

#87 ✓
v. 22#3

The Philatelic Exhibitor



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

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“Hubba Hubba” Hand Stamps

A Korean War Semi-Official Air Mail Postal Marking

The Requirement: This exhibit might be subtitled “The World’s Best Showing of...”, which it is. But it is more important to get across the fact that though private in origin, this hand stamp fulfilled a Post Office requirement that “free air mail letters from U.S. servicemen in Korea be marked as such to be eligible for the service.” The law granting “free” mail service within the Korean war zone was effective July 12, 1950; extensions passed Jan. 26, 1951, and March 23, 1953. The last day of availability was June 30, 1955.

Content and Scarcity: The exhibit contains 27 covers, 2 fronts, and 1 cut square of the 110 recorded examples from the time period: including the Earliest Known Use of a Hubba Hubba hand stamp (page 4), and the only recorded example on a Last Day of Free Mail cover (page 13). You will see at least one example of 26 of the 28 major types of Hubba Hubba hand stamp designs recorded over 33+ years of collecting and research.

Organization: The exhibit is organized alphabetically according to hand stamped designs (with the number of recorded examples bracketed after each design name); for example: **Donald Duck Riding A Rocket (3).**

Coverage: Though there are undoubtedly more covers that lurk in collections and attics that have not been reported, the story here is virtually complete. Included are examples from all the military services, especially scarce uses on foreign military contingent mail (which required postage), markings in all four recorded colors, a wide range of geographic use from about 25% of the APOs in use in Korea during the war, and from all six of the years that “free” air mail was provided.

The Hand Stamps: We have first-hand reports that the first hand stamps were made by military personnel, and later copied and sold by Korean civilians trying to eke out a living. The locals also designed new designs, and new variations on old ones. The hand stamps migrated with soldiers leaving Korea – for instance with airmen based in Japan, soldiers transferred, or wounded sent for treatment. Three examples are shown from Japan; all requiring postage.

The Origin of the Term: The most authoritative derivation is from “haba haba”, a native term in the Southwest Pacific – a command to hurry up. It began to be used by American soldiers in WW II, and made its way via military personnel to the United States, and took on other meanings (such as the appreciative “Hubba Hubba” when an attractive ‘babe’ walked by), it is easy to understand how it would have become a widely used term among servicemen sent to Korea; many of whom had served in the Pacific in WWII.

A Title Page With Subtitles
See Page 25

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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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- 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,
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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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* Youth Membership (Age 18 and under) \$10.00 includes a subscription to *TPE*. Spouse membership is \$10.00 — *TPE* not included. Multiple year memberships are available; up to 4 additional years may be paid in advance at \$18.00 per year (US and Canada) or \$23 per year (all other foreign addresses).

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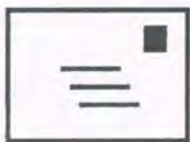
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Mentor Service Needs You!

The mentoring committee is seeking two types of individuals.

One is reading this paragraph right now. That is the member of AAPE that cares enough about their "hobby within a hobby" to read about and keep up to date on philatelic exhibiting. This type of individual is needed to mentor.

The second type of individual is not reading this right now. They probably don't know about AAPE and in fact they may not have previously exhibited. If they have exhibited their collection, they may not have received a medal commensurate with their perceived level or were embarrassed by their medal level to the point of not asking any questions. This type of individual needs mentoring.

I hope I receive e-mails from several of you that can volunteer to mentor.

The second type of individual is going to be referred to the Committee by you, too. This individual is at your stamp club or regional show. They are at WSP shows. They have an interest, but need to be told about how we can help, and then referred. The committee will be happy to contact them. Can you help?

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

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

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

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

**APRL/AAPE EXHIBIT ARCHIVE PROJECT c/o Ms. Gini Horn
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THE PHILATELIC EXHIBITOR

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

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

Deadline for the next issue to be printed on or about October 15, 2008 is September 15, 2008. The following issue will close December 15, 2008.

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. 1-4, \$3.00; Vol. 22, No. 1-2, \$3.00.

FUTURE ISSUE & THEMES

The deadline for the October, 2008 issue of **The Philatelic Exhibitor** is September 15, 2008. The suggested topic is: **"Why go to an international show — whether as an exhibitor or as a collector?"**

For the January, 2009 issue — deadline December 15, 2008 — the suggested topic is: **"What can AAPE do to get more collectors interested in exhibiting?"** All ideas welcome!

YOUR experiences, thoughts, ideas, and suggestions are solicited on these issues or 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 theme 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, 2008 — Janet Houser**, the APS staff member who operates the APS youth on-line stamp club in which she encourages exhibiting. Also Don David Price who donated \$150 to fund three youth memberships in AAPE over five years that Ms. Houser will award.
- **June, 2008 — Colin Fraser and Fran Adams** who have taken the lead in promoting Digital Philatelic Exhibiting.
- **July, 2008 — Randy L. Neil**, who is using the new ASDA magazine he edits to bring the good news of exhibiting and AAPE to the readers.

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Attention All Members:

Please make sure that you notify the Secretary — Liz Hisey — of any changes of address so that the database can be updated. Because of the nature of our mailing permit, your TPE is NOT forwarded or HELD (if you are away) but is returned to the secretary, postage due. Save the Society the cost of lost issues and yourself the cost of additional mailing and due fees by getting your change of address by snail mail or e-mail to the secretary as soon as possible.



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| <input type="checkbox"/> First Time Ever | <input type="checkbox"/> One Time | <input type="checkbox"/> Two Times |
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If you wish to talk more to a NAPEX Director on your experience and opinions, or volunteer to join our NAPEX team, please leave your contact information.

Thank You!

For more about this initiative, see the Editor's 2¢ Worth on page 5 of this issue.

Editor's 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125, Falls Church, VA 22041
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NAPEX Show-Goers Questionnaire

In one area of my professional existence, I was an "inspector;" going around the country looking into the operations and management of field activities. Something I learned early on was the absolute necessity of talking with, and listening seriously to, the people closest to the actual work. The managers were helpful, but it was the line staffer who knew what was wrong, where we were vulnerable to waste, fraud and mismanagement, and often had terrific practical ideas as to what could be done to make things better. Not all ideas passed the practicality test, but all were worth listening to.

This comes to mind in connection with the form you will see on page 4 that is used by NAPEX to solicit ideas from show attendees. This was the brainchild of Doug Lehmann. It was first used in 2007. Eleven responses were received, with three recommendations that were implemented. Nine responses were received for the 2008 show, and the NAPEX committee will consider the ideas presented. The point is that this initiative costs next to nothing, gives show attendees an opportunity to help the show improve, and if just one idea comes from the respondents, it is worth the time and effort. I recommend this highly. A friend used to say that some of his best ideas were ones he "stole" from someone else. This is one worth, let's say, "borrowing."

Note: Does anyone have extra or unwanted copies of the January or July, 2000 issues of TPE? I am missing these from my run. If so, please get in touch at address above. — JMH

Your 2¢ Worth

— Phil Rhoadé • Wolf Spille • Jim Graue • Gregg Hopkins, Sr. • Henry Fischer

CANEJ And Its Big Wrench

To the Editor:

Various sources have indicated that CANEJ intends to eliminate all score sheets at American shows.

I will be extremely disappointed if this is adopted by CANEJ. There has been much discussion in TPE, online, and in response to the recent CANEJ survey regarding enhancing feedback to exhibitors. I believe eliminating score sheets will represent a significant step backwards.

Most of my exhibits are Display Division or Single Frame. Many of the score sheets I've received have contributed significantly to improving the exhibit and to making me a better exhibitor. I consider the score sheets, along with the critique and conversations at the frames, to be an integral part of the feedback process.

Some score sheets I've received have been nothing more than a listing of the sub-scores and point total with the judge's signature. Even the feedback of just getting a point breakdown has value. Other score sheets have contained a sentence or two of comments, again of some value. But many of my score sheets have included more detailed notes and suggestions, often in addition to comments the judge made at the critique and/or at the frames. Loss of this feedback will certainly be detrimental to my exhibiting.

Phil Rhoadé
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Awards for OFEs

To the Editor,

Don Price's letter this past January

addressing "discrimination" against OFEs with the new AAPE Diamond Award (July 2007 TPE) brings to mind the award designations by some foreign societies bestowing One Frame Exhibits with precious stones but no "metallic" medals.

I risk being called a "male chauvinistic philatelist" believing that Diamonds, Sapphires, Rubies etc. belong to the ladies — but I prefer to stick to traditional metals: Gold, Silver, Vermeil, and Bronze, and will not enter any OFE in any show awarding such stones to OFEs (rules out the countries "down under" and Austria, among others).

Wolf Spille
Charlotte, NC
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Thoughts

To the Editor:

I am surprised by Janet Klug's concern with "Silver or Below" (TPE 4/08 p. 5). Have I seen this done? Yes, but only at shows where the number of Bronzes is at or near zero, the number of Silver-Bronzes is close to that number, and Silver is the first level with any really significant number of awards. At the exhibitions with more awards in the lower levels, each level is taken separately. In short, I believe this to be a non-problem.

As to the Diamond Award, there are a number of exhibitors who have notable success that would qualify them but they decline to seek this award. They believe, justifiably, that an award for having numerous awards is really unnecessary. Janet ascribes qualifying to an exhibitor who "keeps showing the same exhibit all over

the place" but that is not necessarily how it happens. It could well be an exhibit going through multiple major revisions over a period of up to ten years. Then she subscribes to the liberal "everyone should feel good" view with her proposal that the award criteria should credit showing up, and here I am in total agreement with you. Awards are for merit, not participation. Period.

Bob Odenweller questions the proposal for written comments from the "first responder" as a means of providing meaningful feedback to exhibitors. His points on critique attendance and especially consultation at the frames are well made but not all inclusive. Discounting the concerns of the local and regional exhibitors is not wise, in my view. Many of today's successful national-level exhibitors started at the local or regional level and many of tomorrow's exhibitors will develop and progress at the smaller shows first. The concerns of those exhibitors are real and merit response. A procedure for providing written comments may not be a panacea, but there is a case to be made that it provides another means for providing substantive feedback, and that is an objective worth seeking.

Jim Graue
Valley Ford, WA
jimg@air-pipe.com

Editor's Note: While the Diamond Award can be characterized as "an award for having numerous awards," it is in actuality an award recognizing continuing support of U.S. National Shows through showing exceptional exhibits nationwide over the course of many years. — JMH

Why The Diamond Award

To the Editor:

I was very pleased to see sixteen Diamond Award candidates recognized in the April 2008 TPE. I hope we all will proudly wear the distinctive pin that symbolizes sustained excellence in philatelic exhibiting.

I would like to take this opportunity to add my "2¢ Worth" to John Hotchner's *Editor's 2¢ Worth* column which appeared in the same edition.

In the past, AAPE has recognized exhibitors with three awards; the Novice Award, the Creativity Award and the AAPE Award of Honor. I believe these are important awards that acknowledge accomplishment and encourage exhibitors to continue their efforts to climb the award level ladder. Several years ago I attended an awards banquet for a WSP exhibition. A fellow exhibitor seated at my table, upon hearing his name called to receive his AAPE Award of Honor said, "Well, I guess I am out of the running for the Grand." After his return to the table I asked him about his comment. His response was that in his opinion these special awards were given as consolation prizes to soothe the pain of not receiving the award he was really looking for. True or not, that was one exhibitor's perception and possibly that of others.

This experience led me to ask myself, why the AAPE, an organization dedicated to excellence in philatelic exhibition, did not have an award to recognize those who achieved excellence at the highest level.

I posed this question to several APS judges who, in the majority, responded that they did not need another special award to consider. They expressed concerns of constraints in the time allotted for them to properly critique all the exhibits — especially at the bigger shows.

This led me to a concept that would allow AAPE to recognize excellence at the highest level with out involving the jury.

In December of 2005 I submitted an idea to John Hotchner for his comments. The proposal was called the Diamond Award. I chose to use the name of a multi-faceted gem (the way I view many great exhibits) opposed to a metal title so as not to be confused with the current medal awards. John made many suggestions and circulated the concept to others.

After many months of back and forth communications (that filled a two inch binder) we settled on a final draft which was submitted to the AAPE board for consideration. We were fully aware that anytime you propose a new concept it becomes a target for those who resist change.

