

THE Philatelic Exhibitor

VOLUME 16

NUMBER THREE

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The Latest Thing In Exhibit Pages
See Page 15

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15-Year TPE Index Available Thanks to the hard work of Member Barth Healey, AAPE now has both a Subject and Author Index covering *The Philatelic Exhibitor* from Volume 1 #1 through Volume 15 #4 (1986-2001). At 35 8-1/2" x 11" pages, it would take most of an issue of TPE to print — and then it is doubtful that even half our members would see that as a positive use of TPE space. So, it has been decided that we will offer the Index at a moderate cost: \$10 postpaid for hard copies, and \$5 for an E-mailed copy. Order by using the questionnaire insert sheet with this issue of TPE.

It should be noted that Barth Healey went the extra mile to expand on the prior yearly indices, to correct errors in them, and to make the summary Index more user friendly. While no one can claim that any index is perfect, we now have a first class tool for accessing the wealth of information in Volumes 1 through 15.

The Questionnaire And Voting While doing offers and appeals, let me add please my request that you take a few minutes needed to vote for the AAPE leaders for the next two years, and that you complete the questionnaire enclosed. This is a concrete way in which you can help your Association to stay engaged, relevant and influential in the exhibiting portion of our hobby.

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THE PHILATELIC EXHIBITOR

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POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 13955 30th Ave., Golden, CO 80401.

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

Correspondence and inquires to AAPE's Officers should be directed as shown on page 4.

Deadline for the next issue to be printed on or about October 15, 2002, is September 1, 2002. The following issue will close December 1, 2002.

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 5-13 at \$3.00 each, Vol. 14, No. 1-4 at \$3.00 each, Vol. 15, No. 1-4 at \$3.00 each, Vol. 16, No. 1-2 at \$3.00 each.

FUTURE ISSUES

The deadline for the October, 2002, issue of **The Philatelic Exhibitor** is September 1, 2002. The suggested topic is: "Bibliographies: Where To Put Them? — What To Include?"

For the January, 2003 issue of TPE — deadline December 1, 2002 — the suggested topic is "Why Did You Pick Your Exhibit Topic? Have You Modified It Since The First Showing? If So, Why?"

Your experiences, thoughts, ideas and suggestions are solicited in the form of articles, "shorts," and Letters to the Editor for sharing with all AAPE members.

If you have an idea for a future suggested topic, drop me a note; address at the top of this page. — JMH

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Editor's AAPE(s) of the Month

- **May, 2002 Barth Healey** who has completed our integrated 15-year TPE Index. See page 1 and the insert in this issue for ordering information.
- **June, 2002 The Leadership and Workers of ATA and The National Topical Stamp Show**, which hosted our very successful AAPE Youth Championship in Orlando, FL. The winners will be announced in the October issue.
- **July, 2002 Charles Bromser** Editor of **The Asia Pacific Exhibitor** who picked up that challenge on the sudden death of legend Ed Druce, and has after a year in the job done a super job of keeping up the high quality of our sister publication.

The Philatelic Exhibitor

Attention All Members:

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

July 2002/3

AAPE STATEMENT OF PURPOSE

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

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SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Treasurer.
- Manuscripts, news, letters to the Editor and to "The Fly," 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

MEMBERSHIP APPLICATION TO: Timothy Bartshe

American Assn. of Philatelic Exhibitors
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Enclosed are my dues of *\$20.00 in application for my membership in the AAPE, (U.S. and Canada) \$25.00 elsewhere; which includes annual subscription to **The Philatelic Exhibitor**, or \$300 for a Life Membership. (Life Membership for those 70 or over \$150; Life Membership for those with a foreign mailing address: \$500)

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* Youth Membership (Age 18 and under) \$10.00 includes a subscription to *TPE*. Spouse membership is \$10.00 — *TPE* not included.

Editor's 2¢ Worth

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

JMHStamp@ix.netcom.com

Exhibiting Isn't Fair! I'm Taking My Marbles And Going Home!



I am always troubled by stories of people who try exhibiting once, have a less than satisfying (sometimes enraging!) experience and then fold their tent and are never seen in the frames again. We have such a story in this issue, with a statement of intent to drop exhibiting like a hot potato. I have written to the author to thank him for sharing his story, and have told him that I hope he will reconsider.

Every long-time exhibitor has a horror story or two to tell because exhibiting like life is not always fair. Still, there are many of us who have overcome initial disappointments to go on to the recognition that our material deserves. It comes down to this: Exhibiting it not for the thin skinned. But with effort on the part of the exhibitor, and the help of mentors (often from among the judging corps) the system works. It is as fair as we can make it. Yes, mistakes happen, and even gross mistakes. But like riding a horse from which you have fallen, the best strategy is to get back on and keep working at it.

I hope some of you who have faced this predicament might consider writing about your experience, and sharing what you learned from it. This might give hope to those who have had a bad initial experience.

Do You need additional Copies of *The Best Of TPE, 1986-1996*? Are you trying to get people in your local club or national specialist society to exhibit? Our most recent publication can be a powerful tool to help you. At a minimum it should be in your club library. Even better, using it as a give-away for people who commit to trying exhibiting for the first time will both reward them and gain your club new support. Copies are available at \$12 postpaid. They are also ideal for sharing with a friend who is thinking about exhibiting, for use as club door prizes, or for relatives who wonder what is it about this field that interests you! Order from the editor, address above.

