

The Philatelic Exhibitor

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

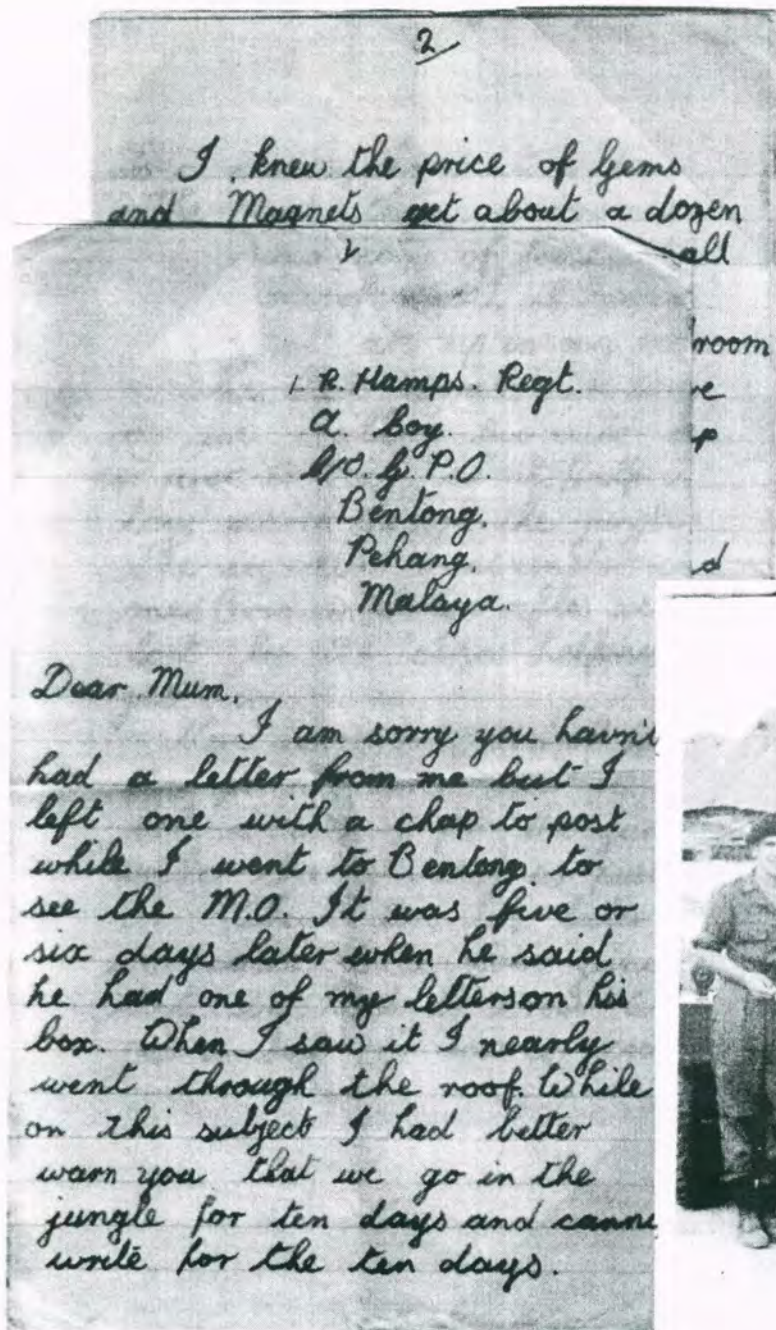


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2.1.1. Infantry

Royal Hampshire Regiment

On Jungle Patrol



→ Standing orders for the 1st Battalion of the Royal Hampshire Regiment

← Letter home to Southwood's mother March 1954 "The last operation we were on we walked two miles up a river to save about half a days march through the jungle. The snaler went under and one Bren and two rifles were lost by the chaps helping to get him. There were only ten of us in the patrol and four remained behind diving for the guns while the rest of us pushed on"

↓ Private Roger Southwood (center) in Malaya, 1954



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A Page From Janet Klug's Exhibit On
The Australian Military Occupation Of Japan
See Page 17 for her article on "Beginning Anew"

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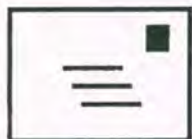
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AAPE STATEMENT OF PURPOSE

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 the 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.

AAPE: THE LEADERSHIP

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



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Diamond & Ruby Award Applications

The *Diamond Award* is given to an exhibitor who has supported national level shows through consistent excellence and frequent entry of their multi-frame 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.

The *Ruby Award* is given to an exhibitor who has won 12 gold level awards with two or more one frame exhibits, or golds for 6 different OFEs, starting Jan. 1, 2005.

Additional details and applications for these awards will be found at www.aape.org. Click the awards link, then Diamond Award or Ruby Award, as needed.

Michael J. Ley is the newest APS member to be accredited as a National Judge. Mike's specialties are United States and Burma. He is also qualified to judge Single-frame and Display.

Show committees wishing to contact Mike concerning future judging possibilities should check the APS web site for up-to-date information or contact Stephen Reinhard, CANEJ Chair at sreinhard1@optonline.net.

Diamond Award Winners

39. Joseph Frasch — "Corpus Juris" (10 Golds).

Ruby Award Winners

6 Different One-Frame Golds

4. Fred Fawn (2 or more exhibits/12 Golds)

5. Fran Adams (6 different one-frame Golds)

What's New @aape.org by Larry Fillion

1. 85 exhibits online.

2. Youth awards for 2009 posted and 2010 currently qualified youth exhibitors have been posted.

3. Citations posted for the Hennig award at http://www.aape.org/hennig_award.asp.

4. The article "Title and Synopsis Pages: Different Purposes — Different Content" posted online.

5. 1st and 2nd quarter AAPE awards (Gold, Silver, Novice, Creativity).

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 JANUARY, 2010 & APRIL, 2010 ISSUES

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Send to:

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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 Jan. 15, 2010 is Dec. 15, 2009. The following issue will close March 15, 2010.

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, \$3.00.

FUTURE ISSUES & THEMES

The deadline for the January, 2010 issue of **The Philatelic Exhibitor** is December 15, 2009. The suggested topic is: "**Are live shows too expensive to survive? Is our future exhibits on the Internet?**"

For the April, 2010 issue — deadline March 15, 2010 — the suggested topic is: "**Insurance for Exhibitors: What's Available? What problems does it solve? Are there problems it does not solve?**"

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

- 11 So You Want To Win The CofC!
by *Jim Kotanchik*
- 16 APS CAC Resumes Stamp Show Program
by *Jane Fohn*
- 17 Imagine Beginning Anew
by *Janet Klug*
- 19 Why Exhibit So Much???
by *Don David Price*
- 22 Bringing New Exhibitors To Philately
by *Ruth Caswell*
- 23 Tributes To Charles J. Peterson
- 24 FIP Postal History Class 2c
by *Chris King*
- 26 Selecting The Objects To Tell The Story, Research vs. Exhibiting
by *Ronald Lesher*
- 31 On Non-Competitive Philatelic Exhibiting
by *Arthur Groton*

Regular Columns

- 7 Editor's And Members' 2¢ Worth
- 9 President's Message by *Tim Bartshe*
- 26 The Fly — Suggests That Free Is Free
- 28 Ask Odenweller
by *Robert Odenweller*
- 32 As I See It by *John Hotchner*

Departments And AAPE Business

- 4 Diamond & Ruby Awards
- 4 Newly Accredited Judge
- 6 Board Meeting Highlights
by *Liz Hisey*
- 10 Show Listings
- 10 Classified Ads
- 10 Help With New Projects
- 22 Youth CofC Update
- 29 News From Clubs And Societies
- 30 Report From The Secretary
- 30-31 One Frame Team Competition
by *Anthony Dewey*

Changes of Address

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:

- **August, 2009- Larry Fillion**, our webmaster, who thought up the "Where's Abe" contest, and **Pat Walker**, who worked with him to create the contest materials.
- **September, 2009- Ken Martin, Dana Guyer and Barb Johnson**, who committed untold hours leading up to and at Stampshow 2009, Pittsburgh to make it a huge success.
- **October, 2009- The Members of several Pittsburgh-area stamp clubs**, who helped put on Stampshow 2009 working with APS, helping exhibitors and planning events.

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**Contract Rates are only valid for four consecutive issues.*

How To Add Your Exhibit to aape.org

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

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

Board Meeting Highlights • Stampshow, Pittsburgh, PA Saturday, August 8, 2009 by Liz Hisey, Secretary

Treasurer: AAPE funds are in good standing, and there are monies available for special projects.

WEBSITE: Website is still getting a lot of attention, 77 exhibits are now online, still looking for more. Discussion on idea of putting an article from TPE on website to encourage novice writers to send in articles. Link also on website to APS to download new judges manual. It is on the News link. Advertising on website was tabled until the next meeting. Scanning of past TPEs to put on website is still being pursued.

ADVERTISING: TPE is having a strong year in advertising revenue despite current economy. Delcampe Auctions has taken the inside back cover for the year.

THE PHILATELIC EXHIBITOR: Randy Neil will take over as Editor at a time to be decided later. There was discussion on color printing. Possibility of increase in cost of membership at some later date. Motion was made to go to full color, decision on size and future numbers was to be left to the Executive Committee. President Bartshe appointed a working group comprised of John Hotchner, Randy Neil and Don David Price and himself — ex officio — to work out the details and report

back to the Board with an implementation schedule at the Riverside meeting 2010.

PUBLICITY: Chairman has worked closely with many stamp publications and has put the AAPE ad into at least 16 WSP show programs. There was discussion on updating the current AAPE ad.

CRITIQUE SERVICE: Thanks were given to those judges who are serving on this committee, UEEF is being used for each evaluation. Application form is to be updated.

TEAM COMPETITION: New rules and regulations on website. Teams are being formed. New rule this year, only ONE society award per team will be counted.

DIAMOND/RUBY AWARD: 39 Diamond Awards and five Ruby Awards have been approved and in most cases have been awarded. Some criteria changes have been posted on website.

25th ANNIVERSARY. Forty frames have been reserved at Chicagopex 2011. Charles Verge is working on anniversary arrangements.

TITLE PAGE AND SYNOPSIS: Twelve applications have been received so far this year. Permission is being sought to put a Before and After evaluation on website.

Thanks to the committee.

STAMPEXPO400: Albany, NY September 25-27, 2009. Booth. If anyone is planning on attending the show, please contact Liz Hisey as we need some AAPE/WE booth sitters.

NEIL and JENNINGS TPE AWARDS: President Bartshe appointed Mark Banchik and David Herendeen to bring announcement of winners to Riverside 2010.

HERDENBERG AWARD: Past three Presidents to work on this.

NOMINATING COMMITTEE: Mark Banchik and Larry Fillion appointed.

AAPE SCHOLARSHIPS: Young Philatelist Scholarship/Leadership Fellows. Denise Stotts and David Herendeen to look into this further and report back at Riverside. Alex Hairmann will address the Board at Riverside 2010.

GENERAL MEETING: President Bartshe reviewed what had been done at the Board Meeting. Diamond and Ruby Awards were handed out. This was followed by a general open forum run by Pat Walker.

Liz Hisey, Secretary

The Philatelic Exhibitor

Editor's 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125, Falls Church, VA 22041
jmhstamp@verizon.net



To Everything There Is A Season.....

As the subject was thoroughly discussed at the StampShow Board meeting, word is slowly seeping out that I will be a candidate for the presidency of AAPE in next year's election. That has led me to the inescapable conclusion that the president and the editor should be different people, and having occupied this chair since the organization's founding in 1986, it is now time to transfer it to someone who can take TPE to the next level. That person is Randy Neil, and the Board has approved him as my replacement.

I am proud of what we have accomplished together in the pages of TPE, as it is you the membership who have written the articles, analyzed the problems, and proposed the solutions. But the look of the magazine is dated, screams out for color, and for more graphics. Randy is the person to accomplish those things...Have you seen *American Stamp Dealer and Collector*? Or the *Confederate Philatelist*? If so, you know the level of quality and visual excellence that he represents. If you continue to provide the content and Randy upgrades the presentation, AAPE will have a very powerful magazine that can only help us to gain in membership and influence in the philatelic community.

President Bartshe has appointed a committee of three people: Randy, myself, and Ad Manager Don David Price to draw up a transition plan to be presented to the Board at our February meeting, and I expect that transition to be completed by the July issue next year, if not before. Thus, this is not my valedictory, just a notice of good things to come in TPE's future.

UEEFs and Encouragement The new critique form is now in general use, and I hear opinions all over the map, but as is the case in most of human endeavor, I hear complaints about unreadable handwriting, wrongheaded comments, illegible signature of the judge completing the form.....Undoubtedly these are legitimate problems, but I would like to approach this from a different angle. Let's create a Role of Distinguished Judges who complete the UEEF in a clear, informed and helpful manner. If you have received such a form, you will by definition know who filled it out. Exhibitors are invited to send me (addresses above) the names of such judges for inclusion on this list, which I will include in future issues of TPE.

Eight More...Pages Thanks to the efforts of Don David Price, our hardworking Ad Manager, we have added several pages of advertising, and that allows us to expand TPE by eight pages for this issue. When (not if) you patronize our dealers, be sure to tell them you saw their ad in TPE.

Your 2¢ Worth

— Frederick Lawrence • Leonard Piskiewicz • John Macco • Chris King

"Wrongo"

To The Editor:

While I never thought that I'd be writing you to comment on anyone's Latin verb conjugation, especially in *TPE*, it has happened! In Tim B's letter, pp. 7-8 of the July 2009 *TPE*, he complains to Eliot Landau: "Wrongo, Wrongat, Wrongas to conjugate the Latin word WRONG." Even with his tongue firmly planted in his cheek, Tim still managed to put his foot in his mouth at the same time – quite a feat (or would that be feet?), I might add.

If "wrongo" were a Latin verb (wrongo, wrongare, wrongatus), its present tense, singular, conjugation would be "wrongo, wrongas, wrongat." Remember amo, amas, amat? Same conjugation. Oh, the memories of three years of public school Latin in grades 9-11. With a tip o' the hat to the late Bob Hope, Thanks for the Memories, John and Tim!

On Tim's long list of accomplishments, I suggest we scratch *Latin scholar*.

Frederick Lawrence
Tempe, AZ
ieconsulting@cox.net

Response to Rhoads

To The Editor:

The Philatelic Exhibitor

The problem of exhibitors dropping out of their commitments at the last minute as discussed by Roger Rhoads in the July *TPE* must be one of an exhibits chairman's worst nightmares. The agreement between an exhibitor and a show is a contract, and dropping out by the exhibitor for no good reason is a breach of that contract that deserves some penalty.

Roger suggests that the APS might prevent an offending individual from exhibiting in a WSP show for a year. While I don't think it's APS's place to tell a show whom to allow to exhibit, the APS *does* sanction WSP shows and provide APS accredited judges. It would certainly be appropriate for judges to refuse to judge an offender's exhibit and for the APS to refuse to award any of the medals that it provides to shows to those exhibitors.

As for local shows, the committees could do what they wanted to do and allow deadbeat exhibitors to enter their exhibits, taking the chance that the exhibitors will show up.

Scrambling to fill frames by the show committee so that the show looks complete is fine, but a show could also take the approach used by Les Winick and the staff of Ameripex '86 when the late Dr. Gene

Scott failed to provide about 20 frames of promised exhibits for the Court of Honor. The committee simply placed a notice in the center of each frame stating that Dr. Scott had failed to fulfill his commitment. I don't know whether Dr. Scott was embarrassed by this notice, but he should have been.

Leonard Piskiewicz
Santa Clara, CA
lenp@pacbell.net

Issues Needed

To The Editor:

I need three issues of *TPE* to make a complete run: April and July 2004 and January 2007. Please contact me if you have these available.

