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The Philatelic Exhibitor



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

FOUNDED 1986 • VOLUME 23, No. 2 — WHOLE No. 90 • www.aape.org • APRIL, 2009

LINCOLN, SLAVERY AND THE CIVIL WAR

This is a Display Class exhibit of philatelic and other material from the period of Abraham Lincoln's young adulthood through the end of the national year of mourning on April 15, 1866. All materials shown were used within that period. They are organized into sections showing the conflicts over slavery from 1832 through its extension into some new states, Lincoln's political and legal career, the presidential campaigns of 1860 and 1864, his presidency, the Civil War, his death and period of national mourning, and the issuance of the first postage stamp commemorating him.

The early period runs from Lincoln as a young man up the presidential campaign of 1860 and includes Lincoln's service as a congressman and his law practice. The next depicts slavery and its spread to new states including the conflicts in Kansas and Nebraska. The third period carries through the presidential campaign of 1860, Lincoln as president and the people who served him in government through his 1864 presidential campaign.

The fourth part focuses on the Civil War, the Confederacy, the leaders, and the battles on land and sea. The exhibit ends with his assassination and events relating to the mourning period and the preparation of the first commemorative postage stamp, the 15¢ 1866.

The materials used include three Lincoln free franks and those of many of the leading figures during the time, four newspapers, campaign covers, daugerrotypes and cartes de visite (some with revenue stamps) illustrating persons involved, song sheets and illustrated letterheads, patriotic covers, emergency currency using postage stamps, and letters to and from soldiers and sailors in the Civil War. The most unusual item is a pair of small shackles used for slave children.

The items range from scarce to extremely rare. Much of the material appropriate for this exhibit is in museums and old private collections. Almost all Lincoln legal papers are in Illinois courthouses and not available. Nobody can assemble a substantially complete showing of the material. Yet, the items here will help you appreciate the key issues and happenings during this period and his life.



1861 C.S. German portrait engraved by National Bank Note Company (model for 1866 mourning stamp) used as paste-up cachet on campaign cover, Alexandria, VA, Apr. 13, 1864.

Eloit Landau's Title Page, part one.
See Page 23 For The Synopsis.

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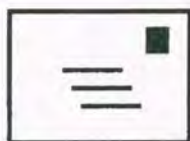
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AAPE STATEMENT OF PURPOSE

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

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SEND: • Proposals for association activities — to the President.

• Membership forms, brochures, requests, and correspondence — to the Secretary.

• Manuscripts, news, letters to the Editor, exhibit listings (in the proper format) and member
adlets — to the Editor.

• Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

MAIL MEMBERSHIP APPLICATION TO:

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

Enclosed are my dues of \$20.00* (US and Canada) or \$25.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to **The Philatelic Exhibitor**. Life memberships in the U.S. and Canada: 69 and younger \$400, 70-79 \$300, 80+ \$200. Residents of other countries: 69 and younger \$500, 70-79 \$375, 80+ \$250. 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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SIGNATURE: _____ DATE: _____

* 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).

THE PHILATELIC EXHIBITOR

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

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

Correspondence and 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 July 15, 2009 is June 15, 2009. The following issue will close Sept. 15, 2009.

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. 1-4, \$3.00; Vol. 23, No. 1, \$3.00.

FUTURE ISSUES & THEMES

The deadline for the July, 2009 issue of **The Philatelic Exhibitor** is June 15, 2009. The suggested topic is: **"Where in the hobby should we be searching for new exhibitors, and how do we go after them?"**

For the October, 2009 issue — deadline Sept. 15, 2009 — the suggested topic is: **"Show administration — an art or a science?"**

YOUR thoughts, experiences, ideas, and suggestions are solicited on these matters 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 topic for a future issue, drop me a note; address at the top of this page. —JMH

In This Issue

- 4 How To Get Societies For Your Show by *John M. Hotchner*
- 12 Lapel Pins To Be Given To All APS National Judges by *Steve Reinhard*
- 12 Clarence E. Foster 1919-2009 by *Alan Warren*
- 14 I Do Not Exhibit Quilts by *David McNamee*
- 14 Skinflint Postmortem? by *Robert Henak*
- 16 Wanted: A Few Good Men (And Women) by *Steve Reinhard*
- 22 More On EFIRO & FIP Shows by *Dingle Smith*
- 23 Synopsis For Lincoln, Slavery & The Civil War by *Eliot Landau*

Regular Columns

- 7 Editor's And Members' 2¢ Worth
- 11 President's Message by *Tim Bartshe*
- 17 Ask Odenweller by *Robert Odenweller*
- 10 "The Fly" Buzzes Chicagopex

Departments And AAPE Business

- 4 Get Your Stamp Show Listed
- 4 What's New At www.aape.org
- 4 Diamond Award Winners
- 5 AAPE Announces The Ruby Award
- 8 Premium Memberships in AAPE
- 9 Board Meeting Highlights
- 12 2009 Youth Championship
- 12 Classified Ads
- 15 Help With New Projects
- 20 News From Clubs And Societies
- 21 Show Listings

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.

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:

- **February, 2009** — **The APS Committee on the Accreditation of National Exhibitions and Judges** which recently brought forward the results of its efforts to seek input from the exhibiting community, which will result in more feedback to exhibitors.
- **March, 2009** — **Tony Dewey** who organized and operated the AAPE AmeriStamp 2009 team competition.
- **April, 2009** — **Dr. James Mazepa** who has succeeded Dr. Hugo Goeggel as president of the Federation of Inter-American Philately for 2008-2010.

How To Get Societies For Your Show

by John M. Hotchner

1. Send me a notice that I can 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, number of dealers, etc.

2. Talk to people at your local club about societies that they are members of, and whether they could be willing to talk to their leadership on behalf of your show.

3. What societies do you belong to? You can do the same as #2. Even if national conventions are already planned, having a regional meeting helps to bring people to the show.

4. Get the list of APS affiliates from APS, 100 Match Factory Place, Bellefonte, PA 16823 or on the Internet, at www.aps.org. Do a form letter to some of the smaller ones — the large societies (AAMS, USSS, USPCS, etc.) are already booked for several years into the future.

Get Your Stamp Show Listed

Write to the following outlets to find out what information they need, in what format, and what lead time is required:

The American Philatelist

100 Match Factory Pl.
Bellefonte, PA 16823

Linn's Stamp News

P.O. Box 29
Sidney, OH 45365-0029

American Stamp Dealer & Collector

neilmedia1@sbcglobal.net

Canadian Stamp News

P.O. Box 600
St. Catherines, Ont. L2N 7P8 Canada

Global Stamp News

P.O. Box 97
Sidney, OH 45365

Mekeel's Weekly & Stamps

42 Sentry Ln.
Merrimack, NH 03054

Virtual Stamp Club

lloyd@virtualstampclub.com

Scott Stamp Monthly

P.O. Box 828
Sidney, OH 45365-0828

What's New @ aape.org

by Larry Fillion

1. Herdenberg Award information including past winners at www.aape.org/Herdenberg_award.asp

2. Current updated list of youth qualifiers for 2009 at www.aape.org/youth_2009_exhibitors.asp

3. 74 exhibits online at www.aape.org/exhibits.asp - where are yours?

EXPONET

AAPE suggests that members take a look at VIRTUAL INTERNATIONAL PHILATELIC EXHIBITION "EXPONET" — actually 461 online exhibits from collectors, exhibitors and auctioneers — <http://www.exponet.info/>

It is intended as a public display of good, very good and high quality exhibits and philatelic studies of all philatelic areas and time periods in English, French, German, Spanish or other languages...The aim of the organizers of EXPONET is to provide a permanent presentation of high quality stamp and philatelic exhibits so as to facilitate online study for visitors throughout the world.

Diamond Award Winners

30. Hideo Yokota - "U.S. Air Mail Special Delivery Issues of 1934-1936" (10 Golds).

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

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

P.O. Box 51268, Billings, MT 59105
turgon96@bresnan.net

NEEDED NOW FOR THE JULY, 2009 & OCTOBER, 2009 ISSUES

Articles • Opinions
Titles & Synopsis Pages
Classifieds, Etc.

Send to:

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AAPE Announces The Ruby "One Frame Exhibiting Excellence" Award

The AAPE Board approved at its AmeriStamp Expo 2009 meeting a new award to parallel the Diamond Award; to reward One Frame Exhibiting (OFE) excellence and to encourage the creation of new exhibits.

To qualify, an exhibitor:

1. Must have won a total of 12 gold level awards with two or more One Frame Exhibits, OR Golds for six different OFEs.
2. The Golds must have been won at WSP shows or FIP Internationals (either Gold or Large Gold will count).
3. The time period for qualification will be a rolling ten year period, beginning initially with calendar year 2005, and eventually extending backwards from the date of application.

Unlike the Diamond Award, the Ruby Award does not have as a major aim the

objective of helping fill frames domestically. Most shows have a limit on the number of one framers in order to keep the workload of the jury manageable, and are having no difficulty making that limit. Thus, we have chosen to include International (FIP) Golds in the qualifying criteria, where it was/is inappropriate to do so for the Diamond Award.

Administrator:

The Ruby Award Administrator will be Ron Leshner, who will add this to his portfolio, which already includes operation of the Diamond Award process.

He is now accepting applications at his address on the statement of purpose page (p. 2). The first Ruby Awards will be presented at Stampshow in Pittsburgh.

The Board also wishes to thank an anonymous donor who has funded the



development of the award pin and most of the first batch of pins. Also, our thanks to Don David Price who designed and arranged for production of the pins.

Members who would like to support either the Diamond or Ruby Award Programs may make a contribution of funds restricted for that purpose by sending a check to our treasurer, Pat Walker, P.O. Box 99, Lisbon, MD 21765-0099.



Festival for Philatelic Women

May 28–31, 2009

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Experiences & evolution of an exhibitor

Using the American Philatelic Research Library

Creating 3-D exhibits

Philatelic elements in thematic exhibits

Layout & design for album & exhibit pages

How to organize your collection or exhibit

Cheryl Ganz

Charles Verge

Ruth Caswell

Gretchen Moody

Janet Houser

Barb Harrison

Barb Boal

Marj Sente

Gini Horn

Cheryl Edgcomb

Denise Stotts

Barb Boal

Janet Klug

How to get what you want from a dealer

How exhibits are judged

Artful philately

Title page & synopsis workshop

Exhibiting & judging display exhibits

Using stamps in scrapbooking

Sue Dempsey

Roundtable discussion

Betsy Carter

Patricia Stilwell Walker

Liz Hisey

Denise Lazaroff

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Editor's 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125, Falls Church, VA 22041

jmhstamp@verizon.net



Timing of Issues; Columnists Wanted; New "Best Of TPE" in development; New E-Mail

If it seems like you are receiving two issues of TPE in rapid succession, it's true. The January issue was significantly late due to a combination of circumstances and for that I apologize. This issue is on time; maybe a little early due to a commitment we have made with our advertisers. My thanks to Quiz Graphic Arts, our printer, which made special efforts to get the April TPE into the mail.

