

#93✓✓
v.24#1

The Philatelic Exhibitor



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

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SYNOPSIS — A THEMATIC PROMOTIONAL ONE-FRAME EXHIBIT

Ships on Stamps Unit

An Invitation

AN INVITATION TO JOIN THE

Ships On Stamps Unit

American Topical Association  Est. 1952
 American Philatelic Society Affiliate 152

www.shipsonstamps.org

With several hundred members around the globe, we are the world's oldest society specializing in all aspects of maritime history portrayed on over 17,000 miniature works of art issued by postal administrations since 1847.

- Thematic/topical philately lets each of us decide what and how to collect and when to consider our collections 'complete'.
There are no printed album pages demanding the filling-in of empty spaces!
- We can't and don't want to obtain *all* the stamps picturing ships and boats—there are too many—but we can and do enjoy concentrating on specific chapters in seafaring history we have fallen in love with.
- Many hundreds of stamps are available on a modest budget to form a fascinating specialized collection. These pages highlight some ideas of the variety of themes you may fall in love with! [1103]

PURPOSE OF EXHIBIT

- ☆ Extolling the virtues of collecting the thematic / topical way: Freedom to decide individually what and how to collect and when to consider a collection 'complete'.
- ☆ Highlighting the collecting of *Ships on Stamps*, for the last 3-1/2 decades ranked among the top four or five themes favored by ATA members and readers of LINN's Stamp News.
- ☆ Giving specific examples of how to form fascinating specialized collections on modest budgets.
- ☆ Promoting the *Ships on Stamps Unit* at stamp shows and consenting public libraries; describing the benefits of membership.

← Title Page.

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100 Match Factory Pl
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PHILATELIC MATERIAL. Just as in 'regular' thematic exhibits, we find here stamps both old and new, booklets and booklet panes; maiden voyage covers, pictorial handstamps, souvenir sheets and postal cards—but mostly easily acquired items. There are no proofs, varieties, or rarities.

INDIVIDUAL 'CHAPTERS'. Featuring themes such as Vikings, Columbus, Tall Ships, Submarines etc. and promotional information inviting the observer to join the *Ships on Stamps Unit* for only US\$9/year.

PREVIOUS EXPOSURE. Since 2005, this exhibit has been seen Coast-to-Coast at numerous local, regional and national shows, including APS AMERISTAMP EXPOS, APS STAMPSHOWS, and WASHINGTON 2006—non-competitive—and led to the recruitment of a number of new Unit members.

A Synopsis For A New Concept
A Thematic Promotional One-Frame Exhibit
by Wolf Spille

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Year
2010

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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.

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10011-9199, xxjones@juno.com

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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.

NAME: _____

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SIGNATURE: _____ DATE: _____

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



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Mentor Service Needs You!

The mentoring committee is seeking two types of individuals.

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

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

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

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

Kent Wilson

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

Honor Roll of Judges

In response to the Editor's request for the names of judges who have done an outstanding job of completing the Uniform Exhibit Evaluation Form, the following have been named:

- Rich Drews (by Phil Rhoades)
- Jim Graue (by Phil Rhoades)

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.

Support Your Favorite Show — Enter An Exhibit!

YOU CAN BE OF SERVICE – VOLUNTEER NOW!

To serve as an elected officer or member of the AAPE Board of Directors. All officers and two directors are up for election. You need not be a "famous philatelist" — we simply are seeking people who wish to serve the world's large exhibitor organization. Write a letter today to Tim Bartshe, chairman of the AAPE nominating committee, at 13955 30th Ave, Golden, CO 80401.

DEADLINE FOR VOLUNTEERING: MARCH 1, 2010

Election Timetable:

- April TPE will include the report of the nominating committee
- July TPE will contain a ballot due no later than September 1
- October TPE will contain election results
- New officers will be installed in November.

Election Committee: Tim Bartshe, Guy Dillaway & David Herendeen

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 April 15, 2010 is March 15, 2010. The following issue will close June 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. 1-4, \$3.00.

FUTURE ISSUES & THEMES

The deadline for the April, 2010 issue of **The Philatelic Exhibitor** is 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?"

For the July 2010 issue — deadline June 15, 2010 — the suggested topic is a complete this sentence problem: "The single most important thing that needs to be changed in exhibiting is _____."

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 Randy Neil a note; address on page 2. —JMH

Editor's AAPE(s) of the Month

In recognition of their contributions to the success of the AAPE and *The Philatelic Exhibitor*, thanks and a round of applause to the following people whose efforts have contributed to AAPE's successes:

- **November, 2009** — **George Kramer and The Philatelic Foundation** now in the process of putting virtually all of the 475,000 stamps and covers expertized over the last 64 years on its website. The first phase will be completed by June 2010.
- **December, 2009**, — **John Walsh** who is working with **Larry Fillion** to put the first 20 years of TPE on our website.
- **January 2010** — **Rich Drews**, who has been a trusted advisor to many AAPE officers, the sparkplug to several improvements over the years, and currently is the creator of the APS seminar on exhibiting that has been given at several shows.

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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.

The luck of having talent is not enough, one must also have a talent for luck. — Hector Berlioz

Premium Memberships in AAPE — Dues Year 2010 (as of 01/03/10)

Patron Member:

David Cordon – plus \$50
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Alfredo Frohlich

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What's New @aape.org by Larry Fillion

1. The first six TPEs (from 1986 to 1988) have been scanned and added to the web site. By the time you read this, there may be many more. We will be scanning and uploading TPEs older than five years old.

2. Check out the **News** page for links to a few selected TPE articles from 2009 onward.

3. Dozens of DPS exhibits have been sent to me and I will be adding them to the web site soon.

4. New links to online exhibits on the **Links** page.

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@sbeglobal.net

Canadian Stamp News

P.O. Box 600
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Global Stamp News

P.O. Box 97
Sidney, OH 45365

Mekeel's Weekly & Stamps

42 Sentry Ln.
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Virtual Stamp Club

lloyd@virtualstampclub.com

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

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• **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.

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.

Editor's 2¢ Worth

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



Onward and Upward!

What a privilege it has been to work with the authors and other contributors to TPE to produce 93 issues of this journal, starting with our first issue in the Fall of 1986! It has also been a pleasure to work with Randy Neil, Peter McCann, Steve Schumann, Paul Tyler, Chas. Verge, and Tim Bartshe, our talented and devoted presidents during this period of unprecedented levels of change in exhibiting and judging. Much of that change has been driven by AAPE members making proposals in these pages. Many, after debate and adjustments to accord with reality, have become common practice. I have watched in amazement as so many of you have not only had ideas but have stepped forward as long term volunteers to make them reality.

I leave the editor's chair with regret. But I also leave it with an abundance of pleasure as our incoming editor, Randy Neil, will take TPE to the next level, making it far more attractive while preserving the level of content, and making it an even better representation of AAPE.

The latter of course largely depends upon you the members. Our "stable" of regular writers has never numbered more than a dozen or so, supplemented by another dozen irregular contributors. Randy and I both hope that you who have contributed in the past will continue to do so, and that many new contributors will want to be part of our exciting steps into the future.

Randy Neil is no stranger to many of AAPE's members. He is our cofounder, really the brains behind AAPE's rapid start-up success, and our first president. He is also a past president of the APS, and the current and founding editor of *American Stamp Dealer and Collector*, the hottest magazine-format publication the hobby has ever seen. He is also the editor of the *Confederate Philatelist* of the Confederate Stamp Alliance, and in that role has valuable experience in managing a member-supported journal.

I have given him space, below, to start what will be an ongoing dialogue with you and to tell you where—with your help—he intends to take TPE.

There is no way I can adequately thank all of you for the 23+ years of what all of you have done to support the hobby we all love through your support of AAPE, this magazine, and participating in exhibiting. We will celebrate AAPE's 25th anniversary at Chicagopex in 2011. And for an organization that the naysayers said would fizzle after a few years, that is pretty terrific. Let's all keep up the good work!

The Philatelic Exhibitor's Future by Randy L. Neil, Your Editor Soon-To-Be

The greatness of this quarterly journal was built, carefully and with much devotion and, yes, even love, over a nearly 24-year period by its founding editor, John M. Hotchner. Under his nurturing and critical eye, *The Philatelic Exhibitor* became the spirited "voice of philatelic exhibiting" — on the broadest national scale. Even in the philatelic exhibiting communities of other countries it has achieved respect and influence. Most of the myriad positive changes that have upgraded the exhibiting world over the past quarter century were first introduced and aired here...mullied over, argued over, and solidified.

I know you join with me in saluting this philatelist's philatelist as he steps down from this role. He will be missed — though you and I both know we haven't seen the last of his ideas and influences on this most exciting of all philatelic endeavors. As your new editor, I step into some formidable shoes... and I thank your Board of Directors for the opportunity. And I thank you John.

Many of you know — or even remember — when John and I germinated the idea of founding the American Association of Philatelic Exhibitors back in the early 1980s. We appointed a Founding Council that shepherded our formal organizing tasks in 1986, and it was that Council that appointed yours truly as president and John as editor.

In the interim, while we both immersed

ourselves into some philatelic politics, we also both became experienced editors. To my new task I bring quite a few years of professional magazine design and editorial experience.

I will soon be preparing a newly-revised set of guidelines for authors and contributors to *The Philatelic Exhibitor*. Meanwhile, beginning with the Second Quarter issue (April-June 2010), here are some things you can expect — and also some specific requests from me as your editor:

TPE will become a full color publication with its next issue — and it will also come to you in a new format of 9 inches x 7 inches in size. Pages are being added so there will be no loss of space for the many things we'll be covering. Inside our pages you will see many more images — from exhibit and title pages to photo coverage of our members in their many exhibit/exhibition-related activities.

In addition, with the astute aid of our especially capable advertising manager, we'll be able to offer our advertisers the sparkle of four color process color for their ads. You can imagine what this might do for us. New advertisers will want to come on board...helping us improve our finances and encouraging us to add more pages.

Now...may I say this:

YOUR INPUT IS TPE'S BACKBONE.

I encourage every member who's been writing for TPE (from letters to articles) to

keep it up! I want as much as you send me. And hey, if you've never written for us before, isn't it time you did? Send me your opinions, thoughts and ideas for our Letters to the Editor. I'll love to get 'em. BUT I love it even MORE when you decide to write a lengthy article (hopefully, with images!) Exhibiting gets better because of YOUR input. And YES, "The Fly" will continue flitting about from here to there.

John began his work as editor back in the mid-1980s, before the advent of computerized desktop publishing software and before the written word and high quality images went digital. All of the early submissions, whether articles or letters to the editor, came to him either in typescript or hand written. Images went to him as ordinary photographs or line drawings. Assembling each issue was a lengthy, step-by-step process.

John has been kind of enough to not completely stipulate to our writers and contributors that they must submit their materials to him in computer files. Although our "rule" for submissions will never be completely hard and fast, it is important to the preparation of our "new format" TPE that:

A) All articles (meaning any stories, features, monographs, regular columns, etc.) coming in to us must be in a word processing file (preferably MS Word...or Word Perfect). At the same time, any photos must be submitted as scanned or digitally-pho-

tographed images in either jpg or tif format. We will continue to accept, for an as yet undetermined period, a typescript instead of a computerized file. We'll also accept for a while regular photographs or color photocopies. ALL images must be in color unless they are old/historic in nature (i.e., an exhibit page of a 1950s exhibitor or a show photo from long ago).

B) Letters to the Editor, **if longer than**

two paragraphs, must be sent to us in the same kind of computer files as above...OR (and this is the preferred format) via e-mail. A letter shorter than two paragraphs is okay if handwritten or typed.

Why is much of this so necessary? It's because it costs additional funds (and time) to convert typed or handwritten text to a word processing file (it has to be rekeyed by a person who's paid by the hour)... and

photos/photocopies have to be scanned.

Every element of *TPE's* production process will now be computerized.

These requirements will produce the end result – a publication which will shine as one of philately's very best. And one that enhances *TPE's* reputation as the fountainhead of philatelic exhibiting.

Thank you, John...and Thank YOU, too, for allowing me to serve you once again.

Your 2¢ Worth

— Rob Bell • Henry Fisher • Wolf Spille • Chas J.G. Verge • William Sammis

Exhibitor Comment Period

To The Editor:

Would a short period for exhibitor comment of any near final CANEJ judging criteria document be valuable? Would that help with bi-directional communication as supported by CANEJ in other areas?

Rob Bell
West Sedona, AZ
msbell@esedona.ent

Free Auction Catalogs

To The Editor:

I receive catalogs from a large auction house. Some I keep, others I will give away FREE. All the recipient has to do is bow three times towards Sidney, Ohio when the catalogs are received, because that is where Scott's is located (I'm kidding), and reimburse me for postage. Prices Realized can be obtained from the Internet. The catalogs are mainly top quality U.S. stamps and postal history, but occasionally foreign items are included.

Henry Fisher
Columbus, OH
embrefisher@aol.com

Tongs For Tweezers

To The Editor:

I enjoyed the story of Don David Price's travails while becoming a successful exhibitor (Oct. 2009 issue) and trust that by now he no longer envisions handling valuable material with tweezers (p. 20, third paragraph). :-)

Wolf Spille
Charlotte, NC
kaptwolf@aol.com

Stamp Shows

To The Editor:

Stamp shows are useful for the hobby and I believe they are needed. It is good to have others (judges) rate our collections. Exhibiting brings satisfaction and admiration from our fellow collectors. The receipt of high medals shows that the exhibitor has put together a collection that has been accorded some status. I do not see how this can be obtained from Internet exhibits. It could be difficult to see exhibits if they were only on the Internet. If I were to look at Internet exhibits I might as well read a book! My embossed revenue stamps would certainly be invisible. Seeing an exhibit of famous or impressive stamps in person is analogous to visiting a museum. I can tell

others that I saw items "X, Y, or Z," which are normally only seen in books.

What is to be gained by eliminating shows? Does it help the hobby? Seeing what other people have collected can provide new ideas for collecting, in addition to showing what comprises a complete collection and what is available. I realize that most people only visit dealer's tables and not the exhibits, but it is interesting to see what others collect and I often wonder how others get their material.

Perhaps the hobby needs fewer national-level shows or shows that are only two days in length. Would dealers travel to a shorter show? Collectors are getting older (alas) and there are now fewer club members to do the needed work to put on a show. A weekend show could make it easier to put one on.

