges fully in the frames.

3. When applying to a show for display frames, do not bother with a title page or synopsis at this point. You probably have no idea or plan about what or how you are going to do whatever it was you intended, so supplying this information would be premature. If the Exhibits Chair is strict and insists on a title page with the application, make something up that vaguely resembles what you have in mind, but do not feel constrained to follow that or even use the same title for your exhibit when you get around to mounting it.

4. Do not enclose a synopsis. A synopsis is a dead giveaway, and you cannot achieve the low score you seek by giving out such information. If the Exhibits Chair is strict, follow the same guidance as the rule above and slap something together.

5. Choose among these substrategies (or combine some):

- Do not provide any references. This is the best strategy, but it might appear too unhelpful.

- Provide four closely-spaced pages of references without annotation as to which might be the keys to understanding the subject.

- Cite only general works, such as *Scott Catalog* or *La Poste Martime France* [see next substrategy below], without reference

to where the information is contained within.

- Make all references point to foreign language sources only.

- Make references to journal articles without giving any detail such as volume, number or date of publication (or author/title of article). *El Filatico* is a sufficient clue to where you got your information.

- Make all references "personal correspondence with the exhibitor."

7. Mail your exhibit to the show, but do not number your pages. Mailing a random assortment would be taking things too far, but you should avoid giving any clue as to the expected mounting order.

8. Do not attend the show lest one of the judges asks you to explain something or the exhibition committee asks you to sort out your unnumbered pages for mounting. A corollary to this step is that if you have to attend the show or accidentally do so, avoid going to the exhibition critique. If you happen to wander into the critique by accident, do not ask any questions.

9. Do not bother studying other exhibits. They are not showing the same subject you are showing, so there is no point in looking at them.

10. Avoid going to the AAPE Seminar on Exhibiting held at all WSP shows. You might accidentally get exposed to ideas that will improve your score instead of lowering it.

If you faithfully follow these steps, or at least a large portion of them, your exhibit will achieve your goal of getting less than you deserve. I have seen it happen many times.

Success is more permanent when you achieve it without destroying your principles. — Walter Cronkite

The Digital Philatelic Exhibition, Fall 2007 Mega-Event

Following the successfully introduction of the Digital Philatelic Exhibition at the fall 2006 American Stamp Dealers Association Mega-Event in New York City, a second exhibition will be held at the fall 2007 show.

Application forms may be obtained from the ASDA website — www.asdaonline.com.

For further information, contact Dr. Edward Grabowski at 908-337-0039 (e-mail edgpe2003@yahoo.com), Richard Maisel at 212-982-6796 (e-mail rm3@nyu.edu), Colin Fraser at 845-679-0684 (e-mail frasers@writeme.com), or Jim Roselle at 516-759-7000 (e-mail joroselle@erols.com).

As I See It by John M. Hotchner

Brevity & Synopsis Pages

If one synopsis page is good, then four is better, and six highly desirable, right? My answer is a resounding "NO!" The synopsis, which reached adulthood a dozen or so years ago, is a means of providing information to judges that would help in evaluating the exhibit.

Brevity as a standard for the title and exhibit pages — not to mention a bias against bragging on those pages — made the synopsis page a win-win. The exhibitor could crow at

reasonable length and also defense expected criticisms. The judges could learn about the exhibit and be saved from embarrassing errors.

But somewhere along the line the admirable principle of brevity, which was never intended to be ignored totally with synopsis pages, has been thrown in the trash can by some. The last exhibition I judged, about a third of the exhibitors sent three pages-or-longer synopses. If your object is to annoy a judge, who even before an exhibition, has limited time, load him or her down with wander-

ing, unfocused prose about your exhibit.

Bottom line: My opinion is that the synopsis should not exceed two pages of text. Adding a chart or index is OK as a graphic if appropriate. The principle here is that the exhibit should mostly speak for itself. The synopsis should recount the difficulties of putting the exhibit together, and help the judge to appreciate the exhibit. If that can't be done in two pages, or preferably less, you may be harming your effort more than helping it.

Show Listings

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by a "★". 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.

Sept. 13-16, 2007 The Greater Houston Stamp Show, sponsored by the Houston Philatelic Society, will be held at the Humble Civic Center, 8233 Will Clayton Parkway, Humble, TX. We will feature 33 dealers, a floor auction by Sam Houston Philatelic, 100 frames of exhibits, USPS substation, cachet and cancel and are hosting the fall meeting of the United Postal Stationery Society. One-Frame exhibits \$10. Multi-Frame exhibits \$6 per frame. (No frame fees for youth). Hours are Friday and Saturday 10 a.m. - 6 p.m. and Sunday from 10 a.m. to 4 p.m. Parking and admission is free. Information from Denise Stotts, PO Box 690042, Houston, TX 77269-0042 or www.houstonstampclub.org.

★ **September 14-16, 2007 MILCOPEX 2007**. Sponsored by the Milwaukee Philatelic Society. A WSP show. Held at Four Points by Sheraton Milwaukee Airport, 4747 South Howell

Avenue, Milwaukee, WI. 16-page frames available at \$8 per frame, \$15 per single-frame exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free admission. Youth table, 35+ dealers, USPS and UN. Show cachet and cancel. Further information and prospectus from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217-0832, by E-mail from henak@execpc.com or from the web site at www.MilwaukeePhilatelic.org.

October 6-7, 2007 — Cuy-LorPex 2007, 49th annual exhibition of the **Cuy-Lor Stamp Club** (Cleveland, Ohio area). Free admission and parking. Nine-page frame fees, open competition: \$3 each. Youth exhibits not in open competition, no charge. Fifteen frame maximum for a competitive exhibit. **Hours** — 10 a.m. to 5 p.m. Saturday, October 6 and 10 a.m. to 4:30 p.m. Sunday, October 7. **Location** — Lutheran West High

School, 3850 Linden Road, Rocky River, OH 44116. Exhibit prospectus available by e-mail request to cuylorstampclub@hotmail.com or USPS mail to Cuy-Lor Stamp Club, Exhibit Chairman, P.O. Box 45042, Westlake, OH 44145.

December 1-2, 2007, 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 new 16-page frames 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 Velma Grinfelds, 3800-21st St., San Francisco, CA 94114. Website: www.penpex.org. Entry form available online.

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.

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

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

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

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

All requests must be received in writing *at least four weeks in advance of the show date*. *Canadian requests* should be sent directly to our Canadian Awards Chairman: Ray Ireson, 86 Cartier, Roxboro, Quebec H8Y 1G8, Canada.