After much consideration about the possible "cons" we agreed the potential for

"pros" far outweighed the negatives. The proposal became especially attractive when a generous benefactor stepped up to cover the cost of the design and initial order of the Diamond pins. Nothing was done in haste and the opinions and suggestions of many were considered. The entire process took over two years to bring to fruition.

I will have to admit, after all the effort, I was not prepared to have this award be referred to as a "jackhammer negative" (TPE Letter to the Editor May 2008.)

Many of us take our exhibiting efforts very seriously and as a result, have acquired very thick skins. We know going in that philatelic exhibiting is not necessarily a "politically correct" venue where all receive equal rewards — and it should not be. Conversely the level of recognition should be relative to the level of achievement. At the same time we hopefully do all possible to encourage those who may not have yet reached the top of the award ladder, vis-à-vis the three prior AAPE awards.

The reference to the "big tent where everyone is welcome" doesn't always apply to just "silver and belows" but also at times to those who achieve Gold. A prime example was Washington 2006. After paying \$200 a plate for entry to the formal awards banquet, we who received a Gold Medal that was not large enough, were relegated to receiving our awards in an afternoon meeting room. That was a "jackhammer negative." My point being, there will always be those who feel like their efforts are not commensurately recognized. Hopefully their continued persistence will be rewarded with the recognition they are looking for. This applies to the Silvers looking for a Vermeil as well as the Golds looking for a Grand. The role of the AAPE must be two fold. To provide assistance and encouragement and to also recognize accomplishment at all levels — Novice to Grand.

Finally, on a positive note, the Janet Klug letter to the editor in the aforementioned TPE edition gave me another idea to be excited about. A new chapter of the AAPE could be formed — "the mug hunters." I'm not exactly sure what one is, (I tried with no result to find it in the *Encyclopedia of Stamp Collecting*) but it refers to my fellow "mugs" who support AAPE and philately by continually upgrading the research and material in their already Gold Medal exhibits, spend thousands of dollars with the dealers who also support our WSP shows, make the effort to participate in multiple exhibitions every year with sometimes multiple exhibits, write articles in the various journals for all to enjoy and occasionally author new ideas — count me in.

Respectfully,

Gregg (mug hunter) Hopkins
<in1stplace@cox.net>

Rarity, Contd.

To the Editor:

I had not realized that one statement in my January, 2008 TPE reply to Bell and Ramkissoon's nice article on rarity would arouse a little controversy. See Steve Turchik's letter in the April issue. John Hotchner is correct; Turchick and I were writing about different things. I do not want to denigrate Mr. Turchick's stamps, and as a person who once collected Swiss stamps I would be delighted to own his. There was no need for him to describe what he owns, because as I wrote, "I... am sure he has more philatelically rare material than I do..."

At the end of his comments Mr. Hotchner wondered what part historically important material should play in awarding medals. In my opinion, such material DOES NOT entitle a person to a higher award than one obtained from the stamps alone; we are showing philatelic, not historical exhibits. However, it is wonderful to own historical pieces. For example, I own the ONLY stamped manumission that is recorded, but the stamp is common. Fortunately, I own 21 stamps recorded in quantities of 10 or less known, and it is those items plus the usages of other stamps that have given a gold medal to the exhibit.

Occasionally a historically important item is also philatelically important, such as the British-America tax stamps exhibited in the Court of Honor at the Washington international show in 2006. (I hope visitors took note of them.)

In regards to historically important items, those that are connected with major political events or wars are extremely important. Thus I would place the British-Americas which led to the American Revolution right up at the top. The RM 362 (19? Known), which resulted in the McCulloch vs. Maryland decision that confirmed the power of the Federal government to be stronger than that of individual states is also very important. Items that helped pay for wars, such as the Colonial embossed revenues or those used during the Civil War are also historically important. (Many of the latter are not philatelically important.) Should anyone come up with a letter to George Washington that told him he was elected our first president, I would place that as historically important. No doubt there were, or are other items of similar natures. They are quite different from those that are philatelically important, some of which Mr. Turchick described quite well as being in his collection.

The important point of my article was that I am unable to arrive at a way to classify "rarity." I described some of the many different factors affecting rarity and they are all important. But based on collecting of

embossed revenues, I believe that when a single stamp exists in quantities of 10 or less, on cover or not on one, it is rare. And I think individual rare stamps rate higher than multiples, or cancellations, or usages, etc.

Now for a bit of humor. Mr. Hotchner, who is a knowledgeable excellent writer and moderator, called the revenue material "seals." The Congressional Act of July 6,

1797, Chapter XI, is entitled "An Act laying Duties on Stamped Vellum, Parchment and Paper." This refers to the process of embossing, and led to what philatelists now call the First Federal Issue. Also, the selva of the British Penny Black bore words to the effect "price 1^d per label." Although I also collect postage "stamps" I enjoy kidding others by telling them that only the collectors of

embossed stamps collect stamps, all others collect labels! Words have obviously changed their meanings over time.

Henry Fisher
Columbus, Ohio
embrevfisher@aol.com

Q & A

Q1: Is there anyone who coordinates participating societies for all national (World Series of Philately) stamp shows?

A1: No. There is no master list. Each society does its own planning, and it is up to shows to search out societies. Here are some of the ways:

- Send the editor of TPE a notice that can be put in News From Clubs And Societies saying that your show is looking for societies to host for the next several years. Include information about dates, location, number of frames available, great locale for families (if so), number of dealers, facilities for seminars, etc.

- Talk to people in your local club about societies of which they are members, and

whether they would be willing to talk to their leadership on behalf of your show.

- What societies do you belong to? Even if national conventions are already planned, having a regional meeting helps to bring people to the show.

- Get the list of APS affiliates from the American Philatelic Society, 100 Match Factory P1, Bellefonte, PA 16823. (Or www.stamps.org). Do a form letter to some of the smaller ones for more immediate shows; the larger ones for further out, as the large societies often plan three and four years ahead.

Questions are welcome to be answered in future issues of TPE. Send to the Editor.

Title/Synopsis Page Critique Service

- 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) Please send your title page and synopsis — the latter not to exceed two single-spaced typed pages.
- 3) 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.
- 4) 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
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P.O. Box 181, Weston, MA 02493



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Robert Henry Cunliffe (1924-2008)

Bob Cunliffe redefined U.S. revenue stamp collecting when his exhibit, "19th Century U.S. Revenues," won the first APS Champion of Champions competition in 1968. As an FIP commissioner in the Revenue Bureau, he advocated for international recognition of revenue exhibits and later won international large gold medals at Mexico City 1968, London 1970, Philadelphia 1976, and Prague 1978. Stanley Richmond, president of Daniel F. Kelleher Co., considered Bob to be "one of the premier collectors of the second half of the twentieth century."

In addition to revenues, Bob collected

invert errors, railroad cancels, and documents autographed by famous persons, including George Washington. He exhibited invert rarities at the Monacophil exhibitions as a member of the Club de Monte Carlo, and was also a member of the American Philatelic Society.

Bob was an active promoter of the philatelic hobby and supporter of the Smithsonian National Postal Museum. He and his wife Carolyn traveled to many stamp shows to meet with their collecting friends. Following her death, he established the American Revenue Association's Carolyn Evans Cunliffe Memorial Award

Diamond Award Report by Ron Leshner

We began taking applications for the Diamond Award last fall. As of July 3, 2008, twenty (20) applications have been approved for the award. Fifteen exhibitors have been approved for achieving 10 gold medals with a single exhibit; five exhibitors have been approved for achieving a gold medal for six different exhibits. The gold medals must have been awarded during the ten years preceding the application. Regardless of which category the application was submitted, the award represents a remarkable accomplishment and a lot of support of exhibiting at the national level. Congratulations to all the recipients.

A question has recently surfaced as to whether the gold medal that has been awarded for an exhibit in the World Series of Philately (the Champion of Champions competition) can be listed in an application for the Diamond Award. Following some

discussion, it has been decided that only two such golds can be included in an application for the Diamond Award. Sorry, but if you have five grand awards and have entered the World Series of Philately in five different years (for the additional five gold medals), you will not meet the criteria for the Diamond Award!

Here are four more Diamond awards, bringing the total to 21.

18. Phil Rhoads — The Murder of Lidice — 10 golds

19. Jonathan W. Becker — The British Conquest and Military Administration of Palestine and (Greater) Syria — 10 golds

20. C. David Eeles — Three Cent Stamps of the 1954 Liberty Series — 10 golds

21. Jerry Kasper — Six different exhibits
I am keeping a master copy of approved applications and the numbering above reflects where they are in the notebook.

Home Display Frame by Elizabeth Hisey

It is difficult to fully examine a proposed Exhibit with the pages lying flat on a table or floor. So we decided upon having some frames at home. The APS aluminum frames are bulky for home use, and for our purpose we did not need or want the security cover used at Shows.

We chose an artist's easel that would hold a 36" by 48" foam board.

Specifically we got a portable Windsor and Newton easel, from Blick Art Materials (www.dickblick.com) item 51545-1001 as shown at right, about \$50. It folds down into the carrying bag shown, which is supplied. Height and angle are adjustable. Handy storage. Any art supply store would have the same or similar.

36"x48" Foamboard supplies the backing, with tape to hold it open if it is the folding type. Slides under bed for storage.

For the page support strips, we just went to Home Depot and got some 3/4" FRP panel vinyl dividing strips which have thin slots on each side. Working from the bottom up, we spaced these so that our page holders could be held both top and bottom, although top is not really necessary. Glue with what Home Depot recommends. Anything with at least one slot will do.

Total cost: about \$60/frame.



in her honor. Just before he died, Bob agreed to sponsor the Smithsonian National Postal Museum's biennial gala dinner.

Bob loved to meet new people and share stories of his life. He was a veteran of World War II, where he was stationed as a B-17 pilot in England. He flew eleven combat missions over Germany before being shot down by enemy combat action, receiving injuries for which he was awarded the Purple Heart. He was incredibly proud of his volunteer service for veterans.

An investment adviser for more than fifty years, Bob was still working at the time of his death. He was active in the Presbyterian Church and is survived by his three children, Frank, Susan, and John, and four grandchildren.

Diamond Award Applications

The Diamond Award is given to an exhibitor who has supported national level shows through consistent excellence and frequent entry of their exhibits. To qualify, the exhibitor has to have achieved 10 gold awards with a single exhibit or six gold awards with six separate exhibits over a span of 10 years in U.S. and Canadian national level shows. International, regional and local shows do not meet the criteria for the award. Only one Diamond Award is given to an individual exhibitor. Exhibitors can apply for the Diamond Award on the AAPE website (www.aape.org) or use the following URL, which will take you directly to the application:

http://www.aape.org/diamond_award.asp

How To Add Your Exhibit to aape.org

You are invited to add your exhibit to the AAPE website!

- Images should be numbered 1.jpg, 2.jpg, 3.jpg, ... 160.jpg
- If you want to e-mail the images, please use malariastamps@yahoo.com.
- If you want to send a CD through the mail, please use the following address:
Larry Fillion, 18 Arlington Street
Acton, MA 01720, USA
- If you want to upload through FTP, I will send you an e-mail with the FTP information including username/password.

PRESIDENT'S MESSAGE by Tim Bartshe



As you read from Tony Dewey's report in our last issue, the team competition at Ameristamp Expo continues to be well attended with eight teams throwing in their one-frame exhibits. You should also have read that the next year's Ameristamp Expo will contain some new changes for this competition. There may be even more adjustments depending upon what CANEJ proposes and what the APS Board approves. In any event, this has been a very fun and productive endeavor for AAPE, creating as it does 25 to 30 new one-frame exhibits every year to hopefully be shown again around the country in local to national shows. Next year Ameristamp Expo will be held at the Arlington Convention Center right next to the Dallas-Fort Worth Airport February 20-22. So get your teams together now and if you need any ideas or further help, contact Tony and he can assist you in joining a team if you don't have one.

Speaking of competitions, there is a new entry into the fun side of exhibiting. NAPEX has initiated a "theme" very similar to the Greater Houston Stamp Show. In this case, NAPEX has selected a letter from

the alphabet and will require the subject of the exhibit to begin with or be directly related to the letter chosen. Houston's theme has been a color and has successfully been held at their September show (this year it will be held on 19-21). This year's exciting color is white! Now that will be creative just to see what the exhibitors can come up with white as the theme. Last year's color was blue garnering 14 one-frame exhibits of which most were new creations. The color is selected by the chief judge who uses foot-long tongs to select a crayon out of a box. Who was that idiot that picked white? Well, me. Next year, the NAPEX letter will be "L."