John Macco
Shady Side, MD
spacecovers2003@yahoo.com

Response To Nicholson

To The Editor:

I read Martin Nicholson's letter in the July 2009 issue of *TPE* with increasing confusion. I have exhibited in the United Kingdom for the past decade, I recently became a national philatelic judge, and serve as a member of the Association of British Philatelic Society's Exhibitions Committee which oversees exhibitions

within Great Britain. I have to confess that I have never seen an exhibit shown by Mr. Nicholson at National level. It may be that he has displayed at one of the ABPS regional shows, but I attended the last three of these, and a Mr. Nicholson was nowhere to be seen.

Certainly Mr. Nicholson was philatelically active since he published several books on the Machin definitives of Great Britain in the mid-nineteen-nineties, but he has been evident in exhibiting only by his absence for the past ten years, at least in my experience, and according to our national records.

His comments about exhibiting here in the United Kingdom may or may not have been true, but they are certainly not current, nor do they accord with anything I have seen.

We have critiques at the frames at all shows; we have seminars for judges with the most recent being September 18 on judging in the One Frame Class and Postal History Class 2c. We have seminars for exhibitors, again with the most recent at National level being September 19 on the Introductory Page, and on Postal History Class 2c. The Postal History seminars were delivered by Malcolm Groom, an Australian member of the FIP Commission, and the One Frame seminar was given by Doctor Henrik Mouritsen, an acknowl-

edged expert, winner of the Grand Prix at Essen last year, and a Dane resident in Germany. Hardly the same old faces. In common with the USA we invite overseas judges to our national shows both to develop our own knowledge, and also ensure that judging is broadly based; honest, if you prefer.

Yesterday, September 12, we had a regional training course for judges with fourteen in attendance, all new additions to the regional panels. We expect judges to exhibit. Indeed, if they don't they are struck off the list of eligible judges, and as to any suggestion of a conflict of interest, we believe it is critically important for judges to remain active exhibitors as a means of keeping them sympathetic to the concerns and challenges of exhibiting.

The rules at FIP and national level have changed significantly in the past few years, and more than 80 national and international judges attended a seminar in Malmö, Sweden last month to discuss some of these. There will be another in London in November. British judges attended the Swedish event and will obviously be involved in the London seminars. There are FIP seminars at most shows these days and in the past year I have attended these in Germany and in Australia. Judging isn't simple and the judges I know take their responsibilities very seriously, and work

hard to keep up with the current rules and thinking.

It is widely acknowledged that there are too few new recruits to the hobby, here as in the USA, but there are new volunteers coming on board with the preparations for our major international show in 2010. My wife and I only became active a few years ago, having been life time closet collectors, and we have been made extremely welcome at all levels of philately both in the United Kingdom, elsewhere in Europe and in the United States and Australia. I am afraid that Mr. Nicholson is out of date with his opinions, it's very unfair to represent these as current, and his discordant views are frankly out of tune with reality.

I am sure that we will see many old friends in London in May 2010, but if any of your readers would like to exhibit in our Autumn Stampex show, September 15-18, 2010, we would be very pleased to see them. We can make space for ten or a dozen entries. US exhibitors will be made very welcome, and I promise that both they and their exhibits will be treated with respect. If you are interested please contact <susanellis@btconnect.com>. For me, philatelic tourism is one of the pleasures of retirement.

Chris King
London, UK

London 2010 Festival of Stamps

London 2010

International Stamp Exhibition

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Empire Mail: George V and the GPO

Exhibition at Guildhall Art Gallery

7 May to 25 July 2010

*with material from The British Postal Museum & Archive
and the Royal Philatelic Collection*

Special displays and talks presented by the British Library Philatelic Collections

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Open to all – 6 May 2010 by ticket

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Themed displays at many venues

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More details: www.london2010.org.uk

PRESIDENT'S MESSAGE by Tim Bartshe



As I am writing this, Stampshow 2009 has come and gone along with the "official" unveiling of the 6th Edition of the Manual of Philatelic Judging. I would hope that many of you have at least looked at it (online at www.stamps.org under the judges section) if not downloaded it and read the initial chapters. The good news and bad news is that it is a heavily revised and rewritten manual meant to unify the way judges evaluate our exhibits. I say good news in that this also includes mandatory comment forms for all exhibits. I say bad news because it will cause many of us to rethink and even relearn how we put together our exhibits. The further good news, though, is since it is online it can and will be changed as the need arises on an occasional basis. Substantive alterations can and will be made if there is a logic for them. A tremendous amount of volunteer time and energy went into this document especially by Jim Graue who volunteered as editor to take the "bad" with the "good" in the spirit it was meant.

What does this all have to do with the AAPE? Well, the new Manual sets the stage for us as a Society to become involved with the future "health care" of our hobby; namely exhibiting, exhibits and exhibitions. While exhibiting is a very small part of the hobby of stamp collecting

(less than 5% of us do it) it is a very vibrant and educational aspect of this pastime. Most of us who do exhibit are sociable creatures that enjoy sharing, interacting and attending stamp exhibitions as opposed to bourses. Exhibiting is an integral part of exhibitions and because of that we are a very important 5%. Since exhibiting is what makes us members of AAPE, we should all exhibit as often as time, money and opportunity allows.

Since the initial Division codification some seven years ago, we have seen the introduction and expansion of what can now be exhibited. Though controversial, it is an area of opportunity for our society and its members. The recent addition of the Picture Postcard Class has about exhausted any and all areas of stamp-related subjects that can fit into a frame. (Yes, picture postcards were made to go through the mail—baseball cards were NOT).

These peripheral exhibiting divisions/classes give us the opportunity to reach into a new area of collecting AND to create new exhibiting styles. How many of us in our "serious" collecting areas are constantly frustrated by going to show after show and not finding one thing to add to our 8-frame exhibit? Being out of the mainstream of collecting means less demand which also means "less" costs.

One can now dream of putting together an exhibit without selling the dog or our first-born.

Finally, exhibitions need exhibits to maintain their status as such. Whether it is a WSP show or a local show with wooden 9-page frames, exhibits are the difference between sharing our "stuff" and going to a bourse. Many shows, from WSP to local, struggle annually with "filling the frames" and are constantly calling upon the local members and friends to get exhibits.

What does this mean to AAPE? Well, dear members, after you read this sit down with your "stuff" and start a new exhibit. Try out one of the new divisions or the PPC class. We can all achieve our lofty goals with our "major" exhibits, and we do so with a competitive zeal (read Diamond and Ruby Awards). Setting that aside, it is time to have more fun and toss our fears of a silver bronze or bronze to the wind. Many of us do NOT take ourselves so seriously as to be worried about the "lesser" medal levels awarded; we should all try the new divisions sooner rather than later. The opportunities are now nearly limitless to what we can exhibit. Exhibiting is in our blood and the shows need the fruits of our labors. Let's all get out there and exhibit a new one for the "Gipper"!

Always do what you are afraid to do. — Ralph Waldo Emerson

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

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.

★ **November 13-15, 2009, VAPEX 2009** at Lexington George Washington Inn and Conference Center, 500 Merrimac Trail, Williamsburg, VA 23185. 200 frames of exhibits. \$8 per frame/adults and \$5 per frame/youth. \$25 single frame exhibits. Free admission and parking. More information from <http://vaphilatelie.org/vapex.htm> or Mike Nethersole, show chairman, at Mike.Nethersole1@verizon.net.

★ **January 22-23, 2010, York County Stamp Show** sponsored by the White Rose Philatelic Society of York, PA will be held at the York

Fairgrounds, 334 Carlisle Ave. (Route 74), York, PA in the Horticulture Hall. Bourse of 28-30 dealers and up to 100 16-page frames available at \$6 for first frame and \$5 for each additional frame. \$2.50 for juniors under 18. USPS booth, YORCOPEX STATION cancel, bid board, youth area and club hospitality table. Hours of show are Friday from 10 a.m. to 6 p.m. and Saturday from 10 a.m. to 5 p.m. Admission and parking are free. Deadline for exhibit entries is December 31, 2009. For prospectus and show information contact John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327 or e-mail: glenrockotts@comcast.net. Please include "Stamp

Show" in subject area.

★ **March 19-21, 2010 March Party.** Celebrating the 120th anniversary of the Garfield-Perry Stamp Club in Cleveland. A WSP show, it will be held at the Masonic Auditorium, East 36th Street & Euclid Avenue, Cleveland, OH. 180 frames, 16 pages each. Fees are \$15 for single frame and \$10 per frame for multiple frame exhibits. Free admission, youth table, UN and USPS booths, 55+dealers. See www.garfield-perry.org for exhibit prospectus and further show details or contact Roger Rhoads, Exhibit Chairman, 6160 Brownstone Ct., Mentor, OH 44060

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

CLASSIFIED ADS WELCOME

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

- **MOURNING COVERS**, U.S. Postal Counterfeits, Yemen oddities. "Hubba Hubba" Korean War Covers, 1934 and 1935 Christmas Seals on cover, and US Auxiliary markings on domestic and incoming mail wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125 or jmhstamp@verizon.net
- **FOREIGN POSTAL STATIONERY COLLECTIONS**, accumulations, mint and used, single items, duplication OK. Steve Schumann, 2417 Cabrillo Drive, Hayward, CA 94545. sdsch@earthlink.net, 510-785-4794.
- **SECOND FEDERAL ISSUE EMBOSSED REVENUE STAMP** used on Northwest Territory documents March 1, 1801 to June 30, 1802. Examples are promissory notes, bills of lading, inventories, etc. Henry Fischer, 4636 Dundee Ave., Columbus, OH 43227.
- **BACK ISSUES OF TPE** to complete society library run — Vol. 1, No. 1; Vol. 4, Nos. 1-2; Vol. 20, No. 1; Vol. 21, No. 1. Hugh Lawrence, 429 Winsome Place, Encinitas, CA 92024 <hugh.lawrence@worldnet.att.net>
- **FOREIGN POSTAL STATIONERY COLLECTIONS** -- accumulations, mint and used, single items, duplication OK. Steve Schumann, 2417 Cabrillo Dr., Hayward, CA 94545. sdsch@earthlink.net, (510) 785-4794.

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.

Help With New Projects — Free Listing

- **Great Americans Series** — Proper usages wanted (sold usage preferred). George Michael, 20D James Buchanan Dr., Monroe Township, NJ 08831-5657. <geomichael@aol.com>.
- **First Perforated Issues of G.B.** — Varieties, multiples, usages wanted. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125 <jmhstamp@verizon.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

So You Want To Win The CofC!

by Jim Kotanchik (jimkot@verizon.net)

Here's How!

Build an extremely competitive exhibit of classic material of any country. Over 41 years no nonclassic exhibit has ever won the CofC!

Introduction

In the October 2008 issue of *TPE* I described my database of the results of all but a few WSP shows from 1997 through 2007. I have now added the 2008 WSP results bringing the total number of shows to 381 and number of multiframe exhibits in the database to 11384.

As part of the information associated with each exhibit outing is the time period of the exhibit. Four periods were used:

C - Classic topics, 19th century and earlier

IH - First half of the 20th century

2H - Second half of the 20th century including the very few post-2000 focused exhibits

A - Spans all of the above

Most exhibits fit relatively well into one of the first three periods above. Topics such as classic airmail, WW I, WW II are always IH. The US Liberty series and transportation coils are clearly 2H.

Some topics that span two periods are a bit less obvious, but in general these were assigned a period that represented the bulk of the material.

Many thematic and display topics include material that spans all of the periods and are thus placed in the A group although space-related topics are often in the 2H group.

Two Events

Two events have triggered this article. One of them was an e-mail in response to my October 2008 article that chided me for ignoring a possible area of interest: "Have you looked at the role the time period covered in the exhibit plays in the award level?" I saved the e-mail, thinking it to be an interesting question but it languished in my e-mail folder named "Follow Up."

A second event six months later triggered my memory of that e-mail. I was on the APS web site and came across the list of WSP CofC winners for the entire 41 years of its awarding, beginning in 1968. I was very surprised to find that NONE of the winners were 20th century exhibits. There are two winning classic rev-

enue exhibits, but all of the other 39 are traditional or postal history exhibits from the 19th century or earlier.

The CofC Results

This rather striking result goes directly to the heart of the first e-mail. There were over those 41 years, about 1,000 grand award winners where roughly 62% were 19th century exhibits. I find it impossible to believe that among the 380 20th century topic grand award winners was there was NOT A SINGLE EXHIBIT worthy of the CofC.

Since I do not have exhibit data for the "early years" (1958 - 1996) of the CofC, I cannot write with assurance about that period. Thus I will restrict my attention in this article to the last 12 years. This restriction in no way lessens the highly improbable fact that in the last 12 CofC competitions no nonclassic exhibit was a winner.

Table 1 presents in summary form the exhibiting results for the 12 years beginning in 1997 through 2008.

Reading across the first line of the table, one can see that classic exhibits represent a bit more than 31% of the pool of all exhibits, but won 41% of the golds, 62% of the grands, and 100% of the CofC competitions from 1997 through 2008.

Perhaps naively I had hoped that at least the distribution of CofC candidates would more or less approximate the distribution of golds. This is clearly not the case and I proceeded to probe deeper into the data to better understand the forces and issues at work.

The result that ALL of the CofC winners are from the classic period is completely astounding. For the moment assume that in the 12 most recent competitions (beginning in 1997) there was a near toss-up decision between the best classic and the best nonclassic exhibit. For the classic to be selected in all 12 of those cases the probability is $1/2 \times 1/2 \times \dots \times 1/2$ (12 times) or .004%! The equivalent of

tossing a coin 12 times and having it come up the same side for all 12 of the tosses.

There must be some other mechanism at work, which for the moment is unknown. The remainder of this article is an attempt to understand that mechanism.

Going for the Gold

There are undoubtedly topics within all four time periods that offer sufficient challenge to the exhibitor in building a highly competitive exhibit. It has been suggested that there are more of these topics in the classic period than in the modern, but I believe that there are a large number of modern topics that present challenge equal to or greater than those found in the classic area. As will be seen later, part of the problem is that the challenge of those modern topics is either underrated or unappreciated by some judges.

Although I have the data for each individual year since 1997, it is sufficient to treat all of the exhibits as a group for the entire period 1997 through 2008. This is the data in table 1.

To begin it is useful to look at the distribution of exhibit periods. The first grouping in table 1 shows the distribution by period for all multiframe exhibits.

At this lowest level of competition (earning a gold), one not unreasonably expects the gold medals to be distributed roughly in proportion to the population of exhibits in each time period.

However, reality and expectation are not the same. The second grouping in table 1 shows the actual number of golds awarded by period of the exhibit. It is clear that the classic exhibits earned more than their fair share of golds. The expectation was that classic exhibits would have garnered about 31% of the 4,845 golds or 1,502. But 1,999 were awarded. The losers were the 2H and A groups. The IH group received almost exactly the number expected. In total, the classic period exhibits received about 32% more golds than would otherwise be

I can accept failure, but I can't accept not trying. — Michael Jordan

Period	All Exhibits		Golds		Grands & CofC Entries		CofC Winners	
	Count	%	Count	%	Count	%	Count	%
C	3570	31.4%	1999	41.3%	242	61.9%	12	100%
IH	5385	47.3%	2288	47.2%	122	30.2%	0	0%
2H	1023	9.0%	224	4.4%	11	2.8%	0	0%
A	1406	12.4%	344	7.1%	20	5.1%	0	0%
Totals	11384		4845		395			

Table 1: Success Rate by Exhibit Periods. All Exhibits, Golds, Grand Awards, and CofC Winners 1997-2008

expected based on the assumption of a roughly proportional awarding of golds.

Since grand awards go only to gold medal winners, this result fills the pot from which grands are selected with golds disproportionately awarded to classic period exhibits (and removed from 20th century exhibits) and thus makes the probability of selecting a classic exhibit for the grand much more likely.

Going for the Grand

I approach this area in much the same fashion as for the golds but note that the playing field is now littered with far more classic period gold medal exhibits than would be expected.

The third grouping in table 1 shows the grands actually awarded for exhibits of each period.