Fewer shows could be a hardship for me. I rarely exhibit at a show far from home. My 1-framer usually does well and is not too expensive to mail. My 6-framer is more expensive. My other exhibits are on pages that vary up to 20 x 24 inches in size. They require a heavy masonite box, and thanks to increased postal rates, I cannot afford to mail them. It would be also difficult to carry a large box on a plane. The only way to avoid mailing expenses is to travel to the show, which involves food and hotel costs. Frame fees are expensive but they help defray show costs. (I would like to see admission charged for shows and I have argued this point in the past. I just attended a local show and was quite willing to pay the modest \$1 admission charge. How can one collect stamps seriously and not spend money?)

I have had a number of letters printed in *TPE* complaining about judges and how the exhibitor knows much more about his stamps than the judges. I also realize that!) judges can be persnickety (and wrong), 2) judges at different shows can give different medal levels to the same exhibit, and 3) the Champion of Champions award usually goes to classic material. In spite of these "problems," I would not want shows to disappear.

Henry Fisher
embrefisher@aol.com

Unusual Critique

To The Editor:

I had a lovely time at FLOREX and

received a wonderful tongue-in-cheek critique of my exhibit on the "First Days of The 1959 American Dental Association Centennial" stamp. I thought, because of its humour, that it could be shared with *TPE* readers.

This is not your typical critique and, for one, I don't think it should be attempted by every judge. I need to point out that the exhibit received a Gold medal and perhaps its result made this type of critique easier. The critique, given by Rich Drews, who agreed this could be shared, was timely and appropriate. It regaled the attendees and made the critique "interesting." He basically read out his Exhibit Evaluation Form and therefore the information below is broken down by judging criteria.

The question that I asked was if the first responder could give any information I could "chew on" for the exhibit's next presentation. I didn't expect so much "meat" as a response.

Title and Treatment — A mature title page and treatment. You have retained your wisdom teeth. Unfortunately, getting credit for importance is not as easy as getting a quarter from the tooth fairy for your baby teeth.

Knowledge, Study and Research — A wonderful amalgam of original research and personal study. You could drill a bit deeper and try to root out more information on what additional production material could be shown.

Rarity and Condition — Good archival photos, look for a ceremony program even if they are scarce as hen's teeth. Your cachet printing plates are a crowning achievement. Some original cachet artwork would carry your exhibit further and bridge the gap.

Presentation — Cleanly mounted. The gray pages look dingy in this light. Open wider so we can admire those pearlies.

Comments and Recommendations — I just couldn't bring myself to write a straight critique. This caps off a fun show.

Chas. J.G. Verge
Toronto, Ont., Canada
cvgverge@rogers.com

Where Cover Hinges?

To The Editor:

It has been my preference to use oversized hinges ("cover hinges") to mount the covers in my exhibit. In the past these were

available through Subway Stamps' G & K line and were marketed as "Dennis's Stamp Hinges." They are no longer available. (Conversations with owner Virginia Goldberg indicate that negotiations with a manufacturer for the new supply have just

commenced. Presumably it will be some time before these hinges make it to market.) Can any member suggest a source for cover hinges? (As a last resort I could certainly double up on stamp-sized hinges or switch to the clear plastic mounting cor-

ners that seem to be used by the majority of exhibitors, but to paraphrase Frank Sinatra, I want to do it "my way.") Thanks in advance.

William W. (Bill) Sammis
Ithaca, NY
cws13@cornell.edu

PRESIDENT'S MESSAGE by Tim Bartshe

As you read this, I begin, sadly, my last year as President which also means that it is election time coming soon and nominations are in order. This society has grown and prospered and will continue to do so by the will and energy of its volunteers. Many of you have volunteered to do tasks that are not "board positions" and many that are on the board are not elected. But the helm is guided by those that are elected, namely the President, Vice-president, Secretary, Treasurer and during each election cycle, two Directors at Large. I will chair the nominations committee, not running for office. For those of you interested in being placed on the ballot, please notify me. The office that will be on the ballot for this year's elections will be those listed above and the Director at Large seats presently held by Dave Herendeen and Guy Dillaway.

Speaking of volunteers, fellow member "way up North" John Walsh in Newfoundland is presently scanning all of the back issues of *The Philatelic Exhibitor* and sending them to our webmaster Larry Fillion for web placement. This is a prodigious task and we all thank John for his willingness to take this on. Further along

that line, Life Member Bob Hisey has also volunteered to take these scans and put them through OCR so that these files can be fully searchable. Once this is done, they will be placed on a CD for sale to the membership. The scans of *TPE* up to a particular date will be available for view to all who wish to look. This is exciting news and comes from the willingness of our membership to take on the challenges. Many thanks to all three of you.

With the approval of CANEJ (Committee on Accreditation for National Exhibitions and Judges), the AAPE has been given the opportunity to create a series of seminars on how to exhibit the various classes and divisions. Before, CANEJ had put on these how to judge seminars through various presenters but most evolved into the exhibiting side of the subjects. CANEJ is preparing three seminars aimed at the judges based upon the new Universal Exhibit Evaluation Forms that most of you have been receiving over the last year. David McNamee, whose career revolved around adult educational seminars, has volunteered to help create these presentations. This will take some time and the subjects will range from pic-

ture postcard and one frame classes to setting up exhibiting pages and mounts; beginning to more advanced. It is envisioned that some of these presentations will have commentary and maybe even become DVDs to be used by various shows and clubs around the country.

As with all of our other services, volunteers can and do make the difference. It is because of all of you that we become and will continue to be one of the most vibrant and proactive philatelic societies around!

CONGRATULATIONS! I am pleased to announce the winners of our award winners for the best articles in 2009 issues of *TPE*. They are:

• The **Randy L. Neil Award** for the best article goes to Patricia Stilwell Walker for "How Judging Has Evolved And What This Means To You As An Exhibitor..."

• The **Clyde Jennings Award** for the best article by an author new to the pages of the *TPE* goes to Gary Steele for "An Exhibit Chairman's Comments".

Both were printed in the July 2009 issue.

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



Even if you're on the right track, you'll get run over if you just sit there. — Will Rogers

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.

• **NAPEX 2010 Alphabet Challenge Jets To Letter "J".** NAPEX 2010 will repeat its "The Alphabet Challenge" competition—a special group of one-frame exhibits, this year all based on the letter "J." The exhibits will be judged using standard American Philatelic Society rules.

NAPEX 2010 is the Washington, D.C.-area World Series of Philately show, which will be held June 4-6, 2010 at the Hilton McLean Tysons Corner in McLean, VA, just a few miles from Washington, D.C. Admission is free and open to the public.

The Alphabet Challenge exhibits "are not necessarily topical. They can be traditional, too, because there could be exhibits on, for instance, Jordan," said show chairman Darrell Ertzberger.

Last year was the first NAPEX Alphabet Challenge, featuring the letter "L." National Postal Museum Philatelic Curator Cheryl R. Ganz won the competition with her exhibit, "LZ126, ZR3 Los Angeles," about mail flown by the reparations Zeppelin USS Los Angeles, built in Germany for the U.S. Navy.

Also scheduled for NAPEX 2010 are commercial dealers and cachetmakers

bourses, world-class philatelic and literature exhibits, judging seminars, national stamp society meetings, and the "Important New Collectors" beginners area. Societies meeting at NAPEX 2010 are the American Air Mail Society, Colombia/Panama Philatelic Study Group, and the Society of Australasian Specialists/Oceania.

There is a special NAPEX 2010 hotel rate of \$130 at the Hilton McLean Tysons Corner.

For more information on NAPEX, visit www.napex.org, write to NAPEX 2009, P. O. Box 1312, Falls Church, VA 22041-1312, or contact show chairman Darrell Ertzberger at mteton@aol.com.

• **Americover Seeks Exhibits For 2010 Show In Chicago Area** The American First Day Cover Society is seeking exhibits for Americover 2010, a World Series of Philately show to be held Aug. 6-8 in the Chicago suburb of Oak Brook, Ill.

The prospectus is now available on the AFDCS Web site, www.afdcs.org, by regular mail from Kerry Heffner, 17656 K Street, Omaha, NE 68135-3491, or e-mail at showinfo@afdcs.org. The deadline for

entering the Americover 2010 exhibition is June 1, 2010, or whenever the 160 available frames fill up.

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

As a WSP show, the winner of the Grand Award at Americover 2010 will be part of the Champion of Champions competition at Stampshow 2011. Charles O'Brien, winner of the 2009 Grand with "Georgia Bicentennial," will represent Americover this summer in Richmond.

In addition, if six or more competitive single-frame exhibits are entered, the Curtis B. Patterson Award recipient for the best single-frame exhibit will be invited to enter the APS Single-Frame Champion of Champions competition at AmeriStamp Expo in 2011.

For more information on Americover 2010 and the AFDCS, contact the AFDCS at P.O. Box 16277, Tucson, Arizona 85732-6277 or showinfo@afdcs.org.

APS Education Course Goes "On the Road"

The American Philatelic Society is offering the **Computers in Philately** course, taught by APS instructor George Fekete, April 21-22, 2010 prior to WESTPEX as part of its continuing education series. The computer has a plethora of uses for the philatelist.



Students taking this course will receive a toolkit designed to optimize use of the computer for a variety of philatelic tasks in this hands-on course. Software and technology that can be used to take advantage of graphics, drawing, scanning, database, publishing, and commercial philatelic applications will be covered. Students are invited to suggest topics not mentioned in the course description for possible integration into the curriculum. Computers will NOT be provided in this course, so each student should bring a PC or Mac. A basic knowledge of computer use is necessary to receive the most benefit from this course.

George is a lifelong stamp collector, a life member of both the American Philatelic Society and the American Philatelic Research Library. From 2003 – 2007 he served on the APS Board of Vice Presidents. His other philatelic memberships include the APS Writers Unit 30, United States Stamp Society, Empire State Postal History Society, Auxiliary Markings Club, American Philatelic Congress, and the Rochester Philatelic Association. George has taught Computers and Philately with *American Philatelist* editor Barb Boal and has assisted Dennis Gilson in teaching the Washington-Franklins course at APS Summer Seminars.

The cost of the course is \$195 for APS members and \$295 for nonmembers and will be held at the WESTPEX stamp show host hotel, the San Francisco Airport Marriott Hotel. WESTPEX, April 23 – 25, 2010, is celebrating its 50th anniversary with 75 dealers from around the world. Register for this course at the American Philatelic Society website, www.stamps.org on the Education page or by contacting Gretchen Moody, 814-933-3803. Learn about other "On the Road" courses at the APS website.



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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.

★ **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 and 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.

March 20, 2010. OXPEX 2010, the 61st Annual Exhibition of the Oxford Philatelic Society, and OTEX 2010, the 30th Annual All Ontario Topical Exhibition. 6 page frames, no entry fee, 156 frames available. Exhibits of 2, 4, 6, and 8 frames only. Free admission and parking. Hours: 9:30 a.m. to 4:30 p.m. Location: John Knox Christian School, 800 Juliana Drive (Hwy 401 and 59 North), Woodstock, Ontario, Canada. For further information contact David Ward, ward2221@rogers.com or www.oxfordphilosoc.com or OPS, Box 20113, Woodstock, ON, N4S 8X8, Canada.

★ **April 9-11, 2010. Philadelphia National Stamp Exhibition.** 69th annual stamp show at the Greater Philadelphia Expo Center, 100 Station Ave., Oaks, PA. Hosting the annual conventions of the United States Stamp Society, the Ottoman and Near East Philatelic

Society, the International Society for Portuguese Philately, and the Pennsylvania Postal History Society. 50-dealer bourse. Frame fee \$10, Juniors \$2. Show hours Friday 10-6, Saturday 10-6, Sunday 10-3. Admission \$5. Show details and prospectus from PNSE, P.O. Box 43146, Philadelphia, PA 19129-3146, or e-mail: pnse@att.net.

★ **April 30-May 2, 2010 Philatelic Show 2010** Sponsored by the Northeastern Federation of Stamp Clubs to be held at the Boxborough Woods Holiday Inn, Boxborough, MA, I-495 at Route 111 (Exit 28), 70 dealer bourse plus USPS, UNPA, and Nordica Postal Agencies, plus Youth Area. 250+ frames for competitive philatelic exhibits, available at \$10 per frame for multiple frame exhibits. \$25 for single frame exhibits and \$4 for youth exhibits. All classes of exhibits encouraged. Spectral show cancel, door prizes, seminars and awards banquet. Admission \$3 per day, a three-day pass available for \$5, children admitted free. Free parking. Show hours Friday 11-6, Saturday 10-5, Sunday 10-4. For further information and prospectus, please visit www.nefed.org or write Guy Dillaway at P.O. Box 181, Weston, MA 02193.

★ **May 28, 29, and 30, 2010. NOJEX '10.** The 47th annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. Hosting the annual conventions of the Universal Ship Cancellation

Society, the Society of Israel Philatelists, and the New Jersey Postal History Society, as well as regional meetings of the Canal Zone Study Group, the British North American Philatelic Society, and the Third Reich Study Group. There will also be a Multi-State Postal History Competition between states from the Northeast as well as Ohio and Delaware. Bourse of 40 dealers; 266 sixteen-page frames available at \$10 per frame; \$3.50 for juniors under 18; one-frame competition is \$20 per frame. Hours of show: Friday: 10 a.m. to 6 p.m.; Saturday: 10 a.m. to 6 p.m.; Sunday: 10 a.m. to 3 p.m. Admission \$2.00 Friday and Saturday, free on Sunday; free parking. Deadline for exhibit entries is April 1, 2010. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: glspl@verizon.net or visit the show website at www.nojex.org.

★ **June 4-6, 2010. PIPEX** at Lincoln Center, 1316 N. Lincoln St., Spokane, WA 99201. 180 to 200, 16-page frames. Open class \$11 per frame; Single frame \$15; Youth class \$6. (U.S. funds). Free admission and free parking. For more information contact the Inland Empire Philatelic Society at P.O. Box 3731, Spokane, Washington 99220-3731, log on to the website www.spokanestampcollectors.org or www.nwfedstamps.org or e-mail us at icksbury@comcast.net. Telephone 509-443-8147 or 208-777-3175.

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.