MILCOPEX recently announced that they will be sponsoring a "Skinflint Philately" competition at their show this September. It is open to any and all collectors who only want to spend \$100 or less per frame for an exhibiting idea. They will be judged by a show jury of APS-accredited judges and will be awarded the medals that they "earn." Oh yes, the winner will be awarded the coveted Cheapskate Award.

Good luck and it sounds like fun. Contact Bob Henak at henak8010@sbcglobal.net for more information.

Finally, I want to bring up to the membership something that will be happening at CHICAGOPEX in 2011. For those of you who are founding members, you will be able to count up to 25 to equal the anniversary that 2011 will be for the AAPE. Of course we will be doing things special at Ameristamp Expo, but we felt it would be a nice gesture to celebrate at the place it all began back in 1986. I have talked with Kevin Doyle and Eliot Landau. Both are enthusiastic about the idea and will reserve some frames for us. We can start to plan for all sorts of seminars, courses and other events. Any and all ideas will be considered, so please give this some thought as to what you would like to happen in order to celebrate our 25th. I will be selecting a committee to spearhead this, so if you would like to be involved, please let me know.

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1/2 page \$165 per issue or \$150 per issue for 1 year contract. 1/3 page \$90 per issue or \$75 per issue for 1 year contract.

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

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

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

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

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

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

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

Sign Up A New Member For AAPE

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USE THE MEMBERSHIP APPLICATION ON INSIDE FRONT COVER

Remembering George Guzzio, 1929-2008

From Fran Adams:

"Remembering George always brings a smile. He was a kind and gentle person like few others. Every time we met and often when we exchanged notes or phone calls, he had a tidbit of information on my collecting areas that he'd share. He seldom knew one dinosaur from another (other than the two of us), but he always remembered my interests in prehistory and encouraged me to dig deeper and research subjects properly.

His exhibit of Penguins was a wonderfully educational display, but *Edward, All for Love*, reflected the art and style of the person George was — a gentleman with the greatest respect and knowledge of his subject. He was the true master of thematic single frame exhibiting as evidenced by his portrayal of the Brooklyn Bridge in philately, based on a single stamp.

He was without doubt, an irreplaceable gift to the thematic community and we all owe him a tremendous debt for helping to bring thematic into the light of the modern philatelic world."

From George Griffenhagen:

George T. Guzzio of Brooklyn, New York, died April 19, 2008, at the age of 78. He was born in Brooklyn on November 21, 1929, and was only ten years old at the outbreak of World War II. He served in the Merchant Marines 1946-1947 and witnessed the destruction that took place in Holland and in southeast Asia. He had started collecting stamps at the age of six and his overseas service permitted him to expand his collection.

Guzzio joined the American Topical Association in 1962 and soon began to exhibit his collections. In 1972 he won his first ATA Grand Award for his exhibit on "Wolfgang Amadeus Mozart." The same year he became chairman of the first ATA Judges Accreditation Committee and promptly established a point system for judging thematic exhibits. With the assistance of Mary Ann Owens, this was instrumental in raising exhibit and judging standards to their present level of excellence.

Guzzio was named an ATA Distinguished Topical Philatelist in 1974 for his leadership in expanding the scope and interest in topical philately. He is the only person to have won

three ATA Grand Awards that included his 1983 exhibit "Penguinalia" and his 1993 exhibit "Edward (All for Love)."

When Guzzio stepped down in 1998 after 25 years as chairman of the ATA Judges Accreditation Committee, he was feted at the 1998 ATA annual convention with a ceremony in which he was crowned as "King of Thematics." Guzzio was also presented with a volume entitled *George T. Guzzio: This Is Your (Thematic) Life*. This accolade contained fifty letters from his philatelic colleagues in the U.S.A. as well as tributes from Canada, Finland, Great Britain, India, Italy, and Sweden.

Guzzio continued his travels with Mary Ann Owens to many international philatelic exhibitions. Then when Guzzio was attending Washington 2006, he broke his leg in a freak accident. However, he refused to go to the hospital until he personally received a third international Large Gold for his exhibit "*Edward (All for Love)*."

One of the fifty 1998 letters of tribute described Guzzio as "a mentor with the intensity of a Wagnerian hero."

From Wolf Spille:

George was one of the last of the architects of today's standard governing American Thematic Exhibiting. I met him at my first stamp show at New York's Madison Square Garden 40 years ago. Seeing the exhibits rekindled my interest in stamp collecting and George invited me to join the New York ATA Chapter. There I found some 50 enthusiasts engaged in "topical collecting." Many of them were also active exhibitors: Mel and Lauretta Garabrant ("Hands" and "Europa"), Thomas Range ("Space"), Larry Black, Ed Epstein ("Olympics"), and others. But foremost among them was George Guzzio with his "Wolfgang Amadeus Mozart" exhibit. His enthusiasm for the hobby was contagious. He took me under his wing and explained to me the finer points of exhibiting — what to look for, what to avoid, and how to present things.

George also invited me to join the ATOZ stamp club, a smaller group, with thematic as well as specialized traditional collectors of

countries such as Tibet and Abyssinia. I learned a lot from both groups, asked questions, studied their exhibits, took notes and photos of them, and educated myself about different layouts and techniques. And it was George who analyzed for me Mary Ann Owens' "Blue Danube" exhibit when it was shown at New York's INTERPEX and ASDA shows.

As a result, my very first exhibits fared very well and, with George's guidance, eventually led to TOPEX Grands in 1971 and 1975.

Those were crucial years when thematic exhibiting evolved into a respected class alongside the traditional fields of philately. George, Mary Ann Owens, and Ann Triggler became the principal forces establishing a point system to evaluate thematic exhibits.

(I made my own little contribution: With my very first exhibit in 1970 I had hit upon the idea to "window" important handstamps on covers, covering up the often garish cachets thereon and gaining valuable space on the page...and was happily surprised when George and Mel Garabrant informed me that my technique had been adopted by the other club members and collectors all over the country!)

For a time, I was too busy attending to my business and had to curtail my philatelic activities. But we remained in steady contact by phone and met often at New York shows and events such as NAPEX, Pacific '97, and Washington 2006.

Fifteen years ago when semi-retired and interested in exhibiting again, I sent an old thematic exhibit to the AAPE's Exhibitors Critique Service — and whom was it referred to? George Guzzio, of course! So, once more we met in his home and both he and Mary Ann filled me in regarding the current state of the art.

Internationally, both George and Mary Ann were highly respected personalities on the thematic scene. Inspired by their award winning exhibits "The Elephant" and "Penguinalia," some judges from other countries affectionately nicknamed them "*the Elephant and the Penguin*" — though probably not to their face.

I'll miss them both.

The Next F.I.P. Class?

by Derek A. Pocock

There is still one area of philately that is not truly covered in the exhibition classes. Those are the stamps issued by Railway

companies around the world for the prepayment for delivery by rail services of parcels, suitcases, fruit cartons, bicycles —

in fact any bulky items. An example of a coffin is known from Rhodesia!

These rather dull but highly functional

stamps fare badly if exhibited as they are not Revenues nor Cinderellas nor Social/Open class material. They are often lumped into traditional where they sit side by side with Black Jacks, Penny Blacks, Cape Triangulars, Mauritius Post Office and numerous other highly regarded classics. Their charisma is very low partly because of their designs which are hardly attractive and partly for the lack of study, research and publications related to their usage.

Yet they merit much more because they are the alternative method of prepayment for delivery when the service was not performed by the Post Office.

Railway parcel stamps do not constitute a tax as a service is rendered; they are not cinderellas as their function was a genuine delivery; and they are adhesives for the prepayment of that delivery normally affixed to the item or its accompanying paperwork, i.e. waybill or luggage label.

Numerous countries around the world issued such stamps over a long period of time. There is a very large collection of the U.K. railways' issues in the British Museum collection and literature is available for several countries' parcel stamps. For example there is the 370 A 4-page cat-

alogue of Danish Railways issues published over the past five years by the Danish Society; Australia's States stamps are covered by (now rather outdated) monographs by Craig, Presgrave and Ingles whilst a small monograph exists for Rhodesia's issues. South Africa is also well researched by Alan Drysdale

Rarity is a significant aspect of all these stamps. In the early 1900s collectors would put anything resembling a stamp in their albums be they cut outs, revenues and railway parcels but with the growing worldwide plethora of Post Office issues, such other areas became neglected. As a result a reverse rarity is evident with the 1800s — 1914 being more frequently found than modern railway parcel stamps.

There must be numerous hidden collections of railway parcel stamps from around the world but few are ever seen in exhibitions. A list of countries that issued such stamps would be a start for enthusiasts to perceive the range of potential exhibits. Given Great Britain's numerous railways before amalgamation and then subsequent joining into British Rail; six Australian States, Denmark with its 80+ railways, Norway, Sweden, France, Germany, Switzerland, S. Africa, Rhodesia and USA. Then of course Belgium is given the

unique honour of a comprehensive listing in Gibbons catalogue but there must be many other countries which should be added.

If an exhibition should initiate an experimental Railway Parcel Stamp class one can imagine a strong support from collectors of these neglected issues. A marking scale would be little different from the traditional class with probably a reduced (if any) value placed on importance but with rarity and condition being rewarded more as compensation. There is also a parallel between postage and railway with P.O. cancellations comparable to station identification and the many variations over time Used "on piece" is potentially difficult as suitcases and apple cartons do not fit into the philatelic frames but letters (yes they carried letters too) and waybills and labels are good supporting material. Mint older material should also rate a premium as most collections show used whose condition can be quite variable.

The author invites comments particularly on the viability of such a class and also the extending of the list of countries who have created such issues over the years ever since the "Iron Horse" was invented — predating the postage stamp by many years.

Genius is immediate, but talent takes time. — Janet Planner

An Easy To Use Exhibit Point System For Local And Regional Judging by Tom Fortunato stampmf@frontiernet.net

Time flies when you're having fun. I've been judging local and regional stamp shows for more than 15 years now with the New York Federation of Philatelic Societies and have used the same judging form over that period. Needless to say, it has become antiquated and irrelevant.

So much has happened to organized exhibiting over this time that it just makes your head spin. There are now so many new categories and of all kinds at the national level, some requiring points, some not, some with age restrictions, some just for one-framers, some just for multi-framers, etc. These were all developed by special niches within the hobby to level the playing field among the classes when it comes to awarding medals. I'm not saying that's necessarily a bad thing, but for a local or regional show things should be simpler, much simpler.

Taking the old Federation forms into consideration, and thinking about the commonalities among the various national level forms, I've come up with a point-based scheme for use at local and regional shows. Unlike the old

Fed forms, it offers a uniform set of points no matter what classification the exhibit is judged in — traditional, first days, thematic, etc. It also gives more weight to presentation (the way an exhibit appeals to the eye) than difficulty of acquisition (how difficult it is to find or buy something, or rarity), which is expected at a higher-level show.

Points when summed equate to award levels. Some shows just offer gold, silver and bronze awards. Others are akin to the five current national medal levels of gold, vermeil, silver, silver-bronze and bronze. Both can be accommodated by this structure.

When working with points, it's not uncommon for judges to have a medal level in their heads and then work the points around to equate to that award. But comparing point totals is a fair way to equate the different exhibits seen and also determine the grand award winner and specialty prize recipients if they are available.

[Here's a look at the 100 total point structure which should be self-explanatory:](#)
Philatelic and Subject Knowledge 65 points

max.

Presentation/Organization 20 points max.
Condition of the Material 10 points max.
Difficulty of Acquisition/Rarity 5 points max.

Award Levels

Three Award Levels: Gold 85-100, Silver 70-84, Bronze 55-69

Five Award Levels: Gold 90-100, Vermeil 80-89, Silver 70-79, Silver Bronze 60-69, Bronze 50-59, Certificate <50 pts

This point scheme was used first at OLEPEX in Olean, NY last October by a panel of three judges with regional and/or national judging experience and worked very well. Overall, users should find this version very user friendly. A summary sheet should be easy to make up listing exhibit titles and judges' scores.