WANTED: A youth columnist who can do at least two columns a year on exhibiting from that perspective. Also, someone who can address regularly the subject of getting started as an adult exhibitor; the basics of exhibiting. In both cases, if you would like to do this but would like to partner with someone to do alternating articles, that would be fine.

BEST OF... We are gearing up to do a Best of TPE, 1997-2008, which we hope to have in print by early 2010. As you will recall from Best of TPE I, it has a very long shelf life, and goes not only to all current members, but to all new members for probably five to 10 years into the future. We will include advertising to help pay for the production costs, and one way to do so is to offer 30-word classified ads (including your address) for \$10 each. If you would like to take advantage of this, please send your ad and check to me at the address above. We will also offer display ads to exhibitor-members at attractive prices. Details will be in the July issue.

NEW E-MAIL ADDRESS: Please note that my e-mail address has changed effective immediately. It is now jmhstamp@verizon.net.

Your 2¢ Worth

— Ronald Couchot • Jim Kotanchik • Henry Fisher • Larry Fillion • David McNamee • Mark Maestrone • C. David Eeles • Eliot Landau • Rich Drews

ARIPEX Excellence

To The Editor:

I exhibited for just the second time at ARIPEX 2009. What a great experience. It was easily worth all the blood, sweat and tears preparing those six frames. My wife may have other sentiments to express. The folks at ARIPEX were absolutely outstanding and made us feel right at home. Everything was well thought out and ran smoothly. The jury was very exhibitor friendly and willingly met at the frames to discuss, in detail, what was good and not so good. I encourage anyone who is thinking about exhibiting to consider ARIPEX. Just wanted to let you know from a "newbie" perspective.

Special thanks to Steve Staton, show chair, and John Wynns, the exhibits chair. From the jury, Mike Milam was especially helpful – both in the critique and discussions at the frames.

Ron Couchot
Oceanside, CA

A CofC Observation

To The Editor:

As I will be judging a WSP show in the near future, it was necessary to obtain copies of the new UEEF whose use is now required for all exhibits. While I was prowling about the APS web site (nicely done might I add) I happened to come across the list of CofC winners for the last 40 years.

As I was looking through that list of exhibits it became apparent that if I were an exhibitor seeking the highest possible level

of success, I had better do it with an exhibit of classic material. No exhibits of primarily 20th century material have won the CofC!

Based on the material I presented in the October, 2008 TPE, for the years 1997-2007 about 68 percent of all exhibits are 20th century (or primarily 20th century) and 32 percent are of classic material. However the grand awards during the same time period do not reflect that distribution, as 62 percent of the grands went to classic exhibits and only 38 percent to the 20th century exhibits. Thus, the modern exhibits are very under-represented in the CofC competition.

If one assumes about 25 WSP shows annually over the period where the CofC has been awarded (40 years), then there were about 1,000 grand award winners eligible for the CofC. Based on the above, at least 380 of those grand award winners were of 20th century material. Amazing! There was not a single 20th century exhibit among those 380 over a span of 40 years strong enough to win the CofC.

Just my observation...

Jim Kotanchik
Acton, MA
jimkot@verizon.net

Clear Corner Mounts

To The Editor:

I need about 2000 clear corner mounts to remount my postal card collection. (Judges didn't like the photo corners made of white paper.) I'd like mounts that are about 3/4 inch on the open (widest) side. I saw some that were self-stick (pre-gummed) but the

only self-stick ones that would be good would be ones with a removable backing. Or, mounts that have to be licked to activate the glue would be even better. Does anyone have any suggestions for a supply source? Thanks.

Henry Fisher
Columbus, OH

Embrevfisher@aol.com

"An Exhibitor Is Born"

To The Editor:

Well, actually two were born; Annika 6 1/2 years ago and Alexandra, 8 years ago. Two of my three daughters have been working hard over the last nine months getting their first exhibits ready. Alexandra has been working on a single frame exhibit "What A Princess Wants" and Annika has been working on a three to four frame exhibit "FDCs of the U.S. 2002 Teddy Bears issue" – she is not quite sure on the title yet. These exhibits will be shown at Philatelic Show, May 2009 in Boxborough, MA. On weekends, Alexandra comes over to me and asks me excitedly "Can we work on stamps and my exhibit, can we, can we?" They have been to a few stamp shows so far in the area and get pretty excited. Alexandra is really focused at the stamp shows and brings printouts of her exhibit in order to find items to fill the holes and expand her story. The dealers have been great in helping her out and she has received some free items from some of the dealers. Annika is certainly working hard organizing the

FDCs— can't find any commercials yet. When the FDCs come in the mail, her eyes light up. They are also both excited about the concept of getting a ribbon hung on their exhibits. Hopefully this will last as they are both learning many things about stamps and information about countries they will never learn about in school.

Larry Fillion
Acton, MA
malaria stamps@yahoo.com
UEEFs

To The Editor:

I have had the opportunity to judge the new feedback forms on several occasions.

The beta version of the Uniform Exhibit Evaluation Form could be tweaked a bit in layout to give a tad more room to write, especially in the Title/Treatment area. I find that my remarks as a judge need to be explained more in that area, if we are to use the form to give important pointers to the exhibitor. Also, my handwriting is not neat, so I write bigger to make it more legible.

The reaction of those in the Postal Division who have not received written feedback before has been missed. Most welcome the suggestions — especially those that could not attend the show critique or meet at the frames. In a couple of instances in the Postal Division, the exhibitor has reacted negatively to the suggestions. In both cases of which I have personal knowledge, the exhibitor needs a bit of help in Treatment to get from Vermeil to Gold. The material is there for the most part, but apparently they have never received formal feedback on how they treat their material in the exhibit. Or maybe they have had some one-on-one discussions at the frame and ignored the suggestions.

On two other occasions with exhibitors that used to receive point sheets, the exhibitors have expressed mild disappointment in not receiving points. Those were Gold seeking a Grand, and they had been seeking improvement by tracking their point totals.

I confess that I believe strongly in the use of feedback as a means of improvement. We know from the APS exhibitor survey last year, that this feeling about feedback is not 100 percent shared across the board. Some people exhibit to show off their collection that they love, and pursuing award levels is not part of their reason for exhibiting. A very few others in the survey made statements to the effect that no one anywhere was qualified to judge their material, and I suppose those people would not take kindly to suggestions for improvement. But despite the few bumps in the road so far, most people seem to accept the use of written feedback in the form of the UEEF.

I hope a number of people (judges and

exhibitors) will respond in these pages and write to the Editor about the positive or negative experiences that they are having with the new feedback form.

David McNamee
Alamo, CA
dmcnamee@aol.com

To The Editor:

I miss the old judging system where exhibitors received a score sheet with an actual score. As a single frame exhibitor perhaps I've been spoiled over the years as it has been customary for us to receive point totals which were helpful for two reasons. First, within each judging criterion it was possible to quantitatively determine an exhibit's strengths and weaknesses. Second, a score total indicated clearly where within a medal level an exhibit fell.

The new Uniform Exhibit Evaluation Form (UEEF) does, to its credit, simplify the judging criteria, making them more understandable to exhibitors. And a value is assigned to each criterion showing its relative importance in judging the whole (for example, "rarity" comprises 20% of the total). But these numbers are relatively worthless to the exhibitor without revealing the actual points scored.

In the past, medals were awarded to an exhibit as a result of a total score which was usually, though not always, announced in the *Palmares* or otherwise provided to the exhibitor. In my own case, I knew that if I received an 87 for my single frame exhibit, that was good enough for a strong vermeil. Under the UEEF, it's no longer necessary to provide a score. Who's to say, then, that the vermeil shouldn't have been a gold — or vice versa!

Philatelic exhibiting is a subjectively judged activity. While I applaud the move toward providing exhibitors in all classes with meaningful qualitative feedback in the form of written comments, it is just as important for exhibitors to have a clear quantitative reference point — a numerical score — that measures the level of achievement between criteria within an exhibit as well as in overall comparison to other similar exhibits.

The UEEF was designed to help the exhibitor. Let's make it even more useful by including points and scores.

Mark Maestroni
San Diego, CA
markspi@prodigy.net

Q and A Response

To The Editor:

Regarding use of luminescent photos in an exhibit (p. 17 Oct. 2008 TPE), my "Why United States Stamps Are Tagged" received a Gold and the Single-Frame Grand at COLOPEX 2009. While Janet Klug had several suggestions about exhibit improvements, there were no negative comments

from her or the other judges about the use of the 18 short-wave ultra-violet photos it contained. While I have APEX certificates for each of the Pitney-Bowes and BEP essays in the exhibits, only the UV photos can really illustrate how the taggant was applied to the material and the color and other qualities of the luminescence. It seems reasonable that, like other additions to exhibits (e.g., cover back stamps and stamp details). These photos should complement and not detract from the actual philatelic material.

The accurate reproduction of the luminescence colors, however, remains a problem. This was a topic of discussion at the AAPE meeting at COLOPEX. It seems that it is a matter of color calibration between the photos and the printer used to produce the exhibit pages. Most printers simply do not have the adjustments necessary to produce accurate colors. I have found, though, that photo printers produce reasonably good results. Unfortunately, this still requires cutting out the images and pasting them on the exhibit pages.

As soon as I make the changes Janet suggested, I'll submit the whole exhibit to the AAPE website.

C. David Eeles
Columbus, OH
cdpyramid@wowway.com
FIP Influence

To The Editor:

The jury at a recent show on the west coast gave my 10-frame FDR Memorial set FDC exhibit a vermeil (while awarding my single frame 1909 Lincoln Issues and Earliest Uses and First Days Single Frame Grand a gold). A judge said on the comment sheet that no "modern FDC exhibit could ever have enough philatelic importance" to win a WSP gold. The exhibit features original photo essays verified at the BEP Archives, all the original large die proofs (Ex Southgate), 9 Dorothy Knapp covers (against 4 recorded), covers autographed by the Roosevelt family including Eleanor and by Eisenhower and MacArthur, one of only two uses known of the second class transient periodical rate (per Wawrukiewicz), 6 mixed country frankings, etc., etc.