Huge Demand — and Plenty of Variety — at London 2010

by Richard West, Press Officer

The international stamp exhibitions in London are always at the top of the agenda with collectors around the world. It came as no surprise that there was a waiting list almost as soon as the trade stands were made available over two years ago. Visitors will find a wide range of dealers, auctioneers and postal administrations — including Royal Mail — from around the world.

Likewise, such has been the demand to include an exhibit in the competitive classes that applications were received for over double the number of frames available. After considerable discussion, the exhibits that will be on display have now been determined, appreciating that many potential exhibitors will be disappointed.

The exhibition, London 2010, part of the Festival of Stamps, will take place at the Business Design Centre in London's Islington on 8 to 15 May 2010. To accommodate as many as possible of the competitive exhibits, the exhibition will be divided into two halves. In the first half, 8 to 11 May, visitors will be able to see the entries in the Traditional (approximately 130 entries), Postal Stationery (35 entries), Revenue Philately (thirteen), One-frame (twenty) and Youth (twenty) classes. During the final four days, 12 to 15 May, on display will be the Postal History (approximately 130 entries), Thematic Philately (40) and Aerophilately (twelve) class entries.

Entries have been accepted from almost 60 countries, with the largest number of entries from the UK, followed by USA with approximately 30 acceptances, Australia 23, and Italy, Sweden and Switzerland each having between ten and twenty acceptances.

A full list of the exhibits will be found on the exhibition website <<http://www.london2010.org.uk/>> during the early part of 2010: visitors are encouraged to plan their visit to ensure they see all the exhibits that appeal. Details of all the exhibits will also be included in the exhibition catalogue, available at the exhibition for £5.

Youth CofC Update by Carol Barr

Fourteen youth exhibits have now 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. Half of the invited youth will be participating in the championship for the first time. To keep up with the list of new qualifiers, check out the youth section of the AAPE website.

The site of the youth championship for the year 2011 will be NTSS in Milwaukee, Wisconsin. 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.

Help With New Projects — Free Listing

- **Herero War and German Southwest Africa** material needed. Carl Barna, <kmbarna@msn.com>.
- **Washington-Franklin Sheet Perforation Varieties** needed for developing exhibit. 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 Randy Neil, P.O. Box 6552, Leawood, KS 66206.

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.

"You have to treat your goal the way your dog handles a bone:

Grab it, dream, grip it tight and don't let anyone take it away from you.." --broadcaster Mort Crim

William H. Bauer by Ken Martin

William H. Bauer was born November 20, 1934 in Adams, Massachusetts. He attended school in New York state and graduated from Rensselaer Polytechnic Institute in 1956 with a degree in geology. He subsequently obtained a Masters of Geological Engineering from the Colorado School of Mines in 1959.

A young Bauer began collecting stamps in 1940 or 1941. First elected to the American Philatelic Society Board of Vice Presidents in 1973, he served as recorder until he was elected Secretary in 1977. In 1981 he was elected President of the APS serving until 1985. A founder member and charter Voys Fellow of the American Philatelic Research Library, Bauer served as a Library Trustee from 1981 to 1987 and again from 1999 to 2005. He was one of the most generous supporters of the Society and Library giving over \$50,000. This included the first large challenge gift to the Campaign for Philately in 2002.

Part of the original group of nationally accredited judges in 1971, Bauer served as chair of the APS Committee for Accreditation of National Exhibitions and Judges from 1986-1995 with primary responsibility for the third edition of the *APS Manual of Philatelic Judging*. He was also an experienced and highly respected FIP International Judge, accredited in Postal History at the Prague International Exhibition in 1987. Most recently he served on Juries at Poland 93, Norway 97, Pacific 97 (San Francisco), China 99, and Washington 2006.

Bauer's competitive exhibits included *Colorado 1858-1876 — Pre-Territorial and Territorial Periods* and *Ostego County, New York*. A member of the founding council of the American Association of Philatelic Exhibitors, Bauer was a generous mentor to many exhibitors and shared his knowledge by serving as an instructor for an Exhibiting and Judging Course at the APS Summer Seminar in 1990, 1992, 1994, 1996 and 1999.

Bauer served on the Society's Hall of Fame Committee and APRL Space Requirements Committee. In 1985 he

received the Society's Century Award for recruiting at least 100 new members and in 1987 he received the Luff Award, the highest honor given by the APS to living collectors.

Bauer also served as the President of the APS Writers Unit 30 and wrote for philatelic publications. Since 1985 he had been editor of the *Colorado Postal Historian* and was a contributor to many other publications including *The Congress Book*, *The Philatelic Exhibitor* and the *SPA Journal*. With James L. Ozment and John H. (Jack) Willard, he published *Colorado Post Offices 1859-1989*, last updated in 1990, and was nearing completion of a 10,000+ reference work, *The Colorado Postal Encyclopedia*.

Bauer was a Fellow of the Royal Philatelic Society of London, and a member of the Collectors Club of New York, the Collectors Club of Chicago and the Collectors Club of Denver. He served as Secretary and Second Vice President for the United Postal Stationery Society and was a founding supporter of the Rocky Mountain Philatelic Library. He also held memberships in many other societies.

No matter where he lived Bauer was also always active on the local level. He served as President of the Sonoma (California) County Philatelic Society; the Sea Gull Stamp Club of Corpus Christi, Texas; and the Crescent City Stamp Club of New Orleans. He was general chair of several different philatelic exhibitions.

Bauer was a geologist for Standard Oil which became Amoco. After living in several states upon retirement he returned to Ostego County, New York which he considered home.

TRIBUTES FROM:
Bill Schultz:

I have known Bill Bauer for approximately 30 years. He helped me become a judge but more importantly I received an education every time we had conversations. I actually stopped twice in Unadilla, NY to just be near this philatelic guru and he loved to expound on the virtues of life in this little village. I will miss his ready smile and his contagious sense of philatel-

ic joy. I recently spent time with Bill in Albany, NY and in Bellefonte, PA and on both occasions this Fall his devotion to the hobby was evident. What was not evident... this was his autumn.

Dickson Preston:

At WESTPEX in 1978, I had the great good fortune to receive my first critique at the frames from Bill Bauer. As always, he was helpful, courteous, insightful, and encouraging. He taught me more about exhibiting in half an hour than I have ever learned before or since.

We have lost a great philatelist.

Jim Graue:

Bill was always ready to help anyone, the real mark of a great philatelist and contributor to our hobby. He will be forever remembered as the recipient of a special prize in Denver to mark his love for Colorado postal history: a nice chunk of railroad track to haul home! It was good for decades of laughter. But the dedication to serving the hobby will forever be his legacy.

Ken Trettin:

I can no longer remember when I first met Bill, it was a long time ago. By September 3-5, 1993 we were well acquainted; that was the date of the Omaha Stamp Show; Bill was the chair of CANEJ and the jury chair at this show, it was my first judging apprenticeship at the frames. He left the rest of the jury on their own and took me through the exhibits. It was work; it was enjoyable; I learned. Now I have lost another mentor and friend; Bill give my regards to Charlie.

Alan Warren:

Early in December I exchanged e-mails with Bill Bauer regarding some APS committee work. I was surprised to learn that he died the next day. His wide experience in organized philately and his wisdom based on many years of in-depth judging made him the best possible mentor for so many of today's collectors. I invited him to serve on the Americover 2009 jury, and although he was not an exhibitor of first day covers, he had some sage advice for several exhibitors who appreciated his help. *Requiescat in pace.*

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

Do Title Pages Influence Awards? by William H. Bauer

(Reprinted from the April, 1989 issue of TPE in tribute to Bill Bauer (1934-2009))

"How important to the success of my exhibit is a title page?" That question is often asked by exhibitors.

The inclusion of a title/introduction page in a philatelic exhibit is a relatively new concept (twenty years ago, most

exhibits had none) and thus its importance is still not understood by many. And, the exhibitor and the judge often have a diver-

gent opinion of what the title page should accomplish.

The title page is not just the title of the exhibit accompanied by a map or pretty picture relative to the subject. It should contribute to the understanding and the success of the exhibit; otherwise valuable space has been wasted.

Once the title or subject is stated then the difference of opinion arises. The exhibitor often sees it as an opportunity to review the history behind his subject or to explain why he chose that particular topic to explore. However, such a dissertation does little or nothing to define the exhibit that follows, or to provide the guidance through the exhibit that the judge is expecting.

The judge has been asked to evaluate the exhibit. To accomplish that task, it is necessary for him to understand what the exhibitor intended to do in his display and how that goal was to be reached. Therefore, since the judge cannot read your mind, you must tell him as briefly and as explicitly as possible what the purpose of your exhibit is and how you are going to accomplish that purpose.

Most articles in technical journals are prefaced by a brief one or two paragraph abstract that summarizes the article's contents. A philatelic exhibit is a form of tech-

nical dissertation and the title page — introduction serves a portion of the function of the technical abstract. The judge will closely read your introduction and when he has finished the reading he should have in his mind a clear framework within which to consider your exhibit. It is his task to apply his expertise to the evaluation of the exhibit and to determine how well you have succeeded in reaching your stated goal. Without that guidance, the judge must guess at your intention, with no guarantee that he will guess correctly.

Recently, there have been a number of exhibits that have used the title page and introduction to point out the "important" items in the exhibit. This may or may not be successful. Importance is subject to interpretation by the viewer, and space that could be used to better purpose in defining the scope of the exhibit may be wasted.

For a thematic exhibit there is a second facet of the title or introduction to be considered: the plan of the exhibit. The plan of the exhibit is a reasonably detailed outline of the exhibit. The elements of the plan then serve as the subtitles for the major and minor subdivisions of the exhibit: the chapter headings.

The plan of the exhibit is a requirement for a thematic exhibit in international competition and is very highly recommended

for all thematic exhibits at all competitive levels.

Since the plan defines the scope and subject of the exhibit, it is being used by an increasing number of non-thematic exhibitors, particularly for postal history exhibits. Again, the outline also matches the section and chapter headings found within the exhibit.

In summary, the title, introduction, and plan of exhibit must accomplish several things: set the scene for the exhibit, define the subject to be covered, define the scope of the exhibit, and outline the logical arrangement that will be followed.

Will a "title page" by itself change the level of the award received? Maybe yes, maybe no. The good introduction removes doubt as to the exhibitor's purpose and the material to be shown. The judge will read that text and be guided by it, but the medal will still be largely determined by the material shown and the manner in which that material is used to explore the chosen subject.

The warning is that if the exhibit does not match the introduction, then the exhibitor will be faulted and penalized for failing to do what he claimed he was going to do. Thus, the good title page helps, the lack of a title page may hinder, and a bad title page can destroy the product of months of hard work.

My Life As An Exhibitor by Tony Wawrukiewicz

I have been exhibiting seriously since 1989, and on the whole it has been a very good experience. While it has been true that exhibit after exhibit of mine debut with a silver and even lower, there were always reasons for this and the feedback from the judges was always helpful and eventually led to Gold awards for every exhibit. In other words I have found the judges to be overwhelmingly helpful in their advice to me.

Eventually, in one case, a one-frame exhibit resulted in a Grand Award as did my exhibit "Usages of the 1954 Liberty series." In fact I can honestly say that this latter Grand Award was a ground-breaking event as it represented only the second post-1950 exhibit that has earned this honor.

That is, to a certain extent there has been a significant shift in the attitude of the judges toward post-1900 and especially post-1950 material. However, as convincingly (to me) pointed out by Jim Kotanchik in the October 2009 *AP*, we still have a way to go. In what I mention in what follows, I try not to duplicate but rather only summarize what Jim says.

First, his data makes it very clear that classic exhibits win a disproportionate amount of gold medals and grand awards. As regards the CofC, he notes: "Perhaps naively I had hoped that for the period of my evaluation (12 years) at least the distribution of CofC candidates would more or less approximate the distribution of golds. This is clearly not the case as all were classic exhibits. The result that ALL of the CofC winners are from the classic period is completely astounding."

To this I would add the following. If one looks at the CofC winners from 1968 until 1997, one finds:

1996: W. Danforth Walker Grenada: 1751-1911;

1992: James P. Gough The Evolution and Use of Adhesives for Postage Due, 1790-1954;

1988: Gene Scott Iceland: Numeral Issues, 1873-1903;

1984: Eugene E. Bowman Cape of Good Hope 1792 to 1910;

1980: Lynne S. Warm United States First Bureau Issues 1894-1903.

That is, even for these few CofC winners that ventured into the 20th century

with material they showed, the exhibit was still overwhelmingly classic, except possibly the last one.

At this point Jim proceeded to probe deeper into the data to better understand the forces and issues at work. He does this with frequent reference to the *6th Edition of the Manual of Philatelic Judging (MPJ)*, and refers to the "rules/guidelines of judging" found there. Here he also accurately states: "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 them. 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." He adds: "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 MPJ.**"

I totally agree with his statement that: "There are four areas in judging practice and process that lead to the dominance of classic exhibits. It is in these areas that

there is a divergence between the intent of the *MPJ* and the interpretation of the judges.”

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.”

His statement about 4. is right on: “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* and in effect penalizes (rather than rewards) the exhibitor who has performed the research.”

What is particularly startling about his four points is that these are exactly the points I’ve tried to make with the powers that be who produced this new *MPJ*. Admittedly, I came late to the fray, and these powers were more concerned about getting the *MPJ* out than getting it correct. I say this latter because I was told that it was a work in progress, but not one of them has gotten back to me after the new *MPJ*

was released.

I would like to end this note with two anecdotes and one observation:

(a) In 2007 I exhibited “U.S. Personal Computer Meter Postage, a Revolution and a Success” at Stampshow 2007 in Portland. The chief judge and my respondent was Bob Odenweller. I asked him what I could do to improve the exhibit. He basically said: “Tony, your material, from 1997-2009, is contemporary. It’s wonderful material, but it will never receive a gold because of this.” I then pointed out to him that it received a gold at previous year’s Sandical. General laughter followed, and I just kept my mouth shut. I cannot help but believe that items 1-4 affected Bob. I believe and so did the Sandical Jury that I told a story of subject and philatelic importance, my material is rare but not scarce. The challenge factor is immense (there is no way that the exhibit could ever be duplicated). And, my research was of the highest level. I’m not going to pretend that this exhibit is worthy of a Grand Award, but it is a solid gold or is capable of achieving a gold with further work on my part.