Again, perhaps naively, it would not seem unreasonable that the expected number of grands for each exhibit period should be distributed approximately in the same fashion as the gold medals for that year. In simple terms, since the classic period group received 41% of the golds, then I would expect it to win about 41% of the grands or 162 grands.

Instead we find that the classic exhibits won 242 grands or 62% of those available, 80 more than anticipated or 50% more than the assumption of a roughly equal distribution as the golds would suggest.

Going for the CofC

It is seen that at each earlier stage of the judging process, classic exhibits as a group outperform expectations, and when the CofC is reached, the classic exhibits heavily dominate the pool of candidates. Examining table 1, one sees that on the average for the last 12 years, 62% of the CofC candidates are classic exhibits, but of the total population of exhibits, only 38% are classic period.

As noted earlier, the shift in anticipated grands from nonclassic to classic exhibits is only 80 examples over 381 WSP shows. This is only one time in just under five shows on average, where a close call results in a perhaps unanticipated grand. This confirms that the large swing in the CofC results can be created by only a very few juries (about 1 in 5) where classic exhibits get a bit more of a break in their evaluation.

Thus a relatively small initial perturbation at the time the golds are selected can produce rather dramatic end effects.

For those of you of a mathematical bent, this is called the "butterfly" effect frequently discussed in chaos theory. The quick definition is some action with apparently little impact (the flapping of a butter-

fly's wing) sets off a chain of environmental events that leads to a large scale unanticipated event (a tornado).¹

Applying this concept to the selection of the CofC tells us that a very few judges, at each stage of the competitive process, can (and do) have a significant effect on the end game of a complex process i.e. the impact that leads to 12 consecutive CofC winners from the classic group.

It only takes a single "swing" vote when a close call is decided by a 3-2 decision. This represents only one judge of the 25 in those juries.²

Based on the above I want to make it abundantly clear that I am NOT indicting the judging corps as a whole, but am attempting to show that a lack of consistency at all stages of evaluation leads to wholly improbable results.

The MPJ Manual and its "Rules"

From this point forward I will very frequently reference the *6th Edition of the Manual of Philatelic Judging*³ and will refer to the "rules" of judging found there. More frequently however, the *MPJ* does not contain "rules," but guidelines on how to interpret the fundamental concepts used for evaluation of exhibits.

All "rules" or guidelines of any sort are subject to individual interpretation. Given the very diverse interests, background, and experience of the judging corps, it is not at all surprising that there might be a spectrum of interpretation of the "rules." The task is to ensure that the spectrum is narrowly constrained so that exhibitors have a reasonable expectation that the same interpretation of the rules will be used at all WSP shows.

I believe that every judge acts in good faith during the evaluation process. Assuming that good faith, then the awards seen must be the result of improper application of the criteria set forth in the *Manual of Philatelic Judging*.

In the following text I use the collective noun "judges." This does NOT mean ALL judges, but perhaps some or few. There is NO indictment of the full judging community in what follows.

The Rest of the Story

There are four areas in judging practice and process that lead to the dominance of classic exhibits. These are:

¹ Similar to the familiar children's poem regarding the loss of a nail from a horse's shoe.

² Remember there are only 115 accredited judges of which perhaps only 70-80 are "active."

³ The most recent version is now available on the APS web site.

1. The evaluation of "Subject and Philatelic Importance"

2. Use of "scarcity" rather than "rarity" in exhibit evaluation

3. Evaluation of the "Difficulty of acquisition" or "Challenge Factor"

4. "Personal Study and Research."

It is in these areas that there is a divergence between the intent of the *MPJ* and the interpretation of the judges:

I will examine each of these concepts to identify how the classic exhibits come to dominate the higher competitive levels.

Subject and Philatelic Importance

In a disappointingly large number of cases, judges appear to interpret "importance" as a metric of the financial investment in the exhibit. In these cases the thought process may be similar to: "costly exhibits must be significant exhibits or why would all that money be spent on them?"

The concepts of "Subject and Philatelic Importance" are defined on page 13 of the 6th Edition of the *MPJ*:

"A long running definitive issue which developed over a period of printing advancements, service improvements and rate changes will have more importance than a short lived issue during a time of simplicity of rates and services, *regardless of its time period.* [author's emphasis] Development of the railway system in the transportation and distribution of mail had a greater impact, and is more important than, the Pony Express, even though the acquisition costs of the latter are greater."

Modern or obscure subjects do not necessarily equate to unimportant subjects.

Conversely, scarce (not necessarily rare) and classic material does not necessarily equate to important subjects."

Based on this definition that does not mention the cost of the material, I would without fear of error make the following observation:

The US Prexies, which franked more mail than any other issue from any country in history (save perhaps the British Machins, another modern topic), are far more "significant" than say the US 1869 issue, a short-lived issue, which carried only a tiny portion of the US mail at the time and was replaced after just a year of use.

On a "significance" scale (based on the definition from the *MPJ*) of from 1 (least)



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to 10 (most) I would give the 1869 exhibit a 2 or 3, and the Prexies a 7 or 8.⁴

It is unlikely that there are very many judges that would agree with my position.

Most importantly for this discussion, is that some judges do not properly apply the "importance" or "significance" criteria in the *MPJ*. The evidence is ample in the disproportionate number of high awards to 19th century material.

Rarity vs. Scarcity

This is the most frequently misunderstood concept in the judging process and is the primary reason for the dominance of classic exhibits in the CofC. Thus I will spend a bit of time in examining its aspects.

The rules in the *MPJ* attempt to remove the cost of acquisition from the judging equation and focus on the rarity of the philatelic material rather than the scarcity.

I recently purchased in the Cunliffe Sale for \$5,250 the unique sheet of OXF1 print-

ed on both sides with the back impression inverted. Two weeks earlier someone had purchased the 1869 issue "Ice House Cover" for \$375,000. Both items are EQUALLY rare: one of each known (at least for the last 100+ years).

Apparently, although equally rare, the Ice House Cover is 72 times scarcer (more costly) than my pane. There were front-page stories in the philatelic press about its sale, and no notice at all of my purchase.

Based on the standards in the *MPJ*, my pane and the Ice House Cover should have EQUAL merit when the exhibits with them are side by side at a WSP show.

Assembling a majority of judges who would concur with this position would be difficult.

An insight to why assembling that majority would be difficult is found in the January 2003 issue of *TPE* on page 15. It was written by a most illustrious figure in philately, Robert Odenweller. To help us

⁵ Certainly the CofC results for the past 12 years support this hypothesis.

⁶ Mr. Mouritsen exhibits classic Danish material. In his two WSP outings, both in 2000, he won two golds and one grand.

understand his view of my position, Mr. Odenweller offers the following:

"[...] if only one person or a very small group happens to be interested in a given area, it might still be of limited interest philatelically."

Mr. Odenweller suggests that less popular areas are of "limited interest philatelically" and by implication less worthy of a grand or CofC. Again quoting from the same article:

"One must always remember that a unique item in an area that is pursued by few (or one) may be of 'ho-hum' status. The item that exists in a number of examples, but is sought by a large contingent with fairly significant means, is more worth notice in an exhibit."

This statement argues that a C3a (at least five are available on an annual basis and can be easily owned by those "with fairly significant means" by merely writing a sufficiently large check) will contribute more to a high award than a known unique item in a less "philatelically interesting" area. In general terms, Mr. Odenweller suggests that costly items are more impor-

⁴ The only issue to rate 10 on my personal importance scale is the Penny Black. I would rate at a 1 (or less if possible) my exhibit of "Doane Cancels of Franklin County, Massachusetts."

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tant in an exhibit than are less costly but equally rare items, i.e. that scarcity is more important than rarity. And by implication the most costly exhibits are more likely to win the highest awards.⁵

Another vision is found in an article by Henrik Mouritsen⁶ in the October 2002 issue of *TPE*. Mr. Mouritsen writes in his article titled "Determining the Grand Award Winner":

"[...] if I was presented with two exhibits, both of which were the best and most comprehensive in their area, and neither showed major deficiencies. I would always vote for the classical exhibit rather than a turn-of-the-century or modern exhibit..."

Or more concisely, given a close call between modern and classic, classic would always get his vote (simply because it is classic material). Mr. Mouritsen summarizes his position near the end of the article:

"[...] so I do think the classical exhibit should always have the edge, everything being equal."

In fairness, I should note that Mr. Mouritsen is not a judge, so his opinions, no matter how outrageous, have had no direct impact on the selection of grand and CofC winners.

In Mr. Odenweller's January 2003 *TPE* article he includes a commentary on the article by Mr. Mouritsen in the prior *TPE* issue. Mr. Odenweller writes:

"I was impressed with Henrik Mouritsen's analysis of how a jury should approach the determination of a grand award winner. It is very close to the thought process that I use when on a jury and certainly is worth careful consideration by all judges."

One might think that I am being excessively harsh in my discussion of Mr. Odenweller's views. However, he *is* one of the most important figures in both US and International philately. As such, his views carry substantial weight, which are held privately and publicly by many judges.

Several judges have commented to me that for many of the "modern" exhibits, not enough time has elapsed to determine the true rarity of the material. But for US issues such as the 1902, 1922, and 1938, which have been researched and collected for a minimum of about 70 years and some for over 100 years, it would seem that they have indeed, stood the test of time.

Similar arguments can be made for most US and foreign exhibits of early to mid-20th century topics. For this reason I relegate such comments to the category: "spurious reasons for voting classic."

Difficulty of Acquisition or Challenge

Again, like the concepts of "rarity" and "scarcity" this term is interpreted by some in the judging community as how "expensive" would it be to build an exhibit of the same topic with equivalent rarity? Not necessarily with exactly the same content, but with equally rare content. If very expensive ("difficult to acquire") from the point of view of the judge, then all of the evidence suggests that the exhibit is likely to score better.

On page 19, the *MPJ* writes: "Difficulty of acquisition may indicate either the challenge of item discovery or an indication of the time necessary to find and acquire [and] is not necessarily equated with or proportional to monetary value."

"Expensive" is a concept that relates only to the exhibitor, not the viewer. What may appear to be very expensive to the viewer of an exhibit may be merely a blip in the checking balance of the owner. Thus for a judge to say "Wow, that's a difficult (when frequently in his mind is 'expensive') item" is a measure of the health of the judge's bank account, not that of the exhibitor where in reality, acquiring the item was more a matter of patience, waiting for its next appearance at auction.

Particularly in the classic area it may be relatively easy to assemble an extremely high quality exhibit over a fairly short period of time.

I receive mountains of auction catalogs. Among them are numerous catalogs devoted to a single classic US issue. I managed to find single-owner collections of the 1847, 1851, 1861, 1869, and the Banknotes in my library. All auctions were held within the last six years. A dedicated effort (ignoring cost) at building an exhibit from any one of those auctions would have produced a gold and likely grand winner. The Matthew Bennett auction in 2003 of the "Lafayette Collection" of the US 1869 Issue is a typical example.

Great exhibits cannot be built overnight, but it is much easier to find expensive material at auction than inexpensive.

Personal Study and Research

Page 17 of the 6th edition of the *MPJ* identifies three areas under this topic:

1. Personal study is evidenced by the correct analysis of the exhibit items and their role in the story

2. Research is the presentation of new facts related to the items displayed. Research can be either primary research reaching new conclusions [...] or secondary research that condenses, clarifies, or corrects previously presented information.

3. Evidence of definitive original philatelic or nonphilatelic research about the subject or material presented *is of substantial importance* [author's emphasis].

The manual goes on to issue a disclaimer: "Original research is not expected for subjects that have been extensively researched previously."

These three topics account for 10%, and based on the wording in bullet three, addressing definitive original research is of *substantial importance*" I tend to reserve 5% in my judging for that area and about 2-1/2 % each for the other two areas

If neither the exhibit nor synopsis confirms "definitive original research" the 5% is not awarded in my evaluation. For many classic exhibits, earlier writers and students have researched the material to death, thus only infrequently is the 5% or a portion of it given in my evaluation.

Most judges today agree that there is little opportunity for personal original research in many classic exhibits and do not ding the exhibit feeling that if no research is possible, "how can I penalize the exhibitor for not performing that not-doable research?" The *MPJ* notes this case in its disclaimer in bullet three.

If an exhibitor selects a topic and builds the best ever exhibit of its type, but the exhibit has no opportunity for original research, then the best potential score is 95% since 5% was lost due to the lack of that original research. Otherwise how could a judge reward the exhibit that DOES present significant original research? One cannot have it both ways, and the exhibitor, in his choice of topics, freely gave up the opportunity for that 5%.

Original research should be rewarded or exhibits without it dinged. If neither alternative is acceptable, original research should be removed from the *MPJ*. But to simply give credit, when no credit is due, merely ignores the standards set in the *MPJ*.

Exhibits of the highest caliber are often closely matched. The 5% might be enough to shift the grand, reserve grand, or even reorder the candidates for the CofC.

Summary and Conclusions

All of the discussion above is an attempt to understand the disproportionate number of high awards by classic exhibits.

I believe that the results over the years are the product of infrequent improper application of the standards set forth in the *Manual of Philatelic Judging* in at least one of the four areas identified above. The *MPJ* is very clear in stating that cost and/or value plays NO role in the evaluation of an exhibit.

I believe that there still remain a small

Nothing is impossible for the man who doesn't have to do it himself. — Anon.

but sufficient number of judges who subscribe to the views of Mr. Mouritsen and Mr. Odenweller, and when given a close call between a classic and nonclassic exhibit, will consistently choose winning exhibits based at least in part on the cost of the exhibit rather than its philatelic merit.

Until the judging community embraces the concepts in the *MPJ*, the disparity in rewards for classic and nonclassic material will continue.

Epilogue

I believe that the long-term viability of the exhibiting process is, at this moment in time, very much at stake. Statistics confirm the dwindling number of exhibitors. The disproportionate number of high rewards for exhibits that can only be built by the most affluent of exhibitors is a very obvious factor in the loss of new exhibitors. Many (certainly not all) of those inappropriate awards are based on old, or misunderstood, or incorrectly applied judging criteria as defined in the *MPJ*.

So I would very much appreciate your views on the topics presented. Letters to the Editor, or direct e-mails will all earn a thoughtful response.

Responses by CANEJ members are much anticipated as you are the group responsible for consistent and correct judging practice.

Hopefully this article will encourage discussion and begin a new and proactive focus on the areas that require attention or modification.

APS CAC Resumes Stamp Show Program Competition; Jury Is Announced

By Jane Fohn, Manager

The APS Chapter Activities Committee (CAC) is resuming the Stamp Show Program Competition after a twelve-year hiatus. All American Philatelic Society (APS) chapters are invited to enter their stamp show or event programs in this competition.

Each chapter's program editor(s) who enters will receive the jury's worksheet with written compliments for the program's excellent qualities, and suggestions for areas needing improvement.

The jury for the 2009 CAC Stamp Show Program Competition is Janet Klug, Pleasant Plain, OH; Timothy Bartshe, Golden, CO; and John Hotchner, Falls Church, VA. All three are well-known APS-accredited judges, active in stamp shows/events, and writers.

Janet Klug is a life-long stamp collector who specializes in military postal history and censorship of civilian mail during time of war.

She is immediate past president of the APS, has served on many APS committees including vice-chair of the CAC, and chair of the APS Committee for the Accreditation of National Exhibitions and Judges (CANEJ).

Janet was exhibits chairman for StampShow1990, an exhibit chair for many years for CINPEX (Cincinnati's local stamp show), was president of her local stamp club and edited its newsletter for many years.

She has served on the Smithsonian National Postal Museum's Council of Philatelists since 2003. She writes regular columns in *Linn's Stamp News* and *Scott Stamp Monthly*; wrote the book *Smithsonian Guide to Stamp Collecting*; and coauthored *The 100 Greatest American Stamps*.

Timothy Bartshe has been collecting general world pre-1940 for over fifty years.