We have a serious problem with a tilt toward FIP in the US judging corps if a jury composed entirely of FIP oriented snobs is allowed to judge a show and commit such an atrocity. The new scoresheet is an invitation to these people to get away with it by using the word "importance" when the new manual is not yet available. I suggest that a revised scoresheet should be immediately be prepared that omits this obvious FIP construct which needs no further excuse to infiltrate National Judging.

Eliot Landau
Downers Grove, IL
elandau@aol.com

The Philatelic Exhibitor

Getting Started

To The Editor:

In the recent TPE you asked about getting people to try a first exhibit. The problem starts earlier than that, in my opinion. To get them interested in exhibiting you first have to get them to look at an exhibit, and before that you have to get them to a show where they can see an exhibit. In CPS we have long had a tradition of holding at least one meeting a year, usually near the holidays, where we had 4 page exhibits which everyone was invited to show. No formal rules, just show 4 pages of your material that is linked in some fashion and spend a few minutes telling the other members about it. Voting by the members there give small prizes in multiple categories. There is no pressure and the door is open for encouragement to show mort stuff.

We also have a members' showcase, limited to one frame, where members can show noncompetitively if they wish or can compete in the one frame category.

You might want to check out this link: http://www.stamps.org/directories/dir_ExhibitionForms.htm

It includes the following categories that are all new:

- Guidelines for Show Committees • Advertising and Publicity Manager • Awards Manager • Banquet Master of Ceremonies • Cancel and Cachet Manager •

Dealer Bourse • Exhibits Manager • Facilities and Staging Manager • Judging Manager • Judging Tally Sheet • Programs and Meeting Manager • Publications Manager • Security Manager • Site Selection and Show Scheduling • Staffing and Volunteers Manager • Youth Activities Manager

Each category contains details about how that portion of a show can be managed. It is meant to be a work that constantly evolves and to act as an institutional memory for clubs that suddenly need to train a replacement for a key member. There are many sample forms that do not yet seem to have been posted. You can ask Ken Martin about these.

Rich Drews
Palatine, IL

richbear427@hotmail.com

Reply To Bell

To The Editor:

In response to Robert Bell, I would suggest he think about the last sentence of the second paragraph on page 21 of the January TPE. He states "Only decades of passing time can put the importance of something into true perspective." This completely undercuts much of thesis on importance. I fully concur with efforts being made to bring more people into exhibiting. The creation of several new classes and divisions, most recently display and postcards, is hav-

ing a very positive effect on exhibiting and is a real crowd pleaser.

I am unimpressed by Bob's call for an end to Grand and Reserve Grand Awards. There is a competitive streak in people, most clearly in Bob. Since he either lacks resources or does not wish to commit them to his collection, he wants to level the playing field by taking importance out of the equation. Since every aspect of philately deserves to be studied, most of us who judge take the 10 points or percent of importance and scale it from 5 or 6 up to 10. At worst this is half a medal level at the national level. I have spent many hours judging Bob's material and many more helping him improve his exhibit. He has learned how to treat his subject in such a way as to attempt to maximize the importance to a jury and to create a data base that allows him to conclusively demonstrate the scarcity of his material. He has done quite well at the national level and his book on the subject has also been well received. Still, he wants to rewrite the rules so he can get a Grand or Eliminate Grands! I would be much more respectful of his list of things to be done if he actually did any of them.

Richard Drews
Palatine, IL

richbear427@hotmail.com

Board Meeting Highlights • Ameristamp Arlington, TX

Saturday, February 21, 2009 by Liz Hisey, Secretary

Treasurer. Pat Walker reported that the AAPE funds are in good standing. Income is equaling expenses. She suggested that some of the monies in the "Outreach" program be spent on AAPE information being placed in regional show programs. The AAPE treasury (Pat Walker in particular) paid for the beautiful wooden boxes that were awarded at the Awards Banquet. Paypal continues to be of very useful service to our members, particularly those overseas and in Canada.

Secretary. Liz Hisey reported that membership is now up to 886.

Advertising. Don David Price – the new advertising manager – reported that AAPE has retained its current advertising rates, however AAPE will now be offering a new "2 Page Center Spread" advertisement which as of now has not been subscribed to. Several new advertisers have signed up for 2009 issues of TPE.

Editor John Hotchner advised that the winners of the Neil and Jennings Awards for 2007 have been chosen. "Rarity, Scarcity, Difficulty

of Acquisition — Philatelic Exhibiting Challenges" by Dr. Robert Bell and Ben Ramkisson won the Neil Award; "Build Your Own Portable Frame" by Barbara Harrison won the Jennings Award. Winner of the Neil Award for 2008 was "Mining WSP Medals Database" by Jim Kotanchik. Plans for the 2nd edition of "The Best Of TPE" are in progress. When printed early in 2010, it will be sent to members with that current issue of TPE.

Youth Director. Carol Barr reported that there were 15 eligible candidates for the Youth C of C to be held at NTSS in Dayton June 2009. Letters of invitation have been sent out. WESTPEX has announced that they have increased the award for the Youth Grand and are also supporting a Runner-Up award.

Website. This continues to astound all and President Bartshe congratulated Larry Filhion on his great work.

Critique Service. Mark Banchik reported this is working well and offered thanks to his team of judges.

Team Competition. Tony Dewey advised

that there were seven teams this year, and it would be interesting to see how the new scoring works. Winners are announced elsewhere in the magazine.

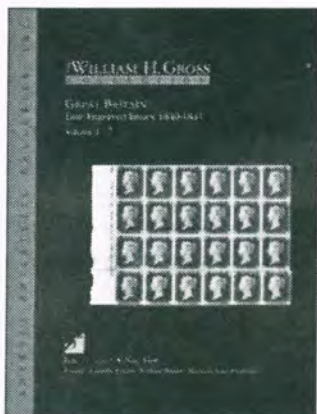
Diamond Awards. Ron Leshner reported that 29 have been awarded.

Ruby Award. Criteria for this award were approved at the Board meeting. Twelve golds for two or more one frame exhibits since 2005, or six gold medals for six different one frame exhibits. Criteria will be available in the magazine and on the Website. Funding was also approved to supplement the generous donation of a donor who wishes to remain anonymous, in order to purchase 100 pins. Board approved the actual pin.

Meeting Director. Denise Stotts advised that 34 Gold medal awards were sent this year and 20 local shows were sent Silver Awards pins.

Herdenberg Award. The winner of the 2008 Award is Pat Walker for her outstanding service to AAPE.

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PRESIDENT'S MESSAGE by Tim Bartshe



Ameristamp Expo 2009 is now behind us as the Society once again displayed exhibiting excellence by fielding seven teams for the One Frame Team Competition representing over one-third of all the exhibits shown. There were also six picture post card entries showing that the "novelty" has yet to "wear off" of this exhibiting medium. Elsewhere in this issue is the introduction of our latest award for exhibiting accomplishment, the Ruby Award for one frame excellence.

This summer will be the annual Youth Champion of Champions competition at the NTSS show in Dayton. Once again, the American Topical Association is hosting our youth this year, and Carol Barr promises that this will be the largest number of entries so far. Congratulations go out to all of the youth exhibitors who have begun and are continuing to exhibit this past season. Also many thanks to those adults and shows who encourage and mentor them. In the same vein, the NTSS will be displaying a few new thematic wrinkles in the frames this year. Along with the display exhibits that are developed thematically there will also be at least one picture post card exhib-

itor so treated. I spent some time with Calgary exhibitor Janice Brooks going over what she plans to do and it is not only truly developed in a thematic contest and it will also be exciting to see how it is received. Thematic development of any philatelic format requires great thought, creativity and adherence to the fundamentals of traditional philately. The only difference is the variety of elements used within the framework. I hope we continue to see the evolution of exhibiting along these lines as they are no less appealing to the viewing audience and great fun for the exhibitors. Also a tip of the hat to outgoing executive director(s) Ray and Karen Cartier who have helped revive the ATA over the past years. They, have both worked very hard in keeping the ATA and NTSS a viable organization and a fun WSP show to attend.

As you are also aware, this year begins the new format of exhibit evaluation by the cadre of judges who work hard to help us improve our exhibits. This new format if you have not yet seen it will give detailed feedback in a different form than in prior sheets (if you received any feedback at all).

There will be some bumpy roads along the way, but it is hoped that the whole process will be a great improvement over the past. If you have any questions about the completed new form when received talk about it to the juror who completed it. Better yet, when issued (and hopefully by the time you read this it will be available) purchase the new *Manual for Philatelic Judging* and read about how your exhibit is now being judged. Praise or valid complaints should be directed to CANEJ; the former to help the judges feel like what it is that they are doing is worth all of the work and the latter to better focus where improvements can be made. Remember, jurors are there to help.

While on the subject of the ATA, the thematic corps lost two of their members this year. Joan Bleakley who was known for her frogs and toads was also an active participant with AAPE as a director and most recently as mentor chair. Ed Powell, best known for his Discoveries of Columbus and his Panama Canal interests also left us. Both were what the hobby is all about and will be missed.

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- 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.

Lapel Pins To Be Given To All APS National Judges

by Steve Reinhard

A new lapel pin, which we hope will be proudly worn by each of our APS – accredited judges, will soon be issued to all of our approximately 120 judges.

Recently the FIP began issuing similar pins, with the FIP logo, to its jurors. This has been very well received by all, whether a judge or not. Wearing the pin is seen as recognition of the service that the wearer has given to the hobby, as well as a way of identifying the wearer as one who has advanced knowledge of exhibiting and judging. It is hoped that our APS judges will also feel that their service to the hobby

is being recognized, in this small but meaningful way.

Once obtained by a judge, it would be appreciated if this pin be worn whenever the judge has a judging assignment at a show. Additionally, the pin can be worn at all other times with the hope that exhibitors will feel free to ask questions about exhibiting, as well as to ask about possibly becoming a judge. At this time there is a growing shortage of National judges.

So that our judges may be honored properly these pins will be distributed at

critiques, banquets, etc. to our working judges. It is possible that this will not happen immediately as, in order to save postage costs, only designated persons will have supplies of the pins. We will attempt to get them to all judges within the next year or so.

We want to thank Randy Neil for designing the pin and arranging its production, and Charles Shreve and Spink Shreves Galleries for funding the purchase of the pins. Spink Shreves Galleries has always been a leader in “giving back” to the hobby.