(b) The only time I judged the CofC (over 10 years ago as an apprentice), when it came time to look at exhibits that should

be considered for this award, it was made very clear to me that there were only 5-6 exhibits worthy of consideration. They were all classic exhibits.

An observation: In 1970 and 2008, an exhibit of the 1869 Pictorial issue won the CofC. I cannot prove this because I don’t have the data, but it is my belief that there may be as many as four outstanding exhibits of this material out there. The material is not rare — just expensive. Therefore, it is scarce and any one with big bucks can put one together. In addition, without repeating what Jim has so cogently stated (using the *MJP*), such exhibits are expensive, beautiful and complete, yet low in importance. Also, there is no original research possible with such an exhibit. Therefore, *by the criteria of the MPJ*, such an exhibit should NEVER win the CofC because it contains little rare (difficult to acquire) material, there can be no original research, and its philatelic importance is low.

In the final analysis, if Jim’s presentation concerning the *MPJ* is to be accepted, there is a need for a significant number of judges to read the content and accept it, or it needs significant rewriting or we should get rid of it.

Responses to the Oct. 2009 Article by Jim Kotanchik

by Robert P. Odenweller

In the latest issue (October 2009), Jim Kotanchik has offered a rather long discourse on the Champion of Champions awards and how they have always gone to classic issues. Since my name is mentioned a number of times, I felt it would be proper to respond.

First of all, the C of C started in 1968, not 1958 (p. 11). Unfortunately, the use of the “bell curve” and probability and statistics does not quite translate to philatelic judging, for many reasons. For one thing, using raw numbers does not take into account that the first grand award winner in the annual cycle will not be eligible for further competition until the C of C, and each grand award after that, for a year, will remove one more contender. By time the final shows come along, many exhibits that might have been strong contenders are gone. At that point, the pool will be diminished, and exhibits that may have been contenders in earlier shows could have better chances. These data do not show in the raw numbers. Similarly, some shows will draw a stronger range of competition, whether by hosting a major society or by ongoing

reputation as a good show. Some exhibitors who want a grand award may avoid these, choosing the ones that might offer better chances.

Considering “unique” material, one could make a strong point that every cover in a postal history exhibit is unique, since different covers could be mailed to different addresses, with different postage amounts or stamps, on different days, with different routes and dates received. Thus, almost every 3¢ Prexy cover is different from the others, and therefore could be considered “unique.” Even disregarding that nonsensical example, a truly unique item in an exhibit does not make the exhibit by itself; it is simply a part of the whole, and adds to that total picture. Kotanchik’s article called Henrik Mouritsen’s remarks in a 2002 *TPE* article “outrageous.” Although Mouritsen may not be a U.S. accredited judge, he is a judge in Europe and has judged at Napex. The distinction is not made in the article.

I was cited for agreeing with Mr. Mouritsen’s discourse on how grand awards are evaluated. Mouritsen’s entire article was very thoughtful. Nevertheless,

there may have been minor aspects with which I might have had a difference of opinion. Taking statements out of context can be dangerous. One must consider the entire body of what is said. Every generalization has exceptions, including this one. Although I may have an appreciation for classic material, I have found in a number of juries that exhibits with classic material, even though expensive, failed to live up to their promise, and we have selected a modern exhibit for the grand award. This has been the case in more than a few juries on which I have served.

Jim makes a couple of statements that might be examined. First is in the “classic area it may be relatively easy to assemble an extremely high quality exhibit over a fairly short period of time.” The second is “Great exhibits cannot be built overnight, but it is much easier to find expensive material at auction than inexpensive.” This may be more the case in the robust market for U.S. material than any other country, but it overlooks a few basic facts. First, “inexpensive” material is often too low-priced to qualify for an auction lot, so you won’t find it in the sales he mentions.

Auctioneers cannot produce catalogue entries that will lose money and stay in business for long.

Kotanchik refers to the "disclaimer" under the rules about original research, which allows exhibitors a little leeway when it comes to original research in heavily studied areas. That was something I wrote into the FIP regulations about 25 years ago. Basically, it acknowledges that someone may have written the definitive book on a subject many years ago and very little was left for anyone to find. Does this mean that anyone showing that area should automatically be penalized if he doesn't show original research? Of course not. The knowledge shown by the exhibitor will be expected to draw on the old sources, but should apply it to the story of the exhibit being shown. If it is possible to make new analyses, fine. The place for original research is in understudied areas, or ones that do not have a large body of published findings. The two are usually treated as a sliding scale, trading off for the same total. However, the person who can make significant new findings in a heavily studied area can earn Felicitations of the Jury, or possibly a special prize, depending on the situation and how it is handled. The purpose of "significant" in referring to findings is that sometimes an exhibitor will look for anything new to report as "original" where in fact it may be relatively trivial. This nuance is more appreciated in other countries and at the FIP level.

I'd be wary of any judge making the statement that he will withhold five percent of the evaluation for exhibits that lack original research. That is not how the judging rules were intended to be applied. Individual judges are really not at liberty to choose a personal interpretation of the rules.

Finally, it is the treatment of the exhibit that is now making a major difference in award results. Top quality material, whether classic or modern, is not enough. A classic exhibit that has poor treatment is less likely to win a grand award than a more modern one that is exceptionally well treated. Those grand award winners will, however, all compete against one another in the C of C and each should have stellar qualities to have reached that level.

Yes But...

by Jim Graue

Classics Win the C-of-C Kotanchik is absolutely right, and fully supported by the uninterrupted record of 41 consecutive "classic" C-of-C winners, in suggesting that any "extremely competitive exhibit of classic material from any country" will be

a runner. As for the 20th century, forget it, at least for today. He notes that classics account for 31.4% of all exhibits, win 41% of the golds, 62% of the grand awards, and finally 100% of the C-of-C competitions. It is hard not to see a problem here.

Kotanchik finds it "impossible to believe that among 380 20th-century-topic grand award winners there was not a single exhibit worthy of the C-of-C." Jim misses the mark here. It is not that no 20th century exhibit was "worthy," but rather that in the narrowing process required to finally make a choice of one for the C-of-C, classics have an edge by the simple virtue of being classic. It is the choice of an apple, a banana or an orange, all excellent but only one can be chosen. It is at that point that the classic's edge tips the decision.

The "classics" are the foundation of the hobby, ever revered and always honored when exhibited extremely well. This is the very edge that is cited from Henrik Mouritsen and concurred in by Bob Odenweller later in the article. Forget about the unfounded observation that "not enough time has elapsed to determine the true rarity of the material" in "modern" exhibits. First of all, this accords far too much weight to rarity as a consideration. But more importantly, the perceived importance of the classics remains undiminished. They still have the incalculable edge! This is an intangible for the most part, but in the course of his discussion, Kotanchik alludes to points in exhibit evaluation where deference is granted to classics that is not given to "later" subjects, thus tilting the playing field.

To correct the record, the C-of-C jury is comprised of nine members, not five, a change made several years ago. Thus, it is not one swing vote in 3-2 split decision, but it can be one swing vote in a 5-4 split decision.

Dominance of the Classics Kotanchik then seeks to find the reasons for the dominance of the classics in the judging process and specifically in the application (or misapplication) of certain guidelines set forth in the *APS Manual of Philatelic Judging, 6th Edition*. It is alleged that...

- "some judges do not properly apply the importance criteria in the *MPJ*."

The disproportionate number of high awards to 19th century material is cited as evidence. That is an over simplification that appears to accord importance with more weight than it actually has. The cited example of the Prexies as more important than the 1869s is well made and correct in principle. Very good! But by itself it cannot support the original statement.

- "Rarity is the most misunderstood concept in the judging process and the primary reason for the dominance of classic exhibits."

Misunderstood? Yes, that is quite likely. Unfortunately, Kotanchik's discussion does not lend clarity and it becomes even further confusing when he discusses "difficulty of acquisition" and then blends in how these terms are viewed by some as equated with "expensive."

Rarity and *scarcity* are not interchangeable terms. In the *MOJ* we find the difference clarified.

Rarity is extant number. Scarcity is related to supply vs. demand rather than number extant. Difficulty of acquisition may indicate either the challenge of item discovery or an indication of the time necessary to find and acquire. It is not necessarily equated with or proportional to value.

Think about these terms and distinguish them. *Rarity* is extant number. If an item is rare (few in number) but no one wants it (no demand), it is neither scarce nor expensive, but it may be very hard to find.

On the other hand, if it is rare and in great demand, it is both very scarce and very expensive. The Ice House cover is unique in that it is the only known cover bearing the U.S. 1869 90¢ stamp. Its undeniable importance and extreme rarity combine for high demand (scarcity) and expense.

Finally, if it is not rare (numerous examples extant) but demand is very high, the laws of supply and demand take hold to determine the price. This is scarcity, an inadequate supply to meet potential demand, so the price rises until market equilibrium is achieved. The inverted 1918 24¢ Jenny is not really rare (almost all of the sheet of 100 are accounted for), but demand is higher than supply so it becomes expensive, the market's mechanism for reducing demand to meet supply.

- In discussing *difficulty of acquisition* (or challenge), Kotanchik asserts that it is "interpreted by some (judges) as how expensive would it be to build an exhibit of the same topic with equivalent rarity."

Really? Nothing is offered in support of this and it is unconvincing as a bare assertion. As noted above, it has only incidental correlation to expense but recognizes the challenges of search and discovery. Some of the most elusive pieces that are critical to the subject story may not be expensive at all.

- *Research* is the final area of exhibit evaluation addressed by Kotanchik in seeking to find reasoning for the extraordinary

success of classics.

Recognizing the substantial importance of definitive original research is important in the judging process. There are many areas that have been researched for decades, but is everything done? The "original research problem" is not limited to classics. Consider "rate studies" that are not really "studies" at all but rather accumulated examples of rates that are fully known. Analysis, yes, but research? No.

Those areas deemed to have been thoroughly researched by those who have gone before are not penalized for showing no new original research, although a case can be made that there is always more to be done. In the main, however, Kotanchik makes his point well. What is the fairness in a system that proclaims the essential importance of rewarding original research but waives it off for subjects seen as "extensively researched previously?"

It becomes difficult to level the playing field when there is essentially a double standard. This point bears further consideration. Taken together with the intangible "classic edge," the deference granted to classics at the outset essentially creates a hurdle for everything else. This cannot be justified objectively.

Another Deficiency Unmentioned by Kotanchik but a point of major deficiency in many exhibits, including many prominent showings of classics, is treatment. This is especially true of synoptic exhibits which suffer by definition. Where is the Golden Thread of exhibit subject development? Another discussion for another time.

Conclusion Kotanchik believes that the final winners are "based, at least in part, on the cost of the exhibit rather than its philatelic merit." Unfortunately, there are enough examples to support this view. "The *MOJ* is very clear in stating that cost and/or value plays no role in the evaluation of an exhibit." Is everyone listening?

What It Takes To Win

by Ken Nilsestuen

I enjoyed reading Jim Kotanchick's analysis of CofC winners. As a fellow APS judge and one who stood on the stage in Pittsburgh this year, I add these thoughts.

The CofC is not an easy award to win and should not be. My fellow judges and I talked several times about the quality of my Algerian postal history exhibit, especially after I won a grand award. The exhibit, by the way, starts in 1731 and ends in 1876. While we agreed my exhibit was a deserving grand award winner, we also agree that it will never win the CofC. Why is that? Despite the difficulty of acquisition, treatment, rarity, research and other

factors well represented in my exhibit, it does not have enough value in it. Well below \$1 million. I'm not sure I could fit \$1 million of classical Algerian postal history material into ten frames even if I chose to acquire it.

If you were to look at the investment represented in the past CofC winners, you would probably find most or all of them cost at least \$1 million to assemble and many have cost more. There is no substitute for expensive material. That also explains why we have yet to see a 20th century CofC winner, and it is why we are not likely to see one any time soon. Once we agree that the contenders have fantastic treatment, show significant knowledge and research, presentation and all the other categories for evaluation, rarity remains 20% of the total. This will continue to distinguish classic exhibits and CofC winners from the rest.

Remember, my friends, winning a WSP grand award is no mean achievement in itself!

From A Note To Jim Kotanchik by Carl Barna

Just wanted to contact you about your article on the CofC in the new issue of *The Philatelic Exhibitor*.

First, I want to say that I am thrilled that your e-mail address was included in your article. I do not know why the Editor does not make that a standard. Why would e-mail addresses not be supplied for other feature article writers like Odenweller, King, Klug, "The Fly," etc. Isn't one of the purposes of the journal to stimulate communication among members? Listing the e-mail addresses of the feature writers would help realize this.

Secondly, I am a fairly new exhibitor. I have read your article over a few times, and I feel that your assessment only re-enforces the stereotype — one I happen to agree with — that awards like CofC are "bought," that those with the deepest pockets take home the big awards. The Classic period — one has to assume this refers to the US Classic issues rather than those of Peru or Haiti, I'd venture to say — are expensive to collect, hence go to the highest auction bidders.

No matter what the rule book says regarding cost, your comments about the views of Mouritsen and Odenweller seem to be the rule, rather than the exception, among judges.

Finally, on the matter of communication among exhibitors, wouldn't it be nice if the AAPE would set up a Yahoo group for quick and easy communication exchanges among exhibitors?

Thanks for your efforts to produce an informative article! I think it would be great if there was a way to share whatever feedback you receive. A Yahoo discussion site?!

(Reply to Mr. Barna from John Hotchner: I am happy to include an e-mail if the author wants it, and letters to the editor require it. But I have not made it a requirement for publication of articles.

It is in any case a double edged sword. Sharing opinions does take place via *TPE*, and personal communications and opinions, pro and con, unless shared with me, do not make it into *TPE*. Thus, the wide sharing you seek does not often happen if a member writes directly to an author. I have implored members responding directly to letters to the editor to drop me copies, with little response. Thus, one of the things that has happened is that the Letters to the Editor section, possibly the best read section of *TPE*, has shrunk since I started putting e-mail addresses with the letters.

A group blog would I fear have a similar effect. I don't know the percentage of our members who have Internet connectivity, but it is nowhere near 100%, and I don't feel it is right or proper to force people there if they don't want to go there. So I would much rather have discussions among members, especially where all can benefit, in *TPE*.

In some sense this is all moot, as after this issue, I will be passing the editorship to Randy Neil, and editorial policy will be his responsibility. I will share your thoughts with him, and will also print your letter in the L to E column in January. I will also share your letter with president Tim Bartshe, and with our webmaster, Larry Fillion.