All U.S. requests should be sent to Denise Stotts, P.O. Box 690042, Houston, TX 77269

Costs & Choosing A Subject — One Member's Experience

by Robert W. Collins

In the Editor's January 2007 2¢ Worth; I see some comments about one having to have money or be a rich person to be involved in exhibiting and winning the high awards. I would feel safe in stating there is no one in the exhibitor's club with a lower income than me. I started collecting stamps over 60 years ago, and got into stampless covers over 40 years ago. I searched for covers and did luck onto a large lot of a couple hundred (unpicked by dealers) stampless covers at one time for \$1.00 each. That was a lucky find as numerous covers in the lot were worth a lot more with a couple going for over a hundred dollars each. I traded these along with a bunch of other covers for several one-of-a-kind Early Alaska covers that formed the backbone of my gold-award-winning early Alaska exhibit which contained many one-of-a-kind items.

I was told by the International Judge that had been hired to research and mount the Dr. James Matejka Alaska collection that my collection with the early scarce Alaska commercial covers was BETTER than the Doctor's material. The Dr. Matejka collection was shown both Nationally and Internationally winning numerous International Gold awards, and after the death of the doctor I was able to purchase several of his key items. I had to sell my silver coin collection to do it, but it was worth it, and not long after that the price of silver dropped. Whew!

Over the next few years I saw several of my old traded covers in different exhibits but I was never sorry I traded them. Working two jobs whenever I could and having an understanding wife who let me use some of my second job money for my collecting kept me looking for material. It was not easy but it can be done, and after many years of collecting I feel I have become very knowledgeable and have collected stampless covers from the 1700s, Civil War, many different state covers, and many other collecting areas including stamps from around the world (which tends to give someone a very varied collecting knowledge).

How have I done? I think I have done

great, as I have won numerous Gold and higher awards with my exhibits at the National Shows, but I have never tried exhibiting on the International Level. What I have done is form three exhibits of vastly different subjects that contain many one-of-a-kind and numerous very scarce and rare examples of covers and postal history. I don't have any million dollar items but my exhibits do contain a number of covers valued at well over a thousand dollars each and a bunch in the several-hundred-dollars-each price range. To me, the big thing is NO ONE could duplicate any of these three exhibits no matter how much money they have!

All of these collections were formed by hard work over a 30-40 year time period of searching out material, but one needs the knowledge to know what they are looking for. Pick a collecting area that is recognizable, but not common like some stamp series seen today, and not a small collecting area that no one has heard of. Educate yourself about the area you have chosen by buying books on the subject. While everyone has heard of Alaska, few know the early material is extremely scarce and rare and it is the hardest of any of the 50 states to find. The way the mail was carried and the hardships involved was second to none!

While setting up the exhibit I spent a lot of time searching out books on early Alaskan history and first person stories — so when I did my write-up on my exhibit pages and research no one could dispute anything I had said.

My Alaska reference books numbered well over a hundred and some are collectable in their own right. I had a similar situation with the other two exhibits, especially my Korean War exhibit. I have bought numerous books on the conflict which include the set of nine books listing all the U.S. Navy ships and their history. I went through the navy books page-by-page to make a list of all the ships involved in the Korean War. It took a lot of time but I found there were many more ships than I had imagined that had some involvement in the war (including one submarine for which I am still looking for an example

since it was involved in combat with a shore party) but without books I never would have known.

I know some people would rather spend their money on stamps or their collection but without the books the background information sure is lacking. For another exhibit to give me the background and help needed I again bought a number of books. Two of these are the books on transatlantic mail which again gave me the background to look for some material I could use and also helped in my write-up on the exhibit pages. I cannot stress the importance of books on your chosen subject whatever that might be. Even the old post office guides that are available are a great help at times.

One does not have to be a wealthy person to do well with an exhibit. It might help as in the case of the millionaire evangelist from California (now deceased) who bought numerous fine collections and paid a crew to research and mount the material in his exhibits. His goal was to win the Champion of Champions competition which he finally did a few years ago. He had guards watching over his exhibits at the shows and he also had a man in charge traveling with and mounting his exhibits at the shows. My wife and I gave this person a ride to the hotel where we were able to have a nice conversation with him and found out some of the workings of his employer. When he found out what exhibit we had (Alaska) he was impressed and said ours was the only exhibit his boss was worried about topping his in the competition. It didn't happen but it shows that with a lot of hard work a "poor-peon" like me can compete with the "big boys" of philately.

I always felt proud of what I had accomplished in exhibiting and still do, for I feel if the panel of judges have any philatelic knowledge any exhibit of mine will do well. When I spend over a hundred dollars to exhibit, I do feel I am entitled to a fair shake but that is not always the case. However, I don't feel I have to take a back seat to anyone in exhibiting.

The only way you can know where the line is, is if you cross it. — David Chappelle

October, 2007 TPE Theme: Should There Be An Appeal System For Exhibit Awards? Your Thoughts & Experiences Wanted

Muddling Through

by Louis E. Repeta

A portion of my *Gold Córdoba* traditional exhibit complements the stamps and focuses on how this series was used. It is not possible to produce a competitive exhibit without providing some insight into the postal history and a study of the postal markings of the period by showing the stamps properly used to pay specific rates.

What initially attracted my attention to the cover shown in Figure 1 was the relatively scarce *duty free* marking on the lower right hand corner of the envelope. I would like to follow this cover through its journey with attention to the franking, the sender, the recipient, and the markings received during its everyday mail processing.

The 95 gram (five times rate) registered letter (packet might be a better word) was posted at Granada on December 12, 1913. The packet received a Corinto transit backstamp on December 13, 1913 and arrived in New York City on January 1, 1914 where it received arrival backstamps and the registration number 67289.

The packet is properly franked with stamps from the time period. The combination of stamps used and their arrangement are not unusual, and the franking does not appear to be philatelically inspired. Archival postal rate records **do not** exist for this period; they were destroyed by earthquake and fire. The rates were reconstructed by students of these issues from evidence presented by covers. (See the comprehensive ten part article by NSG member Michael P. Birks, "Nicaragua: Postal Rates From 1913," published in *The Central American Newsletter*, Vol. IV, 1998.) The postage rates and the stamps affixed to the Figure 1 cover:

Overseas letter rate 5c/20 grams x 5 =	25c
Registration fee	10c
Total	35c

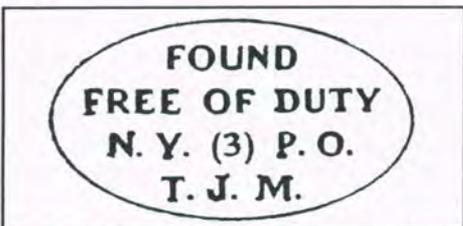


Figure 2. Scarce handstamp struck on an incoming foreign packet not subject to customs duty.