2009 Youth Championship

Anticipation is building for the 2009 Youth Champion of Champions which will be held in Dayton, Ohio, in conjunction with NTSS June 12-14, 2009. As many as sixteen exhibits may be competing; confirmation of exhibits will soon be complete. Nearly half of the qualifying exhibits have been prepared by youth who have never been in the youth championship before.

In addition to the top championship award, the exhibits will be considered for a variety of other desirable prizes. We are very grateful for the monetary and other philatelic awards which are being donated for the youth. Several new awards have been added recently. The complete list of donors and awards is included in the youth portion of the AAPE website. Prospective donors are welcome to contact the championship director, Carol Barr, for further information.

Clarence E. Foster 1919-2009

Philatelic author and editor Clarence E. Foster died January 4, 2009 in Albuquerque, NM at age 89. He was elected to the APS Writers Hall of Fame in 1979. Foster was an accomplished exhibitor and accredited APS philatelic judge and was best known for his writings on exhibiting. He was past president of the New Mexico Philatelic Association and editor of the *New Mexico Philatelist*.

Foster's articles also appeared in *Coros*

and the *S.P.A. Journal*. He authored books on *A Guide for Amateur Writers*, and several editions each of *How to Prepare Stamp Exhibits*, and *Showcasing Your Stamp Collection*. The 1973 edition of his exhibiting book begins:

Stamp exhibiting can be considered the ultimate achievement in the pursuit of philately. When properly done and appropriately rewarded it is the crowning glory and marks the partic-

ipant as having “come of age” whether he be an adult or a junior. Unfortunately, exhibitors are among the minority of hobby devotees.

Clarence Foster was a retired engineering manager, formerly with Sandia National Laboratories, and was also an accomplished trumpet player and ham radio operator.

Alan Warren

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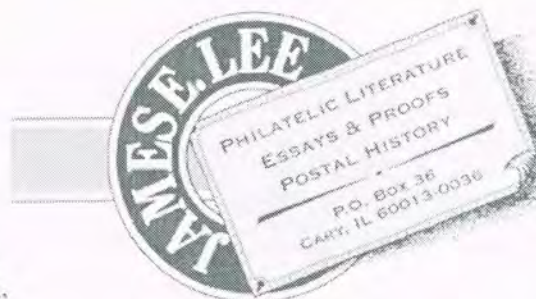


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Don't be afraid to take a big step if one is indicated, you can't cross a chasm in two small jumps. — William Lloyd George



I Do Not Exhibit Quilts

by David McNamee

While watching television the other evening, a chap came on screen bragging that he has judged everything that can possibly be grown. He is shown with his judge's badge and notepad in a setting similar to a county fair. He was pitching a cholesterol-lowering drug. I was struck by the similarity of judging at county fairs and some forms of judging at stamp shows. The advertisement also triggered a memory about a conversation I had with my wife some months ago.

At the Quilt Show My wife exhibits her hand-made quilts, and I enjoy going with her to quilt shows. I have seen the hundreds of hours she spends crafting an attractive blend of colors and shapes and stitches that makes up a modern quilt. She is very proud of her accomplishments, and rightly so.

Quilt show judges, like county fair judges, are very experienced in their specialties. I have witnessed judges evaluating quilts, and I was amazed at the combination of their artistic and technical knowledge as they moved from quilt to quilt. By the end of the day, ribbons of many colors hung next to the quilts hanging in their frames. A very large rosette ribbon hung next to one quilt in each category. Those ribbons marked the Grand Award winners, and people filed past them nodding their heads and saying "ooh" and "ahh."

We came back at the close of the show to take my wife's three quilts and their ribbons home. She did reasonably well: one blue and two red ribbons. While helping her take down her blue-ribbon quilt, I asked her if she was satisfied with her ribbons, and she said, "Yes."

So I followed up with, "This quilt looks as good as the Grand Award winner. What is the difference?"

"I think the quilting stitches are finer, and maybe the judges liked that pattern better, even though some of the fabric choices the quilter made do not show off the pattern as well as they should," she replied. "You never really

know what caught the judges' attention, unless you can find one and ask."

Philatelic Judging I was struck by the lack of feedback or coaching that characterizes the typical county fair and the typical quilt show. We philatelists are much better off. Philatelists have access to the information needed to improve their exhibits, if they care to improve them. Some philatelists are just proud of their collections, and they have no intention of making changes just to satisfy the judges. Others see the competitive nature of building and displaying an exhibit as a source of great satisfaction, even when the competition is largely with themselves and their own previous showings. These philatelists crave feedback to hone their exhibits to be the best that they can be.

Under present conditions, those who want feedback will be frustrated unless they have time to attend the show critique, or they exhibit in one of the classes or divisions that mandate APS score sheets. If the exhibitor displays postal history and mails the exhibit to the show, they are often out of luck if they wanted feedback. An e-mail or phone call to one of the judges after the show may or may not yield useful and helpful advice.

I have had other judges in conversation say, "Well, too bad. If the exhibitor doesn't care enough to attend the show, then the heck with them!" I cannot be certain these remarks were serious, for surely we all have had scheduling conflicts where we committed to exhibit, and then found that we could not attend the show. Other judges point to the FIP Option if someone with a traditional or a postal history exhibit wants feedback — of course, that feedback will be based on FIP criteria rather than the APS judging manual. It is extremely valuable for exhibitors taking the next step to display their exhibit internationally, but perhaps is not always as useful for APS competitions.

Even with the introduction of APS-managed score sheets for some classes and divi-

sions, judges do not always make useful suggestions on the form. Receiving a form back with a bunch of numbers and no comments relating to the numbers puts my exhibit on par with a quilt: I can see the award achieved, but I have no idea of specific steps I need to take to improve my exhibit.

What I think I am looking for, since I exhibit philately and I do not exhibit quilts, is a sheet back from whoever had been assigned to respond on behalf of the jury. The sheet would tell me my award and the areas where my exhibit was weak, along with a brief specific comment related to each of those weak areas. Thus if I had been marked down on Treatment, I would like to know that I need to improve in that area. I would also like a sentence or two that will point me in the direction I need to take for improvement, such as: "Your exhibit is poorly organized — suggest you use a plan and break exhibit into chapters."

There is much talk among judges and exhibitors about the value of score sheets and the extra work load some believe it creates. I think for my own needs, it is less about the score and scoring than it is about a worksheet with useful comments related to my exhibit and the criteria in the *APS Manual of Philatelic Judging*. As a judge, I make those notes to use in the critique, so for me there is no extra work.

I made notes like that on an exhibit of mar-cophily, and the exhibitor was at the critique. I was asked to comment, and I used those notes in the process. At the end of the critique, I gave the exhibitor my notes. The exhibitor thanked me profusely and said that no one had ever given him a written outline of improvements that he could use later to work on his exhibit.

I would like to see comment sheets become the norm rather than the exception. I think we can all see the value of useful comments to the exhibitor, and that is who we are trying to serve as philatelic judges.

Skinflint Postmortem?

by Robert R. Henak

Well, Milcopex 2008 is over and with it, the inaugural Skinflint Philately competition. And the results? Decidedly mixed.

As a reminder, the Milcopex Committee envisioned the Skinflint competition as a way to encourage new exhibitors or new exhibits.

We hoped that inexperienced exhibitors and others would view this as an inexpensive introduction to exhibiting, or just as a way to add some fun and a new challenge to their exhibiting. It was intended to help show that one does not need buckets of money to enjoy philately,

or even to exhibit successfully.

Exhibits in this competition were limited to philatelic material costing no more than \$100 per frame. However, those exhibits still were judged by regular APS standards. In addition to the usual medals and special awards avail-

able to all competitive exhibits, exhibits in this group also competed for the Best Skinflint award.

On the plus side, we had either 9 or 10 Skinflint exhibits (one apparently qualified but was not specifically entered in the competition), including at least three by novice exhibitors. Skinflint exhibits received five of the special awards, including the APS Post1980 Medal of Excellence, the United States Stamp Society Statue of Freedom award, and the AAPE Creativity and Novice Awards, in addition to the Milcopex Best Skinflint Award.

Skinflint exhibits also were awarded one vermeil, one silver, one silver-bronze, and two bronze medals.

Those of you who majored in math will immediately see the downside here. With five Skinflint exhibits receiving medals, that leaves another five that were essentially flunked with a certificate. That is just one less than the number of exhibits that received gold medals, almost 14% of the total exhibits at the show. Moreover, two of the three novice exhibitors received only a certificate for their efforts.

This seems unprecedented. Indeed, according to Jim Kotanchik's survey of the awards earned at WSP shows over the past 10 years, only 1.1% of the competitive multiframe exhibits received certificates during that period.

So, on the one hand, the inaugural Skinflint Competition: (1) encouraged 10 exhibitors to enter exhibits at Milcopex that they likely would not have entered otherwise; (2) encouraged three novice exhibitors to exhibit at Milcopex, something they likely would not have done without the competition; and (3) encouraged one of the three novices to contin-

ue exhibiting by awarding a medal.

On the other hand, it is quite unlikely that the two or more other novices, those who received only a certificate of participation for their efforts, will feel encouraged to continue exhibiting. Those exhibitors are likely surprised and disappointed, and probably will be hesitant to again subject themselves and their collections to such scrutiny. As one exhibitor told me, s/he is judged/critiqued every day at work and doesn't need to be judged in his/her hobby.

In the end, I do not know whether to deem the Skinflint concept at Milcopex a success or not. True, we filled some frames, entertained many who attended the show, and encouraged one novice exhibitor to continue. However, I can't help but think that we failed others.

So, what lessons have we learned from the inaugural Skinflint Philately Competition at Milcopex 2008?

- If we want to encourage the assembly of exhibits that can actually be developed into something more over time, we need to increase the \$100 per-frame limit on material. That limit no doubt harmed the one exhibitor noted above who attempted to produce a thematic exhibit within the Skinflint restrictions. I would suggest increasing the limit to \$250, or about \$15 per page.

- We need to emphasize in the publicity and the prospectus that Skinflint exhibits will be judged by regular APS standards.

- On a related matter, the show committee should suggest that novice exhibitors either seek assistance from an experienced mentor or perhaps submit a photocopy of the exhibit sufficiently before the show to be previewed by an experienced exhibitor from the committee or sponsoring club.