Regarding your views on exhibiting, there is virtually no competition at the national or international level where money does not play a significant role. Why it should surprise anyone that it does in philately is a mystery to me. That said, it does not take wealth to reach the CofC. You can get there by careful selection of an exhibiting topic, good research, and attention to what has come to be called "treatment" of the subject — a thorough telling of the story that your title promises. I assure you that I am not wealthy, or even particularly well off but have developed two exhibits (one mostly 20th century, and the other totally 20th century) that have reached CofC. What they lack in cash value, they make up in treatment, great material, and the knowledge shown. Do I expect to win the CofC? No — but winning the CofC is not why I exhibit. And I would

suggest that almost anyone who had that as a live-or-die goal is going to be disappointed.)

Lies, Damn Lies and Statistics by Patricia S. Walker

I read with interest Jim Kotanchik's article "So You Want To Win the C of C?" and while he makes a number of excellent points I do not agree with his most basic assumptions.

The first of these is his assumption "*one not unreasonably expects the gold medals to be distributed roughly in proportion to the population of exhibits in each time period.*" I don't think this is a reasonable assumption. Every show has its share of exhibits that are entered with no high expectation of winning a gold: these are fun exhibits, experimental exhibits, narrow and esoteric subject exhibits and so forth. Yes, some of these are in the classic period, but many are not...There is a sad (to me) trend today where many exhibitors who are trying to put together an exhibit with "Grand potential" will not show it until it is very, very mature. I would love to see these exhibits when they are being built and tweaked... but I digress. This trend does mean that juries do not see many classic period exhibits before they are ready for "prime time." So the fact that 88% of the gold medals in Jim's data pool represent classic or first half of the 20th century exhibits seems pretty normal to me.

Jim's second assumption with which I do not agree is that Grand Awards will be in proportion to gold medal percentages. This assumption ignores the fact that all

Gold medal exhibits are not equal (for that matter neither are any other level). When evaluating an exhibit we attempt as judges to hold that exhibit to a theoretical standard – when an exhibit reaches that standard, the gold medal is awarded. Some exhibits do, however, exceed that minimum gold medal standard, some far exceed it and these latter exhibits are the candidates for the grand award. This is one reason I believe that announcing the "candidates" at the awards banquet is so helpful to the exhibitors; it lets one know that an exhibit is "close." Now we **could** set the theoretical level for a gold medal so high such that **ONLY** candidates for the Grand would win them – I do not think that would be very popular with the exhibitors. In the spirit of Jim's main argument, I think it would be very interesting to evaluate the "pool" of grand award candidates, their time period distribution and percentages of each period winning the top awards. Unfortunately, I don't think that all shows announce (or record in their awards results) candidates so I don't know if it is feasible. It would, however, be a good measure of how the judging corps is using the new MPJ.

Another assumption that bothered me was the one that "*in the 12 most recent (CofC) competitions there was a near toss-up decision between the best classic and the best non-classic exhibit.*" In my experience, and I have participated as a judge in several in this time period – sometimes as many as 10 exhibits are considered and sometimes one or two stand out immediately. Are non-classic exhibits in the mix –

most certainly.

When it comes to choosing the Grand award for a show or the C of C winner – exhibits are compared to each other not to any theoretical standard. What that means is that (usually) 2 to 5 gold medal exhibits will be scrutinized very closely looking for minor mistakes, hic-ups, confusion, and yes the dreaded missing material. **In my opinion** the exhibit with the best treatment will win. Besides the basics of treatment, I tend also to look at the complexity of the task that the exhibitor has set for him/herself. Harder tasks should be rewarded over easier tasks when both are done exceptionally well. So subject choice (not just time period) is significant if you want to win a Grand award.

Now if one is faced with two exhibits with everything equal – treatment, knowledge, material – will some judges choose by time period? maybe – but finding two equal exhibits will be very difficult.

Now here's the part where I actually agree with Jim – I think that as recently as 5 years ago, too much emphasis has been put on the material (time period counts here) in an exhibit and not enough on the knowledge and treatment aspects with the consequence that an exhibit with superlative treatment and excellent knowledge and first or second half of the 20th century material could lose to an exhibit of classic period material with good (but not great) treatment and knowledge components. It is my expectation that when judges properly use the new MPJ and the UEEF this type of result will no longer happen.

The Three Period Judging System – An Idea For The Future?

by Robert M. Bell, M.D., Ph.C.

Introduction

Recently, I became aware that the Traditional and Postal History Commissions of the Fédération Internationale de Philatélie (FTP) had experimented with the Three Period Judging System (TPJS), and had for both Traditional and Postal History Classes decided to move forward and recommend that the System be used in future International Stamp Shows. Many countries follow FIP recommendations (the USA is an exception) and these have already introduced, or are planning to introduce the System for just these two classes.

This version of the article, because of space restrictions, has been shortened and does not contain much of the factual sup-

portive information obtained from websites, Internet searches, and personal communications. The complete article with this factual information and references can be found on the AAPE website at www.AAPE.org.

Initially, I understood little about this new System, and inquiries amongst a few philatelists did not provide a great deal of information. I decided to widen my search and attempt to discover as much as possible.

By e-mail I contacted 171 judges and exhibitors, around the world, asking for their opinions on various aspects of the TPJS. Sixty-seven persons replied (often more than once), giving an individual response rate of 40.4%

This was not a scientific survey/poll, and as I moved forward I changed the questions being asked to clarify certain points. Further, some respondents did not answer the questions as presented and just summarized their thoughts and opinions in a paragraph or two. The following is a compilation of facts elicited from many sources, together with the selected opinions of respondents, which it is hoped provides a balanced picture of the various points of view.

Understanding something about this significant change in global exhibiting, whether or not exhibiting, or planning to exhibit internationally, and its potential impact on US exhibiting will, it is hoped, be of interest to readers.

The Basic Facts

The Mophila Class Dr. Soichi Tchida of Japan and member of the FTP Council (1969 - 1984) is credited with suggesting the TPJS in 1981 at an FTP Traditional Philately Commission meeting in Vienna. At the Mophila 1985 FTP International Exhibition in Hamburg, Germany the Ichida idea was modified and an experiment was approved, for Traditional Exhibits that had a short period of modern material. The exhibits were to be judged and awarded medals separately from the main Exhibition.

The Mophila Class was used at Philanippon in 1991, Israel 1998, and other Exhibitions/Shows. More local/regional shows using the system were referred to as Mophila Salons. However, the trial was not successful and was dropped in the 1990s. Interestingly, a single frame (1997-2006) Mophila exhibit sub-class was used at Manpex 2008, Manchester, Connecticut, USA. So the idea persists.

It was these early ideas that probably led to the Swiss Two Period system adopted in 1995, and now the FIP TPJS recently approved. Obviously along the way there were many supporters and enthusiasts, and perhaps even detractors, to arrive at the point we now find ourselves.

The idea of the TPJS is to give more modern material a better chance at higher medals, and so encourage exhibitors with modern material to compete.

In a 2004 letter to the Editor of TPE, John Burnett mentioned the cost of material he could never afford and suggested a Six Period System, together with three classes based on exhibiting experience. So, many ideas have surfaced over the years.

Countries and Exhibitions Using Period Sub-Classifications: Switzerland, Finland, Germany, Australia, New Zealand, Singapore 2004, Dubai 2006, and Israel 2008.

Details of these and other FIP information are provided in the expanded version of the article at www.aape.org.

Respondents' General Comments

• I know little about the new Three Period concept...I look forward to reading your article

• I have heard nothing about these proposed new rules.

• Australia will certainly be following that direction and I know the Postal History Commission...is keen to follow that path as well.

• ...I was told to never collect anything more recent than my own birthday.

• Here in Finland, in our national exhibitions, we have used the system of three periods in traditional philately and postal history from the very beginning. We have only good experiences!

• USA is a non-FIP country. The likelihood of this becoming part of the USA rules is slim and none for our lifetimes.

• My answers would be wild guesses at best...

• In a way, here in the US we already do this with special APS awards of excellence for pre-1900, 1900-1940, 1940-1980, and post-1980.

• They do not apply in the USA (at least not yet), and with the 6th edition of the *Manual of Philatelic Judging* saying that classic material is more important than non-classic material, I think it is likely the FIP made a step forward whereas APS has made a backwards step.

• you will have to find someone else who pays attention to this rather obscure part of philately.

• If and when this Period concept is implemented, it will take a decade to really find out if it is working or not.

• The three period judging concept will be first used in FIP exhibitions in 2011.

• It suggests that the modern material cannot be competitive with the classic and is creating a rather silly way for that to happen.

• They prefer the freedom to collect what they like, arrange it how they like, etc. For them, I suspect, and certainly for me, the whole idea of "doing" any aspect of my hobby according to rules set down by someone else is anathema.

• I don't see a fence around these time periods only guidelines.

• What FIP does or does not do really has little or no relationship to reality in my mind.

• The system has not been used in our National Exhibitions and no requirements have been received so far from FIP (or accepted by FIAF as far as I know).

• I am not sure adding the three periods for U.S. national shows would be that helpful.

• An exhibit should get the medal it deserves regardless of the time period it covers.

• it is simply a matter of time before the bias against modern material is gradually eliminated and FIP regulations are revised.

• In my opinion the implementation in this geographical area would be difficult or at least impractical, as the number of suit-

able collectors/potential exhibitors, is quite limited. Therefore it might be impossible to have enough participants for each time period (Sub-category?)

• For Postal History it has become a requirement starting in 2009, but not with Exhibitions approved before that date, i.e., London 2010, Lisbon 2010.

• I have always been aware that a good classic exhibit will likely rate higher than a good later exhibit — as is easily apparent from looking at the winners of the C-of-C over the years My bottom line is that I am not convinced that we need C-of-C winners for more modern material.

• Dealer overtones? It would be good to see more interest in post-World War II material as increasingly that is what will be available to dealers when they are looking to buy.

• I can see where exhibitors who don't have classic material would like to get greater recognition, but this isn't a great argument for changes. After all, the Yankees win the most championships and the Cubs don't!

• So, modern exhibits will be slow in coming since the old guard is not going to accept the concept easily and therefore the exhibitors will be slow to develop a quality exhibit with modern materials.

• It is not a matter of being "for" or "against" — what the FIP does or does not do has no effect on my exhibiting, nor (so far) has it affected my judging practice. So I don't care how many periods the FIP chooses to slice and dice postal history.

• I think the change will take some time, nothing changes in a very limited period of time. But the new direction is good and needed.

Classes Other than Traditional and Postal History that Might Adopt the System

Respondents' Comments:

• Thematics are already organized by categories.

• Another thing is that each of the smaller classes (Postal Stationery, Revenues, Maximaphily for example) usually has only none to four exhibits in our national exhibitions. I don't feel it necessary to divide so small classes.

• The system of periods is good only for the big classes: Traditional and Postal History.

Advantages of the TPJS

Respondents' Comments:

• Good for the dealers and auction houses, higher prices.

• Different judges I have spoken to feel

Man's best friend is his dogma. — Timothy Leary

it is a logical step — so also for postal history, but that the other disciplines — Thematic, Aero need the differentiation.

• Changes the rules for determining importance and rarity for Postal History.

• Advantages are, it's easier to evaluate in time periods because the expectations are different.

• It encourages people to collect also newer issues, not only classic philately. Also, the best exhibits of mid and modern period can achieve high awards when not always competing against the impressive classic exhibits.

• None that I see.

Disadvantages of the TPJS

Respondents' Comments:

• Exhibitors might also need to go to five frames instead of eight frames because of a lack of material.

• As with the present emphasis towards postal history and telling a story in FIP shows, the owners of "valuable" and important traditional collections are getting disillusioned to see low value and some would say unimportant-story collections getting large gold and grandprix awards. If high awards are given to cheaper modern exhibits, again it will debase the value of a large gold, further alienating the major collectors with valuable traditional exhibits.

• It is a change.

• I think there are none?!

Are Period Prizes of Any Value

Respondents' Comments:

• No, probably not, there are a lot of special awards already (in the US) and I can't see these would have much impact.

• FIP does not require period prizes. If an exhibition wants to have period prizes then they can do so. Just like WorldStamp Championship 2004 in Singapore had prizes for the best in each class. The UPU Prix appears to be an award being given at Portugal 2010. It is not at the same level as GPN and GPI. It is another special award.

• It is hard to see where a period prize for a post-1945 exhibit can be equated to a pre-1875 exhibit.

• I don't object to "Best of Period" prizes of some kind. But, are they really needed?

• More prizes are better. It does not matter if they are period prizes or not.

• The judges have enough to do without more prizes.

• Felicitations might be more appropriate.

• Having Three Grands would be like kissing your sister. Unrewarding at best...

• Yes. It is tantamount to specializing.

APS Period Medals

The American Philatelic Society (APS) has five much sought after medals awarded at the World Series of Philately Shows: the Research Medal, and Four Medals of Excellence for the following Periods, Pre-1900, 1900-1940, 1940-1980, and Post-1980

Respondents' Comments:

• The criterion for the Medals of Excellence is that the bulk of the exhibit would be in the appropriate time period. Exhibits that overlap time periods probably suffer in consideration.

• The APS has awards for different time periods, and the effect is sometimes to give a weak exhibit an award it would not otherwise get because it is the best (or sometimes the only) exhibit in the time period.

Cross Period Exhibits—Will Exhibitors Structure their Exhibits to Conform with the Periods?

Respondents' Comments:

• I could also see an exhibitor padding an exhibit if he was required to stay within the time period. Lesser quality material might be included just to fill out the frames.

• I would think there will be confusion for any "overlapping" exhibits just as there is here in the U.S. when awarding, for example, the APS 1900-1940 award. For best results, I think all exhibits should be strongly organized to fit within one of the time frames.

• I am sure they will, but many exhibitors need to pay closer attention to the start and final dates of their exhibits to ensure the scope is logical. It is a frequently encountered problem.

• I do not see this happening. I do see some areas being more interesting for exhibiting purposes. I can see where certain subjects may have not been interesting in the past since they would not get high importance points and thus created an artificial ceiling for the subject. Now this could change.

• Herein lies the rub. Though most exhibits do not cross three time periods, where they do, the practice may force the jury to some hard decisions.