He has specialized in the area of Southern Africa, in particular the Boer Republics of the Orange Free State and the South African Republic (Transvaal) since 1980. Exhibiting since 1997, he has created some twenty exhibits including traditional, postal history, postal stationery, picture postcards, first day covers, and thematics.

Having judged at over fifty World Series of Philately (WSP) shows, he has been a member of the jury for the American Topical Association (three times) and the American First Day Cover Society (twice) as well as Ameristamp Expo (three times) and StampShow (twice). Tim also is an APS-accredited literature judge.

He is currently president of the American Association of Philatelic Exhibitors (AAPE) and serves on CANEJ. As a member of CANEJ he has presented judging seminars on postal stationery, Cinderellas, display, illustrated mail, traditional, and picture postcards. He also has created numerous exhibiting seminars on such topics as title page and synopsis construction, one-frame, and picture postcard exhibiting and treatment.

John Hotchner has been a collector since age five. His current interests are United States, United Kingdom, United Nations, Germany, China, and about fifteen other countries. John also collects worldwide errors, freaks, and oddities; nineteenth-century number and letter cancels; and refugee, malaria, and blood donation topicals. Another collection is auxiliary markings on covers showing delays in the United States mails.

He has been columnist on United States subjects for *Linn's Stamp News* since 1976; is vice president of the American Association of Philatelic Exhibitors and has been editor of its journal, *The Philatelic Exhibitor*, since 1986; is editor, *U.S. Stamp News* (1991-); and was the *Stamp Collector* columnist on stamp club

dynamics (1978-1993). He wrote and edited *Stamp Fun* and *Leader Feature* for United States Postal Service's Ben Franklin Stamp Club (1983-1991).

John is a member of the Postmaster General's Citizens' Stamp Advisory Committee (1998-), and is a past president of the APS. He is a nationally and internationally accredited philatelic and literature judge, a frequent exhibitor and attendee at national and regional shows, and a long-time member of the Virginia Philatelic Exhibition (VAPEX) committee, currently handling national publicity.

Entering is easy! Only programs published in 2009 are eligible for this Competition. All programs must be submitted by an officer of the APS chapter that took part in the stamp show or event. There are three classes as follows:

CLASS I: Programs that are single-page (i.e., bi-fold, tri-fold, etc.) from shows solely sponsored by an APS Chapter.

CLASS II: Programs that have multiple pages from shows solely sponsored by an APS Chapter.

CLASS III: Multiple-page programs from shows cosponsored either by an APS Chapter, a state federation, a national or international show/bourse including those that combine stamps with other collectibles. **NOTE:** The program must be submitted for entry by an APS Chapter that was part-sponsor of the event.

Only one show's program may be entered per entry form. Three copies of each program must be submitted with each entry form. **Deadline for entries is January 15, 2010.**

You may request a prospectus/entry form from me: janejohn@sbcglobal.net or Jane Fohn, 10325 Little Sugar Creek, Converse, TX 78109-2409. The form also is available on the CAC website www.stamps.org/CAC.

Imagine Beginning Anew

by Janet Klug

True confession time. Sometimes I build exhibits in my head. I don't need to spend money on material, because in my imagination, I already have it and it is in perfect condition. The exercise makes me think how I would put an exhibit together if, for example, I had every single Inverted Jenny. It's a little far fetched (OK, a LOT far fetched) but it is fun. And I think it makes me a better exhibitor.

Several years ago I sold my Tonga exhibit, thus freeing up time and resources. The free time didn't last, nor did the resources. Fortunately, several years before the sale I had begun collecting a new area with the idea of making an exhibit of it "some day."

I took my time, building it in my head before I committed anything to paper. The subject was rather obscure here in the United States, and yes, I do seem to be drawn to obscure subjects. It is the Australian military occupation of Japan at the close of World War II. Friends started telling me this would be a perfect one-frame exhibit. So I made a one-frame traditional exhibit of the Australian overprinted stamps used by the military during two years of the six-year occupation.

It did not work.

You might think it would, but the subject was too broad for one frame, and more to the point, that one-frame exhibit was not the exhibit I was creating in my imagination. The exhibit I was creating in my imagination was a display exhibit that told the whole story of the Australian forces in Japan from beginning to end. THAT was the exhibit I wanted to make.

And so I did make it. Slowly...piece by piece. The biggest problem with obscure subjects is that they are obscure. It's great when someone says, "Wow, I've never seen that stuff before!" But that means it is really difficult to find—maybe not super expensive, but super difficult. And so if you are the collector hunting for the stuff, the hunt is arduous.

Eventually this exhibit came together as an eight-frame display division exhibit. "Purpose-built," as it says in the new Manual of Philatelic Judging. And, I'm proud to say, it has done very well the few times I have exhibited it.

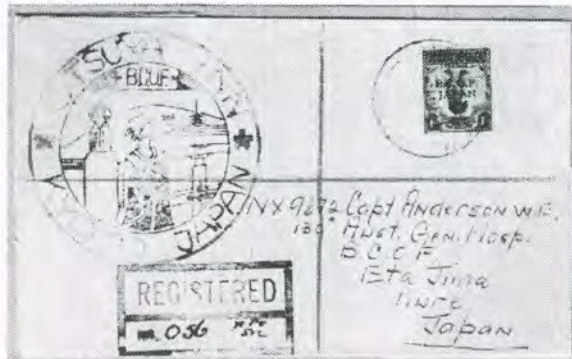
Meanwhile, back at the ranch, I was building some one-frame exhibits in my

7. Australian Military Post Offices & Bases

Australian Army Post Office 512

Kaitaichi—Hiro

AAPO 512 operated at Kaitaichi from June 1946 to June 1948 and then at Hiro from June 1949 to the end of the BCOF period



The post office in the Otsuya Inn (AAPO 216) ceased operation in late 1947, but the Inn continued to be a leave station. It had a cachet, shown here, but mail was handled through AAPO 512 at Hiro. Generic registration handstamp with handwritten registration and APO numbers. Sent August 2, 1948



Leave centers were important to the morale of BCOF troops and their families. This is a photo taken of a BCOF family on holiday at the Kawazana Hotel, that had been requisitioned by the military for the exclusive use of BCOF. It was luxurious.

head. More obscure subjects. One is about this guy named Elbert Hubbard, father of the Arts and Crafts movement in the USA at the turn of the 20th century. He has never been on a stamp. How dumb is that? All you are left with is associative ideas to tell the story and hope it comes together. I built this exhibit in my imagination first, too. It is a purpose-built display division exhibit. In fact, all of the exhibits I am making in real life and in my imagination are all display division exhibits. They interest me more than my previous background in traditional exhibiting.

And then I bought a cover that piqued my interest in something else. It was a cover sent in 1960 from a Gurkha unit in Malaya to a Gurkha unit in India. Gurkhas are elite fighting soldiers from Nepal that are a part of the British Royal Army. I couldn't help but wonder what the Gurkhas were doing in Malaya in 1960. That is when I found out about a nasty 12-year war

from 1948 to 1960 called the Malaya Emergency.

So I began acquiring forces mail from Malaya during this time period. And other stuff as well: Photos from British army museums, uniform patches, military orders, and lots of books about the Malaya Emergency because I didn't know anything about it. I put the exhibit together in six frames, and sent it off to be shown. Once it was gone I realized I had done it all wrong, so when it came back (a very generous ver-meil, it you must know) I attacked it like a demon, tearing the whole thing apart. I redid the plan and now it makes sense. Or maybe makes "more" sense, at least to me.

I have six or seven other exhibits that are in various stages of completion—in my imagination. I have acquired material for a few of them. Will they ever get built for real? Only time will tell. In the meantime, I'm having fun. That's what this is all about, isn't it?

“THE JENNY”

Production Variations of America’s First Airmail Stamp



Introduction

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

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



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

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

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



“Grounded Plane”

One of the many mis-registration variations of this stamp.

History

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

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



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

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

“Why Exhibit So Much???”

by Don David Price

“What’s the point — to collect awards? To show it to the whole world?? It seems it is a bit over-exposed.”

I recently received this inquiry, comment, or criticism from a “friend” who during an earlier period of his life was a major exhibitor (before his collection was stolen a few years ago); and it got me to thinking about *stamp collecting, and why I exhibit*. I wondered whether showing my exhibits at the semi-annual APS shows, plus several international events amounted to “over-exposure.”

After considerable thought and reflection, my conclusion is that multiple showings of one’s exhibits is not “over-exposing” them; and that exhibiting philatelic collections is important, not only personally, but in furthering interest in the hobby of stamp collecting and exhibiting. Let me explain how I came into Philately.

After a tumultuous beginning, I struggled into exhibiting at the Garfield-Perry “March Party” in Cleveland, Ohio, in 2004, when a philatelic dealer-acquaintance told me there was a group of collectors and exhibitors going to Garfield-Perry to show their 1869 collections. He knew I had developed a fairly extensive specialty, in 1869s, amongst other “bicolor” stamps, and urged me to go and try my hand at a competitive exhibit.

The people who organized and put on the Garfield-Perry Show were openly welcoming and encouraging to me as a first-time exhibitor. They mailed me prospectus forms, hotel website and other information about Cleveland, Ohio; so that it seemed simply going there would be a fun and exciting vacation, as well as a wonderful opportunity for my initial exhibiting experience. If an award were to be given for the person travelling the farthest to the show, I probably would have won it, since I was coming from Cascais, Portugal where I now live. Such an award was not one of the prizes, but winning a prize was not why I went: attending the show, exhibiting my collection, and competing with other philatelists — i.e., *participating* — would be a very sufficient prize for me.

Let me digress a bit farther: I only began stamp collecting in 1992, at age 51 — not having collected in my youth — with only a slight idea or knowledge of what I wanted to collect and why. I inherited four bicolor “error” stamps (a Scott #294a, 295a, 296a and the C3a — which at the

time was valued at less than \$80,000) from my father’s 19 Elbe Album collection, which was being sold-off 30 years after his death.

I began adding to my “collection of *four stamps*” by writing and calling dealers for their catalogues, and attending and buying at “name-sales” at East coast auction houses. One time when I was in New York City for a sale, I went to see a large philatelic exhibit at the Waldorf Astoria Hotel. It was so impressive to me that it created an interest in exhibiting, and I began to collect with that goal in mind. But how one got a collection into an exhibit was a mystery to me. Although I continued buying bicolor stamps and covers, acquiring material at auctions and dealer sales, I really had no clear idea of what would eventually become an exhibitable collection.

Nine years after beginning to collect stamps I read a full page advertisement in *Linn’s Stamp News* describing a “Professional Exhibit Mounting Service” which listed the quite impressive backgrounds of its principals and founders. I figured that having my collection mounted into an exhibit, would be the best means of getting it organized, would provide me with a visual channel for viewing what I had collected, and would be a more meaningful outlet for my passion than keeping my stamps locked up in books in my apartment, or a vault at a bank.

After making some inquiries about the principals, I “trusted” giving-over all of the stamps and covers I had by then collected to this *now defunct* company, and personally delivered the material to their unimpressive East Coast offices. Our “contract” or agreement for what they would do and how long it would take was not memorialized in writing. We made a rather loose verbal agreement that the work would be completed in about six months, and would cost \$35 per page plus \$300 for the Title Page and a Synopsis. I maintained a list of what I gave over, and the principal said he would color copy each of the stamps or covers I was leaving at his office. However, his color copier ran out of ink during the copying, and much of the collection was only copied in black and white. At the time it didn’t matter to me because I was focused on the end result, not how to arrive at it.

The exhibit design phase (process) was excruciating: after some delays, the designer and I maintained an active e-mail corre-

spondence, where he would set-up a page, send me the outline, we would “discuss” it (by e-mail) in some detail. I would make suggestions and corrections, he would send a black and white layout, then once we agreed in principle, he would send the layout with dialogue back to the firm which possessed the stamps for the actual mounting. The East Coast principal refused to make color copies for the designer, saying it was too expensive and unnecessary. However, without being able to see the stamps in color, the designer missed details (such as color cancellations), and sometimes couldn’t tell which stamps he was working with (such as not being able to discern a *Scott* 118 from a 119).

Two and a half years passed without the exhibit being finished, toward the end of which I became quite disagreeable. During the time lapse, 9/11 occurred, one of the principals became terminally ill, and “Mounting Service” disbanded. But from my point of view, all of these issues didn’t relate to the previously agreed-upon task, which was to correctly mount my collection into an exhibit, and return it to me.

By late 2003, I had become quite alarmed and demanded the return of my material in whatever form it was then in. I had already applied for and been accepted to show the exhibit at Garfield-Perry, in March, 2004, and used that as a reason that I had to have the exhibit returned. The firm finally complied, and sent the mounted exhibit to me by FedEx in an incomplete and partly unfinished stage; but presented an invoice which well exceeded our agreed “contract” price. Also, a couple of stamps were missing from the inventory I had retained. When I refused to pay the invoice, the firm filed a complaint with the APS seeking to force me to pay, and I filed a counter-complaint. Initially the APS Board sided with the mounting firm, but I appealed to the Board of Vice Presidents; the outcome was eventually decided in my favor.

I fixed the incomplete exhibit pages the best I could, and carried the exhibit to Cleveland. The show was a wondrous experience for a novice exhibitor: people were friendly; I met many “known” philatelists. Bill Gross’ complete U.S. collection/exhibit was displayed for the first time (and roundly criticized for the color of paper it was shown on). The judges had much more to do than worry about mis-

Joy makes the longest journey too short. — John Wooden

spellings, typographical errors, and other mistakes in my exhibit. My philatelic material was excellent, and the style of the exhibit was *unique*: I showed "*Bicolor Errors and Problems with Registration*" rather than the more usual style of presenting "rates and routes." I received a Gold Medal and the AAPE Creativity Award. I was absolutely thrilled! And there began my exhibiting career.

After Garfield-Perry, I sent a copy of the exhibit to the *AAPE Critique Service*. It came back looking like a high school freshman's first written essay: the "critiquer" had marked-up the exhibit copy with a red pencil, with lines drawn through virtually every sentence, cross-outs everywhere, and paragraphs of suggestions written in the margins of every page. Not a single page escaped his red-pencil fury; he was incredulous that I had paid someone to produce this exhibit.

I rewrote most of the copy, based on that critique, and contracted with another "professional" to remount and prepare the pages. Not having grown up with stamps, or philately of any kind, I felt consciously awkward in handling the valuable material, even with tweezers; and not wanting to wrongly touch the fragile objects, many from the 1860s. I felt better-off letting someone else prepare the exhibit pages. I would also admit that I am not very good at computer techniques, never having taken any courses to learn various programs and uses. The second exhibit mounting experience was much more successful than the first, and the work was completed satisfactorily in a timely manner.

I applied to exhibit, and paid \$25 to receive *FIP Critique* at the APS StampShow, held in Grand Rapids, Michigan, in August, 2005; and was accepted. By this time I had changed my "Bicolor" exhibit at the imperative urging of a well-known international jurist (who later said "*he may have been drunk*" when he made the comment). I was told in no uncertain terms that "it was improper to show twentieth century material with nineteenth century material, and that by doing so I would limit the level of "awards I would ever receive."

So I separated-out the 16-pages of C3 "Jenny" related stamps from 1918, and made them a stand-alone One-Frame Exhibit. I substituted 16 pages of recently acquired 1873 Department of State Dollar Value Officials, rounding out the "Bicolor exhibit" at the FIP novice-level of five frames. (The Officials are bicolor stamps, and the proofs of these had an invert error, which dove-tailed nicely into the story I was telling with the 1869 high value

"bicolors" and the Pan American stamps.) I renamed my exhibit: "*U.S. Bicolor Postage Issues of 1869, 1873 and 1901*" and carried it to Grand Rapids.