- It may be helpful to have less-experienced judges on the jury who are closer to the struggle of building an exhibit for the first time. We had a terrific jury. However, I cannot help but think that a jury that averaged 17 1/2 years since accreditation and that included four accredited as Chief Judges might not have been the best choice for a show so heavily skewed toward the lower award levels.

- Would the Skinflint exhibitors be better off being judged by less restrictive standards than those for APS-level shows? Perhaps, but that would require the use of local award levels that would undermine the purposes of the Skinflint concept and also would require that Skinflint exhibits not be counted toward the competitive frame requirements for APS World Series shows.

- Clearer, easily explainable guidelines for distinguishing between lower medal levels and between certificate and bronze exhibits are critical if we want to encourage new exhibitors. The point is not that everyone should receive at least a bronze, but that we have a consensus regarding the difference between what deserves a medal and what does not.

- To that end, I would recommend that CANEJ develop a summary explanation sheet that can be included with the prospectus and also returned with the exhibits after the show (any exhibit, not just Skinflint exhibits) that explains the general, conceptual differences between the different award levels and between Bronze and a certificate.

Hopefully, we can learn from the Skinflint experiment at Milcopex and can make the changes necessary to achieve the goals it was intended to achieve. Any suggestions would be appreciated.

Help With New Projects — Free Listing

• **U.S. Lace Stamps of 1987 (#2351-54)** — Exhibit-worthy covers. Denise Stotts, P.O. Box 690042, Houston, TX 77269-0042 or stotstd@swbell.net.

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

*If it's change you want, TPE is where it begins.
Your ideas wanted for publication.*

Wanted: A Few Good Men (and Women) by Steve Reinhard

What was once a pool of over 200 people has dwindled, through deaths and retirements, to about 120. What I'm talking about, of course, is the subset of exhibitors called APS National Philatelic Judges. It is becoming more and more of a challenge for show committees to select a balanced group of judges for their show. Many of our judges no longer wish to travel long distances, nor do they wish to spend considerable sums of money, in order to judge.

Since January 1, 2008, only two new judges have been accredited. These two are:

Alfredo Frohlich, whose specialties are Colombia Postal History, Aeropilately and Latin America; and Elizabeth Hisey, who specializes in Display Division, Illustrated Mail, Picture Post Cards and Single Frame.

It is becoming more and more evident that unless we all work towards securing and training new apprentice judges we will come to a point in time where some of our shows may not be able to hold a competitive exhibition due to lack of judges.

Let's not fool anyone here. Judging is a losing business. While there are several progressive shows out there that support our judges at a much higher level, most shows pay our judges the minimum, which was just raised to \$350 for a 3-day show and \$300 for a 2-day show. Out of this our

judges must pay their own transportation cost to and from the show venue, their own hotel cost, and much of their cost of eating out. You do the math and I'm sure you will see that this is not a money-making deal.

The only reason most of our judges participate is that they love what they are doing, and enjoy helping exhibitors form and improve worthwhile philatelic exhibits.

So, where do we go from here? It is all up to you, the exhibitors. We need some of you to step up to the plate and become apprentice judges. What's involved? First, you must have achieved a National Level Vermeil multi-frame award for one of your exhibits. Once that has happened you need to begin attending the exhibiting and judging seminars offered by CANEJ (the APS Committee on the Accreditation of National Exhibitions and Judges) that are offered at APS StampShow, AmeriStamp Expo and occasionally at other shows around the country. Simultaneous to that you may download an information packet and application from the APS website (www.stamps.org). You fill out the application and send it to me, Stephen Reinhard, CANEJ Chairman, at P.O. Box 110, Mineola, NY 11501. I will check over your application and, if everything is in order, will let you know that you have been

accepted as an APS apprentice judge.

At that point you are expected to contact Show Committees and seek apprentice judging slots. If you have difficulty achieving this I certainly am willing to help by using the contacts that I have at many of the shows. You will need to complete four successful apprenticeships prior to being able to apply for accreditation. During these apprenticeships you will not receive the stipend paid to accredited judges (a few shows do provide some financial help) but will usually be given the same considerations as the other judges when it comes to food provisions. During each of your four apprenticeships you will be mentored by the Chief Judge of the particular jury teams, who will file an evaluation with CANEJ after the judging is over. Once the four assignments have been completed you may apply for accreditation. CANEJ considers your application and may accredit you, proscribe some additional help if it perceives that you need it, or, in a very small number of cases may find you unfit to go forward.

If you would like to find out more about becoming an apprentice judge you may contact me at sreinhard@optonline.net or Peter McCann at p10322670.6@cs.com. Peter is the CANEJ member who is heading up our recruitment effort.

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

ATTENTION: LOCAL SHOW MANAGERS

The AAPE Board has approved extending the Novice Award (which includes a year's membership in AAPE) from World Series shows to local and regional shows at these levels...

Novices are defined as those who have not exhibited before (not an experienced exhibitor with a new exhibit).

Show committees can use the application form or the IFC to have the novice register. It should be sent in to the secretary with a copy of the show winners list.

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 USPS: Dr. Guy R. Dillaway, P.O. Box 181, Weston, MA 02493

Ask Odenweller

by Robert P. Odenweller

The New APS Judging Rules You asked for it; you got it. The new judging rules will officially be in place for all WSP shows when the rules and new book are published, but they are authorized for use prior to that, as deemed practical by the organizers and judging teams.

The main immediate benefit that you, as an exhibitor, will see will be a written critique of each exhibit. This is to be whether you choose to attend the critique or not (which I heartily recommend you continue to do), or are not able to do so, as in the case of mail-in exhibits.

The quality of the remarks is likely to vary, but in the first practical application of the new rules in which I participated, the forms were very well constructed and the remarks were plentiful. They should materially help the exhibitors, particularly for those who could not get direct feedback from the judge in person.

In discussions about the impact of the new process, one comment was that these might make the live critiques a thing of the past. I don't think so, since so much good advice can be conveyed in the critique where comments may apply to more than one exhibit. It is also a place where the judge and exhibitor agree to meet at the frames.

The actual practice of using the new rules in the jury was an interesting one. Three of the five in the jury where I was chief judge had not had experience with the new concept. So instead of separating into two teams that would judge individually, after which we would meet to thrash out the differences of opinion between the teams and individuals, we worked as a team of five and came to a consensus at each exhibit. It was a bit slower than usual, but the saving was made up when we didn't have to meet to discuss the exhibits one by one, usually relying on notes, in the jury room.

The two of us who were experienced with the process helped the others to understand how it worked. After a small but significant number of the exhibits, the three others were clearly convinced (or so it appeared to me) that the system worked very well. Some discussion took place as to how to apply the various component elements of the evaluation, and this will be clarified when the rules are published, but the two of us with experience in such judging were fairly confident that we had applied them as intended.

As with anything new, there are likely to be those who will complain for one reason or

another. Certain types of exhibits that may have had an easy time in the past may find a need to adjust to meeting the new rules in a way that is more appropriate for their category. The uniform approach will, however, give more consistent results. Time will tell.

Write-up Length Larry Nix asks about write-up that may be a good bit longer than the "usual" length. I might suggest that he select the few individual words from the full body of the write-up that **convey the essence** of the paragraph. Then he should put them into **bold** print. They needn't be connected, and sometimes may be sprinkled through various parts of the paragraph. If, by looking at those words, a viewer can grasp what it is all about, that may be sufficient, and the exhibitor will have communicated successfully. Even better, if that induces the viewer to read the entire paragraph, the exhibitor will have communicated on a second level. To leave a dauntingly large paragraph without such teasers, however, the viewer may read nothing, thereby having zero communication.

This is not to say that everyone should "write a book" on the exhibit pages. The bottom line is that the length of what is in the write-up should be long enough and well-enough crafted to say what needs to be said, even though some viewers might think of it as over-long if a fixed formula were applied to it.

The Importance of Money Robert Bell has devoted a little over two pages in the last issue to the proposition that philatelic exhibiting in the U.S. is dying. He may not be aware of it, but quite a few of his ideas have been discussed on a regular basis by those who are also concerned. To deal with many of the points he raises would fill this issue, but one stood out. A small but vocal number of people have voiced their unhappiness at those collectors who are willing to and spend more to secure material for their exhibits. Apparently, those who are unhappy feel that the well-off are able to buy grand awards. That's not quite correct.

While having money confers an advantage, it is also necessary to know what to spend it on, and how to use the stamps/covers to tell a complete and coherent story. I can't think of any competition where having to spend (for better examples of what is being judged, for better training facilities, for research materials or visits, etc.) does not play a part. If we want to see the best of philately in the frames, leveling the playing field with artificial limitations on what an exhibitor can spend, even if it were

enforceable, which I doubt, is not the way to go. Those who do not have megabucks can still compete for major awards by being careful about subject selection, making sure that they get the best possible examples of stamps and covers that they can afford, and doing a super job of research and exhibit building.

Exhibits of modern and relatively inexpensive material, carefully crafted into a model exhibit, can win grand awards. The criterion that helps to put such an exhibit over the top is the judging category of "treatment." It has always been a factor, but is now becoming even more of one, and is recognized as being twice as much a factor as "importance/significance." Treatment addresses how well the material was turned into an exhibit that tells a tight and coherent story. This is much more important than a display of rarities that simply cost money.

One of the first national shows I judged was in 1971, where an "exhibitor" had a single frame that had sufficient value that it could probably have paid for all the others in the show. It had an "inverted Jenny" and many other U.S. rarities. They were all on large black stock pages with no write-up at all and no cohesion as an exhibit. It was only expensive stamps, and nothing more. It got a certificate of participation.

Let's face reality. Everyone who has put an exhibit together knows that he must put the best material he can get into the exhibit. That means the best he can afford. If that level is relatively modest, he can expect an award commensurate with his ability, but should know that a grand award is not likely to be in the cards. But if his collection is beautifully developed into a stunning exhibit of material in fine condition with an outstanding display of knowledge, it can receive a gold medal and might even have a shot at one of the higher awards. Money can help to give an exhibit an edge, but it's not everything.

Mug Hunters and AAPE Awards Gregg Hopkins looked for a clarification of the statement of how the AAPE Awards of Honor are given. Although he is technically correct that the awards are given for excellence in presentation, juries take it a step further and look for the exhibits that did not reach the gold medal level (as stated in the criteria) and have made a fine effort. Again, they are definitely not "con-



solation prizes" and should not be viewed that way. The usual jury evaluation takes place after all the medal levels have been awarded. At that time we look at those, preferably one vermeil and one silver, that were particularly notable, not simply in presentation, for the awards. It should be fairly clear that these, after the medal levels had long been settled, are not consolation prizes.