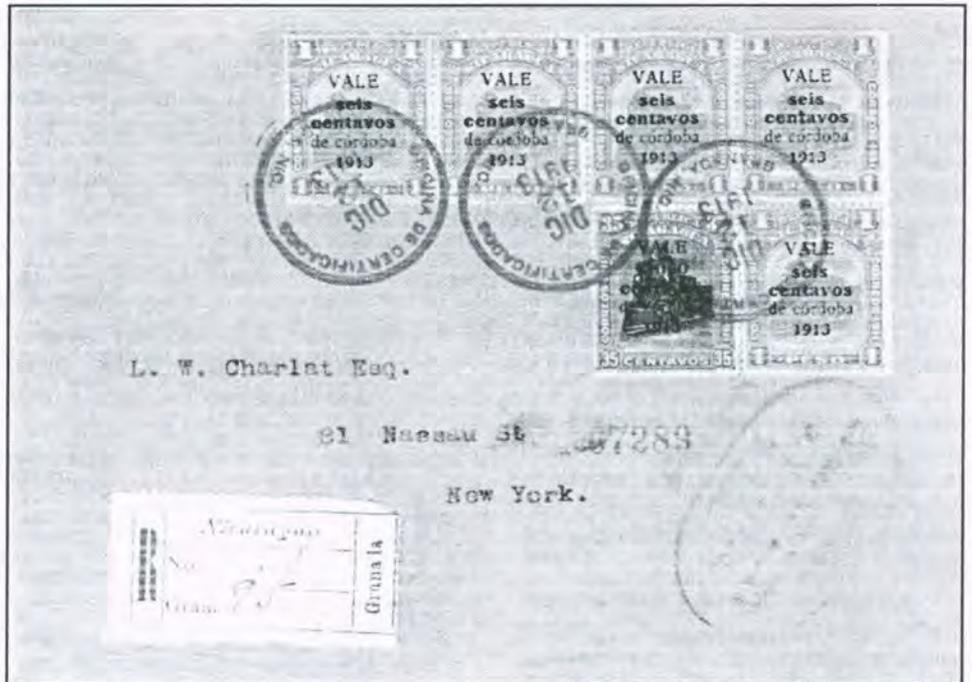


Figure 1. A 95 gram registered overseas packet from Granada to New York City handstamped "FOUND/FREE OF DUTY."

The name of the sender does not appear on the packet and is therefore unknown. The packet was addressed to L.W. Charlat at 81 Nassau Street. The recipient was a known stamp dealer (a businessman) and expertiser whose mark "LWC" can be found on the back of some high catalogue value Nicaraguan and Panamanian stamps. To obtain stamps from a country of interest dealers often establish a working relationship with an individual living there. This commercial packet may have contained postage stamps. There is a philatelic element attached to it, and it is not purely commercial. Haven't we collectors all had our moments as dealers? Is this an example of the dreaded *philatelic cover*? Collectors are well aware of the exhibiting prejudice to condemn philatelic covers. Fortunately the cover world is not completely black or white. There is a continuum with true "commercial" covers at one end and "philatelic" covers at the other with a large gray area in-between.

In the general scheme of postal markings, the broad field of *service markings* includes all postal markings handstamped on mail matter that are not postmarks or cancellations. I subdivide these service markings into two groups: auxiliary markings and ancillary markings.

I define an auxiliary marking as one that *requires additional action* by the recipient or sender, for example: "returned for postage," "held for postage" or "postage due cents."

I define an ancillary marking as one that is informative, usually an alibi for delayed delivery, and *does not require* additional action by the recipient or sender, for example: "missent," "forwarded," "found in collection box," or "Too Late/Steamer Sailed."

Let's discuss the ancillary marking "FOUND/FREE OF DUTY" handstamped on the Figure 1 cover and detailed in Figure 2.

Whether an article sent from one foreign country to another was subject to customs duty in the receiving country was to be determined by the receiving country. Foreign mails in transit through a country to another foreign country were exempt from customs inspection.

The 1913 edition of the U.S. Postal Laws and Regulations, chapter nine, section 664, pp. 372-81, deals precisely with the "joint regulations adopted by the Secretary of the Treasury and the Postmaster General governing the treatment of dutiable and supposed dutiable articles received in the mails from foreign

countries.”

These U.S. regulations specified registered articles received from foreign countries containing merchandise and liable or possibly liable to customs duty shall be inspected by customs representatives stationed at exchange post offices. Custom duties could not be prepaid by the sender, and applicable customs fees were to be collected from the addressee.

Registered letters and letter packages examined by a customs officer and found *not subject to duty* were to be stamped (paragraph 32, p. 380) “Passed free of duty” or “Not dutiable” along with the name of the port and the initials of the officer. The Figure 2 handstamp complies with these requirements.

This cover, sent to a stamp dealer, has survived because it was properly franked

with stamps of the period, contained an elusive ancillary marking, and the dealer saved and sold it. The question is “How do you rank this cover along the continuum between commercial and philatelic”? What are the criteria to be used? Influenced by the recipient element of this cover, I would classify this as a desirable cover, at worst quasiphilatelic, and **worthy** of being in the exhibit.

Indexing Your Thematic Exhibit

by Jack André Denys

Most of us have discovered several different ways to manage our collections and organize our exhibits. We maintain *inventories* of our purchases so we can both record prices we paid and avoid buying duplicates. We include a plan page in our exhibits, a *table of contents* listing its chapters and subchapters, to guide viewers through the presentation. How about also developing an *index* of your exhibit? The index would, of course, never be included in the exhibit's public display. Instead it would be kept on computer or paper as a very helpful tool for your own private use.

Like other themes, my exhibit on “The Bayeux Tapestry” makes several different thematic points about the same subject. And like most thematic exhibitors, I try to use different philatelic elements each time I refer to a subject. Therefore I maintain two indexes of my thematic exhibit, one listing thematic subjects and one listing philatelic elements. Especially when developing a new thematic point or adding new

philatelic items, I use my indexes to find locations of items already in the exhibit.

Example: The Tapestry tells of several crossings of the English Channel. Here is the appropriate subject index, using chapter and subchapter numbers:

English Channel

- 1.2 - Jersey: Map on aerogramme (mint)
- 1.4 - Jersey: Map on booklet cover
- 3.4 - Jersey: Map on stamp (plate proof)
- 3.4 - Jersey: Map on stamp (mint)

Frame and page numbers could be used instead, but would require more frequent updating than the chapters/subchapters method when new material is added.

Obviously, the more references to the same subject, the handier the index. For example, William the Conqueror is a central figure in the Tapestry and therefore he is referred to ten times to make different thematic points.

Here is an index of a philatelic element:

Aerogrammes

- 1.2 - Jersey: English Channel map (mint)
- 1.3 - USA: Halley's Comet - postmark
- 2.1 - GB: Illuminated manuscript (Christmas 2000)
- 4.3.4 - GB: Shakespeare (for Ophelia and Hamlet) - specimen

Note that you can cross-reference an item either by looking in its subject index or element index (Jersey: English Channel map on aerogramme - references 1.2 above).

Developing an index of philatelic elements is also a way to check the balance of different elements in the exhibit. (For another way, see *TPE* July 1991 pp. 29-31, where the late Mary Ann Owens recommended using a “Philatelic Elements Check List” to guard against the clustering of elements.)