Give it a try at your next show and let me know what you think! The forms are downloadable off the Internet in Word and Excel format here:

http://www.nystampclubs.org/cny_downloads.html

Federation of New York Philatelic Societies Judging Summary Score Sheet

Show Name and Date:									
Exhibit Title	Frame Numbers	# Frames	Exhibit Type (Traditional, Postal History, Thematic, Illustrated Mail, Other)	Philatelic & Subject Knowledge (65 pts)	Presentation/Organization (20 pts)	Condition of the Material (10 pts)	Acquisition/Rarity (5 pts)	Total Points	Award
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
13									
14									
15									
16									
17									
18									
19									
20									

3 Medal Levels: Gold 85-100, Silver 70-84, Bronze 55-69 5 Medal Levels: Gold 90-100, Vermeil 80-89, Silver 70-79, Silver Bronze 60-69, Bronze 50-59, Certificate



Judging Critique Sheet

Award level: _____

Special Awards: _____

Show Name: _____ Date: _____

Exhibit Title: _____

Frame Numbers: _____ Number of Frames: _____

Classification (circle one):

Traditional Postal History Thematic Illustrated Mail Other _____

Philatelic and Subject Knowledge	Presentation/ Organization	Condition of the Material	Difficulty of Acquisition / Rarity	Total Points Awarded
/ 65	/ 20	/ 10	/ 5	/ 100

3 Award Levels: Gold 85-100, Silver 70-84, Bronze 55-69

5 Award Levels: Gold 90-100, Vermeil 80-89, Silver 70-79, Silver Bronze 60-69, Bronze 50-59, Certificate <50 pts

General Comments:

(use reverse if necessary)

Comments by: _____

Judge's contact information: _____

Exhibitor's Name _____

2008 Election — Please Vote!

Your AAPE election nominating committee — consisting of myself, Darrell Ertzberger and Tom Lera — is pleased to present to you the candidates for our 2008 election. We hope you will take a minute now to mark your ballot and send it in. We have always had excellent participation in AAPE elections because its your opportunity to influence the course of our Association by placing into office some of our hobby's most capable leaders.

We have well-qualified candidates for all positions, but write-ins are welcome. Statements from all candidates follow this letter.

Few organizations are so lucky as to have such high quality volunteers as we have to guide the affairs of our Society. Thank them — and make your voice count — by completing your enclosed ballot card today. Space is provided for write-ins, and for comments on AAPE's activities and future.

We thank you for your support of AAPE, and in advance for your participation in this election.

Charles J. G. Verge, Chairman
Nominating Committee

For President — Tim Bartshe

Nearly two years ago, the membership elected me to the position of President. Since that time we have accomplished much mainly attributable to the work of volunteers like Larry Fillion and Tony Dewey and the excellent Board of Directors that were also elected along with me. We have created two new awards, a new title page/synopsis critique service and thanks to Editor John Hotchner, *The Philatelic Exhibitor* continues to be thought-provoking and even sometimes controversial. It is still a solid read for most members. Our website is getting better with each passing month.

Reading the candidate statement I made in the July 2006 TPE, one of my major goals has not yet been realized. I suppose that is not necessarily a bad thing as what would there be to do if I am elected for a second term? If you return me to my present position, I want to focus on the Outreach Program that is still in the planning stages. With implementation of a wide ranging presence throughout all aspects of the hobby from local and regional shows down to the club level, we can rejuvenate our ranks with new and vibrant members. The Society needs to make contact with those in the far flung reaches of our country along with the many in Canada and aid them in becoming

a part of the joy of exhibiting. Thanks for your support over the last two years and I look forward to working with many of you in the next term.

For Vice-President — John M. Hotchner

It hardly seems possible that 22 years have passed since AAPE was formed. That it has had a positive effect in the exhibiting community, and broadened the subject matter that can be exhibited is beyond question. Yet, we have recently seen fewer collectors exhibiting, and more shows needing help in filling their frames. While we are taking action to reverse this trend (promoting team one-frame exhibiting, post card exhibiting, encouraging more exhibiting of already formed exhibits, our brochure on the elements of getting involved in exhibiting, and cooperating in the update by Ada Prill of Randy Neil's book for beginners) we need to look for other ways in which we can push exhibiting. Assuring a strong AAPE that can and will continue to act positively in this arena is my goal as a member of the board, and in support of President Bartshe.

For Treasurer — Patricia Stilwell Walker

I am a founding member of AAPE and have been exhibiting almost as long as I have collected, showing my first exhibit in 1978, just two years after I bought my first cover at INTERPHIL in 1976! Participation in exhibiting has led to my involvement in organized philately. I am currently the Treasurer of AAPE, having served four terms. In addition to AAPE, I'm involved as a member of the BALPEX committee serving as Chairman of Judges and Exhibits selection. I also serve as a Director at large for WE (Women Exhibitors).

Past involvement in organized philately: Director and President of the Eire Philatelic Association, Secretary, Vice President and President of the US Philatelic Classics Society and member of the Board of Vice Presidents of APS.

With my husband, Dan (who I met as a fellow exhibitor at NOJEX in 1979), I enjoy traveling to shows around the country and have made many friends through philately. It would be my privilege to continue to serve the members of AAPE as Treasurer.

For Secretary — Elizabeth Hisey

It is an honor to be nominated for a second term as Secretary for the American Association of Philatelic Exhibitors Board. I

continue to bring to this position a tremendous enthusiasm for philately and also for exhibiting. In the past six years I have exhibited at national and international shows, winning the AAPE Novice, AAPE Most Creative, several AAPE Award of Honor and Most Popular along with several levels of medals. I have also started on the road towards becoming an accredited Judge.

Through my membership in AAPE I have been given the encouragement and expertise to continue exhibiting. I feel as Secretary I can give back to the Association and also help future exhibitors to have the confidence to start exhibiting.

My background also gives me confidence in becoming a worthy member of the Association. My training was at a well known secretarial college in England. I have worked in the United States since 1965 in various positions ending up as Office Manager for the Bank of Australia. I have also had my own business as a caterer in Connecticut for 10 years. My volunteer background has included managing a hospital gift shop for the past 18 years, working my way up the ladder of a state association for hospital volunteers and serving as President for the Association of Florida Hospital Auxiliary/Volunteers in 2000. I have served as President of my local auxiliary. I also serve on various local boards. This experience has enhanced my people skills as well as working skills.

My goals as Secretary will be to continue to support the President in his endeavors, to continue with the data bases being set up, and to encourage new collectors that exhibiting can be fun and rewarding. This past two years has seen a growth in outreach within AAPE which will be continued during the next two years.

For Director (Vote for up to two)

Mark Banchik

AAPE has a long tradition for enhancing the exhibit experience. Listening to, and working with exhibitors has helped several classes such as Display and Illustrated mail evolve from their antecedents. Exhibiting is a dynamic process which will continue to evolve as the scope of "the possible" is appreciated.

My goal as a Director for AAPE is to continue to enhance the exhibiting experience for exhibitors, the juries that evaluate them at ALL levels (Local, Regional, National), and the show committees which provide the means for displaying our cherished presentations.

I am a long time exhibitor in several areas, accredited APS judge, active with local and national clubs and societies, author, and collector.

Goals for Director of AAPE include enhancing the exhibiting experience for all involved parties by education, making judging more meaningful to the exhibitor in enhancing MEANINGFUL feedback, and encouraging the maturation of both exhibitors and exhibits.

There are several qualified candidates for AAPE positions. Please support your AAPE by voting!

Ronald Leshner

My experience in collecting (45 years), exhibiting (35 years), and judging (15 years) should be an asset to help guide AAPE to involve the next generation of exhibitors and assist the current generation of exhibitors to improve. I have been a member of the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ), past President of the

American Revenue Association, and a Director of the American Philatelic Society. I have been an organizer and instructor in several different courses in revenues at the APS Summer Seminars and a frequent presenter of seminars on exhibiting and judging revenues and cinderellas.

AAPE has been a vibrant force in philatelic exhibiting. But there is much to be done to assist the next generation of exhibitors. There is recruitment, mentoring, and the creation of seminars in all the divisions (especially the new divisions of illustrated mail and cinderellas).

It is not in the interest of the future of our hobby to show that we know more and more about a narrower and narrower area of knowledge. It is time to show those outside the hobby that what we do is significant and relevant to our society and culture. Only if we can show this will our efforts in recruitment and mentoring be fruitful.

Don David Price

My goal is to help AAPE achieve greater recognition and impact within the philatelic community. As a proactive Director, I will bring fresh insight to the working relationship between exhibitors and judges.

My early U.S. Bicolor and Airmail collections have been successfully exhibited in both single and multi-frame, U.S. and International competitions. Through my experience, I can assist new exhibitors to achieve greater success.

In June, I became President and Advertising Director of the Errors, Freaks and Oddities Collectors' Club, where I have more than quadrupled advertising revenue. I am an active member of The Collectors Club, The U.S. Philatelic Classics Society, The American Airmail Society, The American Philatelic Congress, APS, and AAPE.

At 67, I am retired, and have ample time to devote to energetically serve as a Director of AAPE. Philately is my hobby and passion. For these reasons, I am asking for your vote.

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 2009 or 2010? 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.

• **Military Society Awards** Military Postal History Society held its annual convention at the Rocky Mountain Stamp Show on May 16-18, 2008. At the meeting, several special awards were announced. The Outstanding Service Award was presented to Alan Warren for distinguished service to the Society, reflecting his nearly 20 years on the Board of Directors and various other contributions. In addition, it was announced that the winner of the Writer's Award for the best article in the *MPHS Bulletin* in 2007 was for his piece entitled "One Lucky USS Juneau Sailor." One very special award was an honorary life membership in the Society to Richard Graham, long-time *Linn's* columnist and promoter of the Military Postal History Society.

At the show awards banquet, a trophy representing the Theo. van Dam Grand Award for the best military postal history exhibit went to Thomas W. Broadhead for "Balloon Post Cards of the France-German War 1870-1871" and the MPHS Reserve Grand Award for the second best in the category was awarded to George C.

Branham for "Prisoners of War: The Experience of New Zealand in the European Theatre in World War II."

The MPHS promotes the study of the postal aspects of all wars and military actions of all countries, including soldiers' campaign covers, naval mail, occupation and internment covers, patriotics, propaganda, V-mail, censorship and similar related material. Information about the Society can be obtained from Secretary Ed Dubin, PO Box 586, Belleville, MI 48112 or from our website at www.militaryPHS.org.

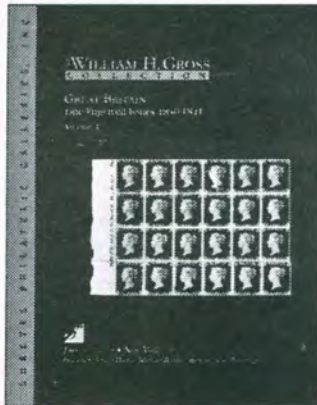
• **AMERICOVER 2008 Holds The Line On Hotel Prices And Throws In Free Breakfast** Americover 2008, the annual first day cover show and convention of the American First Day Cover Society, has obtained a \$104 room rate at one of the Washington, DC-area's top hotels, the Fairview Park Marriott in Falls Church, VA. The rate also includes breakfast, and is good for the days both before and after the show, which is being held Aug. 22-24. A tour of the Marine Corps Museum and Mount Vernon is offered to those attending

the show on Thursday, Aug. 21, and a cookout with a magic and comedy act will be held on Sunday evening, Aug. 24.

Americover, a three-day World Series of Philately show, 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. A first day of issue ceremony for the Ashton Potter and Avery Dennison versions of the 2008 Forever stamp and a forum by postal officials involved with first day covers will be held.

The cutoff date for the special Americover 2008 rate at the Fairview Park Marriott is Aug. 1. If making reservations online, use the code AFDAFDA. Or call Marriott directly at (800) 228-9290 or the hotel directly at (703) 849-9400 and mention the "Americover" or "American First Day Cover Society" special rates. For more information on Americover 2008, visit the AFDCS Website, www.afdcs.org, E-mail ShowInfo@afdcs.org, or write co-chair Norman Elrod, 641 Dogwood Trail, McMinnville, TN 37110-3015.

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There is only one job where you can start at the top, and that is digging a hole. — Verona Hilland

THE FIRST CENTURY OF VICE PRESIDENTS

The office of Vice President was proposed to the Constitutional Convention, almost as an afterthought, by Alexander Hamilton. Ironically, Hamilton would become the only person in American history to be killed by a Vice President.