The FLY



Buzzes Chicagopex

"The Fly's" antennae twitched violently when he saw a copy of the Chicagopex 2009 prospectus. It seems now that they are charging exhibitors an extra fee for mailing their exhibit: 10 bucks to mail it in, and 10 bucks to mail it out (plus postage). This does not appear to be an exhibitor-friendly rule. Perhaps this has been going on for some time at this and other shows, and this insect just needs to get around more. Since the USPS provides ready-to-seal boxes, the show incurs no supplies cost, so it is a puzzle why this extra fee is charged. In a time where we are all working hard to encourage philatelic exhibiting, it appears that such gratuitous fees could have the opposite effect. But maybe the Chicagopex Committee has an explanation? We will withhold a Fly Bite pending their response.

The above gets "The Fly" musing about what makes up a philatelic show. A bourse by itself is just a bourse. A philatelic exhibition by itself is just a display. A philatelic seminar is just adult education by itself. A philatelic society meeting is only that when it is held by itself. A philatelic show brings all of these parts together to create something fascinating and valuable to all participants. Whether attendees to the show take advantage of only one or just a few of the activities, the synergy of the show's major parts enhance the overall experience. A fair number of our WSP philatelic shows are struggling with increasing costs and declining attendance. What is the fix?

The bourse fees cover virtually all of the cost. The willingness of dealers to pay bourse fees is a business decision: given the time and effort, will the sales exceed all costs with a decent living wage left over? Sales and dealer buying opportunities depend upon the attendance at the bourse, both quality and quantity. Exhibitors tend to be more willing to spend money than casual collectors (exceptions noted), so the larger the exhibition and larger numbers of exhibitors, the more it is likely that attendees will spend significant money at the bourse.

Finally, the term "mug hunter" has been used in its early years as a pejorative. It was mainly applied to those who had strong exhibits and never bothered to change them, being content merely to get another high award to add another mug/cup to the trophy cases. Those who continue to upgrade their exhibits are exempt. Personally, I never showed my exhibit twice the same way, and

often remounted and added new material to the extent of as much as one third of the exhibit. So Gregg is on the right track, and I'm sorry to say that he cannot be called a mug hunter if his efforts to show exhibits that have been improved each time are merely frequently appearing ones. On the other hand, if he likes the term, he can certainly claim it, but not in the pejorative sense.

To fill a large exhibition usually requires persuading one or more major philatelic societies to hold their annual meeting there, and that requires meeting space. It also helps if the show is in or near a "destination city" where there are interesting nonphilatelic activities or scenery so that convening societies can sell the exhibition idea to members out of the area. Given the need for a large exhibition and sufficient meeting space, the facility chosen must be large or expandable and available at a reasonable cost. Not every location is blessed with those facilities. So the elements of a successful philatelic show are symbiotic. Which is why there appears to be no magic wand or quick fix to get struggling philatelic shows thriving once more. Fix them we must, because philatelic shows are the face of organized philately (APS, AAPE, clubs and societies, etc.) to the public and a major recruiting ground for new philatelists.

Some proposals for a fix are Darwinian: let nature take its course and the fittest shows will survive. Well, that assumes philatelic shows are like insects, and the weak are to be culled. This insect reminds everyone that philatelic shows are the creation of people's intellect. Therefore, the future for these shows is NOT pre-ordained; instead, people should continue to use their intellect to change the course of events. So let's hear it, people! What are you personally going to do to ensure that philatelic exhibitions can be enjoyed by future generations of people (and flies)?

Fly Specks

An otherwise very well-run show recently returned an exhibit Express Mail to the exhibitor with \$63 in postage which the exhibitor had of course paid for by check with his application. On the application he had specifically asked for use of the new Express Mail and Priority Mail stamps on the return. No such luck. The exhibit was returned with an ordinary USPS meter strip. It would have been really irritating

had the exhibitor paid an extra \$10 on top of the postage (see above). As it was, it was irritating enough that "The Fly" overheard the gripe. Folks, please take the time to check instructions when mailing back exhibits — many of us are still STAMP collectors! To avoid disappointing exhibitors, perhaps Committees should always use stamps unless directed otherwise.

The new Uniform Exhibit Evaluation Form (UEEF) has been tried, generally with success. "The Fly" hears that some exhibitors remain less than satisfied. Expectations are disappointments under construction. An open mind is best in a period of change. Nevertheless, at least one exhibitor received a Vermeil at a major national show and a UEEF of a few sentences with little in substantive improvements suggested. **C*MON MAN!** If it is less than Gold, **YOU JUDGES** need to give **SOMETHING** to the exhibitor to raise the medal level, or do you not know how to counsel poor Treatment (the cause of most Vermeils-who-thought-they-were-Golds)? On the other hand (leg), Gold Medal exhibits should not expect anything very earth-shattering on their UEEF. Fly Bites are held in abeyance during this period of adjustment, but both sides must gain an understanding of the purpose and scope of feedback.

Of course, if you are mathematically-challenged like some judges, maybe you should lay off the UEEF forms until you get some training. You are not supposed to be using the percentages to provide point scores to exhibitors anyway, and if you cannot add correctly, that is yet another good reason. The Fly lacks the requisite ten fingers and toes, so he knows better, but apparently some judges out there need to be told to stop coaching "by the numbers" — it does not work well for some, and if you cannot add properly, it is a disaster.

Chief Judges are supposed to review the UEEF before they are "official."

The Philatelic Exhibitor

Apparently the Chief Judge did not know any better, either. The Fly failed to note whether it was the Chief Judge who tried to hand out numbers and botched it, or it was a failure to review properly. If you Chief Judges did not notice anything yet, The Fly is here to tell you that he has overheard words like “responsibility” and “leadership” tossed about. The dawn of a new era has arrived.

References

They are at it again. “They” being those exhibitors who love to give philatelic judges a few hurdles to reach an understanding of their exhibit subject. For example: An exhibitor supplying as a reference: a four-decade run of a journal not known to be indexed. Like that is really helpful! That is right up there with the exhibitor who must be proud of his bilingual abilities giving five references, all of which are in Gaelic (or might as well be). Of course, these are likely one-frame exhibits that are developing some obscure sliver of philately. Judges do what they can to gain a working knowledge of exhibits they will evaluate. It is probably in the exhibitor’s best interest to make access to that knowledge as easy as possible. Heck, you might try putting a scan of the exhibit on the AAPE web site. Couldn’t hurt.

Of course the easiest way to provide access to scarce knowledge is for the exhibitor to WRITE SOMETHING. A Fly Bite to the exhibitor who dares to write, “This exhibit is the result of 33 years of

study” (but nary a word written). A **Golden Flyswatter** is given to Al Kugel (and a number of others), who writes about what he collects and exhibits. A judge has no excuse for not doing homework when the article about the exhibit subject written by the exhibitor appears in the accessible philatelic press. Plus the exhibitor gets a lot of credit under “Knowledge, Study and Research.”

Think about it, if you are one of those who have not shared your knowledge. Writing is easy – just push down on the computer’s keyboard keys... See? Actually, next to death and taxes, writing generates more fear than public speaking, IMHO. (For people that don’t geek-speak, that stands for In My Humble Opinion).

A blank sheet of paper can be daunting. However, the exhibit is written up and sitting on your desk. All you really need to do is use the exhibit for a framework, and then add explanations for the items like you are walking someone unfamiliar with the details and background of the subject through the exhibit (like your neighbor’s kid). When all else fails to remove the fear of writing, send your rough stuff to the editor of the journal, and plead for help. Most editors love it. It is the power thing.

If you still cannot bring yourself to take computer to paper and write about your exhibit, then try (shameless plug) the AAPE Critique Service. Send in exhibit and synopsis and get back pearls of wisdom. If postage is a problem, send in the

title page and synopsis to get a Title Page Review. Recent feedback from some who have tried it has been wildly positive. There are some reviewers who take too long to complete their task (you know who you are), and that is the only grumble heard by “The Fly.”

A Call for Diversity

Wade Saadi, APS President, recently called for help from everyone in the philatelic community. He called for us to work together to become more inclusive. Our hobby’s image of philatelists as older white males is largely a true picture. Saadi calls for ideas to build diversity: younger people, women, and people of all ethnic backgrounds. The face of our hobby needs to reflect the face of our culture. If not, the danger to our hobby is that we will not be “The hobby of Kings and the King of Hobbies.” We will be marginalized and eventually irrelevant. Diversity is the right thing to do in our culture, but it is also a strategic move to increase the base.

Most readers of this journal are members of at least one stamp club or philatelic society. Seek out diverse people at the club level to introduce to the group and make them feel welcome. Identify collectors that could be encouraged to become exhibitors, and be willing to mentor them (or steer them to AAPE for mentoring). Identify good exhibitors from diverse people to encourage them to apply for an Apprentice Philatelic Judge position. Get off the dime and help. It is your future, too.

Judge your success by what you had to give up to get it. — H. Jackson Brown, Jr.

Premium Memberships in AAPE — Dues Year 2009 (as of 12/27/08)

Patron Member:

Rex J. Bates

Sustaining Members (\$50):

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Paul Benson
John T. Burnett
Arthur J. Cole
Larry Davidson
Jerry F. Eggleston
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George Michaels

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Vernon R. Morris, Jr. M.D.

Elchi Nowrojee

James R. Pullin

Frederick W. Rogers

Robert G. Rose

Robert G. Rufe

Robert Schlessinger

Cynthia Scott

Edwin H. Shane

Lawrence Sherman, MD

For 2 years:

Capt. R.D. Rawlins

Gary M. Stone, MD

**A setback might be the very thing that makes you carry on
and fight all the harder and become that much better. — Les Paul**

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 2010 or 2011? 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.

•Washington-Area Napex Offers Prospectuses For Literature, Stamp Competitions The Stamp and Literature exhibit Prospectuses for NAPEX, the Washington, D.C.-area World Series of Philately Show, are now available. They can be downloaded at www.napex.org or by mail from exhibits chairman Steve Zwillinger, Box 1375, Silver Spring, MD 20915-1375.

NAPEX 2009 also will offer the first NAPEX single-frame "Alphabet Challenge." This year's letter is "L," which means that the theme of all Alphabet Challenge entries must start with L.

NAPEX will be held June 5-7 at the Hilton McLean Tysons Corner in McLean, VA. The deadline for submitting entries in the two competitions is May 1.