The new multiframe exhibit was poorly received in Michigan. It was "Judged as a 'Traditional' Exhibit (rather than as 'Special Studies' as entered.)" It was awarded a Vermeil medal, and achieved *only* a score of 85 in the *FIP critique*. Philatelic friends would later say an "85 is a good score, and would qualify you to show the exhibit in eight frames "internationally," but I was sorely disappointed. After all, it had previously received a Gold medal, when the exhibit treatment was not nearly as well done, even though previously, the exhibit contained the C3a invert error. At the frames, some jurists were openly critical. I had only received 13 of 20 points for Treatment, and the following comments were written:

1) The three issues selected do not tell a story that holds together well of the difficulties encountered in printing the early US line engraved bicolor postage issues.

2) Adding the C3a might add a point to Rarity but will not improve the Treatment score.

3) Shifts of vignettes not significant for exhibit.

4) FDC great piece but does not add to story of exhibit. (I think he means the 5c FDC Pan Am cover.) (*I am not sure who wrote this secondary comment.*)

5) Absence of 2nd and 3rd Revenue Issues will limit high FIP awards.

The FIP Evaluation Form scores 1) were as follows: Treatment: 13 of 20; Philatelic Importance: 7 of 10; Philatelic and Related Knowledge, Personal study and research: 32 of 35; Condition: 9 of 10; Rarity: 19 of 20; Presentation: 5 of 5.

Since there is no appeal, even when Judges err, I could not refute the fifth point (above): Revenues are not "Postage" Issues, which was what I was showing in the exhibit, and had stated unequivocally in the Title, "*Bicolor Postage Issues of 1869, 1873 and 1901.*"

Quite disappointed with this result, I put the "Bicolor" exhibit away for the next few years, occasionally adding new material which came on the market at auction or other sales. I later sought a second opinion from a well-known AAPE Jurist, and was told that 13 of 20 for Treatment was overly harsh, and to try the exhibit again, in other forums. I have successfully accomplished that, receiving a score of 90 in *FIP critique* last year at the Hartford, CT APS StampShow, with the then new non-numerical evaluation form. This exhibit has currently been accepted at the 2009 China

International competition.

After the disappointing results at the Michigan APS Show, I didn't stop exhibiting. I removed the C3 "Jenny" frame from the multi-frame exhibit, and made it a stand alone OFE. I entered the newly-created single frame "Jenny" exhibit, in the November 2005 Chicagopex. It achieved great success: As a first time stand-alone One Frame Exhibit it won the Grand Prize for Single Frames, with a score of 95! Five points were deducted because the *First-responder* Jurist felt the use of the word "genesis" in the title, "*Jenny: The Genesis of America's First Airmail Stamp*" was improper because there were no essays or proofs included in the exhibit. (Other judges on the panel disagreed during critique, but the given score remained.)

The "Jenny" One Frame Exhibit, with a succession of different titles, was awarded a Gold Medal in Washington, 2006 (one of only four single frame Gold Medal awards); Best in Show at the competition between the American Airmail Society and the British Air Mail Society, in London, in 2007; Best One Frame Exhibit at Aerophilately 2007, in Bellefonte; and has been, honored twice in APS Champion of Champions competitions, although it has not won the Championship.

Once an International Gold or 85-score Vermeil is received in an FIP competition for the revamped five frame "*Bicolor*" exhibit, permitting an increase in size from the novice five-frame international limit, I intend to rejoin the C3 "Jenny" Single Frame with the current five-frames, and petition FIP to allow a six-frame exhibit titled: "*U.S. Bicolor Postage Issues of 1869 to 1918.*"

Last summer, after the APS Hartford StampShow, where the five-frame "*Bicolor*" exhibit received a 91-score. I showed the "*U.S. Department of State Dollar-Value Officials of 1873*" frame to Bob Markovits — the grand master of all Official Stamp collectors and exhibitors. He praised its appearance and encouraged me to try exhibiting the 1873 frame as a stand-alone One Frame Exhibit. I did so in February, at the APS AmeriStamp Expo/TEXPEX, in Arlington, Texas. There, as a first time exhibit, it won the Single Frame Reserve Grand and a Gold, and was awarded the American Philatelic Society Pre-1900 Medal of Excellence and the United States Stamp Society Statute of Freedom Award.

Returning to the initial question: "*What's the point— to collect awards? To show it to the whole world? It seems it is a bit over exposed.*" I often speak with both award-winning and beginning exhibitors

The Inverted "Jenny"

The First Printing: Position 28



The only sheet of one hundred Inverted "Jenny" stamps was purchased on May 14, 1918, at the New York Avenue Branch Post Office, in Washington, DC, by William T. Robey, an avid stamp collector.

After discovering Robey had purchased an error sheet of the new airmail stamps, Bureau of Engraving and Printing inspectors then recovered and destroyed eight other unsold sheets. Robey's 100-stamp sheet of Inverted "Jenny" stamps was the only one to ever reach the public.

Within a week, Robey had negotiated the sale of his sheet, intact, to Eugene Klein, the famous Philadelphia stamp dealer, for \$15,000. Klein sold the sheet to collector Colonel Edward H.R. Green for an immediate \$5,000 profit. Col. Green authorized Klein to break up the sheet. Green retained three blocks of four and the arrow and plate number blocks of eight. Green then ordered Klein to sell the remaining copies of the Inverted "Jenny" stamps.



William T. Robey



Eugene Klein



Col. Edward H. R. Green

Provenance-Position 28

1918-1918	William T. Robey
1918-?	Col. E. H. R. Green
1936-1940	R.M. Ewing
?-1947	Alberto Perez
1947-1950	E. E. Kistner
1950-1992	Milton Price
1992-to date	Don David Price



The
Blue
Guide
Dot



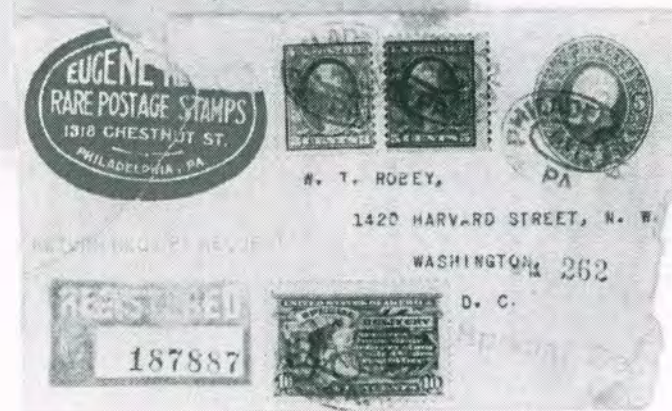
The Inverted "Jenny" stamp shows a blue dot in the bottom margin while the regular stamp shows it in the top margin. This dot was a guide that was used by the siderographer to lay down the blue vignette plate.

May 20, 1918 Klein/Robey Letter for the Sale of the Inverted "Jenny" Sheet



Registered letter and its contents from Eugene Klein to William T. Robey confirming the terms of sale for the newly discovered Inverted "Jenny" sheet of stamps. Note that it was not sent by the new Philadelphia to Washington government airmail service introduced the week before.

The condition of the cover shows the state of anxiety Robey showed when he opened the letter.



(novices, like I was once), and none has ever previously raised this "over-exposure" question. I think it was a false and perhaps jealous remark. I continually encourage collectors to try their hand at exhibiting; and exhibitors to persist, change, modify and grow their exhibits and to keep exhibiting them, whatever level of award they receive. If they receive a low mark at one forum, try another. After all, as an exhibit goes from show to show (and improves) in city after city, new show attendees have the chance to see it, and others on the circuit got to watch it improve. Speak to the Judges at and after Critique; and by all means meet with the Jurists at the frames. Ask advice from higher award-winning exhibitors — all of us are eager to show

you through our exhibits, and give you pointers on how to improve your own exhibit.

The AAPE has now created two *special* exhibiting awards: the *Diamond Award* which is given to an exhibitor who has supported national level (U.S. and Canadian shows through consistent excellence and frequent participation (requiring an exhibitor to have won 10 multiframe Gold awards at national level competitions with a single exhibit, or six Gold awards with six different multiframe exhibits); and the new *Ruby Award*, for "One Frame Exhibiting Excellence," (which requires an exhibitor to have won 12 Gold awards with two or more One Frame Exhibits. or six Gold awards with six different OFEs),

within a ten year period at either national level domestic shows or FIP Internationals, beginning in 2005, or ten years extending backward from the date of application.

With these awards as further encouragement to collectors and exhibitors to exhibit frequently, I don't believe there is such a thing as "over-exposure" of one's exhibits.

But I and AAPE (via the *TPE*) would enjoy hearing the thoughts of other exhibiting collectors as to the merits or lack of same in frequent showings of their exhibits.

NOTE: Since this article was written, the exhibit has received 93+ a special prize at IBRA 2009 (Essen, Germany) and 95+ special prize at Bulgaria 2009 (Sofia).

Youth CofC Update by Carol Barr

Eight youth exhibits have already qualified and will be invited to compete in the 2010 AAPE Youth Champion of Champions to be held in conjunction with the Minnesota Stamp Expo, July 16-18, 2010. To keep up with the list of new qualifiers, check out the youth section of the AAPE website.

The sites of youth championships for the year 2011 and beyond are still to be determined. Invitations from WSP shows are always welcome and will be duly considered. Preference is usually given to shows held during the summer vacation months. For more information, you may e-mail carolschamps@yahoo.com.

Bringing New Exhibitors To Philately By Ruth Caswell

Some of the possible avenues to attract new exhibitors to philately are employing the technology of today, reaching out to women, and bringing new exhibitors to local/regional shows. These three avenues are explored here, but bringing new exhibitors to philately is not limited to these possibilities.

The use of *You Tube* to promote stamp collecting is one use of today's technology. APS President, Wade Saadi, promoted the *You Tube* presentations and APS held a contest for the best offering. At last viewing of the APS web site, there were 20 *You Tube* stamp videos available for viewing. The topics for these videos range from instructional to innovative stories. APS Past President, Janet Klug, has directions for making a *You Tube* video for those of us who are technologically challenged.

Conversations with some of the video designers indicate their stamp videos have received lots of hits. What an interesting and novel way to bring the general population to stamp collecting! We need more uses of various types of technology to make "stamps" and "philately" household words. These collectors are our future exhibitors.

In the search for new exhibitors, philately should continue to reach out to women. The firstever and very successful *Festival*

for *Philatelic Women* was held May 28-31, 2009 at the American Philatelic Center in Bellefonte PA. The *Festival* a Women Exhibitors (WE) event, was supported by APS, AAPE, and several dealers, individuals, and organizations. The women and men at this event promoted exhibiting. Those experienced helped those less experienced.

The enthusiasm for exhibiting was catching, and, by *Festival* end, all were talking about their exhibits. Some of these exhibits were new and still ideas in a future exhibitor's mind. Others were coming out of mothballs for revisions and a future show entry, and some were ongoing exhibits by current exhibitors. Events, such as the *Festival*, support sharing and mentoring among exhibitors, and encourage women to put their efforts into the frames at a show.

Local and regional shows are great events for new exhibitors to get started. They get feedback on their exhibits, are encouraged (or so one hopes) to continue exhibiting, and are welcomed into conversations with other exhibitors. Getting people to take the first step, to craft a new exhibit, is sometimes difficult. As you mentor new exhibitors, a few hints may be helpful:

* Beginning exhibitors need to be met at

their level, and they want to tell you about *their* ideas.

* Sometimes, experienced exhibitors like to talk about their own exhibits and awards. But the beginning exhibitor wants to know how to shape the idea they have into a story line and how to fit their material into their exhibit.

* It's important to remember that this new exhibitor may craft her/his exhibit differently than the mentor. Encouragement and direction are needed to lead the new exhibitor to understand the process of crafting an exhibit.

These new exhibitors with their exhibits are the mainstays of local and regional shows. Their exhibits help to fill the frames. They compete against each other for awards. And they receive feedback for taking the next step to a national show.

These are three of the many avenues to bring new exhibitors into philately. As we all work to encourage new collectors to exhibit, let us remember to talk to others about our philatelic and exhibiting interests. One should not get the response, "You're going to do what?" when discussing a stamp show. "Philately," "stamps," and "exhibits" should be as recognizable to the general populace as "baseball," "home run," and "apple pie."

Tributes To Charles J. Peterson,

A Giant of American and International Exhibiting, who passed away in June, 2009

• Charles Peterson was not just the person who mentored me as a philatelic literature judge, offered sage advice for my philatelic editorial endeavors, was a friendly face at a stamp show or the partner in a philatelic discussion centered on wide ranging subjects; Charlie was my friend. Raspberry pie and coffee; news of the current popcorn crop; the fine points of indexing; relaxing on the porch of Lanny and Charlie's summer home in northwest Iowa. Friendships like his are what make philately: Philately. He was the sort of person who makes our hobby great.

Ken Trettin, Iowa

• Without Charlie's encouragement I never would have advanced beyond the club/local level. He gently twisted my arm to enter *Portu-Info* in the Milano 1981 Literature competition, where it received just what it deserved: bronze. Thus I exhibited internationally before nationally. In the 28 years since, although never close, Charlie and Lanny were always there for me. I'll miss his guidance. He was one of a kind.

Steve Washburne, Pennsylvania

• I recall chatting with Charlie at NZ 1990 exhibition in Auckland, New Zealand. The conversation concerned Charlie's ability with languages and the value of such in relation to international philately. He remarked that in his opinion foreign language ability was related directly with musical skill and pitch. He said he was blessed with perfect pitch (genetic he felt) and thus innate language skills. Alas, I have neither! I have never forgotten that!

Ross Marshall, New Zealand

• Last year I served in the philatelic literature jury at Praga 2008 International Philatelic Exhibition and I spent some days with Charlie. We had already met in Bucharest few months before, but the fact that in Praga the publications were displayed in a separate location allowed us to catch up after a couple of years of e-mail contacts. With Francis Kiddle, Manuel Portocarrero and Tony Virvilis we had a wonderful time assessing the exhibits, and once again Charlie's leadership was friendly, sound and constructive. For me it was just renewing many past experiences that started thirty-three years ago in Milan, at Italia 76, when I took over the thematic team for the first time. I immediately started a friendship with him and with Bob Odenweller. The three of us were soon working together as chairmen of a FIP philatelic commission; President Dvoracek

gave these entities the mission to be the "brain trust" of international philately and we were strongly motivated to work together in defining the new FIP Regulations, namely the GREX, the SREVs and the Guidelines that are in place today, of course with some updates suggested by experience. Charlie and Bob helped me when I drafted the proposal for a FIP award management system that was presented at the FIP Congress in 1989 and in many other situations, especially when I needed some input about American philatelic sources.

Very often when I had a doubt concerning some philatelic aspects of a thematic exhibit I was judging I went to Charlie for advice as I found him very helpful to compare my views with his. I was happy to reciprocate when he was interested in Italian Philatelic literature.

At Praga we discussed at length the potential of electronic philatelic literature and the need for giving some guidance especially to many do-it-yourself publishers who could improve their publications with small effort once they had been presented with appropriate information on how to select the right tool and to use it in the most effective way. After Italia 2009, that is currently taking all my time I hope to revisit this idea in loving memory of my friend Charlie.

Giancarlo Morolli, Italy

• What can I say of Charlie Peterson that has not been so eloquently expressed by the large number of philatelists everywhere? Beside the mentoring I received from him as a Literature Judge, my closest association with Charlie occurred in connection with WASHINGTON 2006, when I agreed to accept the responsibility of the conceptual design, space coordination of the Philatelic Library and Reading Room, featuring also the display of the awards and special prizes of the Show. Charlie was most supportive and always provided the helpful ideas which I could use. The result was a most successful Literature Library and Reading Room, which was constantly in use by patrons throughout the Show, demanding 2-3 times the number of staff volunteers we had scheduled. His memory will long be cherished by those whose lives he touched, and as a result, we became more fitting models in the service of philately, and philatelic literature in particular.