It was originally intended that the Vice President should be an eminent man, the best available backup to the President, and that he should be selected in a non-partisan manner. Only the first Vice President, John Adams, was selected in this manner.

By 1796 factions had emerged and the leaders of the two factions won the two top offices. Though he had not been selected in the spirit of the Constitution, Thomas Jefferson was nevertheless a most eminent Vice President.

By 1800 the concept of the two-man ticket had developed, and most electors voted for the two people designated by their faction's Congressional caucus.

The tied vote in 1800 led to the Twelfth Amendment, which provided for separate elections for President and Vice President. An unintended side effect of the Amendment was to institutionalize the concept of the two-man ticket. Through the election of 1820 the caucuses continued to pick nationally prominent men for Vice President. The usual choice, for reasons of geographical balance, was the Governor of New York.

When the caucus system began to collapse in the 1820s there was a movement back towards original intent, as candidates for national office were nominated by state legislatures, newspapers, and mass rallies. This transitional period produced the third (and last) Vice President who was a great national figure before becoming Vice President, John C. Calhoun.

The emergence of national party conventions in the 1830s made the selection of Vice Presidential nominees an afterthought, the province of the Presidential nominees and party bosses. Vice Presidents were picked for reasons of personal or party loyalty, geographic or ideological balance; to pay off a debt, or to placate the wing of the party whose man had not been nominated for President. As a result, nominees for Vice President since 1832 have often been little-known men with limited apparent qualifications for the office.

Contempt for the office, if not always for its occupant, was immediate. Ben Franklin suggested the title "His Superfluous Excellency" for the Vice President. Daniel Webster once rejected the chance to run for Vice President, saying "I do not propose to be buried until I am really dead."

In more modern times, President Woodrow Wilson (who described his own Vice President as "a small caliber man") said that the Vice President's "importance consists in the fact that he may cease to be Vice President," and Vice President Charles Dawes said that he "look[ed] at the newspapers every morning to see how the President's health is."

Contempt for the office was expressed most succinctly by Vice President John N. Garner, who said that it was not worth "a bucket of warm [rhymes with spit]."



AARON BURR (1801 - 1805)

Aaron Burr, a leading New York Anti-Federalist, had his faction's backing for Vice President in 1800.



Following a tied electoral vote, Burr nearly wrested the Presidency from Thomas Jefferson in the election in the House of Representatives. Burr is best remembered for killing Alexander Hamilton in a duel in 1804.



You Be The Judge by Paul Schumacher

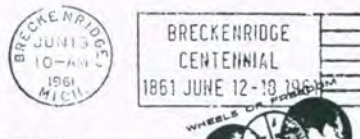
Member comments and critiques are welcome. Also we need two to four pages of your exhibit — one of which will be the title page — for future critique. Send to John Hotchner, P.O. Box 1125, Falls Church, VA 22041 or jmhstamp@ix.netcom.com.

JOHN CABELL BRECKINRIDGE (1857 - 1861)

Though he considered himself too young for the job, Kentucky's John C. Breckinridge accepted the Democratic nomination for Vice President in 1856 because the party needed a Southerner on the ticket.

Breckinridge ran for President in 1860, then sided with the South.

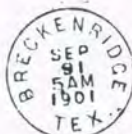
Oddly, a U.S. warship was named for Breckinridge in his capacity as a rebel general rather than as Vice President of the U.S.



1857 100 YEARS 1957
CENTENNIAL
JUNE 14, 15, 16, 1957



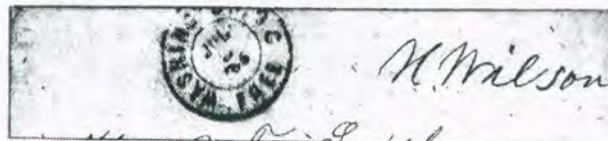
After 5 days, return to
T. W. BROWN,
BRECKENRIDGE, TEX.



John C. Breckinridge
Calvin County Court
Williamstown
Grant Co
WV

HENRY WILSON (1873 - 1875)

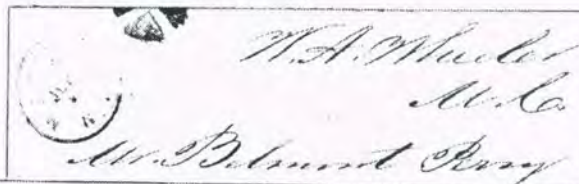
A leading Radical Republican from Massachusetts, Henry Wilson was picked for Vice President in 1872. He seldom presided over the Senate because of poor health. Yet it was while presiding that he suffered a fatal stroke. He died in the Vice President's room in the Capitol.



WILLIAM ALMON WHEELER (1877 - 1881)

A desire for sectional balance led the Republicans to pick New York's William A. Wheeler for Vice President in 1876. Several months earlier the eventual Presidential nominee had asked an associate, "Who is Wheeler?"

Wheeler spent much of his time with the First Family because his wife had died in 1876.



CHESTER ALAN ARTHUR (1881)

Chester Arthur was a product of New York patronage politics who had never run for elective office. Offered the Vice Presidential nomination in an attempt to heal factional wounds at the 1880 Republican convention, Arthur said "the office of Vice President is a greater honor than I ever dreamed of attaining." Below, 6c airmail plus 15c special delivery; transit time of 11 days.



Ask Odenweller

by Robert P. Odenweller

How to Beat the System Years ago, for reasons that were different from the stated motivation, a rule was established for FIP shows that the first time an exhibit was shown, it would receive only the minimum number of frames. Although the rules was ostensibly written to keep mediocre exhibits from asking for space that they didn't deserve until they had proven their worth, it was actually spurred by the famous Ishikawa exhibit of the United States, which received 10 frames and the Grand Prix International on its first showing. A certain individual (now deceased) did not like the idea of such surprises and pushed for the rule change. There's more to the story than that, but it is not for this telling.

On the face of it, the rule is restrictive and arbitrary, and many exhibitors soon wanted a way around it. Thus, when the Continental Federations gained power, first with the Asians (FIAP) and the with Europe (FEPA), staging annual exhibitions with "FIP recognition," they found a way to make an end-run around the rule. A first time exhibit at one of those shows could gain the necessary 85 points and start its first FIP showing (at a "World" exhibition) with the full allocation of eight frames.

To be sure, the Americas have had the FIAF shows for some time, often in Spain, but the loophole was never used until developed in practice by the other two. Added to that, the U.S. reluctance to use FIP points for evaluations has put a road-block in the way of trying to get around the restriction.

This year, U.S. exhibitors have a way to avoid the minimum frame allocation by using the FIAF show that will be held in Los Angeles, in conjunction with Sescal. Titled Americas 08, it is FIP recognized and the medal levels given count for everything but the FIP Championship Class, which is rather rarefied anyway. However, normal U.S. judging rules will be used for exhibits unless they sign up for the "FIP Option" judging as well. The results of the latter may be used to determine the exhibit's fate for future FIP shows. Note that an exhibit could be shown in 10 frames in Los Angeles and pared down to eight, if it receives at least 85 points in the FIP Option

judging.

At this writing it may be too late to apply for the show as an exhibit, but those interested should check to see. In any case, it may be possible for those who have already applied to add the FIP Option judging to get that evaluation.*

This loophole is routinely exploited by exhibitors in European and Asian shows, now that it has been established. The FIAF shows are not as readily exploited, but could be used in the future. It is difficult to most exhibitors to get an exhibit accepted in either the FEPA or FIAP shows unless a connection with an overseas organization might provide a vehicle. Such an exhibitor may have an exhibit of France and belong to a French collectors group, for a FEPA show that is generally restricted to smaller areas that would include France.

How Things Got This Way The evolution of frame awarding has changed considerably over the years. A few highlights might be of interest. When I first applied for the FIP international show at Washington in 1966, an exhibitor could ask for any number of frames, with a practical minimum of three. My grand prix exhibit in Buenos Aires '80 had 15 frames. In 1981, the FIP Congress put a limit of 10 frames as a maximum, but that was unilaterally translated into 10 square meters of frame space, which resulted in the current maximum of eight frames, since most frames are larger than a square meter. The exhibits that were nominally the ones that created the move to restrict "first time" exhibits to five frames appeared in Bulgaria in 1979. Their primary sin was that they had not been properly vetted by the country's commissioner.

The rules approved at the 1981 FIP Congress in Vienna allowed the "low allocation" to be a choice, but the exhibitor, of five, six, or seven frames, and the high allocation to be eight, nine, or 10 frames. This, of course, was distorted when the "square meters" bit came to pass, but the option existed. Then, in 1990, the same individual who pushed for the low allocation, applied the restriction of a single number, to be chosen by the organizers, for the high and the low allocation. He put this into effect by his sole personal decision in



New Zealand. One exhibitor, whose exhibit was the finest ever of his area, had only seven frames of material available worldwide and he had everything worth owning. He was told that he had to take the eight frames and could leave one blank. Clearly a new problem had arisen.

Finally, after a number of years of suggesting changes, I managed to get a new clause adopted, whereby a person who received the necessary large vermeil (85 to 89 points), could choose to show fewer than the full allocation (down to the low allocation, if needed), if he could make a case that more material was not available. This is a one-way street, since if a person were to accept the full high allocation for an exhibit after it had qualified, it could not be reduced to a smaller number.

The final battle against this ill-conceived restriction, would be to allow those exhibits that need more space to develop a complex idea (thematic or postal history, for example), to have an extra frame if they are close but not quite up to the 85 points. If an exhibit were to achieve a "close" number (such as 83 or 84 points to be determined and set in the rules), that exhibit could ask for an additional frame above the minimum allocation at the next show. If the 85 failed to materialize at that subsequent showing, then it would have to resort to the minimum (five) frame allocation the next time. This "extra chance" might help to push some up to the higher level, but it does not have a strong groundswell of energy pushing for it.

In over 30 years of involvement with FIP matters, I've seen many cases of "unintended consequences." These are often aimed at a single individual or a small number of "offenders" but affect others in ways that had not been expected. I've called it "the Band-Aid approach to open-heart surgery." Sanity sometimes prevails, but individuals with an agenda can make lots of waves.

* **Editor's Note:** July 11 has been announced as the final date for applications to exhibit at SESCAL/AMERICAS 2008.

Attend AAPE Events @ Hartford Stamp Show*

Friday, Aug. 15 • 8 a.m. — AAPE Board Meeting (members welcome)

Saturday, Aug. 16 • 2 p.m. — AAPE Open Forum Membership Meeting

* See show program for meeting room #.

Presentation Is Worth More Than 5 Points

by David McNamee

In most exhibition classes, "Presentation" is worth only five points of the total score, yet it can affect the total medal level far more than that. With a distracting presentation, it may be harder for judges to follow the story line in the exhibit and to assess the exhibit accurately.

Philatelic judges evaluate four main areas in most classes of exhibits:

- Treatment and Significance
- Philatelic Knowledge and Personal Research
- Condition and Rarity
- Presentation.

Each of these areas requires a lot of judgment in order to give a fair assessment, but that is why judges are trained and apprenticed under the guidance of chief judges. Of these four areas, presentation may be the most straight-forward area to assess, and it should be also the easiest area for the exhibitor to get right. Presentation includes the overall appearance, the font style(s) and sizes chosen, design layout, and mounting. The following is a recap of the basic principles of good presentation for philatelic exhibiting.

Overall appearance is just that: the first (and lasting) impression the exhibit as a whole makes upon the viewer. In my judges training, I was taught to step back and look at the exhibit in the frames as a whole. To what extent is the exhibit inviting the eye or presenting a jumble of philatelic items? To the extent that the exhibit is haphazardly presented makes it difficult to assess the subtler factors of Treatment and Philatelic Knowledge. This is why Presentation can be worth a lot more than five points.

Some exhibitors believe that the choice of fonts is a personal statement, and that fonts should not play any part in the scoring of the exhibit. That is generally true only when the fonts chosen are reasonably easy to read, and I think most exhibitors know that already. In writing up your collection, you can use any fonts in any size you like; however, in exhibitions, the viewers' needs should be paramount. If you are entering your exhibit to be judged, understand that the time pressures of most exhibitions give the judge only minutes per frame (seconds per page), so the need to make it easy to read is very important.