The older I get, the more I welcome ways that help me remember. Using an index replaces the need for a photographic memory of my exhibit!

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Thematic Exhibiting

by Phil Stager

Note: The editor apologizes for printing this article with the wrong illustrations in the April issue.

Probably the most dreaded and confusing term in competitive thematic exhibiting is "appropriate philatelic material." Let's see what the *Manual of Philatelic Judging (MPJ)* says:

"Knowledge (20 Points)

"Philatelic knowledge is demonstrated by the material chosen to tell each aspect of the story. Common stamps or documents, including very modern ones, are appropriate if they best represent important thematic details. Knowledge is judged by the suitability of the philatelic material and the correctness of the philatelic text, especially with any personal philatelic study or research. The use of two or more different philatelic elements per page adds to the philatelic depth of the exhibit and should be encouraged.

"Appropriate material is that which, for the purpose of transmitting mail or other postal communications or other payment of official dues, has been issued or intended for issue by government, local, or private postal agencies or empowered authorities for the payment of official duties, including revenues. It is recommended, however, that inclusion of fiscal material be limited and that it be necessary and germane. Appropriate philatelic material includes stamps in all forms from artists' drawings and proofs to perforations, watermarks, errors, postal stationery, covers, and cancellations of all types, postal markings both mandatory and instructional, meter marks on tape or cover paying the correct rates, revenue fees, etc. Overprinting and surcharging will change the original stamp to another form.

"Each item in a thematic exhibit should be assessed for its philatelic appropriateness as well as its thematic content. Preference and greater prominence should be given to those issues whose thematic content has a direct political, historical, cultural, economic, or similar relationship to the issuing countries, as opposed to speculative issues with little or no such relationship. Similarly, genuinely canceled stamps should be shown and not cancelled-to-order items.

"Thus, only material that either "carried the mail" or paid a fee for service is consid-

ered suitable for a thematic exhibit. All material must be pertinent. Picture postcards would have to become postal cards with an imprinted indicium on the reverse and have been issued or authorized by a government to be acceptable. Inappropriate items might be fantasy issues from non-existent postal territories, private vignettes or corner cards, or even photographs; these should be used only when nothing else can tell that necessary aspect of the story line."

(p. 66 The Thematic Division, MPJ, 5th Edition, 2002)

What! You do not have the latest edition of the Judging Manual? *O tempora, O mores!* How do you expect to succeed in a competitive endeavor unless you know and understand the rules of the competition?

The brief list of the items that are mentioned as appropriate philatelic material in the MPJ is far from complete. If you would like a list of items considered appropriate, please e-mail me. Several exhibitors including the late Mary Ann Owens prepared lists of philatelic items appropriate for a thematic exhibit. Rather than present a lengthy list in this article, I will list those "inappropriate" items most commonly used.

Post Cards: Not to be confused with postal cards which were issued by or with the approval of a postal agency. Note that some post cards became postal cards when an indicium was printed on the other side. Figure (1) shows part of page in my one frame exhibit on Royal Palms. The rather mundane looking made-in-the U.S.A. linen postcard became a postal card when the Dominican postal authorities approved the addition of the indicium on the back side.

If you really like collecting and exhibiting post cards, do so under the still experimental postcard class at AmeriStamp.

First Day Covers: The cachets on most first day covers (FDC) are privately produced and have nothing to do with moving the mails. The fact that a stamp had its first day of issue on mm/dd/yy has little to no thematic relevance. The words FIRST DAY OF ISSUE in English or any other language have little to no thematic relevance. The first day cancel may have thematic relevance if there is some element in the cancel that directly relates to the theme or thematic point under discussion. Figure (2) shows a first day cancel with thematic relevance — the small stylized jet biplane.



Figure 1

If you intend to use a first day cancel that has direct thematic relevance, then please window the cover to show only the cancel and stamp. If you really like first day covers, then show them in the Illustrated Division.

Advertising covers: The ads are privately produced and have nothing to do with moving the mails. Unless there is some other thematic element on that colorful ad cover, leave it out of your competitive thematic exhibit. Save the ad covers for the Illustrated Division.

Collateral Material: The sky is the limit here, e.g. newspaper clippings, magazine articles, photos, all sorts of printed matter, and almost any object that can fit inside an exhibit frame. Unfortunately for thematic exhibitors, none of this material "carried the mails." But what about mail bags? Yes, I have seen small mail bags in exhibits of Zeppelin mails. They were used for drop mail from the airship. I would think long and hard about using an item like this in a thematic exhibit. Ask yourself how much it contributes to the thematic development of the exhibit. If you want to show your collateral material, then Display Division is for you.

Cinderella Material: This category includes just about any printed matter that looks like a postage or revenue stamp, e.g., advertising labels, savings or trading stamps like those old S & H green stamps, wildlife conservation seals, and Christmas seals. Cinderella type stamps have nothing to do with moving the mail. If you want to show Cinderella type material, do so in the Cinderella Division.

Some of you now may be asking the question, "But I just have to make this very important thematic point in the exhibit, and I cannot find anything philatelic for it. What am I supposed to do?" Many of us have asked the same question. Most successful exhibitors eventually find a good philatelic item to make that all-important thematic point since we have the entire

world of philately from which to choose. The lack of a common U.S. commemorative stamp for that thematic point does not mean that something elusive exists. However, if absolutely nothing in the whole wide world of philately exists for that all-important thematic point, then ask yourself just how important is it. Will the exhibit suffer irrevocable harm if the exhibit says nothing on that thematic point? Probably not! The absence of that thematic point will probably be far less noticeable than the inclusion of inappropriate philatelic material.

Now that you have finally found an "appropriate" philatelic item for that all-important thematic point in the exhibit, ask yourself if that item's thematic content "has a direct political, historical, cultural, economic, or similar relationship to the issuing country." Ref: p66, MPJ A few examples may help illustrate this statement.

A stamp issued by Iceland and showing coconuts would not be a good item to use in my Coconuts exhibit because coconut palms never grew in Iceland and have no relation to Nordic culture. However, a stamp from Iceland showing bananas may

be quite appropriate since bananas are grown in Iceland in greenhouses heated by geothermal steam.

A stamp showing Beethoven from Botswana is not nearly as good as one issued by Germany. Botswana has no direct political, historical, cultural, economic or similar relationship to Beethoven.

One final example using the Marquis de Lafayette. Thematic point: Lafayette did this or that in France. Use a French stamp showing him. Next thematic point: Lafayette did this or that while in the Colonies during the War of Independence. Use a U.S. stamp showing him. Lafayette did this and that involving the U.S. and France. Use a joint U.S.-France issue stamp on Lafayette.