• A huge problem. Would love to know the answer to it.

• The point breakdown does not indicate any penalty for exceeding the time period so I assume it is up to the judge on how strict he wants to be and how relevant the material is to the exhibit.

Will the System take Money out of

Exhibiting?

Respondents' Comments:

• No, it makes it more expensive. More collectors will try to obtain material in their specific time period and ignore material outside. Thus competition will increase and so will the expenses.

• From the Postal History FIP Commission's website it seems as though the main thrust is to take the money factor out of exhibiting/judging. One of the reasons I've shied away from exhibiting is the money factor.

• I doubt it.

• Not at all.

Will the System Level the Playing Field

Respondents' Comments:

• My own understanding of the rationale of the introduction of the Three Periods by FIP, was to provide a level playing field for all exhibitors, from those that collected "First Day Covers (21st. Century)" and those that collected "Guild Symbols of the 15th Century."

• By having a subdivision of, e.g., post WW II material, it may be that such material will receive more attention/higher awards in the future.

• The playing field will never be level. Not all exhibit subjects are created equal.

• Until the international playing field is leveled (as we are trying to do here, pretty successfully I think), I won't play the game! But that's another story...

• The playing field isn't level. A presentation of dandelions at a flower show can't and never will compete at the level of hybrid roses.

Will the Three Period System bring more Exhibitors to Exhibiting?

Respondents' Comments:

• Hopefully!

• the net answer to the question is that there will be FEWER exhibitors, with or without time lines.

• I cannot envision any reason to see that this will encourage the entry of new exhibitors. Why would one assume that it will?

Significance to Exhibitors in the USA

It has been said by one Judge that as far as the APS Period medals, mentioned above, are concerned that having a cross period exhibit probably suffers in medal consideration. If this is true then a similar problem may present itself with the Three Period FIP system. International Exhibitors might consider limiting their exhibits precisely to the three time periods or even extending to other periods (consid-

ering the in-period evaluation of rarity and importance) if it was considered there was a slight advantage for a higher medal award. Only time will tell how this will work out.

In any case, if US exhibitors are planning to exhibit internationally they might consider keeping abreast of the Three Period System developments when putting together a new exhibit for US shows. And then there is the challenge of getting a Vermeil medal with modern material in the US to even allow the exhibit to go International.

Rarity and Importance

On the Postal History Commission's website it is stated that "philatelic importance and rarity should be considered against the other exhibits of the same time period."

Jury Teams

In Switzerland different Jury teams judge the two different periods.

Judging

In a recent *TPE* article it is suggested that Judges in the US do not adhere to the judging guidelines, otherwise there would be more Gold medals awarded to 20th century material, and there would be more 20th Century, Champion of Champion awards in the US. If this idea has any credence it would seem that there is an urgent need to confirm this and establish the truth.

The situation Internationally is not known, but one might expect it to be similar to judging in the US. How quickly the playing field is leveled overseas with the TPJS, will depend to a great extent on how the FIP and national judges view modern material and interpret the regulations, particularly with respect to importance and rarity being judged within the period.

Respondents' Comments:

- but I could envision that in the US if adopted there would be a training and introductory period for the judges as well as the exhibitors. As long as the "rules and criteria" were established and agreed upon there should be no problem with this classification any more than the current regulations.

- In my opinion judges too frequently let their own personal bias come into the picture.

- What might be, I emphasize *might*, is that there has always been a suspicion that older judges do not like modern material.

- I expect the jury to fairly and consistently apply the guidelines.

Medal Allocation

Respondents' Comments:

The Philatelic Exhibitor

- We distribute far too many gold medals now so that last thing we need is a scheme to award even more of them.

- The system of three periods didn't change the allocation of Gold medals in Finland. We didn't have any gold medal exhibits of modern issues (post-1945) before the system, and not even today despite the new system!

Should the TPJS be Introduced into the US

Respondents' Comments:

- It really would not make much of a difference in the medal levels as more modern exhibits are pretty well received here (in the US) and compete for the top awards with no problem.

- I am one of those who wants to bring in the entire FIP system, including FIP points.

- A very strong case can be made that no such division of traditional or postal history exhibiting needs to be made in the US for its national philatelic exhibitions.

- ... the problems they help to correct on the international level are really not a problem at the national level, at least here in the USA.

My Conclusions

The Period Judging systems seem to have been reasonably well tried – The Mophila Class for up to 10 + years, Switzerland for 14 years, Finland two years, and Internationally at, at least, three FIP/FIAP Shows between 2004 and 2008.

In the survey a few judges and exhibitors did not know about, or knew very little about, the TPJS. Further, there were widespread views with regard to the many issues in the questionnaire/survey. Many in the USA did not think the system had a place in the US, others felt that it might level the playing field and encourage more to join the philatelic exhibiting ranks.

Considering that the US judging regulations are different from FIP regulations and that we have the APS Medals of Excellence for defined periods, it is a reasonable question to ask whether the FIP TPJS should be introduced into the USA.

So far, with only a few International Shows having been judged using the system, there is not a lot of information that tells us where this movement is going. However, from Switzerland and Finland we learn that a few more of the higher medals are being awarded to modern exhibits. However, Vermeils and Gold medals and other major Show medals being awarded to Classical exhibits, from

the very limited information available, do not appear to be affected.

US exhibitors putting together new exhibits, that they would eventually like to take internationally, would do well to keep abreast of the Three Period developments.

With change there are often strong points of view; my aim is to present the facts as best I can, to provide a cross section of opinion, and to stimulate discussion so that these FIP changes are better understood with, I hope, benefits to both National and International philatelic exhibiting.

A recent article in *TPE* suggested that judging in the US needs to be improved as there is infrequent and improper application of the standards set forth in the Manual of Philatelic Judging. If this thesis is upheld and, if this situation also extends to International judging, then it will probably take many years for significant changes to be seen, and the TPJS to be well accepted in the International exhibiting community.

Indirectly, the TPJS attempts to roughly control for the cost of exhibits (classical being more expensive than post-1945 material), but it still places all three time periods together for the award of the big Exhibition Prizes. This seems to ask the question, as to whether the next step in the evolution of the system will be to judge the three periods separately and not let them compete together for the big prizes?

Exhibitors often go on to be judges, and then become influential in organized philately. The young, in particular, and philatelists in general, often look to us for leadership. Further, with exhibiting we also have the responsibility to bring the classical and modern gems, together with the latest philatelic research and discoveries, for all to see. Are we providing that leadership? Are we adequately countering the changes taking place in organized philately and affecting exhibiting? Are we doing enough to encourage more to the joys of exhibiting?

It is hoped that the TPJS is a significant idea for the future and that it will advance the pleasures of philatelic exhibiting. Only time will tell.

I welcome corrections, suggestions, and comments. E-mail: rmsbell200@yahoo.com, and cc new *TPE* editor Randy Neil at neilmedial@sbcglobal.net

Appreciation My thanks to all the respondents who gave of their valuable time and provided helpful answers.

January 2010/21

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Ask Odenweller

by Robert P. Odenweller

Much has been written about judging at various levels, but few exhibitors are aware of the work done by the expert teams at international shows. The recent show in Rome, **Italia 2009**, was organized on behalf of FEPA, the European continental federation, under FIP recognition. Although these are normally limited to participation by members of the continental federation's area, this one included participation from outside, specifically, those countries that had significant ties with Italy. Thus, the United States had a commissioner who carried U.S. entries, and judges. I was asked to be on the expert team.

The Expert Team To preempt the answer to the first question that may come to mind, the expert team does not expertize anything at these shows. For one thing, the typically wide range of material in exhibitions is far beyond the personal knowledge of any given expert. Even in the expert's own area of expertise, it is likely that reference material might be needed for comparison or to be certain of some of the more difficult problems on some stamps or covers.

Rather, the expert team has a hefty challenge to look at as much of the exhibition as possible. Judges are assigned a smaller area, but the experts attempt to view every page of every frame in the exhibition, particularly paying attention to those where someone might have material that had been faked.

Besides the systematic inspection of all the frames for material that has suspicious aspects, the expert team also receives requests from various jury teams, on an official form, asking to have specific items looked at for possible problems, which the jury members specify. Often the jury teams will include a person who has specific knowledge of the given area, so a date or marking that is out of known usage might be flagged for inspection. Some of these may have appeared already in the expert team's examination, but, if not, a return to the frames is required.

Then and Now Procedures for the expert team have varied as the concept has matured. On the first team on which I served in 1990, we were asked to examine only a random group of exhibits before they were mounted. Procedures were not yet established. Since then, the procedures have undergone many changes. At Pacific 97, for example, hi-tech equipment was required for the team and any material that was determined as faked subjected the exhibit to a mandatory downgrade. This

process was, in my opinion, quite drastic, imposed by then FIP president Jatia. My feeling was that the item in question could have been purchased by the (less than expert) exhibitor from a reputable (or not so) source, and shown in good faith. Few exhibitors are actual experts, although they usually have far better knowledge of their exhibiting area than most experts would.

In those days, an elaborate procedure required the national commissioners to be present when the frames were opened and the pages removed. They would then be expected to be available to attend the expert examination and photocopying of the material before the pages were returned to the frames. The process was very time-consuming and required the commissioners to remain available for long hours.

One aspect that did not remain unnoticed was that the pages removed were replaced by a sheet that said something like "Removed for Expert Inspection" or something of that sort—it varied from one exhibition to the next. Astute jury members who realized the value of this as a weapon to attack exhibits that might be contenders against one that they favored, would look very closely and perhaps enlist the help of others who knew the area well, to question many of the items in an exhibit. The presence of the "Removed..." sheets had an effect on the jury members who knew little of the area, thus affecting the result of votes for top awards. Others and I have been very critical of this form of gamesmanship.

Improvements A search for better procedures has continued for some time. In Italia 2009, we implemented a number of those changes. First of all, it is necessary for the president of the FIP Commission for Fakes and Forgeries to check to see if any exhibits that will be in the show and that have previously appeared with questioned items have taken the steps to remedy the questions. Typically, an item may have previously been flagged as "Do not show before obtaining an expert certificate." If these are cleared, as happened to be the case in Rome, nothing more was needed.

As mentioned above, earlier procedures to remove material from the frames for examination have always been seen by some of us as license to kill. In Rome, we worked differently. Part of the process is to obtain a physical record of the item. Originally it was done by photocopy when the item was outside the frame. In this show, digital cameras were used

to obtain images while in the frame, which were quite a bit less detailed than a scan would have been, but at least they served to identify the item. The main improvement was that the item remained in the frame. Thus, no sheets noting that it had been removed were needed to give the idea of questioned items and the frames did not need to be opened.

In our inspection of the frames, we identified items that may have been questioned for any of a number of reasons. Some stamps may not have been properly tied to the cover, such as bisects lacking a tie across the bisected portion; covers where the cancellations on the stamp and cover did not match convincingly; stamps that had unusual margins that suggested manipulation, and many other possibilities. Each of the experts could also add thoughts when they were based on personal expertise.

For items that were marked (e) or otherwise showing on the exhibit pages that they had an expert certificate, the team would either give the exhibitor the benefit of the doubt or would check with the commissioner to see the appropriate certificate. This was to guard against some exhibitors who may have a certificate that says something like "Genuine, but the stamp has been repaired and portions added." By BIP regulations, the qualifying remarks must be put onto the exhibit page. If they are omitted, it is considered to be worth a warning, or even a downgrading, depending on the circumstances.

Certificates at Exhibitions Until recently, exhibits at the international level were expected to have the actual certificate on the reverse side of the exhibit pages. This became a problem for many reasons, so the rules were changed to have the originals of any certificates given to the commissioner, to produce if needed. The one aspect that has apparently not been made clear is that a photocopy of each certificate is expected to be put on the back of the appropriate exhibition page, in addition to the originals being given to the commissioner. That's worth repeating—Exhibitors take note: any item for which a certificate is claimed (or for those that might be questioned and a certificate exists) should have a photocopy of the certificate on the back of the exhibit page, and the originals given to the commissioner.

The expert team will, at a later point in the process, select frames to be opened for a random check to see if exhibitors have included



Good luck is what happens when preparation meets opportunity. — Anon.

certificates as signified on the front. Previously this was done with each respective commissioner, which took a lot of time and had all commissioners held in their room for long stretches. In Italia 2009, a procedure was initiated whereby the commissioners agreed on a single commissioner who would act as representative for them at the time any frames were opened. Any commissioner who felt the need could, however, retain the ability to request that if the frames of one or more of his exhibitors were selected to be opened that he may be present.

After all items seen by the expert team and those referred by various jury members have been photographed, they are evaluated to see if further action is necessary. Often an expert in the area may be consulted, if available. The expert teams are chosen from members of the A.I.E.P., the International Association of

Philatelic Experts, usually to have wide knowledge of philately in general. Where possible, one member of the team is selected who is expert in the national class material of the country organizing the exhibition.

After the expert team reviews the various forms and agrees on what to recommend to the jury, they are given to the jury presidium, which then discusses the merits of each and determines the recommendations to make to the jury. These could be "Do not show again" for items that are clearly fake; "Do not show until obtaining a certificate" for items that have obvious problems but cannot clearly be called fake; and recommendation downgrading of exhibits that have serious problems. Other options are available, including "no action." The jury makes the final determination by vote.

Once the jury has determined the response

to the expert team's recommendations, the team prepares three copies of a report for each item. The report includes a photo of the item along with the problems found with it and the jury's determination of what action, if any, is needed before it could be shown again, if at all. One copy is retained by the FIP Fakes and Forgeries commission for future reference, while two copies are given to the concerned commissioner, one for the national federation and the other for the exhibitor.

Does this process catch all bad material in exhibitions? No. Does it deter those who might try to do so? Probably, to some extent. Fortunately, most material in exhibits is not of a nature to need to be faked, but even some minor items may yield to temptation. This attempt to keep people honest has had its shortcomings in years past, but the new procedures initiated at Italia 2009 should help to avoid most of the problems.

Selecting The Objects In Our Exhibits: Enough is Enough by Ronald E. Leshner

There is nothing like exhibiting to force some discipline into one's stamp collecting. Should I buy that stamp or cover? What does it add to the story that I am trying to tell? Does it advance the story? Or is it simply a nice piece of eye candy that duplicates what is already present in my exhibit? We have come to understand that an exhibit tells a story, a story of how the mail has been delivered, a story of the stamps that were used to pay the postage fees, or a story of how some taxes were paid. The story is an essential element of every exhibit. If the stamp or cover does not advance the story then it does not belong in the exhibit.