The general rule of thumb is that the page contains no descriptive text below 10 pt type. Small type (8 pt or 6 pt) is acceptable to meet requirements to indicate an expertized item or the scale of reduction for scans and photo-

copies. The other general statement is that serif typefaces (like Times Roman, Garamond, Bookman, etc.) are a lot easier to read than sans-serif typefaces (like Arial, Verdana, Franklin Gothic, etc.); however, this is not a hard-and-fast rule, especially if you are using sans-serif for headings. Thematic exhibits often separate thematic text and philatelic descriptions by using serif for one and sans-serif for the other. Generally, type faces like **COPPERPLATE GOTHIC** (small and large capital letters) should be used with care in headings only, because this is the combination that is hardest to read in a body of text.

Consistency is as important as the size and style of font chosen. Chapter headings should always be the same size and font and located in the same place so that the viewer can see when the exhibit moves from one chapter to the next in the story. Running headers (sub-chapters) should always be in the same size and font and location on each page. Descriptive text should always be the same size and font and located as much as possible in the same place relative to the philatelic item being described; e.g., always above, below or next to the item. If layout space dictates that you need to put the description somewhere else when your normal style is below the item, it is a good idea to use a directional term to start the description, such as "(Left)" or "(Below)" to point the viewer to the item being described.

A scale of fonts and sizes should be consistent throughout the exhibit so that the viewer can follow the story line. One example of a scheme might be:

Title: 24 pt Bold
Chapter Headings: 18 pt Bold (Sans-serif)
Running Headers: 14 pt Bold (Sans-serif)
Page Descriptive Text: 12 pt
Item Descriptive Text: 11 pt
Item Important Text: 11 pt Bold

Non-descriptive text (Expertized, scale of scans, etc.): 8 pt

Design layout is perhaps the most challenging aspect of exhibit presentation. It is not easy to fit the philatelic items and their descriptive text on the page while keeping the page consistent with its neighbors.

Nevertheless, a consistent layout makes the exhibit story line easier to follow, just as a smooth road with gentle curves is easier to navigate than a road with pot holes and sharp twists and turns.

One means of achieving a pleasing layout is to use a template wherever possible. The Chapter Heading and Running Header are always in their particular places, the Page Descriptive Text always starts at "n" number of lines from the top, and the bottom item is always mounted "n" lines from the bottom. Looking across the top or bottom of the four pages in the frame everything lines up for a pleasing effect. There are page layout publishing programs for personal computers that make this aspect easier than it sounds.

There are times to violate the template when the item is too large or too small to fit the normal template. Oversize covers ought to be mounted on oversize paper, if you have access to the paper and a printer to do this. Sometimes large pieces can be lapped or windowed as long as philatelic information (postal markings, address, etc.) is not obscured. Very small items, such as a single cover, should be mounted using the template format; however, the exhibitor should exercise some creativity to fill the white space with a map, more descriptive text, or whatever so that the bottom of this extra material lines up with the bottom of the template.

Aligning the top and bottom of the pages does not mean the insides are necessarily the same. The two-covers-per-page "railroad tracks" look needs to be broken up by staggering items every so often. Traditional exhibitors are fortunate, because those exhibits have stamps and proofs and other items that can break up the pattern; however, when it comes to usage, these exhibitors must deal with the same challenge that postal stationery and postal history exhibitors face to keep it interesting while maintaining a consistent layout.

Mounting tends to be as sensitive to exhibitors as fonts, if not more so. Some exhibitors are determined to use dark paper, loud mats or black mounts, and they are convinced that there is an advantage to do so. Sometimes they may be right, but most often not. Depending upon the age and condition of the material, white, off-white and cream are the most common and the most attractive for display. Light pastels or gray may look creative, but most often they distract from the philatelic material. Mats for stamps and covers should highlight the material to its advantage

rather than overwhelm the material by being too bright or too dark. If mounts are used, clear mounts give the greatest arrangement flexibility; black mounts tend to distract the eye. Black mounts may be the best method of

showing off perkins, but perhaps that is the only place where black mounts outperform clear mounts.

Philately is a visual hobby, and exhibiting philately is the most visible manifestation of

that. A finely crafted exhibit means that Treatment and Significance, Philatelic Knowledge and Personal Research, and Condition and Rarity are supported by a consistent and pleasing Presentation.

2008 AAPE Youth Champion of Champions

Dzintars Grinfelds of California is the winner of the 2008 Youth Champion of Champions competition sponsored by the American Association of Philatelic Exhibitors (AAPE). Dzintars has competed in the championship for the last ten years and has been the AAPE Youth Champion of Champions several times. The event was held in conjunction with INDYPEX, a World Series of Philately exhibition held in Indianapolis, Indiana, June 27-29, 2008. 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 thirteen exhibits (37 frames) prepared by youth aged 8-18. 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 2007-2008. Donated by WESTPEX. Winner also received Ken Lawrence framed stamps. Presented to **Dzintars Grinfelds (18)**, "3-Star Issues of Latvia — 1921-1933" (representing Boxborough 2007).

Welsh Philatelic Society Postal History Award — for the best postal history exhibit.

Donated by Ann Trigg. Presented to **Dzintars Grinfelds (18)**, "3-Star Issues of Latvia — 1921-1933" (representing Boxborough 2007).

Howard Hotchner Award — for the best portrayal of American History. Donated by John Hotchner. Presented to **John Phillips (12)**, "Faces and Places of the Civil War" (representing St. Louis Stamp Expo 2008).

NAPEX Awards.

A) NAPEX Title Page Award — Presented to **Tim Hodge (16)**, "The World of Wild Cats" (representing VAPEX 2008).

B) NAPEX Creativity Award — Presented to **John Phillips (12)**, "Faces and Places of the Civil War" (representing St. Louis Stamp Expo 2008).

C) NAPEX Topical Award — Presented to **Tim Hodge (16)**, "Falconiforms: Birds of Prey" (representing ROPEX 2007).

D) NAPEX Thematic Award — Presented to **Sabrina McGill (12)**, "Zoofari" (representing INDYPEX 2007).

E) NAPEX Research Award — Presented to **Tim Hodge (16)**, "Falconiforms: Birds of Prey" (representing ROPEX 2007).

WESTPEX Awards

A) WESTPEX Write-up Award — Presented to **Dzintars Grinfelds (18)**, "3-Star Issues of Latvia — 1921-1933" (representing Boxborough 2007).

B) WESTPEX Flora and Fauna Award — Presented to **Shannon Madigan (12)**, "The Wonders of Animals" (representing Ameristamp Expo 2008).

C) WESTPEX Award of Excellence —

Presented to **Jared Barron (11)**, "Maple Leaf Stamps of Canada" (representing VANPEX 2007).

D) WESTPEX Worldwide Award — Presented to **Alexander Faulkner (14)**, "Sports on Stamps" (representing Edmonton National 2007).

APS Membership Award — Donated by Ken Martin. Presented to **Amber O'Reilly (15)**, "In Come the Pigs" (representing RPSC Royal 2007).

American Topical Association Youth Award — Presented to **Amber O'Reilly (15)**, "In Come the Pigs" (representing RPSC Royal 2007).

ATA Membership Award — Donated by Johnstown Junior Stamp Club — Presented to **Sherri Biendarra (15)**, "The Olympics — Let the Games Begin" (representing NTSS 2007).

Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen — Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to **Trevor Thomas (10)**, "The Game of Soccer" (representing ARIPEX 2008); and **Jenna Smith (9)**, "My Favorite Animals" (representing the Minnesota Stamp Expo 2007).

The Caring Award in memory of Chris Winters, MD — Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to **John Phillips (12)**, "Faces and Places of the Civil War" (representing St. Louis Stamp Expo 2008).

Unique Girl's Award — Donated by Sandy Morris. Presented to **Emma Sorenson (8)**, "Dogs" (representing MILCOPEX 2007).

Help With New Projects — Free Listing

• **U.S. Postal Counterfeits.** Needed for filling out a second frame of a court-of-honor exhibit being shown at various shows. John Hotchner and Joann Lenz, P.O. Box 1125, Falls Church, VA 22041-0125.

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

Reflections on Judging at Israel '08

by John M. Hotchner

This might be titled "International Exhibiting Revisited" as it is the second in a series that began after I was a member of the jury at Bangkok '03 evaluating both Traditional and Postal History exhibits. This time, I want to take a somewhat different approach; looking at some of the ways in which exhibits lost points in Israel; problems that often have more to do with form than substance, and so are not in the "Get more and better material" class; where we as exhibitors are often limited by what we can find and what we can afford.

No, these are more in the area of what we can do to gain a point or two by being careful and presenting what we already know and have to better advantage. What I will do is to list the problems under the judging categories. And I might suggest that accredited international judges among our membership might look at this list as a prompt for articles for TPE that might help members overcome the problems.

Treatment (20 points)

— Difficult to follow exhibit's logic, or exhibit flow impossible to follow.

— Gaps in the material needed to tell the full story, or unnecessary padding.

— Postal History treatment of covers in a Traditional exhibit (emphasis on the routes and rates rather than relating the usages shown to why the stamp(s) was/were issued. Not including single usages.

— Consistency. For example — if showing several issues, don't show proofs for one, and ignore then in another.

— Misabeled exhibit — wrong title for the material being shown; not delivering what the

title promises

— Including documents that may be interesting but don't advance the goal of the exhibit.

— Not identifying questionable material as having been expertised.

Importance (10 points) (Long time readers of this magazine know that I am not a fan of this category, but it is there and you need to deal with it.)

— Not using your title page or a synopsis to make the best case possible that your subject really is important despite the fact that it is a small slice of the pie, out of the mainstream of need, a small out-of-the-way country, a short usage period, quite modern, etc.

Knowledge (35 points)

— Information given is incorrect; incorrectly identifying items exhibited.

— Lack of knowledge (guessing; using descriptive words like "probably", "perhaps", "it is believed"

— Showing multiple copies of a stamp and not differentiating among them; e.g. Showing 12 different colors, perforations, etc., but not labeling them, identifying which came first in production, which one(s) are scarcer than others, etc.

— Failure to highlight what you have contributed through your study to knowledge of your subject.

— Failure to provide context information — e.g. Numbers known of proofs, that advances the impression of your knowledge AND helps to advance the rarity factor.

Condition (10 points)

— Showing poorly centered 10¢ stamps while showing perfect \$1000 stamps.

— Showing damaged or poor stamps when better are available.

— Unnecessary heavy cancels on used stamps.

Rarity (20 points)

— Failure to point out what is rare, using objective terms.

— Using subjective terms, such as "rare", "scarce", "unusual", instead of "one of X reported", "discovery copy", "only example in philatelic hands."

Presentation (5 points)

— Fancy mounts for everything regardless of scarcity or value

— Seriously overwritten

— Excessive crowding or excessive white space.

— Sloppy mounts or paste-ons

— Different page stocks

— Large mounts, with uneven edges

— Large heavily edged boxes

— Wasted space on top of pages taken up by exhibit title, logos, etc.

— Excessive multiple typefaces

— Tiny, near unreadable, text.

— Mixing color and black and white illustrations.

A final note: There are some lessons learned to pass along: Provide a one page, 12-pitch synopsis whether one is requested or not. Identify what incorrect assumptions judges have made in the past while evaluating your exhibit, and speak directly to those points. Be certain to address the categories noted above.

Is The Medium The Message? by Ron Berger

It is twelve years since I've first met Moshe Efrat. I was just elected as chairman of the Israel Thematic Philately Association when he approached me asking for my advice on making a transition from collecting to being an exhibitor. I welcomed the opportunity to help a fellow philatelist in this interesting process and have been following Moshe's progress with great interest. During the years he advanced from being a general collector of "birds on stamps," with no interest in other philatelic elements of any type to a successful exhibitor in the competitive thematic class with an exhibit on owls that won him an international vermeil medal.

The plan of Moshe's exhibit is built along a common storyline used in themes connected with nature that is, based on chronology. The first chapter in this storyline deals with the past — from the evolution of early birds, at the latter part of the age of the dinosaurs, through the rise of the raptors to the specialization of the nocturnal raptors in their particular lifestyle. This chapter also shows the place of owls among the birds, surveys the common denominators they share with the other raptors and the differences between them and presents the two families of owls and the unique traits of their mem-

bers. The next chapter is dedicated to the present — the characteristics of present day owls, like their body structure, their life cycle and style and the habitats they occupy. The last chapter in this storyline is about the future — the changes in the environment, mostly man made, and their influences on the owls, the danger of extinction which threatens most night raptor species and the efforts made to save them and preserve their various species in the nature, in human rural environments and in zoos.