So if you desire a higher medal level for your competitive thematic exhibit, get better — and not necessarily more expensive — philatelic material. Recall that our challenge as competitive thematic exhibitors is to illustrate the thematic point with the best possible philatelic material. If you have any questions, comments, or suggestions about this or any other aspect of competitive thematic exhibiting, please send them to me by e-mail or through the editor.

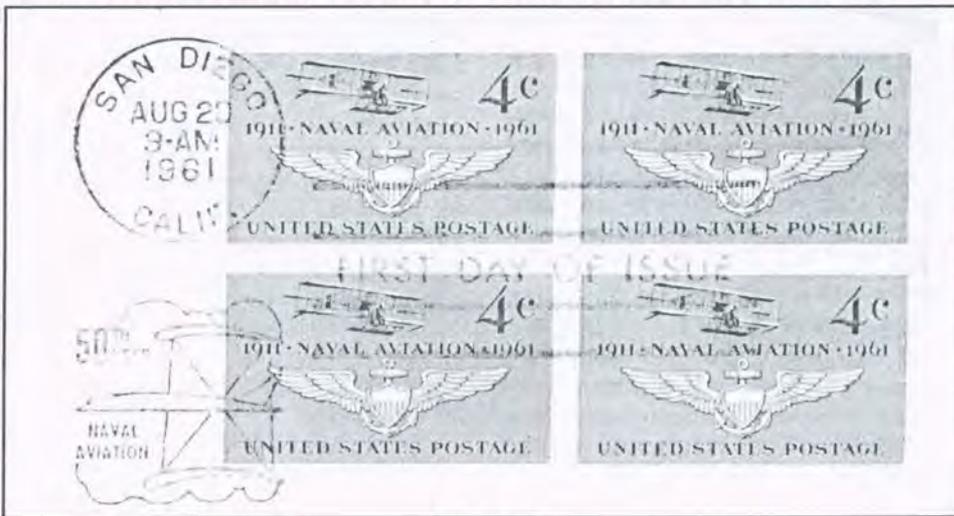


Figure 2

Help With New Projects — Free Listing

- **Barbados: 1927 Tercentenary Issue** (Scott No. 180). Need essays, proofs, covers/cards, cancels, imprint blocks and full or part sheets. John Wynns, 3518 S. Mission Rd., Unit 4, Tucson, AZ 85713-5682.
- **U.S. Postal Counterfeits** Information, stamps and usages for a developing exhibit. John Hotchner, P.O. Box 1125 Falls Church, VA 22041, 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.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 2007 or 2008? Why not invite inquiries here?

Have you an award you'd like shows to give? Advertise it here.

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

• Illyefalvi to head Americover 2007 exhibition jury

Kalman V. Illyefalvi of Maryland will be chief judge for Americover 2007, the annual show and convention of the American First Day Cover Society.

He will be joined on the exhibition jury by Ronald E. Leshner of Maryland; Douglas Clark of Massachusetts; William Schultz of Pennsylvania; and Stephen Sufet of New York.

The three-day World Series of Philately show will be held August 17-19 at Stamford Connecticut Marriott Hotel and Spa, and will feature a large mostly-FDC bourse, cachetmakers bourse, top exhibits, a banquet, meetings, seminars, youth booth, pre-show area tour and post-show dinner event.

The U.S. Postal Service's new Celebrate! stamp will be issued during the show, too.

The Americover 2007 prospectus and exhibit application may be downloaded from the AFDCS Web site, www.afdcs.org, or requested by mail from Norman Elrod, 641 Dogwood Trail, McMinnville, TN 37110-3015, or e-mail at nelrod@infoave.net. A business-size self-addressed stamped envelope would be appreciated.

• **Prospectus available for Philadelphia show.** Exhibitors can now obtain the prospectus and exhibit application forms for the Philadelphia National Stamp Exhibition (PNSE), which will be held September 7-9 at the Valley Forge Convention Center in King of Prussia, PA. Convening societies include the national meeting of the Auxiliary Markings Club, a regional meeting of the United Nations Philatelists, Inc., and the Pennsylvania Postal History Society's annual meeting.

This year's show also features a competition among several state postal history societies for the Keystone Cup and other special prizes. Participating state postal

history societies include Pennsylvania, New Jersey, New York, Ohio, and Massachusetts, and others have been invited.

Copies of the prospectus along with travel and hotel information can be obtained from the show website <http://pnse.home.att.net>, or by writing to PNSE, PO Box 176, Lafayette Hill, PA 19444. Dealers interested in taking a booth at the show should contact PNSE President and Show Chairman Chip Blumberg at the same address or at pnse@earthlink.net.

• **Americover 2007.** In a three-day World Series of Philately show, Americover 2007 will see two bourses, one U.S. first day ceremony, more than 17 seminars, about a dozen society and club meetings, 27 dealers (most of them with first day covers, but not all), two society auctions, 160 frames of FDC exhibits, three evenings of "hospitality suites," two off-site social events, and hundreds of FDC collectors.

Among the groups holding meetings during Americover 2007 are the AFDCS, the American Ceremony Program Society, the American Society for Philatelic Pages and Panels, the Art Cover Exchange, the American Philatelic Society, The Virtual Stamp Club, the American Association of Philatelic Exhibitors, the Connecticut Cover Club, the Cachet Makers Association, and the AFDCS' 7-1-71 Affair Chapter.

The commercial dealer bourse is the largest gathering of FDC dealers for the year, while nowhere will more current cachets be found than at the Cachetmakers Bourse Saturday evening.

The new "Celebrate!" stamp, which replaces "Happy Birthday," will make its debut on Friday the 17th at Americover 2007.

• **Canada's largest annual stamp show, ROYAL*2007*ROYALE** will be held on October 12, 13 and 14 2007, at the Queen

Elizabeth Building, Exhibition Place on Lakeshore Blvd., just west of Toronto's Waterfront District.

Show sponsors are the *Greater Toronto Area Philatelic Alliance*: www.gtapa.org, *The Royal Philatelic Society of Canada* www.rpsc.org and the *Canadian Stamp Dealer's Association*: www.csdaonline.com. For complete information, please check either of these websites or contact Show Chair, Peter Butler: pbutler@ilap.com

Exhibitors wishing to exhibit at the ROYAL can obtain the show Prospectus and Entry Form at the above listed websites. The Exhibits Chairperson is Alan J. Hanks, 34 Seaton Drive, Aurora, ON, Canada L4G 2K1: alan.hanks@sympati-co.ca Exhibits will be put up on the Thursday evening only, unless special arrangements are made with Alan Hanks. Deadline for entries is September 4. Frame fees are \$20 for multi-frame exhibits, \$25 for a single frame. All exhibit types are welcome (including postcard).

American exhibitors please note: Tom Forunato of Rochester, NY stampmf@frontiernet.net is the American Commissioner for the ROYAL and will be happy to accept your exhibit, bring it to the show and return it to you. He is also a member on this year's panel of judges, including Chief Judge Doug Lingard of Ottawa, Paul Barsdell of Australia, and Canadians Rodney Paige of Thorold Ontario and Gregoire Tessier of Quebec.