As a WSP show, the winner of the Grand Award of the stamp and cover exhibit competition at NAPEX 2009 will be part of the Champion of Champions competition at Stampshow 2009. The winner of the multi-frame philatelic exhibition will receive a Waterford Biscuit Barrel valued at approximately \$450. As an added incentive for exhibiting at NAPEX, the show will pay the Grand Award winner's entry fee into the annual Champion of Champions competition at APS STAMPSHOW 2009 in August.

The jury for NAPEX will be chaired by Peter P. McCann of University Park, FL and includes M. Yavuz Corapcioglu (Maryland), Elizabeth M. Hisey (Florida), Francis Kiddle (Great Britain), Philip Levine (Australia) and Jay B. Stotts (Texas).

Philatelic literature includes all printed and electronic publications that are available to collectors of postal materials. Entries must be predominantly in the English Language, and entrants must submit two copies of each exhibit. Electronic exhibits should be submitted on CDs. Websites are not eligible for this competition.

The three-day NAPEX 2009 will also include more than 70 dealers, the U.S. and United Nations postal administrations and Nordica, which represents several Scandinavian countries, a first day cover cachet makers bourse, meetings of the Ottoman and Near East Philatelic Society, India

Study Circle for Philately and the Meter Stamp Society, and the first day ceremony for a new 44-cent U.S. flag stamp. There is a special hotel rate at the Hilton of \$116 a night for NAPEX visitors.

For more information on NAPEX, visit www.napex.org or contact show chairman Darrell Ertzberger at mteton@aol.com.

•Americover Seeks Exhibits For 2009 Show In Massachusetts The American First Day Cover Society is seeking exhibits for its Americover 2009, a World Series of Philately show to be held July 31-Aug. 2 in Boxboro, MA.

The prospectus is now available on the AFDCS web site, www.afdcs.org, by regular mail from Kerry Heffner, 17656 K Street, Omaha, NE 68135-3491, or e-mail at showinfo@afdcs.org. The deadline for entering the Americover 2009 exhibition is June 1, 2009, or whenever the 180 available frames fill up.

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

As a WSP show, the winner of the Grand Award at Americover 2009 will be part of the Champion of Champions competition at Stampshow 2010. Gregg Hopkins, winner of the 2008 Grand with "Forerunners: The Philatelic Truck and Souvenir Sheet," will represent Americover this summer in Pittsburgh.

In addition, if six or more competitive single-frame exhibits are entered, the Curtis B. Patterson Award recipient for the best single-frame exhibit will be invited to enter the APS Single-Frame Champion of Champions competition at AmeriStamp Expo in 2010.

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

The three-day World Series of Philately show will be held at the Holiday Inn in Boxborough, which is also the home of the annual Philatelic Show, and there is a

special Americover room rate of \$94. There also will be two bourses (commercial dealers and cachetmakers), a banquet, meetings, a youth table, a hospitality suite, an auction, seminars, a pre-show area tour and a post-show dinner event. A first day of issue ceremony and a forum by postal officials involved with first day covers is also likely.

Unlike other WSP shows, Americover's exhibit awards are not presented at its banquet (held Friday night), but at the AFDCS Business Meeting Saturday morning.

For more information on Americover 2009 and the AFDCS, contact the AFDCS at P.O. Box 16277, Tucson, AZ 85732-6277 or showinfo@afdcs.org.

•VAPEX 2009 Announces New Location: The Virginia Philatelic Federation (VPF) will present its annual VAPEX exhibition and bourse over Veterans Day weekend, Nov. 13-15, 2009. It will be held at the newly renovated Lexington George Washington Inn and Conference Center, 500 Merrimac Trail, Williamsburg, VA 23185.

The nationally accredited APS show will feature 200 frames of exhibits, plus a bourse of 29 dealers and an Alan Blair stamp auction.

Several societies will be meeting and/or participating, including the American Philatelic Society, Virginia Postal History Society, EFO Collectors' Club and the Williamsburg Stamp Society, which is hosting the show, and providing most of the essential support.

A youth area will be open throughout the show, and will be distributing free worldwide stamps. Scouts will be welcome for an opportunity to work on their collecting merit badges. Exhibitors are invited to go to the website noted above to download a prospectus. A wide range of exhibit awards will be available.

The show site is convenient to I-64, and to Colonial Williamsburg, the Pottery Factory, and other regional attractions that would make this a fun vacation for the entire family. Entrance to the show and parking are free.

The show rate at the hotel is \$69 per night. Reserving rooms (mention VAPEX) can be done on the hotel website at www.lgwinn.com, or call (757) 220-1410.

For more information visit the VAPEX website <www.vaphilatelie.org> or contact David Collins at rainbowx2@cox.net or by phone at (757) 872-6264.

• Ottoman And Near East, Indian Study Circle, Meter Stamp Society Convene At NAPEX 2009 June 5-7, 2009 in McLean, VA. NAPEX is a World Series of Philately show, one of about 30 "national" shows, and features not only a competitive exhibition of multi-frame stamp and cover exhibits, but also single-frame and literature competitions. In addition, NAPEX 2009 also will offer the first NAPEX single-frame "Alphabet Challenge," in which all the subjects of all exhibits must start with the letter "L."

The Ottoman and Near East Philatelic Society promotes the collecting and study of the postage stamps, revenue stamps, postal stationery, and postal history used in the Ottoman Empire, Turkey, and successor states. It will meet from 1 to 3 p.m. during NAPEX. Its web site is at www.oneps.org.

The Meter Stamp Society, an APS affiliate, is dedicated to the collection of postage meter stamps, topical slogans on postage meter stamps, computer postage (CVP), frames, photostamps and similar items. More information about the MSS is available at www.meterstampsociety.com.

Members of the India Study Circle for Philately collect Indian stamps, Postal Stationery, Indian States stamps, Revenue

stamps and all areas of Indian philately. Its web site can be found at www.indianstudy-circle.org.

Other groups meeting at NAPEX this year include local chapters of the Universal Ship Cancellation Society, the American Topical Association, American Association of Philatelic Exhibitors, the American First Day Cover Society, the Ebony Society of Philatelic Events and Reflections (ESPER), the International Philippine Philatelic Society, Society of Indo-China Philatelists, the U.S. Philatelic Classics Society, the Virginia Postal History Society, The Virginia Philatelic Federation, the Virtual Stamp Club, the Souvenir Card Collector's Society, and Women Exhibitors.

The three-day NAPEX 2009 will also include more than 70 dealers, the U.S. and United Nations postal administrations and Nordica, which represents several Scandinavian countries, a first day cover cachetmakers bourse, and the first day ceremony for a new 44-cent U.S. flag stamp. There is a special hotel rate at the Hilton of \$125 a night for NAPEX visitors.

For more information on NAPEX, visit www.napex.org or contact show chairman Darrell Ertzberger at mteton@aol.com.

• The German Philatelic Society is pleased to announce that its Minnesota Chapter will be celebrating their 50th Anniversary at Minnesota Stamp Expo 2009 on Friday, Saturday and Sunday, July

17-19, 2009 located at the Crystal Community Center, located in suburban Minneapolis, 4800 North Douglas Drive, Crystal, Minnesota 55429.

The show will have 40 stamp dealers in the bourse, 200 frames of competitive exhibits, special show cachets and postmarks as well as an awards banquet.

Among the many events planned by the Minnesota Chapter will be special awards for exhibits having a German topic or material, a Friday evening banquet featuring German fare as well as special event labels and postal cards.

At a GPS table will be representatives able to discuss our widely acclaimed gold-medal award winning society-publication, *The German Postal Specialist*, membership advantages, as well as the availability of GPS award-winning handbooks and other publications at special show prices.

Each visitor is offered a (no-charge and no-obligation) gift of our society publication.

For more information about the Minnesota Stamp Expo, show Prospectus, exhibit entry forms, special hotel rates and planned events, please visit their website: Minnesotastampexpo.org.

You may contact the Germany Philatelic Society at P.O. Box 6547, Chesterfield, MO 63006-6547, website is www.gps.nu and e-mail is info@gps.nu

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.

★ **May 1-3, 2009 Philatelic Show 2009.** Sponsored by the Northeastern Federation of Stamp Clubs. Location: Buxborough Woods Holiday Inn, Buxborough, MA (Route 111 at I-495, Exit 28). 70 dealer bourse plus USPS, UNPA and Nordica Postal Agencies, plus Youth Area. 250+ frames of exhibits, 16 page exhibit frames available at \$10 per frame for multiple frame exhibits, \$4 per frame for youth exhibits, \$15 for single frame exhibits. All classes of exhibits encouraged. Admission deadline: March 20, 2009 Awards Banquet, Door Prizes, Special Show Cancel. Admission \$3 per day, \$5 for three day pass. Free parking Show hours: Friday 11-6, Saturday 10-5, and Sunday 10-4. For further information and prospectus, please visit www.nefed.org or write Guy Dillaway, P.O. Box 181, Weston, MA 02193.

★ **May 22, 23, and 24, 2009. NOJEX '09.** The 46th annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. Hosting the annual conventions of the Military Postal History Society, the British

Caribbean Philatelic Study Group, and the New Jersey Postal History Society, as well as regional meetings of the Canal Zone Study Group and the Third Reich Study Group. Bourse of 40 dealers; 266 sixteen-page frames available at \$10 per frame; \$3.50 for juniors under 18; one-frame competition is \$20 per frame. Hours of show: Friday: 10 a.m. to 6 p.m.; Saturday: 10 a.m. to 6 p.m.; Sunday: 10 a.m. to 3 p.m. Admission \$2.00 Friday and Saturday, free on Sunday; free parking. Deadline for exhibit entries is April 1, 2009. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07022 or e-mail: glsp@verizon.net or visit the show website at www.nojex.org.

★ **July 17-19, 2009 Minnesota Stamp EXPO 2009.** Sponsored by The Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSP show. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16-page frames available at \$10 per frame, \$20.00 minimum per exhibit, no charge for youth

exhibits. All classes of exhibits welcomed. Free parking and admission. Youth table, seminars and meetings, 35+ dealers, USPS and UN booths. Further information, prospectus and entry form from Paul L. Hempel, Jr., 401 22nd Ave. NE #3, Minneapolis, MN 55418, or by e-mail from rossvole@aol.com. Printer friendly version available on our web site: www.stampsminnesota.com.

★ **September 25, 26 and 27, 2009. MILCOPEX 2009.** Sponsored by the Milwaukee Philatelic Society. A WSP show. Held at Mount Mary College, N. 92nd Street two blocks south of Burleigh, 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 53217-0832, by e-mail from henak8010@sbcbglobal.net or from the web site at www.milwaukeekeephilatelic.org.