In delineating this chronology based storyline I deliberately omitted an especially important chapter which is present in many collections and exhibits, and most especially in those based on the physical world around us (flora, fauna, minerals, structures, heavenly bodies etc.). In most of these collections / exhibits the part dedicated to the present does not focus only on the characteristics of the topic itself, but also examines how it is reflected in the mirror of human culture. In almost every single collection or exhibit of this type we can see a chapter with a title like "The ... in Art" or "The ... in our Culture", and there are even complete collections and exhibits dedicated solely to this aspect, including my own, titled "The Big Cats in Man's World."

Usually such a chapter or a collection is built of typical parts like "Lion Statues," "Bridges in Paintings," "Children's Photographs," "The Rose in Music," "Literary Pilots" or "The River in Buddhism". Every now and then one can also find among them a title like "The Imperial Eagle," but very often this is an exception that was planted into the plan only as an excuse to exhibit more rare or expensive items without unbalancing the other (sub-)chapters.

Whether the plan is based on chronology or not, an exhibit that doesn't include a chapter on the place of the central topic in Human culture, being neither complete nor comprehensive, will win a relatively low grade for its "plan". The major exceptions to this rule are exhibits focused on aspects of the human culture in which there will usually be no place for a separate chapter on the appearance of the main topic in different forms of art. Thus, I can't remember an exhibit on opera that contained a (sub) chapter titled "Romantic Era Operas in the Fine Arts".

The rest of this article is dedicated to the construction of the chapter on how the exhibit's main topic is reflected in human culture, to the sub-chapters that it contains and the thematic logic that should be behind them. Let me state that I have no intention to tell collectors that they must or mustn't collect this or that type of item or that they should avoid arranging their collections in any way that suits their fancy. I am referring only to what I regard as a basic error in the construction of competitive thematic exhibits. I am also offering a way to avoid making it without damaging the completeness of the plan, the compass of thematic development or the ability to incorporate items the exhibitor wishes to use.

I am deeply grateful to Moshe for allowing me to use the plan of his exhibit and select items from it to develop the main idea of this article and properly demonstrate what I mean. In addition, I came up with an idea for two ways to insert such sub-chapters into the storyline when I thought about "Marry Me", the exhibit constructed by Baroness Sophie Launay de Manno of Luxembourg. This point will be discussed at the conclusion of the article. I am grateful to Sophie for creating this lovely exhibit and for spending time to discuss it with me on her visit in Israel.

As explained, Moshe's plan includes four chapters: 1. The Origin and Biological Classification of the Owls. 2. The Characteristics of Owls. 3. Owls in Human Culture. 4. The Threats on the Owls' Future. Chapter 3 had seven sub-chapters, including:

- 3.1. The Owls in the Bible.
- 3.2. The Owls in the Arts.
- 3.3. The Owls in the Bible.
- 3.4. The Owls as a Literary Subject.
- 3.5. The Owls in Heraldry and Commercial Trade Marks.
- 3.6. The Owls in Superstitions.

Before I can proceed to discuss the issue of this chapter, I must confess that my remarks refer to an error I have made myself when I still exhibited my own big cats collection, and that I even passed on to other exhibitors that consulted me about theirs. After I realized I made a mistake I corrected my own plan and suggested the correction to thematic exhibitors whose collections repeat this error — either because they learned it from me or by following the footsteps of others. This error exists on three levels — the logical level of the understanding needed to construct a high quality exhibit, the thematic level of building a storyline and developing an exhibit and the philatelic level of giving the proper standing and thematic value to the exhibited items. So what is it all about?

The items shown in the sub-chapters of Moshe's plan should fit the titles of the sub-chapters — in the first items linked to Biblical references to owls, in the second paintings and statues of owls, in the next owls from literature, in the fourth owls in coats of arms, symbols and emblems and in the last owls from folk tales. But these sub-chapters don't focus on owls but on the different artistic media in which references to owls exist, and Moshe's theme is not artistic media. In principle, his exhibit should be built around the owls. The owl sculptured as a companion of Athena is the same one mentioned in the poems of Greek mythology as linked to her. Despite the differences in artistic media the two owls confer the same message, although we must know our Greek mythology to understand the owl's appearance in the statue. On the other hand there is no direct link between the owl from the Greek mythology and the one in Edward Lear's nonsense poem "The

Owl and the Pussycat." These two are unrelated artistically (or thematically), being simply two occurrences of owls in a work of literature.

When I discussed issues related to this article with my friend, Dr. Yoram Lubianiker, editor of *Nos'on* (the bulletin of AYELET, the Israel Thematic Philately Association), he rightfully compared these references to artistic media with the philatelic practice, now thankfully all but extinct (and therefore forgotten by me) to include in exhibits (sub-)chapters like "The Dove in Stamps" or "Maximum Cards Showing Computers." Similarly, titles like "The Owls in the Bible" or "The River in Buddhism" may be justified in exhibits dedicated to specific religions, but have no legitimate place in exhibits on owls or rivers. That been said, showing owls as unclean species unfit to be eaten according to Jewish dietary laws, does have a place in both Moshe's exhibit and in a "Folk Kitchens" one, and in both there should appear an explanation why they are not Kosher (in Moshe's exhibit the explanation will determine the exact place that this point will occupy in the plan and development).

In examples like those listed above, the error of referring to the element showing the exhibit's topic, rather than to the topic itself, appears repeatedly. We must avoid falling into the trap laid at our feet by the father of modern communications theory, Prof. Marshall McLuhan. He regarded the choice of the medium used to convey a message as part of the message itself, because according to him the medium fashions the message. Beyond doubt, his concept that "the medium is the message" has great value in understanding the workings of modern communications and their impact on our life. But when we come to examine the place of owls in human culture, focusing our discussion on the media narrows our steps and deflects us from our course. We must learn to ignore the media — the type of artistic or philatelic element — and instead look directly at the message.

In Moshe's exhibit the focus must be on the roles of the owls in the beliefs, mythologies and works of art of all types. All owls, being nocturnally active, have a soft call, and because of this sound they were given in many languages names imitating the sound or related to breathing. In some cultures similarity to the scared panting of a man wandering in the darkness gave birth to superstitions that regard owls as omens of disaster or as symbols of bad luck. In Greek mythology the owl was the companion of Athena, goddess of wisdom and patroness of the city of Athens. In statues, mosaics and ancient murals the owl is shown with its divine mistress, and Greek coins from Athens bore the engraved image of Athena's owl. Because Athena was the goddess of wisdom her owl became a symbol of wisdom, knowledge and institutions of higher education. In the wild owls are natural enemies of rodents, and farmers learned to appreciate them and protect them as guardians of granaries. In transferring the above data to a structured plan, it will become:

3. The Owls Reflected in the Mirror of Human Culture.

- 3.1. The Call Sounds of Owls give them their names.
- 3.2. The Owl as Bad Omen and Symbol of Bad Luck.
- 3.3. The Owl as Athena's companion.
- 3.4. The Owl Represents Athens.
- 3.5. The Owl's Eyes Reflect Ancient Knowledge.
- 3.6. The Owl as Symbol of Learning and Wisdom.
- 3.7. The Rural Owl Guards Granaries from Rodents.
- 3.8. The Owl as Friend of Farmers.

The structure suggested here was directly arrived at from thematic knowledge, and the list of sub-chapters will be expanded or reduced according to the roles the owls occupy in human culture — without having the artistic media imposed upon them, needlessly limiting the development. Furthermore, the storyline flows unhindered through the sub-chapters — proof that the plan is well constructed, having been built on firm thematic principles. And this will hold true in every exhibit for the chapter dealing with the place of the main topic in human culture.

Such a construction of this chapter positions the philatelic items within the framework of their thematic contents — thus realizing the very definition of thematic philately as the form of collecting that looks at the subjects shown in postal items regardless of the history of

their production or of their use in mail delivery. It demonstrates an understanding of the essence of thematic collecting at its best. It seems to me that constructing this chapter in thematic collections and exhibits according to the role played by the collection's main characters should award the exhibitor a higher score in several areas - better thematic treatment of the subject ("plan" and "development"), greater depth and scope of research into the theme ("thematic knowledge"), displaying better knowledge of the details of the issue of items ("postal knowledge") and as a result greater "importance" of the exhibit. What's more, for most of us philately is a leisure activity we invest time and resources into because we expect to reap rewards of pleasure and satisfaction. From my own experience and from what I have heard from collectors and exhibitors who found ways to "streamline" their story I know that affecting such changes gave them a lot of pleasure and greatly enhanced their satisfaction from their collections — which is what we wanted to achieve from the very beginning.

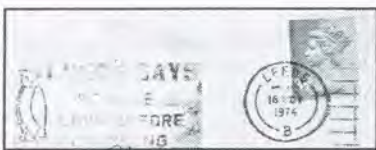
When we discussed making these changes in his third chapter, Moshe expressed a legitimate concern that by moving to the new system he will have to pull good or important items from the exhibit, which supposedly found a place in it only thanks to having been sorted according to the artistic media. This may happen in a marginal way if such sorting was used to mask the fact that some thematic point was repeated endlessly by showing it in various artistic media, while the new ordering of items will expose the redundant items. But barring such poor thematic development this concern is groundless. I've chosen a few items from the exhibit to show that Moshe should not have worried — it is possible to sort all items according to the new storyline, and placing them in their new positions according to a different thematic sequence and with new, possibly innovative descriptions, can only enhance the development by linking the items better and more interestingly. For each item I'll first note its old position and description and then suggest a possible new placement that will grant it superior thematic linkage.



In the old plan this German meter mark belonged to sub-chapter 3.2 "The Owl as Symbol of Wisdom", paragraph 3.2.1 "Emblem of Technological Education," with a thematic text stating "At the Saar district university, the owl stars with all its magnificence".

In the new plan it can be used in several places. The most natural is in sub-chapter 3.6 "The Owl as Symbol of Learning and Knowledge", perhaps in a paragraph titled "Symbols of Institutions of Higher Education".

This British slogan postmark was in sub-chapter 3.2, paragraph 3.2.4 "The Owl Gives Wise Advice". The thematic text was "Watch before crossing the road, suggests the elegant British owl."



In the new sorting this item can be used in sub-chapter 3.5 "The Owl's Eyes Reflect Ancient Knowledge" because the advice given by the owl refers to looking or gathering information before taking action.



The German postal card, left, printed to private order, was in sub-chapter 3.3 "The Owls in the Arts", paragraph 3.3.2 "The owl as a Model in Art". The thematic text is, in my opinion, inaccurate and I won't repeat it here.

Instead, I'd like to look ahead to the new plan and the place of this

item under it. It can be included in several sub-chapters that refer to the owl as Athena's companion or as the symbol of wisdom. The best place for it is probably in sub-chapter 3.3 "The Owl as Athena's Companion". In this context a thematic description for it can be "An invitation to the scientific congress of the Dresden union for philatelic knowledge, 1925 – in the card. Philately is depicted as an independent field of research. The owl and Hermes, the messenger of the gods, are seated on books at the feet of Athena, who shakes hands with the figure of Philately, who has behind her two collectors studying a stamp through a magnifier.

The Swedish booklet, right, was in sub-chapter 3.4 "The Owls as a Literary Subject", paragraph 3.4.4 "In Children's Books". Its thematic text was "The owls knew that the rats intended to attack the castle. They flew quickly to the barn owl Flemna that gave them the magic trumpet, and when Nils played it, all the rats ran to the sea and drowned. And thus the owls saved the castle" — Selma Lagerlöf, *The Wonderful Adventures of Nils*, Chapter 8."



In the new plan this booklet can be shown in sub-chapter 3.7 "The Rural Owl Guards Granaries from Rodents" or 3.8 "The Barn Owl as Friend of Farmers." The attribution will be natural in both, but the involvement of owls and a barn owl in this story will probably make it more appropriate to choose a placing within the thematic context of 3.7.