Ben Ramkissoon, Illinois

• I met Charlie in March this year while

servicing on the jury at SPRINGPEX. I was most impressed by the way in which he handled the responsibilities and tasks of Chief Judge, and his knowledge of the rather diverse range of exhibits to which we were treated. On any evening during a "Show," a "single person" often suffers from a "low feeling" after all the excitement, of judging and the critique session, is over. In short, one has a meal at a restaurant, writes up one's exhibit evaluation forms, and goes to bed. That was my prospect for the evening as I wandered into the hotel restaurant. But then I bumped into Charlie and his wife. Charlie introduced me to Lanny, and invited me to join them for the meal. I think that he understood the loneliness that a single person can feel on such occasions. We had a most enjoyable meal, with the usual round of "stamp stories," but also some interesting discussion about "the state of the world." At the end of the meal, when the check came round, he refused to let me contribute anything; not even the bottle of fine wine that we shared. He never said anything at all about the seriousness of his health. I had no idea that he was so ill. He was a really nice guy. I am sorry that I shall not have the chance to treat him to a meal, and sad that I only knew him for such a short time.

Mike Nethersole, Virginia

• When Charlie learned I was doing a book on the Victoria Half-Lengths, he offered to edit it for me. I gratefully agreed. Although we never discussed fees, I assumed I'd get a bill, since at 520 pages the job would require a lot of his time. Charlie's editorial notes were exhaustive, insightful, detailed, and timely. We thus not only stayed ahead of the production schedule, but wound up with a better product. Then Charlie stubbornly refused any compensation despite my attempts to break his resistance. Everyone could use a few more friends like him.

John Barwis, Florida

• While Charlie and I did judge together a bit, mostly internationally, it is the man I think of, not the philatelist. Everytime we spoke it seemed that we found more common interests. I kept hearing from him, "Why haven't we ever talked about this before." Once the philatelic functions were out of the way Charlie always had a way of letting you know he was interested in you as a person. Our common interest in detective fiction led to hours of enjoyment discussing our favorite authors, stories and books. He went out of his way in Hartford

Passion is a cosmic force, like gravity. — Amado Nervo

to be sure I met and spoke with Larry Block, who was the speaker at the Tiffany dinner. The result was that Larry agreed to speak at the Collectors Club of Chicago in 2010. When I flew out to Napex to join the dozens of friends who had come to honor Charlie and say their goodbyes to a fine gentleman I was also introduced to his granddaughter who had just graduated from high school. She loved her grandpa but had never heard just how important he had been to at least two generations of collectors, authors and judges. I hope I paid part of my debt to a wonderful friend by helping his granddaughter understand just what a fine man her grandpa was. Charlie would understand this farewell: Ave Atque Vale.

Rich Drews, Illinois

• Charlie was my mentor, first as a philatelic editor and then as a philatelic literature judge, and was consistently helpful, friendly, and conscientious. He very

strongly, both by his words and actions, set high standards for what he did and what he expected others to do. Moreover, Charlie was a gentleman – he always remembered my wife’s name, and treated her and everyone else he came in contact with with the utmost courtesy. A wonderful man, whose legacy will live in all of us whom he influenced.

Kevin Doyle, Illinois

•When I was training to be a judge, I took Charlie’s seminar on how to evaluate literature. When he learned I was a teacher he of course quoted the old maxim about “those who do...and those who don’t, teach.” This began a friendship and working relationship of many years. As it turned out it was fortuitous that I had taken his seminar as when I visited CANADA 1982, I was summoned to work on the jury to judge youth literature exhibits with Jim de Voss. Ken Rowe, who was scheduled to serve on the jury, was called at the last

minute to testify in a court case. Thank goodness Charlie had given me a good grounding. Jim had me speak to every single youth literature exhibit before he gave his comments. Later, when I was tapped to chair OLYMPHILEX 1996, the FIP show in conjunction with the Centennial Olympiad, I approached Charlie to be my Commissioner General. His international language skills were vital and unsurpassed and his advice sage. He edited so many manuscripts, and offered his services freely. I am sorry I did not complete the Maine Postmasters book in time to take him up on his offer. He received many awards and recognition during his lifetime. Now we must satisfy ourselves with recognizing his efforts and contributions to the APS, the APRL and to the world of philately and friends post mortem. He will be missed.

Nancy Clark, Massachusetts

FIP POSTAL HISTORY Class 2C - A Work in Progress

by Chris King

Notes from the Class 2C judging team at the Australian National Exhibition, Melbourne Stampshow '09

The exhibition took place from July 23-26, 2009 and was the first time that FIP Postal History Class 2C, formally introduced on January 1, 2009, was judged in competition in the Southern hemisphere, the other two occasions this year were at IBRA 2009 in Germany and at Bulgaria 2009, both using FIP rules. The following notes were drawn up before, during and after the judging process, and take into account a presentation by Malcolm Groom at a seminar on the last day of the show, and the discussion which followed. During the course of the seminar there was also discussion of the idea of judging exhibits in Postal History in time frames i.e. before 1875 GPU, 1875-1945, and post 1945, rather than geographical regions. This was generally viewed as a positive step forward.

Relevant quotations from the SREV and Guidelines (hereafter referred to as the Guidelines) set out in the FIP Commission for Postal History Newsletter of October 2008, are included below, and are intended to place the reality of judging Class 2C Historical, Social and Special Studies exhibits in the context of the Guidelines.

The Guidelines state at 2.1, that:

Historical, social and special studies exhibits show the interaction of the postal

system with society, events, commerce or the historical geography of an area and the effect the postal system has on humanity and humanity on the postal system.

The Guidelines go on as follows:

3.2 Historical, social and special studies (sub-class 2C) exhibits would include material developed by commerce and society for use in the postal system and may include nonphilatelic material where relevant to the subject of the exhibit. The nonphilatelic material should be incorporated into the exhibit in a balanced and appropriate manner in such a way that it does not overwhelm the philatelic material.

Examples of Historical, social and special studies include:

- 1. Telegram services*
- 2. Greeting cards (including Valentines)*
- 3. Illustrated, Pictorial commercial envelopes used in a postal system.*
- 4. Studies of the effect of the postal system on commerce, society and industry.*
- 5. Historical, local and/or regional studies.*
- 6. Studies related to an event or historical landmark*

These are, however, not a limitation on the permissible subjects.

The Guidelines also note that exhibits...
...may be planned chronologically,

geographically (e.g. by local/national districts), by mode of transport/service, or by any other way that the exhibitor may feel appropriate to employ.

They add that exhibits should avoid...

...large-scale duplication of similar items, large chronological gaps where possible, and the inclusion of expensive items not directly relevant to the subject shown.

Furthermore, and as...

...a general rule a Postal History exhibit should show interesting material (philatelically and, where permitted, nonphilatelically) to the best advantage, and not appear to be a manuscript for a monograph.

All exhibits under sub-class 2C must be capable of being exhibited in standard exhibition frames.

3.3 The plan or concept of all sub-classes of postal history exhibits shall be clearly explained in an introductory statement (ref. GREV, Article 3.3).

The points to be awarded are also set out in the S REV, as follows:

<i>Treatment (20) and Importance (Philatelic 5 & Historical & Social aspects 5)</i>	30
<i>Philatelic, Historical & Social Knowledge, Personal Study and Research</i>	35
<i>Condition (10) and Rarity (20)</i>	30
<i>Presentation</i>	5

However, the Commission's guidance in judging the class is incomplete since their intention appears to be enabling and not prescriptive, so it was necessary for the team under Gary Brown to establish a framework so that judgements could be made systematically and equitably.

The Guidelines are very specific in respect of Introductory Pages, and were considerably sharpened at the Bucharest meeting in 2008.

4.1 All Postal History exhibits must contain an introductory statement, showing the scope of the exhibit. The title of the exhibit must correspond to the introductory statement.

4.2 The title page should be used as follows:

To give relevant general (Postal History) information on the subject being developed in the exhibit.

To include a plan of how the structure of the exhibit is shown — chapters or sections etc., which have postal history relevance, rather than a "frame by frame" or "page by page" description.

To include areas of personal investigation.

To include details of important documentary sources and references.

4.3 The judges will evaluate the material shown, and the associated text in the exhibit against the information included on the Title Page (Title, Introductory Statement; information relevant to the whole exhibit; the way the exhibit is structured; research and references).

A well thought out title page will assist both the exhibitor and judges.

In Melbourne, in Class 2C, the introductory pages were very variable, and in many cases accorded neither with the SREV, nor did they assist the individual judge in preparing for judging the exhibit.

This class is distinct from the Social Class originally pioneered in Australia and New Zealand, but it was evident that with no Social Class available at the exhibition, that a number of exhibitors had simply assumed that Postal History Class 2C was the Social Class by another name.

An introductory page for an exhibit in Class 2C will almost certainly introduce the Social Context as well as the Postal History, but even accepting this, no exhibitor properly met the Guidelines. The author considers that use of the shorthand term "Social," to describe the Historical, Social and Special Studies Class is misleading, and should be avoided.

The jury looked at all of the frames in question before commencing judgement in order to inform a discussion and, having done so, decided that the first point of principle was to ensure that Guidelines should be different from those for the Open Class which was also included in the Exhibition.

The marking scheme included the division of Treatment and Importance into Treatment 20 points, Philatelic Importance 5 points and Historical and Social Importance 5 points. The Guidelines determine that:

With regard to historical, social and special studies exhibits, the related historical and general nonphilatelic knowledge will be considered in assessing all aspects of these criteria.

It was therefore felt necessary further to subdivide the Philatelic, Historical and Social Knowledge, Personal Study and Research points into three sections, as follows:

Philatelic Knowledge	15
Historical and Social Knowledge	10
Personal Study and Research	10

The team found that this helped to focus attention on the distinctive nature of the class.

Other criteria adopted were that:

- The Postal History must tell the story; other material should be ancillary and supportive.

- The writing up and interpretation of Postal History items must be from a postal historical point of view.

- Rates and routes should be described.

- Mint stamps should be used very sparingly, if at all.

- Cancelled stamps and stamps post-marked on piece should be used only when entires are not available.

- Photographic or other illustrative material should be, where possible, contemporary with the material exhibited.

- Ancillary material should not be greater than 20% of the items shown. i.e. a maximum of 5-6 items per frame, on average.

- Ancillary material should not dominate the exhibit.

Like other philatelic exhibits Historical, Social and Special Studies evidently need a connected thread running through them, and lessons from other Postal History divisions, Thematic Philately and the Open Class in the use of different fonts, for example could help to distinguish them, but the primary characteristic of the class

should be Postal History.

In discussion with exhibitors it became obvious that some exhibits might not easily fit these Guidelines, but that Guidelines for juries are essential. Certainly the jury as a whole accepted the points above as useful in the consideration of Class 2C exhibits, and most members were actively involved in discussing and developing the basic criteria adopted by the team.

The Guidelines say:

Coloured photographs or reproductions should be at least 25% different in size from the original. Full size reproductions of single cancellations or part of a cover are permitted. All material whether non-postal or nonphilatelic material, should preferably be original.

Had we felt that exhibitors were aware of this guidance we would have adopted the following further expansion of this statement:

- Photocopied or scanned Postal History items are not permitted unless they are showing detail or reverse of a Postal History piece included in the exhibition.

- Ancillary or supportive items should generally not be photocopied or scanned. They should usually be in the possession of the exhibitor.

- Where items are too large to display they can be reduced but must be accompanied with a statement that the item in question is in the possession of the exhibitor. Where possible the item should be on the reverse of the exhibition page.

While this was the first outing for Class 2C, and the additional guidance adopted here was useful to the jury team, it cannot be regarded as in any way definitive. For example the Guidelines say that:

The relevance, balance and importance of nonphilatelic material shown in historical, social and special studies will be evaluated by the judges.

Our response to this group of exhibits indicated that perhaps 20% was a useful guide to the acceptable level of ancillary material. Other juries will face different groups of exhibits, including those in the One Frame class, and may take a different view.

Some exhibitors were disappointed in their results, but their endeavours would have been better rewarded given greater familiarity with the Guidelines. Fifteen exhibits were presented in this class, and there was considerable interest from the rest of the jury in this team's judgements, but as noted above, and after debate its decisions were supported by our col-

leagues which certainly gave us confidence in our approach.

With exhibitions in the coming months in Australia and New Zealand at national level, and with other juries elsewhere in the world having to judge the new class, it is hoped that the above offers a first step at providing a framework to help distinguish

this from other Postal History classes and from the Open Class.

We hope also that this is a helpful contribution to a debate that must necessarily continue while the Class settles down, and we look forward to hearing of other jury's experience and contributions via the FIP Commission Website at <http://www.fip->

[postalhistory.com](http://www.postalhistory.com).

Gary Brown's jury team included Geoff Lewis, Ben Palmer and Chris King, all of whom contributed to the process. However, these notes are compiled by the last of these and any errors or omissions are his responsibility entirely.

Selecting The Objects To Tell The Story, Researching vs. Exhibiting by Ronald E. Lesher

While in Bucharest at EFIRO 2008, my wife, who is a museum docent at the Chesapeake Bay Maritime Museum, visited one of the local Romanian museums. Upon her return from the museum she reported on an object label that she had found. In effect it read that one shouldn't worry if you did not understand what this object was, just appreciate it for its beauty. That struck us both as very old-fashioned and out of step with current museum practice in the United States. At the Chesapeake Bay Maritime Museum, the staff who train docents how to work with visitors have emphasized that the objects on display are carefully selected to tell the story of where we have been as a society or culture and what that says about our society or culture today.

While my wife was off exploring the eye candy of the Romanian museums, I was serving on the jury at EFIRO. What struck me about many of the philatelic exhibits paralleled what my wife was experiencing. The eye candy in the philatelic

exhibits was breath taking. After all, this is exhibiting at the international level, the pinnacle of competition in our hobby. One should expect to see the best of the best. And the best was everywhere in evidence. But if the criterion of what does this piece add to the advancement of the story were to be applied to each item in the exhibits, one might come away with a different impression.

One of the traditional reasons for including multiple examples of the same or similar items in philatelic exhibits has been what might be called the scholarship defense. How can we be sure of our conclusions without study of all or a large proportion of what is known to exist? To write authoritatively one must examine a representative sample and often a large representative sample of what is known to exist. In order to study the usage, cancellation practice, sheet format, plate varieties, or some other philatelic aspect, collectors and researchers often have many examples, and frequently many are in less than pristine

condition. Frequently most of the multiple copies, especially those that have faults, never see an exhibit page. But these large collections are essential to advance our knowledge.

Why then do we find these occasionally less than beautiful copies in exhibits? Is the exhibitor just filling pages? We have all seen exhibits where this may be the reason. I have been guilty of including the copy of something that was pivotal in my personal study of a stamp, even when it may not be necessary. The point could have been made with different and/or more attractive material. At times the item may not even be essential to the thrust of the exhibit. In other words, I have become enamored with some objects without considering the story I am trying to tell in my exhibit. The very stamps that were important to my research continue to lurk in my exhibit, even though their role in advancing the story of my exhibit may have diminished or disappeared entirely.

The FLY



Suggests That Free is Free

Crawling over the pages of *TPE* recently, I was struck by the loads of free stuff that are lying about, looking for takers. "The Fly" likes free stuff. It is not everyone's picnic lunch, but many of our exhibitors and show committees might want to pay attention about now.

For exhibitors and would-be exhibitors, there are freebies provided by AAPE through the efforts of volunteers. There is a Mentor Service that can link an exhibitor with someone with more experience who will coach them toward achieving their exhibition goals. There is a Critique Service for synopses/title pages and another for full-blown exhibits (sort of a one-shot mentoring). These volunteers are

dying to help you! They do this for fun and for free.

Exhibitors are welcome to have their exhibits loaded on to the AAPE website for free. I can tell you that there is nothing more fascinating than seeing your multi-frame exhibit on aaape.org. It provides a "frame-at-a-glance" view of your work that is only possible at an exhibition. Such perspective is a lot of help in dealing with visual display challenges.

Are you working up a new exhibit on Early FDCs of Upper Derby? There is a "New Projects" listing in *TPE* for free that allows you to announce to the world what you need.