There will be special presentations, workshops and society meetings throughout the three-day show including presentations by BNAPS and Canada Post, the Judge's Critique and a Judging Seminar. For the schedule of the activities, please check the websites in September. The official opening will be held at 10 a.m. on the Friday and will include a Canada Post stamp launch of a new definitive series of stamps.

Stop by the AAPE table at Stampshow, Portland Aug. 9-12.
Can you devote an hour to staffing the table?

Ask Odenweller

by Robert P. Odenweller

Too Many Golds — A Solution The old saying goes “be careful what you ask for — you might get it.” In the various arguments raised for “curing the problem” of too many Gold medals, I was taken to task by Jim Graue for not offering a solution when I suggested that a “large gold” was not the answer. There is an easy solution that is used worldwide, but one that for many reasons has not been adopted in the United States: a point scoring system based on FIP regulations.

A little history may help those who were not active in exhibiting and judging some twenty years ago. At the time, I was president of the FIP Commission for Traditional Philately and the then-president of FIP, Ladislav Dvoracek, pushed the idea that point scoring rather than just medal giving would give more accurate results. It was necessary for me to develop a split personality where on the one hand I had to coordinate the results of all the countries in the commission and their thoughts as how to implement this mandate, and on the other hand to represent the reluctance of the U.S. to using points.

In terms of the latter, I had one vote, but tried to make the result as palatable to all parties as possible. Many individual judges in the U.S. were opposed (some of them almost violently so) to the use of points, so any discussion of adopting the FIP system here was doomed before it started.

To help to bridge the gap between our system and that used by the rest of the world, I introduced a concept that is now used regularly at Stampshow — the FIP Option, in which an individual exhibitor pays a special fee to have his exhibit evaluated by FIP-qualified judges and a written evaluation sheet returned to the exhibitor after the show. This way they can get an idea of how they might expect to be graded at the international level, which on occasion will vary from the level they reach with the national judges. Some exhibitors who cannot attend the show but would like to receive a written critique also sign up for this service.

We seem to remain quite content to let the rest of the world use a FIP-based scoring system while we continue to work with ours. A Vermeil medal granted to an exhibit at a U.S. national show is considered to fulfill the requirement for eligibility at the FIP level. (As I mentioned in the last issue, however, one country refuses to accept this. An exhibitor from that country showed in a high-level U.S.

exhibition and received a Vermeil medal but was informed that her home country did not accept that as being a “proper” Vermeil medal, and was denied the eligibility she should otherwise have had.)

What About those Golds? Are there too many Gold medals? I don’t think so. On any jury on which I have served there have been a few that might have been borderline between Vermeil and Gold, but I felt that those that were finally determined to be Gold deserved the distinction in virtually every case. Various shows will attract different types of exhibits, particularly those with the annual conventions of major societies. This latter group will often be mature exhibits that have won many Gold medals in the past and will have had material added and some “fine tuning” done in order to contend for the special awards made available by the society.

Will a preponderance of this type of exhibit skew the awards list heavily in the direction of Gold medals? Unquestionably. Are they undeserved? Absolutely not.

Further, the wealth of resources for exhibitors in having over 30 national shows, critique services, this magazine, and plenty of opportunity for a potential exhibitor to refine an exhibit, all combine toward creating top level exhibits. Are they all “high” Gold medals? No.

The crux of the “problem” seems to be those who want to distinguish between the “ordinary” Gold medals and the top contenders.

We currently use point systems to evaluate one-frame, display, youth, literature and thematic exhibits. It is time to rethink how we might get in step with the rest of the world and adopt the use of points for the rest of the exhibits. In one very easy step we could establish which Gold medals are among the higher strata, and eliminate the talk of national-level large Golds.

Some judges, particularly those who have never used points outside the other divisions, may call such a discussion heresy. It is not unusual for the judges who **have** used them, particularly at the international level, to say that they may have been ambivalent about points at first, but found that they were not as bad as the critics had suggested.

As Graue mentioned in the April 2007 issue, a few current Gold medal exhibits may be demoted if the points are used as they should be in the FIP under which weight crite-

ria slightly different than at US nationals currently, simply because the points apply to the four different elements

somewhat more specifically than just the medal level. So, should we change? Not necessarily. Should we discuss the possibility? I’d say that now may be time to think again about it. Talk doesn’t hurt, and, who knows? It could be that we will find that joining the rest of the world isn’t so bad.

What Is It About a Particular Show that Makes You Want to Exhibit There? The theme for this issue should generate a lot of opinions. I’d like to touch briefly on a few that affect my interest. First should be the participation of the national society that holds its convention at the show. Support for the society not only helps the society but also gives the show the chance to advertise and to attract similarly interested collectors and exhibitors. Sharing common interests can be the lifeblood of the society and can insure a successful show. In addition, the show will usually have at least two jury members who are very conversant with the material covered by the society, making a careful evaluation of what might be an esoteric area much more likely.

Location is likely to make an easy decision. Shows available after a short trip and where the expense of a hotel is unnecessary (if a daily return home is possible) can make it easier to save on direct expenses and perhaps to use the funds for purchases. Trips involving air or land transportation and hotel expenses will require a balancing of other attractions.

Attending as a direct response to a request from one of the show organizers. Many organizers will contact exhibitors directly, knowing that the exhibitors will be very busy but may welcome a personal touch. As an exhibitor this might be all the encouragement that is needed.

Some exhibitors will look at shows evaluating the likelihood of top dealers who would be available to provide new material to add to their collections. In these cases, it would be wise for the exhibitor to contact the dealers in advance to be sure that they will bring material that would be of interest.

A few exhibitors are likely to target shows that are not normally considered the “big” ones, so as to enhance their chances for some of the big awards. Sometimes this will involve the shows at the end of the cycle before the cutoff date for the Champion of Champions



The greatest achievement is to outperform yourself. — Denis Waitley

eligibility, where many of the major contenders will have won their grand awards and thus be ineligible for further competition. This ploy could be illusory, but it may still be seen

as an attraction.

Regardless of how these may affect one's desire to participate in a show, exhibitors should be ready to support the shows that are

nearest them, to ensure that they will have sufficient exhibits to continue and stay financially healthy so that they will continue long after we have left the scene.

2007 AAPE Youth Champion of Champions

by Carol Barr

Alyssah Xeniah C. Alcalá of the Philippines is the winner of the 2007 Youth Champion of Champions competition sponsored by the American Association of Philatelic Exhibitors. The event was held in conjunction with The National Topical Stamp Show, a World Series of Philately exhibition held in Irving, Texas, June 15-17, 2007. The Championship, which is underwritten by a grant from World Columbian Stamp Expo, is directed by Robert and Carol Barr of Downers Grove, Illinois.