This has not always been the case. In 1976 I attended Interphil in Philadelphia where I found a revenue exhibit containing a used imperforate sheet of eight of the \$200 denomination of the U.S. First Issue (*Scott R102a*) with a phrase on the page "one of two known." The next page of the exhibit was a duplicate of the previous page. In other words, the exhibitor was showing both of the known complete imperforate sheets. As a relatively inexperienced exhibitor and under the different exhibiting criteria of the 1970s, I questioned the need or desirability of the second complete sheet in the exhibit. Ironically, about twenty years later a third complete sheet of eight of the imperforate \$200 was found. That discovery underscores the question that I had more than three decades ago. What was the value of

including the second copy of two great rarities? Or what would be the value of having two of the three copies of a great rarity?

The test of whether to include such an item does not lie with including both known copies or even two of the three known copies. Showing the depth of one's collection in an era when the pages on display were selected pages of one's collection might have been a justification for the inclusion of the two complete sheets. But that point is irrelevant today.

How essential is it to show complete sheets or panes in a traditional exhibit? For 30 years I pursued with a great deal of abandon the U.S. wine stamps and exhibited at the local, national, and international levels. For perhaps half of those years I included in my exhibit one or two complete panes (one was mint and the other was used). They consumed an enormous amount of real estate in the exhibit and as I acquired interesting material that more easily fit onto a single exhibit page, I began to question the necessity of including complete panes. The mint pane showed the arrows and guide lines where the sheet was separated into the panes for distribution to users and the denomination and inscriptions in the selvedge. I thought that was essential to tell viewers and judges about the production of these stamps. The used pane had a very unusual handstamped cancellation that showed convincingly that the cancel came from a large canceller that had

five examples of the basic cancellation that were applied with a single stroke, a labor saving device. The used pane had no selvedge; it was removed prior to issue. But from my perspective each of these panes had something that added to the traditional story of the wine tax stamps. Each was a largest recorded example! Yet each of these panes was occupying almost three-quarters of a row in an exhibition frame. Need I say that eventually they were vying for the limited real estate of an exhibit with other smaller items showing production varieties and examples of usage. What to do?

The reader will have guessed that those two complete panes were removed from the exhibit to be replaced with a deeper and richer story of production and usage with smaller size items. The panes have remained an important part of my collection and contributed a great deal to my understanding of the wine tax stamps. But for the last fifteen years that I exhibited the wine stamps, they were not part of the exhibit in the frames.

Every exhibitor struggles with how best to develop their story in the frames. Not all exhibitors will make the same decision as I did. In a traditional exhibit largest recorded multiples are essential. So in a traditional exhibit of the U.S. First Issue revenues the complete sheet of the imperforate \$200 stamp is expected. It fits easily on a single page. But a second example of the same thing?

Why Exhibitors Disappear

(A discussion of one member's experience)

A life-long collector, in the 1960s I exhibited topically (as it was then called) in regional shows with some success. After retirement there was time again to consider developing some exhibits and these were exhibited in the years soon after 2000 at WSP shows. These were also "topical" exhibits, with one in one instance being judged as "special exhibit" because it did not tell a "thematic story."

Some six years ago I encountered a subject that I felt could be developed into a good thematic exhibit. It was first exhibited at a WSP show in September 2006, judged by an individual that I know has received gold for a thematic exhibit, and received a silver-bronze award with 62 points. The judge provided some helpful comments. Without significant change it was shown at a WSP show in December of 2006. Here it was also judged by an individual who has received golds with at least two different thematic exhibits. It was awarded a silver-bronze with 63 points. Subsequently that judge was kind enough to critique my exhibit page by page and literally item by item. With the addition of several e-mail exchanges, and sharing CDs of his exhibits he became somewhat of a mentor, which I greatly appreciated.

Based on the input from these two judges, significant revisions and upgrades of material were accomplished over the next 18 months prior to entering it in a WSP show in mid-2008. Here it received 64 points and a silver-bronze. In correspondence with that judge about his critique and recommendations, he noted that he was an apprentice judge for the show, did not collect thematically and had never exhibited thematically. As a retired professional, who participated in a multi-year supervised training program in my special field, I can understand the need and use of apprentice judges. However, it seemed unusual that a thematic exhibit would be assigned to a judge who had never collected or exhibited thematically. Under the circumstances he volunteered to arrange for the chief judge to critique a black and white copy of the exhibit. The chief judge agreed to do so. After being provided a copy in September 2008, we exchanged two or three e-mails over the next six months, with each of his indicating he would have the pages back in the mail to me within the next few days. It did not

occur. Because he occupies a very busy position in the philatelic world, he apparently ran out of time to finish the task of critiquing, and this I can understand. A one line e-mail indicating such a situation would have been appropriate and appreciated.

In the meantime, I continued to add and upgrade the philatelic elements and entered it in a WSP show in June of 2009. The award was silver-bronze. Both on his score sheet and in conversation at the frames the judge had all favorable comments with one exception, that being that the sections of the plan had unequal pages, and that he thought the one short section could be expanded. No numerical score was rendered on the score sheet returned with the exhibit. I was disappointed and surprised that the Thematic Exhibit Scoresheet, which may have been developed by the American Topical Association, was not used as it had been at the previous three shows. Since from this last show I have no clue as to how the presentation, various thematic elements and various philatelic elements were scored, as compared with previous scorings I'm stranded. Suffice it to say that I have no further plans to work on the exhibit or to enter it in any show.

You may ask why, as a member intermittently of AAPE, I did not avail myself of the critique service it offers. My understanding has always been that it was available only to exhibits that had achieved the silver award level, and my exhibit has never achieved that level.

Byron J Park

* * * * *

My 2¢ Worth

Several things I do want to respond to. First the critique services (full exhibit, and for title/synopsis pages) have never had a medal level qualifier. They exist principally to help people who are starting in the field, or who have gotten stuck at a given level and want to get to the next level. Yes, gold level exhibitors do use both systems, but that is I think a tribute to the fact that no matter what level an exhibit may have attained, most exhibitors are always looking to get useful feedback and improve.

I am certainly troubled by the failure of the chief judge you mentioned to respond as he had committed to do. I can say that as a chief judge I probably would not assign a

thematic exhibit to a nonthematic apprentice, but there are a couple of things that might put this in context. First is that every judge on the panel judges every exhibit, and whoever the judge is with first response, s/he should be reflecting the findings of the entire panel, not just their own opinions. Secondly, it is the goal of the apprenticeship program to produce judges who are broadly qualified and who can deal with any kind of exhibit. It includes required seminars in the various exhibiting categories, and a thorough reading of the judging tenets in the Manual of Philatelic Judging. Bottom line is that any judge should be able to come up with on point comments and guidance to help you.

It seems that you have gotten caught in the transition from the old days of various forms used to evaluate different types of exhibits to the new system which emphasizes common aspects of all exhibits in one feedback form called the Universal Exhibit Evaluation Form (UEEF). It does not emphasize points because it has been found that points tend to vary from show to show, jury to jury, in a way that often leaves exhibitors scratching their heads. In some respects they become a crutch for both the judge and exhibitor; the former because points are easier than commentary, and for the latter because they seem to provide an objective measure. In fact they are not an objective measure, as noted above, and narrative comments from judges should be a good deal more helpful.

Mandating narrative comments is what the UEEF tries to accomplish, and though there are judges who will have difficulty adapting to the new system, I have no doubt that it will ultimately benefit exhibitors more than points did.

John Hotchner

* * * * *

Dear John,

I generally do not get involved in what might be considered minor gripes about judges and exhibiting but in the case of the letter from Mr. Park I felt it important enough to respond.

First, and most important, I take a somewhat different view on the awards received by Mr. Park, and the judges who assigned them. The fact that Mr. Park's exhibit was judged three times using points, achieving within two points of each other each time, and then once using the new Uniform

Exhibit Evaluation Form, receiving the same Silver-Bronze award, tells me one thing: this exhibit, as it is presently presented, is a Silver-Bronze Exhibit. The judges obviously were well-prepared and competent to judge the exhibit, with four separate panels coming up with the same result.

The concern about not receiving "points" this last time is a valid concern. When the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ) was looking to improve the judging process we found that about half of our judges wanted to use points and half didn't. There was no mandate to use points. However, there was a mandate from exhibitors to receive more feedback of a written nature, hence the development of the UEEF. So, for the time being we are concentrating on anecdotal feedback to

exhibitors, rather than "points" which some exhibitors feel do not help them at all. What develops in the future should exhibitors demand points will be up to future CANEJ members.

It sounds as if most of the judges tried to help Mr. Park. Unfortunately, the one who has promised for six months to help, and has not lived up to the promise, is not acting in the way that most of us operate. It is possible, of course, that there is a good reason for not hearing from him.

Lastly, the matter of the apprentice. Everyone has to understand that with five judges and an apprentice it is not possible to cover all possible collecting areas. At most WSP shows there are only a few thematic exhibits. Hence, many show committees will not go out of their way to assure that someone on the jury is a thematic expert. This may have been the case at this

particular show. This apprentice may have just been (overly) honest in telling Mr. Park the facts of the matter.

I do hope that this gentleman will continue exhibiting and that he will avail himself of the two critique services offered by AAPE. Learning is the most fun of all.

Stephen Reinhard, Chairman CANEJ

Editor's Note: I have edited out of the correspondence both my and Steve Reinhard's offers to help Mr. Park develop his exhibit. Mr. Park declined with thanks as he is 84 and has "a number of other things I hope to accomplish in whatever additional years are allotted to me." Totally understandable but I can't help but feel that his enthusiasm for exhibiting was not promoted by some of his experiences, and there are lessons we in the community can take away toward preventing others from having their enthusiasm severely bruised if not crushed.

The FLY



Inspects Your Frames

Most shows have someone who tries to keep the exhibit frames in working order; however, it appears that few shows concern themselves about frames that function reasonably well, but are difficult to use or which are downright ugly. "The Fly" crawled over a few frames at several shows lately, and all of them, APS StampShow included, had significant problems. Listen up!

Nothing is as frustrating to an exhibitor as a poorly maintained frame unit to house the exhibit. It seems that year after year, frames get patched with temporary repairs when they are put up, but quite often the frames are not identified for more lasting repairs. Not only are good frames needed to present the exhibit in its best light, sometimes there are security issues as well.

- The paper backing is not properly attached. I have seen the whole works fall to the floor when the exhibitor is loading the frame, spilling the exhibit pages, of course.

- There are no plastic rails—just folded papers to hold the pages. Not a problem, except when the last row has insufficient paper to hold any weight at all. If they do not fall out as you open or close the frame, you will be lucky, indeed.

- The Plexiglas is fogged up, badly scratched or even cracked.

Sometimes the backing nuts are replaced during mounting because they are a security issue, but often the above are not corrected because they are not viewed as security-related. Security means "safe

from damage" as much as "safe from theft."

- "The Fly" also found quite a few frames and Plexiglas panels that were just plain dirty. You see the dilemma here? If you want clean frames (and we all do), then inquire what cleaning agents are best to use so as to not make a poor situation even worse. Rubbing alcohol and soft rags will not discolor or scratch the plastic, but paper towels and some cleaners will. And while you are at it, remove the sticky tape residue on the frame top and sides with Goo-Gone.

Perhaps it is time for a frame repair lesson? The task is not at all difficult and not expensive, according to frame gurus consulted by "The Fly." Here is what they said.

At some point during the dog days of summer or the dark days of winter, pull the frames out of storage to inspect and refurbish those that need it. Replace the backing paper on all "folded paper" frames and make certain the Plexiglas is free of major faults.

Replace any frames that still have the folded paper method for holding up the pages with new paper backing and plastic rails: There is often a lot of brittle dried masking tape holding the paper to the frame. Get rid of it. Use new paper for the backing. The type recommended is a matte white "proofing paper" (Kelly Paper Part No. 9778B or equivalent). It comes in a roll 3' x 100', enough to do 25 "sides" of 12 1/2 frame units.

Plastic strips are available for purchase

from the APS at \$1 each (4 needed per side, or 8 per frame unit). The strips come with double-sided sticky tape. Also needed is a can of spray adhesive (Elmer's Craft Bond acid-free spray adhesive or similar). Replacing the paper backing and installing the plastic rails is not difficult, but some care in measuring and alignment is required. Frame gurus suggest measuring a frame with plastic rails already installed to get the clearance and spacing right. Materials total cost should be \$10 per "side" or \$20 per unit.

Badly scratched and cracked Plexiglas is more expensive, but it is not hard to replace. Obtain 4' x 8' sheets of 1/8 Plexiglas and have them cut for two 3' x 4' pieces with a 2' x 4' left over. The left-over pieces are rented or sold to dealers for their bourse tables by some shows. The pop rivets on diagonally opposite corners need to be drilled out so the frame pulls apart leaving two "L-shaped" rails — one L still attached to the upper hinge. After replacing the Plexiglas, use a pop rivet tool to reattach the frame rails.

Inspect the backing nuts attached to the back of the frame. If they are missing or spin freely, they need to be replaced. The backing nuts are cheap, but it takes a special tool to seat them into the frame. If you do not already have one, the investment is a bit more than \$100.

Finally, clean the frames of sticky stuff and wipe any dust or dirt off of the Plexiglas. The sticky stuff attracts dirt and grime. Chicagopex was tempted to reuse

the residual stickiness to mount ribbons. Perhaps they were out of removable cellophane tape? Not a good idea at all — many ribbons were found lying in the aisles.

Exhibitors will notice what you have done, and they are more likely to return to a show with frames that show off their collection to good advantage.

Getting the Story Right

"The Fly" has buzzed quite a few shows lately, and despite the gloom and doom of some observers printed in these pages, there seems to be a number of new exhibits

showing up and a few new exhibitors. Shows still face economic hurdles of venue pricing and the rising price of everything else from printing to postage. In spite of all of this, there are scores of local exhibitions and nearly three dozen national shows humming along. The environment cannot be all bad if collectors can pull together two new one-time national shows, ROSSICAPEX in California and Stamp Expo 400 in New York, on top of the usual roster of WSP shows. Lest we forget, the SESCAL-Americas FIAF show with more than 100

exhibits was twice the number normally subscribed at SESCAL. Filatelic Fiesta and FLOREX have re-emerged from hiatus, adding another few hundred frames and a couple of chances more to go for the Grand.