For show committees there are very

important freebies. The most obvious is the *TPE* "Show Listings" column. Looking at the columns for both January and April *TPE*, "The Fly" supposes that there are only a few WSP shows operating in the USA from March to October. Missing from the list are shows like WESTPEX, RMSS, PIPEX, and NAPEX to name four obvious ones. Here is a primary means to promote the show for free, and some are not taking advantage of it. If you are a local or regional show that accepts competitive exhibits, this could be even more important to build attendance and recognition.

In "News from Clubs and Societies," there are opportunities in *TPE* to hype your show through some newsworthy item

framed as a press release. Newsworthy items spotted recently include show theme, major society participation, release of exhibition prospectus, announcement of the date and place of the show, new principals in the show committee (especially new Exhibits Chair), and so on. Most people have no clue on how to write a press release, so this insect is going to let you in on some secrets. Publishers and Editors are in business to interest their readers whether they are for-profit or not, THEREFORE:

1. Make certain your press release is newsworthy (examples above).
2. Briefly cover the basic questions you could have learned in journalism school, had you gone to class: who, what, where, when, why.
3. Use simple declarative sentences.
4. Type double-spaced on ONE sheet of paper; two-page releases are too long, and most Editors will not bother.
5. Tailor your press releases according to the needs of each media outlet (observe the ones they publish).
6. Include your name, organization, position in the organization, and contact information, preferably telephone and e-mail.

The April 2009 *TPE* on page 4 provides a list of other media outlets who may be interested enough to publish your bit of news. While you are writing to these worthy philatelic news outlets, remember to send copies of your press release to your area general circulation newspapers—most have a “community calendar” or “local events” column, and they are free as well. This last has the benefit of drawing in collectors and noncollectors who may not be aware of the stamp show.

If your show can handle the foot traffic, and you are willing to do something more for young people than just open your doors, a press release could be framed as an invitation to your local Councils for Boy Scouts, Girl Scouts and other youth organizations to attend the show. The bigger buzz you can create in the community the better attendance you will have—take that advice from “The Fly” who knows a thing or two about buzz.

While we are still thinking freebies for show committees, do not forget the many awards available to shows that are free for the asking, including AAPE awards. The APS web site has a list of societies and the awards they sponsor. There may be some minimum criteria required for the awards, but even local shows can qualify for a good number of the free medals, ribbons and

certificates that are offered. Lots of prizes make lots of fun for everyone.

Exhibitors Speak Out

The recent adoption of the Uniform Exhibit Evaluation Form has not solved the age-old problem: reports are coming in that exhibitors are not receiving their feedback forms when they collect their exhibits. Expectations have been raised, so Chief Judges better make certain they have turned in a complete set, and Exhibit Chairs better include them with the exhibits, or they run the risk of exhibitors shunning those shows that fall down on this. While you are at it, Chief, make certain the remarks are legible and useful—that is your responsibility in this equation.

Mailing in exhibits to a show creates a lot of nail-biting—so much so that many exhibitors just do not show their material if they have to mail it. First, there is the anxiety about losing it in the mail when sending; then, there is the waiting to find out how your exhibit fared in competition; and finally, there is all of the angst about losing it in the mail on the way back. There are enough horror stories/urban myths to cause the bravest heart to skip a beat. Here are some suggestions furnished by fans of “The Fly” (yes, this insect has at least one fan):

- Mail the exhibit using a secure tracking service with signature required. US Postal Service Express Mail seems among the best, and “The Fly’s” insurance agent prefers that, too. Use “Overnight” or “Next Day Service” to minimize the exposure. Use the tracking number and the service’s web site to track your precious cargo.

- While waiting nervously to get your exhibit back, it would be nice to have something interesting to read to make the hours pass quickly. One suggestion was that the Exhibits Chair could designate someone to e-mail the mail-in exhibitors with a copy of the *Palmares*—a simple courtesy that demonstrates gratitude to the exhibitor for participating in the show. That sort of thing will build a reputation that will have exhibitors knocking down doors to get into the show. You get no points if the package arrives back to the exhibitor before you get around to the e-mail, so do the e-mail on Sunday. We hear that Glenn Spies at NOJEX is one of the ones who do this right. Attaboy, Glenn!

- Fill out the return courier service form and include it with your exhibit. This helps minimize address errors when the package is mailed back, ensures that you will get the express service for which you paid, and (if you remember to write it down) you will

have the tracking number so that you can trace your goodies on the way home.

- If you furnish postage stamps for the return mail, one exhibitor wrote in to suggest mounting the postage on a card with sufficient borders so that it can be taped to the package coming back. Others include the stamps they want used in a glassine envelope put in with the exhibit. Otherwise, you might get the dreaded “PCI” strip on your package instead of postage stamps.

“The Fly” recently received a package as thick as a legal brief from an exhibitor with an ego apparently the size of a ZIP code. The papers were a series of letters including threats of “legal action” against individuals and shows because their exhibit was accepted by an FIP-sanctioned show committee and then deemed ineligible for judging by the FIP judges. Exhibitors need to read the fine print: the rules and customs of USA-based shows are different from those held under FIP rules. Furthermore, it has always been held that exhibition/show committees can pretty much select whatever exhibits they want, and judges can decide what they want to judge or not to judge, with or without the show committee’s approval.

You got a refund of your fees because your exhibit was not judged, but don’t hold your breath for anything else—certainly not an apology from anyone for judges making a decision that the judges have the authority to make. Nope. Not going there. This is a hobby run by volunteers doing the best job they can. Get over it, and move on.

Golden Flyswatter

The current state of the economy has people putting on their thinking caps. A Golden Flyswatter for the efforts of AFDCS and VSC to solve a potentially expensive logistics problem, and another one to the kind folks at many show venues around the country.

The American First Day Cover Society and the Virtual Stamp Club teamed up to make travel to the Americover 2009 show a little cheaper. Americover 2009, the annual convention and show of the AFDCS, was held in Boxborough, MA from 31 July to 2 August, and the show venue is about 50 miles from the nearest airport.

Those flying to Americover could save money by sharing a cab or rental car to and from the airport, if they happened to recognize and meet someone else attending the show. To match Americover travelers arriving at approximately the same time, The Virtual Stamp Club created a special discussion folder in the message board where

arrival and departure times could be posted. "It's an updated version of the 'ride-boards' we had in college," said VCS president Lloyd de Vries." You'd put an index card on a bulletin board, saying you needed a ride home for the weekend or you had

room in your car, only now it's digital." That is solid Golden Flyswatter thinking.

Philatelic judging is often a charity event. Judges were seen recently sitting around comparing each other's average out-of-pocket costs to judge a WSP show.

The honorarium will cover most of the hotel expense or most of the airfare, but not both. So a number of local show committee people are opening their homes to out-of-town judges, and these fine folks deserve a Golden Flyswatter, too.

Ask Odenweller

by Robert P. Odenweller

After 23 years of writing these columns it would seem that almost everything that could be said has been. Fortunately, that is far from the case. Exhibiting has changed considerably in those years, and there is much that can be done to improve exhibits as a result. What has changed, and how did we get here? A little history might help.

Many years ago, I recall Herbie Bloch talking about judging an exhibit. He said "an exhibit needs three things; material, material and material — and it had better be rare." To a large extent, that was the case when I first started exhibiting in 1961. Although I entered Sipex in Washington in 1966, I was not accepted. That was one of the last shows that had a "bin room," which was the repository for the remainder of the albums from which exhibit pages had been selected. Typically, some exhibits would have "six frames and four albums," which the judges would inspect to see how appropriately the exhibitor selected what was on display and what kind of back-up material was there. That made for obvious logistics and security problems.

In the late 1960s, as a TWA pilot, I was in a position to get together regularly with Enzo Diena in Rome. Enzo was colloquially fluent in five languages and had a reasonable command of quite a few more, so he was usually the secretary of the jury at F.I.P. shows. We discussed many things, but foremost seemed to be the philosophy of judging. When I judged my first U.S. national show in 1971, it was obvious that there were many different sets of criteria being used by the various judges, but not all of it centered around material. The only decision to be made was the medal level. Some shows published the criteria to be used, and most judges paid attention to them, but some might ignore them if the criteria were far from what a reasonable judge might consider to be sensible. Nevertheless, the one checkbook collection (and I say collection, rather than exhibit) had nothing but very expensive material on black stock pages. It received a bronze medal, but was possibly worth close to the value of the entire rest of the show.

Matters were not too much different at the F.I.P. level. When I was appointed to the F.I.P. Commission for Traditional Philately in 1976,

and became its president in 1978, our main job was to codify the various elements that should be used in judging traditional exhibits. The first effort resulted in the judging groups (treatment, knowledge, condition and rarity) that we now use in WSP shows, as well as at F.I.P. shows. By 1980, we had developed the basic GREVs (General Regulations for Evaluation) and SREVs (Special Regulations that applied to the judging of each commission's discipline).

Adding points to the process was a different matter. In 1985, then-president of F.I.P. Ladislav Dvoracek had all of the commission presidents meet in Lugano, Switzerland, to come up with one standard set of points. It was not easy. We managed to agree that relatively equal thirds should be given for the three primary groups (which basically were treatment, knowledge and material), with knowledge getting the five extra points.

Then we hit a snag. The breakdown of the sub-groups within the groups (treatment and importance) caused problems. The commissions in which the treatment of the exhibit subject was of primary consideration, such as postal history, wanted to have 20 of the 30 points for treatment. The commissions for which the material was paramount wanted it the other way around. None suggested a split at 15 each. We finally agreed that each commission could allocate those sub-groups accordingly. Postal history went with the 20 for treatment, while aero, traditional and postal stationery went for 10.

In more recent years, since postal history listed the breakout but the others did not, it was just assumed that they were all the same. Since then, it was decided that treatment had become the stronger of the two for all disciplines, as it is now regarded.

The one hold-out in 1985 was thematic. After all had been said and done, the commission president announced that their evaluation was very mature and far too different from the others to use the structure that had been adopted. To avoid any further discussion, it was agreed that it would remain separate.

In the meantime, the A.P.S. adopted similar groups of criteria to be considered in the judg-

ing, but there was strong resistance by many to any use of points. Another hot button was the word "importance."

Ultimately that morphed into "philatelic significance" or "challenge," which conveyed the same idea but did not have the same emotional charge as the "I" word.

Then came one-frame exhibits and the "divisions" with their points, and nobody complained. Judges started using them and found that they worked quite well.

Since the U.S. had become the only country that had not adopted use of the F.I.P. point system, our exhibitors were in danger of going from the national level to the international and getting results that could be considerably different from their qualifying medals. To get past that hurdle, I introduced the F.I.P. Option, which also gave exhibitors the ability to get a written critique. We found that some exhibitors who used the F.I.P. Option wanted the written critique but not the point rating, so they simply threw away the points.

That brings us to the current day. We have the Universal Exhibit Evaluation Form (UEEF) and it is basically the same as before, except that now exhibitors get the written critiques they asked for. These are pretty much identical to the F.I.P. judging criteria, but without the points. Still, the evaluation is weighted much the same as it was before the UEEF, but now the emphasis is equal for the three sets of criteria. Treatment has finally come into its own, and a few exhibits that may have relied on their exceptional material to get top awards have been seen to be somewhat lacking in the treatment category. Pat Walker's fine article in the last issue is particularly worth looking at closely for thoughts about the new UEEF.

Finally, it might be helpful to comment on the discussion about "leveling the playing field" and avoiding checkbook collections having the edge. There have been some very good reasons put forward explaining that the playing field is, in fact, level, and that a collector of modest material could win a national gold medal.

It didn't take long for a judge who was using the UEEF for the first time and new to



F.I.P. criteria to see that any exhibit had the capability of winning a gold medal. That was also pointed out by Charles Verge in the last issue, in which he showed that an exhibit that had perfect Treatment (20), Research and Personal Study (35) and Presentation (5) would have 60 points to start with. The Condition, if the exhibit is of modern material,

could add 10. That leaves 20 for Rarity and 10 for Importance/Significance. Very few exhibits ever get less than half the points for those categories unless the exhibitor has intentionally put in something horrible, and that would yield 85 points, or a national gold medal using F.I.P. standards adopted by other countries.

This trip down memory lane shows how

and when judging has matured from simply judging the material in a collection, to judging an "exhibit", with its fully developed subject. The greatest challenge will be for exhibitors, particularly those who have blockbuster material, to understand the need to refine and improve the treatment that may have been lacking in their exhibits in the past.

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.

• **The St. Louis Stamp Expo** will be held February 26-28, 2010 at the Renaissance St. Louis Airport Hotel, located next to St. Louis' Lambert International Airport. An exhibitor's prospectus is now available for those who wish to exhibit.

The St. Louis Stamp Expo is an official APS World Series of Philately Exhibition. The Grand Award winner will qualify for the APS Champion of Champions Show in 2010. Over 3,000 pages of exhibits will be featured at the Expo, along with a Court of Honor, participation of 50 dealers, philatelic speakers and societies, a Youth area, and a national public auction by Regency-Superior, Ltd. The Expo will be commemorating the 150th Anniversary of the downtown St. Louis Library, and is proud to host the annual convention of the Military Postal History Society.

The jury will be headed by Darrell Ertzberger of Crystal City, Virginia. Other jury members include Elizabeth Hisey, Eliot A. Landau, Jerry H. Miller and Henry Sweets III.

To obtain an exhibitor's show prospectus, write to the St. Louis Stamp Expo, 229 N. Euclid Avenue, St. Louis, MO 63108, or call (314) 361-5699. An application is available online at www.stlstampexpo.org. Deadline for submission is December 15, 2009.

• **WESTPEX 50th Anniversary**

Preshow begins April 21, 2010

APS Seminar

Collectors Club of S.F. Dinner

Schuler Rumsey Auction

The Main Event

April 23-25, 2010

Go for the Gold WSP Exhibition

75 dealers from around the world

More than 50 talks, tours & meetings

Guest societies

Scandinavian Collectors Club

Polonus Philatelic Society

San Francisco Airport Marriott

Make your plans now for the WESTPEX golden anniversary show. Our exhibition is always over subscribed so if you want a chance to win real gold apply early.

The Philatelic Exhibitor

Whether you exhibit or not, WESTPEX is the one show serious collectors never want to miss. Ask anyone who's attended and we'll bet they'll tell you it's the best show they've been to.

Besides, wouldn't you enjoy a week or more in the beautiful San Francisco Bay area? See our website for details on getting one of our deep discount hotel rooms right on the bay. www.westpex.org

• **The 32nd York County Stamp Show**

will be held January 22-23, 2010 at the York Fairgrounds in York, PA. We plan on 28-30 dealers and space is still available. Dealers interested in taking part in the York County Stamp Show 2010 bourse should contact Gordon Miller, 28, Fake Hollow Road, York, PA 17406 (gmscales@comcast.net) for information and/or a contract. Copies of the prospectus are available by sending a #10 SASE to John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327.

We are interested in presenting any awards that correspond to the exhibits we receive so any club interested in making their award available should contact John C. Hufnagel at the address above or e-mail glenrockotts@comcast.net (Mention "Stamp Show" in subject line) with information about the award and who to contact.

We will have a youth area, USPS booth, club table, food on site, bid board, show cachet and cancel. Hours will be Friday 10 a.m. to 6 p.m. and Saturday 10 a.m. to 5 p.m. Questions about the show can be directed to chairman John C. Hufnagel or by e-mail at address above.

• **LINPEX 2010**, the annual philatelic event hosted by the Lincoln (Neb.) Stamp Club, will feature a competition for single- and multiple-frame exhibits on Feb. 27-28, 2010. Information about the event is available at www.lincolinstampclub.org/linpex. A prospectus and exhibit entry form are available for download. You may also request these documents from the exhibit coordinator: David M. Frye, 5600 SW 80th Court, Denton, NE 68339-3332.