This year's competition included eight exhibits (24 frames) prepared by youth aged 11-18. Winners of AAPE Youth Grand Awards from nationally accredited shows in the U.S. and Canada vied for the designation "Youth Champion of Champions" and for many other donated awards. 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.

The complete listing of awards is as follows:

Youth Champion of Champions — the best youth exhibit shown in North America in 2006-2007. Donated by WESTPEX, Winner also received Ken Lawrence framed stamps. Presented to Alyssah Xeniah C. Alcalá (13), the Philippines, for "Her Majesty Queen Elizabeth II" (representing Royal*Royale 2006).

Howard Hotchner Award — For the best portrayal of American History. Donated by John Hotchner. Presented to

Dzintars Grinfelds (18), California, for "Railroading in the U.S." (representing Filatelic Fiesta 2006).

NAPEX Awards:

A) **NAPEX Title Page Award** — Presented to Cassi Stahl (11), Indiana, for "Pandas" (representing INDYPEX 2006).

B) **NAPEX Creativity Award** — Presented to Sabrina McGill (11), Indiana, for "Zoofari" (representing Southeastern Stamp Show 2006).

C) **NAPEX Topical Award** — Presented to Matthew Smith (11), Minnesota, for "Dinosaurs!" (representing Minnesota Stamp Expo 2006).

D) **NAPEX Thematic Award** — Presented to Cassi Stahl (11), Indiana, for "Pandas" (representing INDYPEX 2006).

E) **NAPEX Research Award** — Presented to Olivia Bohrer (12), Quebec, for "Butterflies in Liberty" (representing ORAPEX 2006).

WESTPEX Awards:

A) **WESTPEX Write-up Award** — Presented to Sabrina McGill (11), Indiana, for "Zoofari" (representing Southeastern Stamp Show 2006).

B) **WESTPEX Flora and Fauna Award** — Presented to Matthew Smith (11), Minnesota, for "Dinosaurs!" (representing Minnesota Stamp Expo 2006).

C) **WESTPEX Award of Excellence** — Presented to Alexander Faulkner (13), Nova Scotia, for "Sports on Stamps" (representing NOVAPEX 2006).

D) **WESTPEX World-wide Award** —

Presented to Alexander Faulkner (13), Nova Scotia, for "Sports on Stamps" (representing NOVAPEX 2006).

APS Membership Award — Donated by Ken Martin. Presented to John Phillips (11), Illinois, for "The War Between the States" (representing CHICAGOPEX 2006).

American Topical Association Youth Award — Presented to Alyssah Xeniah C. Alcalá (13), the Philippines, for "Her Majesty Queen Elizabeth II" (representing Royal*Royale 2006).

ATA Membership Award — Donated by Johnstown Junior Stamp Club — Presented to Alyssah Xeniah C. Alcalá (13), the Philippines, for "Her Majesty Queen Elizabeth II" (representing Royal*Royale 2006).

Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen — Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Olivia Bohrer (12), Quebec, for "Butterflies in Liberty" (representing ORAPEX 2006) and John Phillips (11), Illinois, for "The War Between The States" (representing CHICAGOPEX 2006).

The Caring Award in memory of Chris Winters, MD — Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Cassi Stahl (11), Indiana, for "Pandas" (representing INDYPEX 2006).

Unique Girl's Award — Donated by Sandy Morris. Presented to Olivia Bohrer (12), Quebec, for "Butterflies in Liberty" (representing ORAPEX 2006).

AmeriStamp Expo 2008 Rescheduled to January 11-13 in Charlotte, NC

The American Philatelic Society has announced that AmeriStamp Expo 2008 has been rescheduled.

The annual APS winter show and convention will now take place January 11-13 at the Charlotte Convention Center in Charlotte, North Carolina.

The change was made to avoid a conflict with the American Stamp Dealers Association's 2008 Spring Postage Stamp MegaEvent in New York City at Madison Square Garden. The MegaEvent is scheduled for March 6-9, 2008.

Plan now to make your first stamp show of the year AmeriStamp Expo 2008 in Charlotte, NC.

" THE JENNY "

Production Variations of America's First Airmail Stamp



Introduction

The stamps in this traditional exhibit illustrate the problems encountered in the production of the first United States airmail stamp: the 24c "Jenny". The bicolor nature of the stamp necessitated the stamp sheet be passed through the press twice: once for the red frame and a second time for the blue "Jenny" vignette. The inverted "Jenny" occurred when the red frame sheet was inserted into the press reversed.

There were three printing stages of the stamp. Changes to the sheet markings were made in the second and third printings as a result of the William T. Robey discovery of the world famous "Inverted Jenny" error on the first day of sale of the stamp.



The Curtiss JN4-H biplane depicted in the stamp vignette, flew the mail on the first US airmail route.

In addition, misalignment problems created several varieties, the most famous of which is the "Grounded Plane" stamp. All known shifted vignette varieties are shown in the exhibit.

The stamp was put on sale on May 14, 1918, for the debut of the government airmail service between Washington, Philadelphia and New York on May 15. The 24c airmail rate paid the airmail charge and included a 10c special delivery fee.



"Grounded Plane"
One of the many mis-registration variations of this stamp.

History

On February 27, 1918, a new airmail service was announced to fly between Washington, DC, Philadelphia and New York. It was supposed to begin on April 15, but was postponed to May 15 because suitable landing fields could not be found near Philadelphia or New York.

There was little time to make all the necessary arrangements. The 24c airmail rate was only ratified by Congress days before the flights were to start. The planes were delivered unassembled on May 13, with the first flights scheduled two days later.



Positions 3-8/13-18 from the Second Printing.
This is how the 24c bicolor "Jenny" should look.

The first flights were not without incident. The first plane leaving Washington, DC, ended its flight upside down in a field, 20 miles south, after the pilot took off in the wrong direction. These early efforts by the postal service eventually led to fast, reliable and affordable delivery of US mail by air.

First, Second & Third Printings

The First Printing: Selvedge left and bottom. Siderographer's initials at bottom.

In the first printing, stamp sheets were guillotined into post office panes leaving straight edges at the top and right of the panes. This resulted in the removal of the plate numbers found at the top of the sheet.

Selvedge remained on the left and bottom portions of the pane leaving the siderographer's initials, S. De B. (Samuel De Binder), in the bottom margin.



The first printing was put to press on May 10 for the frame plate and May 11 for the vignette plate.

The siderographer was employed by the Bureau of Engraving and Printing (BEP). His role was to lay down images from the transfer roll on to the printing plates. By custom the siderographer stamped his initials in the bottom left corner of each plate. For some unknown reason, Samuel De Binder failed to add his initials to the blue plate.

In the second and third printings his initials were removed from the stamp panes when the lower selvedge was trimmed off.

The Second Printing: Full plate numbers and "TOP" inscribed on blue plate.