Exhibiting seems to be thriving in the USA after all.

"The Fly" has no head for statistics, but with his compound eyes, he sees a different story than some who write about numbers of this and numbers of that, and then predict the end of all joy.

Thematic Exhibiting and the New Manual of Judging by Phil Stager

The APS Manual of Judging, Sixth Edition, has been out for some time now. If you do not have your own copy by now, then hustle on over to the APS web site and download a copy. In any competitive endeavor, it helps to know and understand the rules and guidelines.

...and as the old cliché goes, the more things change, the more they stay the same.

The two BIG changes.

1. All exhibits except Youth Class and Literature are evaluated using the big four criteria of:

Treatment and Philatelic Importance	30%
Philatelic and Related knowledge,	
Personal Study and Research	35%
Condition and Rarity	30%
Presentation	5%

2. All exhibits receive written feedback on the Uniform Exhibit Evaluation Form (UEEF).

The same old questions:

1. What can I use in my exhibit? "Thematic exhibits use the same philatelic material found in the Postal and Revenue Divisions and may also use maximum cards from the illustrated Mail Division." p.65, MOJ 6th ed. As thematic exhibitors we have almost the entire world of philately to use. Recall that philately as encompassed by these divisions is a lot larger than you first imagine. Recall the general guidance: did the item carry the mail or pay a fee?

2. Why can't I use picture post cards, cacheted first day covers, event covers, and advertising covers in my exhibit? Short answer: This material is not part of the Postal and Revenue Divisions. If you must show this material, then consider Display Division with its looser restrictions on material. Longer answer for FDC's: The date of issue of a stamp or postal stationery is of no thematic interest. A first day cancel may be used if there is an element of thematic interest in the design of the cancel relating to the thematic point under discussion. Cachets, whether applied by a private entity or the postal service ("official"

cachets) are of no thematic interest

3. Why should I show an entire piece of postal stationery? Since Postal Stationery is part of the Postal Division, let's see what guidance we can find. "Postal stationery exhibits should normally be of entire items." p.43, MOJ 6th ed. This is why I encourage you to download and read the entire Manual of Judging.

New questions: is business reply mail (BRM) acceptable? My thanks to Darrell Ertzberger in formulating this response. BRM is an acceptable philatelic element for use in a competitive thematic exhibit. However, this statement does not imply that BRM is an especially good item to use. For BRM in the U.S., the only postal relation is the specification for the layout of the card or envelope, i.e., the circle in the upper right, bars, etc., the wording of the permit language, and the number of the permit. Strictly speaking, all else is of private manufacture. Although BRM is valid for mailing, it is not valid for postage because BRM is treated as postage due mail. The thematic point ends up being carried by the address or, even more obscurely, by the identification of the BRM number.

Consider this analogous to a generic meter stamp with no advertising or illustration in it. The format of the meter stamp and the license of the meter are governed by the postal service; all else is privately produced. The only point of thematic interest would be the identification of the permit holder by the meter number.

Let's examine BRM using the major criteria for evaluation of exhibits: Treatment: A piece of BRM would physically occupy one third to one half of an exhibit page. The thematic point under discussion should have some relation to the amount of space occupied by the philatelic item and associated text. If the thematic point is that important, I would try very hard to find a better philatelic item. If it were my exhibit, I would also explain why I am using BRM for an important thematic point.

Philatelic Knowledge/Research: Inclusion of BRM is a minor demonstration of this criterion.

Rarity: Low at best and not worthy of extra credit.

Presentation: Not applicable here.

Summary: in selecting an item for use in an exhibit — any exhibit and not just thematic — ask yourself the following questions:

Is this the best item directly related to the thematic point under discussion? Does it advance the story line?

Is this the best item to demonstrate knowledge and research?

Is this item rare or difficult to acquire and is it in the best possible condition?

Does it look good in relation to the page and surrounding pages?

Another postal stationery question: Can I overlap postal stationery in my exhibit? Short answer: It all depends... Explanation: Since the MOJ 6th ed does not directly address this question, we have to rely on "best practice" or how do the postal stationery exhibitors handle this.

If one is showing a philatelic study in a thematic exhibit using postal stationery, the practice would be acceptable. An example may help. If I am showing a piece of postal stationery that has the same basic design of the indicium but with varieties in the die, the paper, or plate numbers, overlapping is acceptable. Recall that it will still occupy a good deal or real estate and one complete envelope, card, or whatever should be shown — usually the one on top.

If I am trying to save space by overlapping postal stationeries of different indicia designs or countries of issue, the practice of overlapping would not be acceptable. So for my Coconut exhibit, I would not overlap a postal card from Cuba, with one from Mozambique, and then with an envelope from New Caledonia even if they all showed coconuts.

Judges Continuing Education

By Tim Bartshe

At Ameristamp Expo 2009 during the AAPE AGM, Richard Drews asked a rater probing question regarding the new judging manual, the Universal Exhibit Evaluation Form (UEEF) and what should judges do to keep current in the evolutionary environment that we now find ourselves in. (I might add that Rich likes to stir posts and kick dirt clods around.) I responded with an off-the-cuff list of things that popped into my mind. Later I was encouraged to place these ideas on paper to pass on to those who might find reading about them instructional and maybe even a bit inspirational as well.

Here in North America as most of you know, we do things differently than the rest of the world in that judges do not specialize in their judging specialties. Yes we have our strengths and weaknesses when it comes to personal knowledge about some philatelic byway but as APS-accredited judges we all must judge every exhibit and be prepared to make some form of constructive comments about each and every one in the frames. This means we all must be able to weigh in on a thematic or a display or postal stationery exhibit regardless of our personal collecting background. That being said, how can we as judges prepare for each judging assignment knowing full well we will need to evaluate and critique areas we know little about?

One of the most direct but more difficult ways to prepare for and understand all of the different classes and divisions in the APS exhibiting pantheon is to prepare an exhibit for each. Yes, this does sound like a very difficult challenge, but by simply trying to construct an exhibit in all of the exhibiting arenas we will understand what is required from the exhibiting side which will help us become better judges. Many of the more "traditional" judges have little interest in understanding a thematic or first day cover exhibit. This is a shame as each takes a certain discipline to create a quality exhibit; criticizing someone's gait without walking in their shoes makes us a less than efficient voice on improvement. Many divisions do not require a significant outlay of funds to put together a silver or vermeil exhibits and since all divisions may be exhibited in the One Frame Class, the need for filling 80-160-pages is circumvented. Even if you chose not to do an exhibit in each division or class, create exhibits within your specialty, experiment and exhibit

often. This will allow you to absorb and retain a feel for the problems the exhibitors are trying to overcome.

Another simpler but highly effective way to keep up-to-date in the judging world is to attend as many shows as possible without being on a jury and do as many of the following as possible:

1. Be a shadow judge. Do a walk through assigning medal levels and thinking through why you believe they should receive them, and then cross check when the ribbons go up on Saturday. If you are way off on some of the medal levels ask a juror what they saw and you didn't, or what you saw and you think they missed. Of course this should be done in a very diplomatic manner!

2. Make it a point to go to the formal critique on Saturday. Even though you will not be responsible for comments, one should listen to those made by the attending jury and make mental or written notes as to what good was said as well as bad. As we always recommend that the exhibitors listen to the full critique, so we should learn more about the exhibits from those who spent many hours preparing, and to absorb pointers for a critique when we are behind the table instead of in front of it.

3. Be available on the floor for questions. If you feel comfortable in doing so, make yourself visible to the exhibiting audience and other interested persons. Be prepared to answer questions about exhibits. If you do this your reputation will be established as one who is willing to take a chance and help mentor people. One does not need to know all the details about a particular subject. Frequently, exhibiting faults are quite obvious and have nothing to do with details one studies for but the things that allow a good judge to evaluate any exhibit; treatment, knowledge, choice, evaluation, title and title page and finally presentation. I would call this "full immersion."

The new manual and UEEF carry with them many new concepts of application and evaluation. Judges who were not a part of this development process will find there are some adaptations that will be necessary, and the primary way to accomplish this will be to attend as many of the new seminars being given by members of CANEJ (Committee on Accreditation of National Exhibitions and Judges) as possi-

ble and of course buy the new Manual and read it carefully. Of particular need will be the 2 newly-created seminars on the principles of judging; treatment and importance and research, knowledge personal study, condition, rarity and presentation. These will be given frequently this year and next at most of the major shows such as NAPEX, WESTPEX, CHICAGOPEX as well as Stampshow and other venues. Attend and ask question. Challenge the presenter to answer your questions and misgivings. We all must be on the same page if we are going to improve the quality of the exhibiting experience and the quality of our responses to the public. The exhibitors have made it perfectly clear that they want a valuable and informed feedback and unless we continue to learn and improve our skills we will fall down in our job.

Upon receiving a judging position, do the hard work in studying for the exhibits. Many jury chairs are now preassigning first responses for exhibits to individual judges. This helps save time in the deliberations and jurors can spend that extra time in researching for his/her assignments. This is not to say one now does not need to study for the other 80 percent of the exhibits. Quite the contrary; each judge should expect to have input at the frames while judging and if called upon or during the critique if there are substantive things to be said.

One should also be willing to assist the first responder in properly commenting on the UEEF. By doing the research for all 30-55 exhibits, one will expand the base of knowledge that will carry forward to the next assignment. Utilizing your library, a friend's library or the various philatelic libraries around the country can be your major source of information as well as the internet. Many exhibitors now have websites showing their exhibits or others of a similar vein and between Exponet and the AAPE, there are over 300 exhibits on line. The more you learn the better equipped you will be to give good feedback. You are not expected to become an expert in any of the exhibitor's fields but one should have at least a working knowledge of what the potential universe of the subject is.

Finally, be willing to act as mentor in the many avenues available, whether it is writing for various society journals or TPE

(yes John always needs material!), acting as a volunteer for the AAPE exhibit critique service or help in evaluation of title pages and synopses via the AAPE or for a friend. By doing these various things, if you have the time, you will further broaden your understanding of exhibiting amongst your exhibiting and judging peers. Call it full immersion if you will, but the more you swim the more confident you will be in taking off for that other side of the pond. As in life, if anything is worth doing, it is worth doing well and judging is no different. Strive for being the best and even if you don't receive the Bud Hennig award next year, you will be a better judge for it.

Another Approach To An Attendee Questionnaire:

EACH ADULT PLEASE COMPLETE AND PRESENT AT THE REGISTRATION COUNTER

REGISTRATION FORM SANDICAL EXPO



PLEASE PRINT

Name _____

Home Address _____

City _____ State _____ Zip _____

Are you an APS Member? Yes
 No

Where are you staying during the show?

- At home
 With friends or relatives
 SANDICAL Show Hotel
 Other

What is your primary reason for coming to Sandical?

- See stamp exhibits
 Buy stamps
 Visit stamp friends
 Attend auction
 Learn more about stamps

Do you belong to a stamp club?

- Yes
 No

How did you hear about Sandical?

- A friend
 Philatelic press
 Posters
 Mail
 TV/Radio
 Dealer
 Newspaper

Philatelic Judges

The following are Philatelic Judges, and their specialties, that were accredited in 2008 or 2009:

Santiago Cruz — Colombia, Colombia (SCADTA), Panama, Latin America

Alfredo Frohlich — Colombia Postal History, Aerophilately, Latin America

Elizabeth M. Hisey — Display, Illustrated Mail, Picture Postcards, Single Frame

Michael J. Ley — United States, Burma, Single Frame, Display

John Barwis — Australia and Victoria, Traditional and Postal History, U.S. Bank Note Issues, and Philadelphia Postal History

Jane Sodero — Postal History, Picture Postcards, Canada/BNA and Single Frame

The following became Registered Apprentice Judges in 2008 or 2009:

Roland H. Cipolla II
Anthony F. Dewey
Robert D. Hohertz
Jack E. Thompson

FIP WEBSITE

<www.f-i-p.ch>

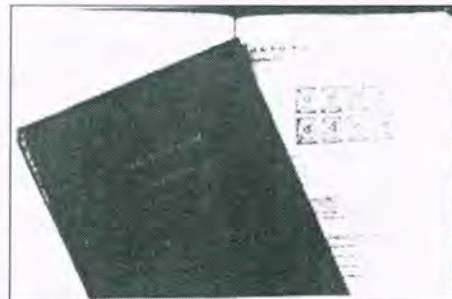
Those interested in exhibiting at the international level are invited to visit the website of the International Federation of Philately (FIP). You will find, among other things,

— 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.

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



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

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

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

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

APRL/AAPE EXHIBIT ARCHIVE PROJECT c/o Ms. Gini Horn
THE AMERICAN PHILATELIC RESEARCH LIBRARY
100 Match Factory Place • Bellefonte, PA 16823

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by Nick Lombardi

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Report From The Secretary

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

**MEMBERSHIP STATUS AS OF
 December 30, 2009:**

U.S. Membership	
Active and paid up	747
Life Members	73
4th Quarter New Members	11
Deceased	3
Foreign Membership	
Active and paid up	133
Life Members	12
4th Quarter New Members	2
Total Membership June 30	880
Life Members	86

Special congratulations go to the Novice Award Winners fourth quarter of 2009: William Fort, Balpex 2009, Stephen Prigozy, StampExpo 2009 and Shirley Griff, Royal 2009. All of the above have earned a complimentary membership to AAPE for one year.

Welcome to new members for the fourth quarter of 2009:

- William Winter, Silver Springs, MD
- Larry Haller, Sierre Madre, CA
- Tom Malicki, Mississauga, ON
- John Williams, Tustin Ranch, CA
- Al Hurst, Ottawa, ON
- Barbara Ann Montgomery,
Hampton Bays, NY
- Howard Rotterdam, Hollywood, FL
- Phillip Fettig, Orlando, FL
- Gary Wilkinson, Richmond, VA
- Arno Kolster, San Francisco, CA

We have also to report the passing of John Murphy, Peter Iber and Bill Bauer. The AAPE Board sends condolences to the families of the above members.

Ten letters were written to acknowledge creativity, gold and silver pin awards. In cases where the 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.

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 I need unless you have sent out change of address cards lizhisey@comcast.net.





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