Before reaching the conclusion of this article, I'd like to sidestep a little to clarify an important point. So far this article dealt mainly with collections and exhibits whose main topic was from the physical world - flora, fauna, materials, structures, the Earth, heavenly bodies etc. - and in chapters in them that are dedicated to the place their main topics occupy in human culture. But the point raised here is also true for collections and exhibits where the main topic's basic definition is within our culture. An interesting example of such a theme is the fascinating, thought provoking exhibit of Baroness Sophie Launay de Manno of Luxembourg, "Marry Me". I was delighted to see in this exhibit that thematically the subject of the topic's place in the art is handled correctly. The discussion here, despite obvious similarities, is not based on this exhibit and must not be understood as remarks or a criticism regarding it. I had the pleasure of being given a guided tour through the exhibit by its owner and then discuss it, and this article, with her, but the following is a theoretical exploration of a hypothetical exhibit showing marriage customs in different societies, arranged on a "time line" from the couple's first meeting to their gold wedding.

In various societies weddings involve numerous artistic elements. From the late middle ages portraits of members of royal families were used by ambassadors or envoys who brokered marriages as part of diplomacy. In the renaissance rich couples sat for painters who immortalized them in their ideal married state. In the 19th century painters and photographers visiting distant lands made pictures of the wedding customs they witnessed. In our time a photographer creates for us a fancy photo album or a video film. In Europe and America the bride and groom enter the chapel to the sounds of appropriate music. In wedding parties music is played to dance by or to entertain the guests. In various cultures there are special wedding dances performed by or for the new couple, in others the master of ceremonies invites them to "open the dance floor" by dancing a romantic solo. An exhibit of marriage costumes will be incomplete without some "artistic" references — these or similar ones.

A separate chapter of "Weddings and the Arts" will not be the best choice for the display of these links between this main topic and its various artistic aspects. In fact, it will only break the logical progress of the story (that is defined as being based on chronology). Arranging items that would belong in such a chapter under titles like "Weddings in Paintings," "Wedding Photos" or "Weddings and Music" will be an even worse mistake, as I have already explained. A much better solu-

Trouble is only opportunity in work clothes. — Henry J. Kaiser

tion is to embed the references to the artistic parts of the story within the chapters and sub-chapters of the storyline. It will make the development far more fluent and smooth if the different works of art will be mentioned when the story reaches the points where they are relevant - "The Bride's March" when the bride is shown entering the church, "The First Dance" and "Dance Floor Music" in the (sub-)chapter on the wedding party, "Dancers Accompany the Bride to the Groom's Home" in discussing the customs in some societies, "Mementoes of the Big Day" (gifts \ pictures \ video movie etc.) in the "The Party is Over" chapter and so on. In this way the artistic elements become part of the developing storyline within the different chapters, each in its right place within the story.

In addition to the embedded elements there might be a point to discussing (in a concluding chapter, outside the main storyline) the way weddings are reflected in the arts by mentioning "The Marriage of Figaro," "The Bride Wore Black," weddings that are comedies of errors, exceptional events that may happen in a wedding and change the way a fiction story progresses from that point or a wedding whose last minute cancellation becomes the driving force behind subsequent events. Whatever the story of these "irregular," artistic weddings, grouping them together in a (sub-)chapter of their own would stress

that it is because of their extraordinary character that they are treated separately, not because they originated in the realm of the arts. The title of this (sub-chapter) and the texts within it should also be carefully worded to clarify this point — for example, the chapter can be titled "Some Weddings that Never Happened."

To conclude — almost every theme has at least a facet of its expression in human culture. In many cases it is advisable to dedicate a separate chapter to this aspect of the theme, arranged according to the thematic stories behind the cultural references or the works of art. In others it may be better to embed some cultural references within the basic story, where doing so will complement the development, leaving only the irregular occurrences for a separate discussion that will highlight their exceptional character.

Ron Berger, 50, is an Israeli thematic collector whose main collection is "The Big Cats and their Place in Man's World." He is a former chairman of AYELET, the Israeli Thematic Philately Association. He can be reached by e-mail to bergeron@012.net.il.

This article was originally presented in Hebrew in the Author's "Cover Corner" in *Nos'On*, the bulletin of Ayelet, issue of June-August, 2008.

SHOWN ON OUR COVER:

Title page for "Hubba Hubba" Hand Stamps, a single frame exhibit by John Hotchner. He says about it: "When an exhibit subject is obscure the exhibitor must make extra effort to help viewers including judges to understand what they are seeing.

"In this case I wanted to encourage people to read a page of text, so presented the essential information in short paragraphs — each with a bold title inviting the reader to get a specific morsel of information.

"Category labels can be anything you choose that is appropriate to what you show."

As I See It by John M. Hotchner

What's The Story?

Judges are often heard to say that an exhibit is something like a book, and it ought to tell a story with a beginning, a middle, and an end. Exhibitors absorb this piece of wisdom, but on occasion, one will honestly say he or she does not understand the concept. This will be an attempt to help those exhibitors.

There are a great many kinds of exhibits, but all have this in common: A statement on the title page, perhaps even the title itself, says what the exhibitor has set out to accomplish; be it to show the highlights of a particular stamp issue; a comprehensive treatment of the postal history of a given location or region; an overview of a given subject using stamp designs and other philatelic material as illustrations, and many more.

Each will have a logical jumping off point: philatelic material to be shown that introduces the subject, and shows its origins. Next, it is up to the exhibitor to find a way to direct the flow of the exhibit so that it is easy to follow, that one section builds on the section before, and then comes to a logical end when everything that should be included has been.

The organization may be easy or difficult. Most often it will be easy because there is a definable structure that the Judges Manual

calls for, as with Traditional exhibits which start with the development of the design, followed by production trials, then production itself, and then usage. This linear treatment is mostly time-based, but may require some additional thought to organize production varieties, and types of usage.

Certainly thematics is a more difficult challenge when it comes to telling a story, but even here, reference to a couple of textbooks on the subject being shown will give some great hints as to how to approach the development of a story.

Where the problem becomes much more difficult is when there is a series of items to be shown and the succession of the series elements does not tie to either time or geography. Take for instance, US Army Post Offices from 1941 to 1945. How does one make a story of that? Or for a complex subject like the History of Stamp Separation, which if told entirely by time line, will mix different kinds of perforating methods in a manner that invites not understanding, but total confusion?

Clarity is the bottom line, and that is what is meant by the "tell a story" dictum. If a story is not obvious, the exhibitor has to get creative about organizing the material so that a story can be told. In the case of APOs, the story may

be the development of the APO system, showing the APOs in order of creation, or by geographic disposition, or by the succession of units that used a given number. Or a combination. The thing to keep in mind is that it is not a story to show an example of APO 1 to APO 962 in succession.

With the History of Stamp Separation, a general introduction to the different types of separation can be followed by chapters that show the development of each type, or can be done as a catalog of the types of problems that result when the rouletting or perforating processes go wrong.

You will note that there are often several ways to approach organization/telling a story. What is important is that like a book, there is not one panorama that must be swallowed whole, but rather a succession of bite-sized chapters that have logical flow, and which build on one another. Nowhere is it written that exhibiting will be easy, and it may take several attempts to find what is the right approach for your subject. But you are not alone. Use the AAPE critique service to test ideas, or correspond with a judge or two who you have found to be sympathetic.

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.

★ **September 5-7, 2008. Philadelphia National Stamp Exhibition.** 68th annual stamp show at the Valley Forge Convention Center, 1160 First Ave., King of Prussia, PA. Hosting the annual conventions of the American Air Mail Society, the American Society of Polar Philatelists, the International Society of Portuguese Philately, and the Pennsylvania Postal History Society. 60-dealer bourse. Frame fee \$10, Juniors free. Show hours Friday 11 a.m.-6 p.m., Saturday 10 a.m.-6 p.m., Sunday 10 a.m.-4 p.m. Admission \$4. Show details and prospectus from PNSE, P.O. Box 176, Lafayette Hill, PA 19444 or pnse.info@verizon.net.

★ **September 12-14, 2008. Milcopex 2008.** Sponsored by the Milwaukee Philatelic Society. A WSP show. Held at Mount Mary College, 2900 N. Menomonee River Parkway, Milwaukee, WI. 16-page frames available at \$25 for first three

frames per exhibit (total, not per frame), and \$10 for each additional frame. 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 53217-0382, by e-mail from henak8010@sbcglobal.net or from the website at www.MilwaukeePhilatelic.org.

September 19-21, 2008. Greater Houston Stamp Show. Sponsored by the Houston Philatelic Society. To be held at the Humble Civic Center, 8233 Will Clayton Parkway, Humble, TX. Frames still available — multi-\$6 per frame, one-frame-\$10, youth-free. All classes welcome. Show will feature a 33 dealer bourse, USPS booth, special cancel honoring the 50th anniversary of NASA, Beginner's Booth, seminars, meetings, door prizes and floor auction by Sam

Houston Philatelics. Admission and parking are free. Show hours are Friday and Saturday 10 a.m. - 6 p.m., Sunday 10 a.m. - 4 p.m. For information or prospectus, write Denise Stotts, P.O. Box 690042, Houston, TX 77269, stottsjd@swbell.net or www.houstonstampclub.org.

October 19, 2008 — THAMESPEX 2008, hosted by the Thames Stamp Club at Waterford High School, Waterford, CT. Located near intersection of US Rte 1A and Ct. Rte. 156 just west of New London. Show hours are 10 a.m. - 4 p.m. Free admission and parking. Frame fees: competitive \$5 per frame (\$8 single-frame); non-competitives \$2; juniors free. There are 80 frames available. The Prospectus is available from Bill McMurray, P.O. Box 342, Westerly, RI 02891 or by E-mail at McMurraypnc3@att.net. The show commemorates the 45th anniversary of the Bathyscape Trieste's search for the USS Thresher.

Report From The Secretary

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

MEMBERSHIP STATUS AS OF JUNE 30, 2008:

U.S. Membership	
Active and paid up	705
Life Members	74
2nd Quarter New Members	16
Deceased 2nd Q.	
Foreign Membership	
Active and paid up	112
Life Members	11
2nd Quarter New Members	3
Total Membership June 2008	817
Life Members	85

Special congratulations go to Novice Award Winners 2nd Quarter 2008: Mark Schwartz, Philatelic Show, Richard Barson, March Party, Mark Swarthout, Plymouth, John Crout, NOJEX, Jo B Lievsay, NAPEX, Philippe Talarico, ROYAL. They have earned a complimentary membership to AAPE for one year.

Welcome to new members for the 2nd

Quarter 2008:

Carl Marks, Roca, NE
Kenneth Goss, Fremont, CA
Maria Rodriguez, New York, NY
Charles Gliedman, Ridgefield, CT
Jeffrey Lough, McPherson, KS
Jeffrey Bennett, Alexandria, VA
Barbara Herbert, Alameda, CA
Richard Mallow, Palm Harbor, FL
Morris Taber, Ann Arbor, MI
Daniel Piazza, Washington, DC

Sandy Freeman, Calgary, AB Canada
John Crout, Westfield, NJ

Luca Lavagnion, Genoa, Italy

We have also been advised of the deaths of the following members: Sandy Solarz, Fred Osgood, Buck Boshwit, Tom Allen, Henry Hahn, Klaus Suelter, Carol Kramer, Ted Light and John Steinberg. The AAPE Board sends condolences to the families of the above members.



In youth we learn, in age we understand. — Marie von Ebner-Eschenbach

Dear AAPE Members,

An important part of your membership are the four issues of The Philatelic Exhibitor, if you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$1.34 for each returned copy.

I know you don't want to miss an issue, so please let me know your movements so that I can adapt the mailing list to reflect your current address. A quick e-mail is all that is needed unless you have sent out change of address cards. lizhisey@comcast.net

Thanks.

Liz Hisey, AAPE Secretary

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

• **MOURNING COVERS,** Yemen oddities, "Hubba Hubba" Korean War Covers, 1934 and 1935 Christmas Seals on cover, Pentothal cards, and US Auxiliary markings on domestic and incoming mail wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125 or jmhstamp@ix.netcom.com.

• **SEEKING:** Interesting material related to dogs for Labrador retriever exhibit. Please contact me before sending. Jane Fohn, 10325 Little Sugar Creek, Converse, TX 78109-2409; janekfohn@sbcglobal.net.

• **USA COLLECTIONS OF EACH OF THE FOLLOWING:** Scott #736 Maryland, 772 Connecticut, 782 Arkansas, 894 Pony Express, 897 Wyoming, 924 Telegraph, 925 Philippine Islands, 927 Florida. The collections consist of essays, sheets, position plate blocks, FDC, and postal history. Exhibitor lost interest. E-MAIL — rkschoss@mindspring.com for details and price.

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