In the second printing, the word "TOP" was struck on the blue plate in serif letters. Retaining the upper selvedge meant that the lower and the right or left selvedges would be removed.

The second printing was put to press on May 15, 1918. The Bureau of Engraving & Printing (BEP) added the word "TOP" to the blue vignette plate and reset the cutting machines to retain the upper selvedge. This guided the pressmen as to the correct direction of the blue vignette plate.

The Third Printing: Full plate numbers and "TOP" inscribed on both plates.

Marginal Cuttings:

Sheets were trimmed differently from one printing to another.

Printings	Marginal Markings	Cuttings
First	Siderographer's initials on bottom	Top & Right
Second	Plate numbers & blue "TOP"	Bottom & Left or Right
Third	Plate numbers & blue and carmine "TOP"	Bottom & Left or Right



Shortly after the second printing was started the BEP decided to take the additional safety precaution of adding the word "TOP" to the carmine frame plate as well.

How To Recognize Good Advice

by David McNamee

I hear it at nearly every exhibition — either at the frames or in the formal critique session, “But the last judge told me to do it this way!” An exhibitor has taken the advice of a philatelic judge at a previous show, and another philatelic judge now suggests that the exhibitor do something else or even do the opposite of the advice previously received. How can this happen? What should an exhibitor do?

At a recent AAPE Seminar (a regular feature at APS WSP-accredited shows), a group of philatelic judges and exhibitors shared their experience about how to recognize good advice. Several principles evolved from the discussion.

Egos have no place in the critique process. Both exhibitors and judges need to assume the attitude of jointly working together to improve the exhibit. No one has anything to “win” or “lose.” There is nothing to defend if both want the same thing. Both parties need to be aware of their own strengths. Philatelic judges should be willing to refer to other judges, dealers or exhibitors with more knowledge if that helps the process.

Correct factual errors. Be prepared to fix what needs to be fixed and move on.

Listen: Attending the formal critique is helpful regardless whether the exhibitor has an exhibit on display at the show. Listening to the give-and-take can provide insights that might be useful for evaluating your own exhibit. Has your exhibit used (or not used) a technique that shows the material to its best advantage?

The same exchange can provide a measure of confidence in the philatelic judges’ advice. Do the judges focus on substantive

issues or generalities?

Accredited philatelic judges, (remember they are also philatelic exhibitors), have various levels of philatelic knowledge, exhibiting experience and communication skills. Most judges are well trained and highly skilled, but they are all human. Before acting on advice, be certain that the judge has clarified the principles and assumptions used to come to that advice. If you are an exhibitor at the show, ask questions to test your understanding and listen for the logic. Don’t be afraid to say, “Do I understand you to be saying.....?”

Look: Critique at the frames is the most useful way to give and understand advice. “Show me” usually makes every point abundantly clear. The critique should include not only where the exhibit needs improvement by pointing to weaknesses of the display, but the critique also should make use of examples of good technique from other exhibits on the floor.

Learn: The obvious is often overlooked — studying the criteria in the *APS Manual for Philatelic Judging* for your type of exhibit is necessary. It is difficult for the exhibitor to score well without understanding what the judges expect to see in the exhibit. Studying the exhibits on the floor that won top awards and asking questions of philatelic judges and other exhibitors are further steps in understanding the best techniques.

Last: The AAPE can be very helpful. Some participants in the seminar reported very high marks for the AAPE Critique Service. The service provided helpful and useful detailed information to exhibitors by mail. Attending the AAPE Seminar at the

next show should be a “must.” There is always a part of the Seminar when exhibitors can raise questions to get the advice of colleagues.

A note to Judges: Every golden pearl that rolls off your tongue may be taken as gospel by exhibitors, whether you meant it to be or not. PLEASE — when you are talking with exhibitors — differentiate between changes that you believe must be made, ideas that you think could be considered toward correcting a problem you see, and speculation about how a given suggestion might improve the exhibit. This will help exhibitors to evaluate the next step for their exhibit, and reduce the blind adoption of suggestions as being holy writ.

In summary, constant tweaking the exhibit can be frustrating. Like constantly adjusting a thermostat, more effort is expended than the results might warrant. If the suggestions received are at all questionable after applying the above principles, then let things be for a few shows. Subjective comments should be measured against what you have heard and seen and studied. If the suggestions are worthwhile, you will probably hear them again. If a consensus builds for making an adjustment, then perhaps it is time to recognize the good advice.

“You learn nothing from your success except to think too much of yourself. It is from failure that all growth comes, provided you can recognize it, admit it, learn from it, rise above it and then try again.” — **Dee Hock**, founder of Visa International, from the book, *The Speed of Trust*, by Stephen M. R. Covey

“Getting Started in Philatelic Exhibiting” Offered For Distribution At Club Exhibitions & Shows

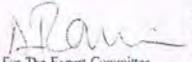
The American Association of Philatelic Exhibitors (AAPE) released at WASHINGTON 2006 its newest pamphlet, titled “Getting Started in Philatelic Exhibiting.” The three page presentation guides the novice through the rewards of exhibiting, the steps for becoming a successful exhibitor, the mysteries of 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 Denise Stotts, P.O. Box 690042, Houston, TX 77269.

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.

Graded or ungraded, a certificate is only as good as the experience behind it.

The Philatelic Foundation Certificate - the standard of excellence in the hobby since the organization opened its doors in 1945. Since then, we have issued more than 435,000 certificates and have benefited from an unequalled, multimillion dollar reference collection. Only the PF boasts five full-time, on-staff expertisers, with several dozen additional consultants on call. And last year, in response to strong demand, the option of **numerical grading** was added to our growing list of services.

		The Philatelic Foundation No. 900013 70 West 40th Street • 15th Floor New York, NY 10018 EXPERT COMMITTEE	
We have examined the enclosed item, of which a photograph is attached, and described by the applicant as follows:			
Country: UNITED STATES OF AMERICA			
Cat. No.	Issue	Denom.	Color
C6	1923	24¢	Carmine
AND WE ARE OF THE OPINION THAT:			
IT IS GENUINE, NEVER HINGED*****			
*** PF GRADED XF-S 95 ***			
			
900013			
 For The Expert Committee Chairman			
Photocopies of this Certificate are not valid.			

		The Philatelic Foundation No. 431538 70 West 40th Street • 15th Floor New York, NY 10018 EXPERT COMMITTEE	
We have examined the enclosed item, of which a photograph is attached, and described by the applicant as follows:			
Country: UNITED STATES OF AMERICA			
Cat. No.	Issue	Denom.	Color
C3a	1918	24¢	carmine rose & blue
AND WE ARE OF THE OPINION THAT:			
UNUSED, OG, PLATE NO. BLOCK OF FOUR IT IS GENUINE, PREVIOUSLY HINGED*****			
			
431538			
 For The Expert Committee Chairman			
Photocopies of this Certificate are not valid.			

When it comes to expertizing stamps, experience matters.



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