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, 100 Match Factory Pl., Bellefonte, PA 16823. Doing so will help Gini and staff to locate background literature of help to the judges, and thus facilitate the accuracy of results! Please cooperate.

More On EFIRO & FIP Shows

by Dingle Smith, Canberra, Australia, dsm309722@bigpond.net.au

I read with interest the Rob Bell account, in the Oct. 2008 *Philatelic Exhibitor* for the FIP EFIRO 2008 show in Bucharest, and the reply by Peter McCann. I too, attended the whole of the show and understand the views of both contributors. Before moving to what I hope may be a useful suggestion regarding increased contact between collectors and exhibitors at FIP shows I would like to expand on one of the comments made by Bell. He mentions the rock bands at 5 p.m. each evening, I must have missed those, but I would like to commend the performances of a range of classical and Romanian folk music from soloists, small ensembles and choirs who played at some time every day of the show. My only complaint is that they played in a cramped corner of the dealers' space while the large stage and abundant seating used for the opening ceremony remained unused. Lest readers of the original account think that Romania is besotted with rock music my wife and I, during our time at the show twice heard the Romanian State Orchestra play in The Atheneum which we regard as among the most beautiful concert halls we have ever visited!

My suggestion is that at all FIP Shows, and ideally at all regional FEPA, FIAF and FIAP shows, there should be meetings and presentations designed for collectors and exhibitors. Washington 2006 was of course, exemplary in this regard. McCann will be delighted to note that the role of FIP in encouraging such meetings is important but relatively straight-forward and virtually free of cost!

I would propose that FIP ask, at an early stage in the planning for a FIP show, that arrangements be made for suitable venues for such presentations. Once that is established each FIP Commission should be invited to take a slot on the timetable to promote their specific area of expertise. This could take a variety of forms from a background review of the differing exhibiting classes for the home country, i.e. in the case of EFIRO, topics such as "The Revenues of Romania," "The Development of the Airmail System of Romania," etc.

It is important that the overlap in times of such meetings is kept to a minimum so that attendees at the exhibition have the opportunity to attend a number of such presentations. If individual Commissions wish to take a differing approach such as discussing the implications of new rules and regulations, that would equally be acceptable. Indeed the last sugges-

tion would match one of the aims recently highlighted by the FIP. If individual Commissions did not take up such invitations clearly they would be omitted from the timetable of events. The scope for how such Commission time slots may be filled are many; a talk on postal history could be followed by a guided tour of the frames that are related to the topic of the presentation etc. None of these suggestions represent major innovations but the need is for FIP to get the times and meeting facilities onto the agenda of FIP shows at an early stage in the planning.

It has always struck me as strange that the only time that Commissions normally meet is at an FIP Show that hosts the Congress. EFIRO was such an occasion and many of the FIP Commission meetings included some of the suggestions outlined above. However virtually all of the FIP Commission meetings were held on the same day at the end of the show. Attendance at many of these meetings was good and clearly demonstrated the willingness of attendees to meet with other like-minded philatelists.

So leadership from FIP could meet one of Bell's major criticisms which is that there was no real opportunity for collectors/exhibitors to meet with others of similar interest until the FIP Commission meetings on the last day of the Show! It could be that there are possible language barriers. I write as a near monoglot, but presentations that include projection of stamps and covers perhaps with simple Powerpoint text would help; the Commission meetings were dominantly held in English and show that there is not really a problem in attracting an audience. I have attended a number of FIAP shows and as at EFIRO there were few if any occasions for collectors and exhibitors to meet together. It may be that the same applies to FEAP and FIAP shows.

I do appreciate McCann's willingness to respond in detail to Bell's account and queries and perhaps he could give his views as an FIP Vice President on the ideas expressed above?

I have one small further query for him. He states in his reply to Bell that "...formal critiques such as we are used to here are a U.S. invention." I am not sure that is correct. In Australia the first formal critique session, accompanied by discussion between exhibitors and judges in front of the frames, was at the National Show in Canberra in March 1984. I was a member of the organizing committee and the first critique session of

its kind in Australia was bravely chaired by Ray Kelly. Similar critique sessions have been held at virtually every Australian National since 1984. So can Peter or other US-based AAPE members, confirm the date of the first similar critique session in the USA?

As a reader from Australia, this like Romania fits McCann's description as "... a wonderful country but an out-of-the-way place." I very much enjoy receiving and reading *The Philatelic Exhibitor*.

PS. Since drafting this article, as Secretary of the FIP Revenue Commission I am delighted to announce that we have arranged a meeting for all revenue collectors at London 2010. For details of date and time see our new web site www.fop-revenue.org.

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Title Pages (continued from front cover)

by Eliot Landau



● Beardless Lincoln 1858 "NO EXTENSION OF SLAVERY" label used after Civil War started, from Springfield, IL, Sept. 30, 1861. **LESS THAN 10 RECORDED**

INDEX TO EXHIBIT

Unit	Frame	Page
TITLE PAGE	1	1
INDEX TO EXHIBIT	1	2
SLAVERY	1	3
SLAVERY	1	3
ABOLITION	1	15
BLEEDING KANSAS	2	4
LINCOLN TO 1860	2	10
US SENATE CAMPAIGN	2	16
PRESIDENTIAL CAMPAIGN-1860	3	1
PRESIDENT LINCOLN	3	15
CIVIL WAR	4	13
SECESSION & CONFEDERACY	4	13
POSTAL IMPACT & PATRIOTICS	5	3
LINCOLN'S GENERALS	6	5
UNION ARMY	6	10
COLORED TROOPS *	7	6
FIGHTING THE WAR	7	12
NAVAL WAR	9	1
PRESIDENTIAL CAMPAIGN & 1864 ELECTION	9	5
ASSASSINATION & MOURNING	9	15
ASSASSINATION	9	15
MOURNING LINCOLN	10	4

* Official name for free black men serving in the Union Army

Synopsis For Lincoln, Slavery and The Civil War

by Eliot Landau (See Front Cover of this issue for this Exhibit's Title Page)

LINCOLN SLAVERY AND THE CIVIL WAR

Scope and Presentation The aim of this Display Class exhibit of philatelic and other material is to follow the careers of Abraham Lincoln as a young man, Illinois legislator, lawyer, Congressman, national candidate and president through his death and the national mourning. It is also the story of slavery in the U.S. and the political, social and violent strife it caused up to and including the Civil War.

The period from the end of President Jackson's administration through 1866 was a very turbulent one in America. The disputes over slavery, its preservation and extension to new states and the hunting of fugitive slaves in free states influenced every president and Congress through 1866 and beyond. From the Missouri Compromise of 1820, the pressure to expand slavery and the abolition movement and its sheltering of fugitive or runaway slaves led to violent conflict in 1854-56 in "Bleeding Kansas," Abolitionist John Brown's raid on the U.S. Arsenal at Harper's Ferry, Virginia, and Lincoln's election and the secession of 11 southern states and the Civil War.

The presentation of this wonderfully complex story is divided into five main parts. The first covers Lincoln to 1860, the second is

slavery, the third Lincoln campaigning for and being president, the fourth is the Civil War, and the fifth is the assassination and mourning. These main sections and subchapters within them are identified on the first page of each by **boldface type chapter headings**.

Balance These selected items and pages are from a much larger collection. The exhibit seeks to provide the highlights of the era with representative examples of the materials available on the market in the last 30 years.

A special effort has been made to give the feel for the era by only using materials available up to and including 1866 and no later materials. The entire story is told only in contemporaneous materials through the end of 1866.

Philatelic Knowledge This exhibit could not have been acquired and appreciated before the exhibitor studied a wide variety of sources and references. A list of some major sources is attached as a bibliography. An understanding of the history of 19th century America is essential to knowing how the resulting events became inevitable and defined what was important to be collected.

The philatelic aspects include the stampless era and the use of the free franking privilege by members of Congress and officers of the federal government. It has often been necessary to consult old postal guides to decipher the names of towns in poorly struck postmarks and badly written addresses. A full appreciation of the variety of illustrated campaign covers and patriotic covers from 1856 through the mourning covers of 1865 is necessary.

The impact of the war on the postal systems of the United States and the Confederate States is shown with the demonetization of the 1851-57 U.S. issue, the creation of the U.S. 1861 issue, the provisional stamps of the Confederacy and then the printing of its own stamps and creation of its own postal system. There is also a showing of the effect of blockading Confederate ports by the Union Navy.

Difficulty of Acquisition The materials shown here were acquired over more than 30 years from dealers and auction houses in the United States and Europe. Many of the free franks are very difficult to find with less than 10 or 15 known and do not frequently come on the market. There is competition for this material among philatelists, collectors of historical documents and of autographs. Many collectors and museums specialize in slavery or the Civil War and compete vigorously for scarce items.

Every letter and manuscript document is, by its nature, one of a kind although comparable ones may exist in some cases. Many items, such as Lincoln's approval of the first colonel for U.S. Colored Troops (54th Massachusetts Regiment) are obviously unique. The exhibitor has not seen any other example of a Montgomery Blair illustrated and signed postal draft in 25 years of searching. **ALL LINCOLN DOCUMENTS AND FRANKS AND LETTERS OF PROMINENT PERSONS HAVE BEEN AUTHENTICATED BY CHARLES HAMILTON AUTOGRAPH GALLERY, DANA LINNETT OF EARLY AMERICAN HISTORY AUCTIONS OR DAVID G. PHILLIPS.**

The Lincoln legal documents were very difficult to obtain. Most legal documents written by him are in Illinois State courthouses and others in the Illinois State Archives. Only one or two appear on the market in any decade. The Civil War Union soldier's identity disk (precursor of the "dog-tag") with Lincoln's portrait is equally scarce. While slave shackles and tags do come on the market occasionally, the set of **child's shackles** is the **only pair ever seen** in 30 years of searching.

Award History Four frames of this exhibit were shown in South Africa at ILSAPEX, an FIP show, as part of an eight frame exhibit titled *Lincoln and His Times*. It won a Large Silver and the Most Popular award in 1999. That exhibit also won Large Silvers at AMERIPEX in 1986 and New Zealand in 1990. This 10 frame exhibit was first shown in 2008 at the Rocky Mountain Stamp Show, where it won gold and Most Popular awards and golds at APS STAMPSHOW and CHICAGOPEX.

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The difference between genius and stupidity is the genius has its limits. — Anon.

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