The maximum number of frames per

exhibit is ten for adults and five for juniors. The entry fee for each exhibit is \$10 plus \$5 per frame. Frame fees are free for junior exhibits, which require only the \$10 entry fee.

A panel of three judges will judge the exhibits, using five levels of award. Other awards will include those provided by AAPE, ATA, and USS. The deadline for submitting entries for the competition is Jan. 31, 2010.

Questions may be sent to questions@lincolnstampclub.org.

• **Join us for the 120th time in 2010.**

The Garfield-Perry Stamp Club of Cleveland will be celebrating our 120th birthday on March 19-21, 2010. Join us for the fun. We started all of this in 1890, and it continues today as one of the premier postal history shows in the U.S. Winning gold at March Party is quite a feather in your exhibiting cap as it shows how well you stack up against the best. The 2010 prospectus is now available at www.garfieldperry.org or contact Roger Rhoads, Exhibit Chairman, at 6160 Brownstone Ct., Mentor, OH 44060.

The societies being featured this year include the first annual conflagration of the Visiting Firemen of Philately along with the national meeting of the Machine Cancel Society and a regional meeting of the Plate Number Coil Collectors Club. In coming years we will have the American Revenue Association in 2011, the United Postal Stationery Society in 2012 and in 2013, celebrating the 150th anniversary of Morgan's raid into southern Ohio, the Confederate Stamp Alliance. As with any show, we continue to invite other groups who wish to be with us to enjoy our Party.

We continue as in past years to hold the show at the Cleveland Masonic Auditorium with 180 exhibit frames and 55+ dealers. As with this past year, the headquarters hotel will be the Wyndham Hotel at Playhouse Square at 1260 Euclid Ave. Use the link on the website for show rates. Help us celebrate the tradition.

Report From The Secretary

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

MEMBERSHIP STATUS AS OF AUGUST 30, 2009:

U.S. Membership	
Active and paid up	737
Life Members	73
3rd Quarter New Members	20
Foreign Membership	
Active and paid up	130
Life Members	12
3rd Quarter New Members	4
Total Membership June 30	867
Life Members	86

Special congratulations go to the Novice Award Winners third quarter of 2009: Steve Volis, Rossicapex 2009, Van Siegling, NTSS 2009, Haley Oswald, MNSE 2009 and Gary Loew, Ropex 2009. All of the above have earned a complimentary membership to AAPE for one year.

Welcome to new members for the third quarter of 2009:

David Schurman, St. Laurent, Canada
Easton Williams, Richmond, VA

Gene Zhiss, Charlotte, MC
Douglas Lehmann, Falls Church, VA
Rein Vasara, Vancouver, Canada
Mike Dennany, Richland, MI
Peter Foote, Chicago, IL
Richard Hess, Warren, OH
William Sandrik, Arlington, VA
John Zwyer, Toledo, OH
Al Nagy, Orlando, FL
Vickie Siegal, Westwood, MA
Thomas Anderson, Gaithersburg, MD
Brian Major, Advance, NC
Carl Scheriana, Pascoe, Vale, VC Australia
Dennis Amos, York, SC
Alex Dutt, Doylestone, OH
Serge Kahn, Menthon St. Bernard, France
Robert Shoemaker, Cockeysville, MD
Salman Basir, Lake Bluff, IL
Tim Balm, West Chester, OH
Greg Gessell, Mukilteo, WA

Twelve letters were written to acknowledge creativity, gold and silver pin awards. In cases where they recipient was a non-member, back issues of TPE were included,

and they were encouraged to join AAPE. This has resulted in several new members.



Elizabeth Hisey, AAPE Secretary

Dear AAPE Members,

An important part of your membership are the four issues of *The Philatelic Exhibitor*. If you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$1.52 for each returned copy.

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

AMERISTAMP EXPO 2010 1-Frame Team Competition

Rules & Regulations

- A Team shall consist of any five (5) individuals. These individuals may share membership in a stamp club, a philatelic society or fraternity, or join together solely for this competition.
- An individual may NOT be part of more than one team. An individual may enter one and only one exhibit in the 1-Frame Team Competition.
- A team entry consists of five (5) 1-frame exhibits. Each exhibit must be the bona fide property of one and only one team member.
- Team exhibits must be from these Types: Traditional, Postal History, Postal Stationery, Thematic, Display, Revenue, Aerophilately, Astrophilately, Illustrated Mail, Cinderella/Poster/Promotional, Special Studies, or Picture Postcards.
- Team exhibits must be entered in the AmeriStamp Expo Single-Frame open competition. (See show prospectus for application procedures, as well as show rules and regulations.)
- Exhibits entered in the Single-Frame Championship competition are not eligible. Note: AmeriStamp rules state that an exhibit that is eligible for the Single-Frame Championship class is NOT eligible for the Single-Frame open competition.
- Exhibits will be evaluated by the jury with the following points assigned for each medal level: Gold = 100, Vermeil = 90, Silver = 80, Silver-Bronze = 70, Bronze = 60, and Certificate = 50.
- Teams will earn a 5-point bonus for each "new" exhibit — never shown at the national or international level (minimum = 0; maximum = 25). Exhibits previously shown at local/regional shows are acceptable.
- Teams will earn a 5-point bonus for each separate Type of exhibit represented (minimum = 5; maximum = 25).
- Teams earn five bonus points for each special award, including 1-Frame Reserve Grand Award(s). A bonus of 10 points is earned by the exhibit winning the 1-Frame Grand Award. Only awards presented at the banquet are eligible. Only one (1) special award sponsored by or presented by any given society or organization may count towards a team's total score, with the exception of awards sponsored by the American Philatelic Society or the American Association of Philatelic Exhibitors. All awards by APS and AAPE will count towards a team total score.
- The team score is the total of the scores of its five entries plus any bonus points earned. The team with the highest aggregate score will be the winners.
- Ties will be broken by 1) the number of new exhibits, 2) the number of different types, 3) the number of Gold awards, 4) the number of Vermeil, 5) the number of Silver, 6) the number of Silver-Bronze, 7) the number of Bronze, and 8) the number of special awards.
- Each member of the winning team will receive an award. (Other awards may also be available to the 1-Frame Team competition.)
- Exhibits entered in the 1-Frame Team competition are eligible for all applicable awards at AmeriStamp Expo (as set forth in the show prospectus).
- Participants in the 1-Frame Team competition may enter other exhibits at AmeriStamp Expo (as set forth in the show prospectus).
- There is no additional fee for participating in the 1-Frame Team competition at AmeriStamp Expo.
- Teams must register with the 1-Frame Team competition coordinator by providing a list of the team members, their exhibit titles, whether the exhibit is "new," and the exhibits' Types. Forms are available from the Coordinator (Tony Dewey, 157 Warrenton Avenue, Hartford, CT 06105-3931 or afdewey@sbcglobal.net, and from the web site of the AAPE (www.aape.org).

One-Frame Team Competition — Rule Change Affects Eligibility

by Anthony Dewey

Eligibility rules for the single-frame Champion of Champions competition for AmeriStamp Expo 2010 have changed from prior years. This is causing some confusion among those forming teams for the 1-frame team competition.

The rule for the 1-frame team competition regarding 1-frame C-of-C exhibits has not changed: "Exhibits entered in the Single-Frame Championship competition are not eligible. Note: AmeriStamp rules state that an exhibit that is eligible for the Single-Frame Championship class is NOT eligible for the Single-Frame open competition." To simplify, if an exhibit is eligible to compete in the 1-frame Champion of Champions at AmeriStamp Expo 2010, then it is NOT eligible to compete in the 1-frame team competition.

But, as The Bard would say, "Eh, there's the rub!" Just what exhibits *are* eligible for the C-of-C? According to rule 8 in the prospectus for AmeriStamp Expo 2010, all exhibits that have won a single-frame Grand award at any World Series of

Philately show in calendar year 2009, are eligible for the 2010 C-of-C. Also eligible for the 2010 C-of-C are all exhibits that have won the single-frame Grand award at any Canadian National show for calendar year 2009, as well as the single-frame Grand award winner and all single-frame Reserve Grand award winners from AmeriStamp Expo 2009.

For the sake of completeness, we should also note that all previous winners of the single-frame Champion of Champions competitions are also NOT eligible for the 1-frame team competition.

That the deadline for AmeriStamp Expo exhibit applications has been set for November 1, 2009, is also causing some concerns. There are several WSP shows that occur between November 1 and December 31, 2009. Should an exhibit on a team roster win the Grand award at any of these shows, then it would become ineligible for the 1-frame team competition. If this is a possibility for your team, then a backup exhibit/exhibitor should be lined up

and entered in the 1-frame open competition at AmeriStamp 2010. The team roster can be adjusted, as needed.

The rules for the 1-frame team competition for AmeriStamp Expo 2010 are the same as were used for last year's contest with one change. "Only one (1) special award sponsored by or presented by any given society or organization may count towards a team's total score, with the exception of awards sponsored by the American Philatelic Society or the American Association of Philatelic Exhibitors. All awards by APS and AAPE will count towards a total team score." This rule was implemented to prevent a team from "loading" the score by providing numerous awards, which would be primarily targeted for their own group.

For a complete set of rules for the 1-frame team competition, as well as printable team registration forms, please visit the AAPE website at www.aaape.org. The links to both documents are on the home page.

On Non-Competitive Philatelic Exhibiting by Arthur H. Groten M.D.

Having been a member of AAPE since its inception and an active exhibitor for more than 30 years (though less so recently), I have been following the state of exhibiting in the U.S. through the TPE. In the January 2009, Dr. Bell asks "Is Philatelic Exhibiting in the US in Trouble?" and then goes on to say "Yes" and to offer some well-considered suggestions. In the current issue, Steve Reinhard notes the decreasing number of apprentice judges to take over from the decreasing number of accredited judges still actively judging. And Tim Bartshe asks us to think out of the box.

OK, here's a shot. Why do we insist that all exhibitions be competitive? I have just returned from PhilAero '09, held in Meyrin, Switzerland, in conjunction with the FISA's 44th Congress. There were several hundred frames of marvelous aerophilately and it was not judged. That freed up exhibitors to be inventive. There were exhibits of airline documents; postcards related to early airmail; exhibits that looked at particular airlines or air routes including all the necessary ephemera to tell the story; even some of the more classically presented exhibits included material not ordinarily seen in such presentations.

The Philatelic Exhibitor

Everyone got a lovely certificate and special show medal.

Looking as a judge, the range of exhibition quality was what one would expect but the material in those exhibits we might give low medal levels to was every bit as interesting. Were the exhibition to have been judged, I imagine some of those exhibits, mounted by collectors who do not ordinarily exhibit, would not have been present.

There are, it seems to me, a number of reasons why people exhibit: to share their collection; to share new discoveries or original research; to force one to organize his material; for the fun of it and the associated camaraderie; to win medals.

Non-competitive exhibits can wonderfully serve all the reasons, except the last. If we really want to increase the number of exhibitors, I submit that we need a paradigm shift. The vast majority of articles about exhibiting in TPE and elsewhere have to do with how to get higher award. But the push to compete is not what drives everyone who might want to exhibit and, indeed, that competitiveness is, I'll bet, one of the main reasons collectors might elect not to exhibit.

Each time we have reached out to/for new exhibitors by creating new classes of exhibiting, we have made those classes competitive and what we have found, for the most part, is that the usual folks who exhibit have taken those classes and applied their skills to it. The "novice" still feels unable to "compete."

Some might say that exhibiting permits the exercise of a natural human propensity for competition and, to some extent, that may be true. But not everyone who might wish to exhibit is necessarily competitive; indeed, some folks are decidedly not interested in competition. They have nowhere to go.

The entire American exhibition culture is based on competition. We have 35 national shows at which exhibitors can qualify for international shows. In Europe, there are far fewer such qualifying shows. Perhaps that is why non-competitive exhibiting is well received over there. It gives those who don't want to compete or aren't interested in international competitions an opportunity to display their collections.

Within our current APS-sanctioned arrangement, the WSP is entirely competi-

"Impossible" is a word only to be found in the dictionary of fools. — Napoleon

tive which makes it hard for those who don't want to follow the rigid rules to exhibit. Everything is geared toward competition so those seeking to enter exhibiting are a self-selecting group. If there were a well-publicized, ongoing (rather than anecdotal) effort at noncompetitive exhibiting, it might well bring in new exhibitors out of the woodwork who might, later, want to compete.

In the face of a decreasing judges' pool and, so those who have been studying the data tell us, a decreasing pool of exhibitors, we really need to consider alternatives. The

politics of exhibiting would have to change. A current WSP show that elected to stage non-competitive exhibitions should not be removed from the "A" list of shows. Or maybe, of the 35 WSP shows, it would be decided that only 20 a year would be competitive, the rest non-competitive, and the choice made drawing straws. Perhaps a different arm of the APS (i.e., other than WSP) needs to be established. Or, perhaps, as shows become unaccredited by WSP (as will probably happen if current trends continue), those shows could become non-competitive.

I might omit the possibility of mixed competitive and non-competitive shows because that doesn't address the diminishing judging pool but such an approach might be the most politically palatable way to test the acceptability of the concept.

I've made no attempt to anticipate all the possible pros or cons since how the paradigm is shifted is not as important as recognizing that it needs to be shifted. No doubt other readers will have their own ideas and suggestions to improve the concept — or brick-bats, etc. I look forward to an invigorating discussion.

As I See It

by John M. Hotchner

Getting Past What Seems Like A Dead End

At a recent critique an exhibitor stated that he was stuck at the medal level his exhibit has achieved because he could not find any more-material to expand, fill in holes, or advance the scholarship aspect. As we talked about this situation after the critique, it turned out that the problem was as much a failure of imagination as a paucity of material.

It IS possible that a subject is so arcane that nothing more exists, but I don't think an exhibitor can conclude that until the following have been tried:

- Write an article about your specialty for both the general popular philatelic press (The American Philatelist, Linn's, Scott Stamp Monthly) and for specialty organization journals that cover your area. The former should be overview-oriented; the latter about some specific aspect. Always add a tag-line saying that you would appreciate reports of similar material and would be glad to correspond with other collectors.

- Troll the Internet for related subjects and post your interest wherever you can.

- Put "wanted" notices wherever you can in philatelic periodicals. If you get one good response it will have been worthwhile.

- Determine what current or past specialty societies have covered your area, and access a complete run of their journal to see what others may have presented on your subject(s).

- If there are nonphilatelic historical or affinity organizations whose membership may have an interest in your subject — or may even have material, write an article for them, and invite correspondence.

- Don't limit yourself to US resources. Foreign-based specialty societies or national philatelic societies of countries where your subject intersects may be worth exploring with some of the methods noted above.

- Make up a "wanted" poster — a half page on what you are looking for — and leave a copy with every dealer at every show you attend. Talk to as many dealers as you can. Send the flyer to other dealers who you think might

possibly have material for you.

- For the same reason, advertise in the one magazine that every dealer reads, *American Stamp Dealer & Collector*.

- Register with dealers and auctioneers who will notify you about material of interest that they buy for resale. For example cover dealer Jim Forte notifies me by e-mail every Monday with new material in my collecting areas. Nutmeg Auctions sends an e-mail for each auction listing material similar to what I have purchased in prior auctions.

- Check eBay and APS Stamp Store frequently and/or ask friends who do so to let you know when they see material that may be of interest.

- Make your interests known on Internet stamp sites such as the Virtual Stamp Club and USAtoZ. If you can't ask to buy and sell, pose a question about your material that will bring out others interested in your field.

I am certain there are other "secrets" for digging out elusive material that readers of this journal have discovered. I invite you to share them in Letter to the Editor form.

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. Catharines, 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

FIP WEBSITE

<www.f-i-p.ch>

Those interested in exhibiting at the international level are invited to visit the website of the International Federation of Philately (FIP). You will find, among other things,

- the history of FIP and its current activities

- FIP's organization, its officers and commission chairs

- The regulations that cover organizing of exhibitions, exhibiting and judging at FIP shows, and the accreditation of judges.

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