Your 2¢ Worth

— Gregg Hopkins • Robert Odenweller • John Burnett • Murray Heifetz
• Dickson Preston • Gregory Frantz • Lloyd deVries • Duke Day • Tim Bartshe
• Fran Adams • David Herendeen

Synopsis

To The Editor:

I have a concern over using synopsis space to convey information that may not be specific to the scope of the exhibit. When you present a study on the use of a stamp is it proper to include information in the synopsis concerning design and production? ("The design by A.R. Meissner of the U.S. Bureau of Engraving and Printing is based upon photographs of the airmail beacon tower on Sherman Hill near Cheyenne, Wyoming...") reads Andrew McFarlane's synopsis. (Jan. '02 TPE) Actually, the stamp vignette design was a composite of three photographs, only one of which was taken at Sherman Hill. The top of the tower and beacon were photographed at Wann, Nebraska. The final design was altered to include clouds and a more modern single wing plane.

Gregg Hopkins
Phoenix, AZ

10-Frames Sacred?

To The Editor:

I also have a ten frame exhibit that I continue to struggle to find room for new acquisitions. The easy way out would be to add another frame or two. The more difficult alternative is to maximize the use of the space allotted. We need to remember that

exhibits are not a place to show entire collections, they are a venue to tell a story and document research through the exhibition of selected materials that best accomplish this.

An exhibit of 160 pages requires a great deal of time and focus to view, read and understand, let alone properly judge. I have participated in shows that I know the judges were not able to fully understand or appreciate my ten frame somewhat complicated exhibit. In the haste to meet deadlines, especially in a show atmosphere, I think more than ten frames may be intimidating for the judges. I will be anxious to see what they say.

From the spectators' point of view I think more exhibits rather than bigger exhibits are much more appealing. Most everyone likes to see an exhibit that contains material that is of particular interest to themselves. A variety of topics help accomplish this. I think we need to look elsewhere to fill those empty frames at some of the shows.

One thought that I have is to conduct mini-exhibiting seminars at the shows. The AAPE show representative that attends a particular show could possibly do this. This could be a one-hour question and answer period conducted at the frames that possibly includes the exhibitor. It could cover the basics as how to get started and get as technical as warranted by the attendees' ques-

tions. The local clubs would promote this mini-seminar in advance.

As I talk to others encouraging them to get their feet wet in exhibiting, I hear a lot of excuses as to why not. Very seldom do I hear an advanced collector tell me that he is apprehensive of "looking bad" when he exhibits for the first time but I do think that this is a concern. Perhaps these mini-exhibition seminars would answer some basic questions and alleviate some basic fears.

Many may respond to this idea by saying that all a prospective exhibitor need do is to buy a book and read it. Take it from one who can still remember his first attempt, I would have greatly appreciated some face-to-face direction.

Gregg A. Hopkins, Sr.
Phoenix, AZ

Usage and Challenge

To The Editor:

My copy of TPE arrived yesterday, and I've just finished reading it cover-to-cover, as usual. Two articles stand out for comment. The first, "Usage," by Robert Morgan is a welcome sight. For 18 years, while I was president of the F.I.P. Commission for Traditional Philately, we tried to make sure that people understood the difference between usage and postal history. Two

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

Thanks to Kurt Kimmer and The Asia-Pacific Exhibitors of May 2002, we have a new monograph to offer:

• **How To Judge — Ceylon Postal Stationery (3 pages) 75¢.**

They are available from the editor's address below for prices indicated to cover copying and mailing (postage stamps ok)

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

Send monographs to the address below, and I will make them available in future TPEs:

John M. Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125

Still available:

• **How To Judge — Canadian Airmail.** By Murray Heifetz (5 pages) \$1.00

• **How To Judge — Norwegian Airmails.** By Egil Thomassen (6 pages) \$1.00

• **How To Judge — Finnish Railway Post Offices.** By John MacDonnell (8 pages) \$1.20

• **How To Judge Chinese Local Posts 1863-99.** By William Kullman (20 pages) \$2.00

• **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** By Robert Morgan (55 pages) \$7.50 per copy.

• **A Guide to Judging the Philately of Aden, 1839-1967.** By Jerome Hart (14 pages) \$2.50 per copy.

• **Introduction to Confederate States Stamps and Postal History.** By Joan Kimbrough (8 pages) \$1.20 per copy.

• **How To Judge British North Borneo (5 pages).** By Derek A. Pocock \$1.00.

• **How To Judge Australian States Revenues (4 pages).** By Dingle Smith 75¢.

• **How To Judge (Nicaragua) Airmails (4 pages).** By Derek A. Pocock 75¢.

• **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps (3 pages).** By Henry H. Fisher 50¢.

• **How To Judge: Queensland Postal History.** By Bernard Beston (8 Pages) \$1.20.

• **How to Judge — Traditional Victoria.** By Geoff Kellow (8 Pages) \$1.20.

• **How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903** By John Dibiasse (7 pages) \$1.00.

people subscribed to the equation "covers=postal history" that seems to infect some people even to this day. Another concept that has developed in more recent years is that a traditional exhibit cannot have any postal history in it. Both concepts, are, of course, nonsense, but I know of a few judges who won't let go completely of some thing of those beliefs. Morgan's article shows that we managed to reach a few people.

The other article I would single out is yours on "The Challenge Factor..." We had similar problems, in FIP, like running into a buzz-saw, when we used the word "importance," which too many people saw as denigrating their material. When writing about it I often used the phrase "for lack of a better word." The two words "challenge factor" (or, if you prefer, the single word "challenge") might have succeeded. I shouldn't have to point out to you that the explanation of each was virtually identical. The use of the "F" word was put forward by one of our European commission members, and nobody saw any problem with it at the time. Perhaps it has taken time for it to register as a valid component of judging, but I don't hear any objection to it from the same who led the screaming fits of yesteryear. Oh, what a word can do.

Robert Odenweller
Bernardsville, NJ

Modern Material

To The Editor:

Over the past couple years, I have been putting a new exhibit together on the postal history of Canada's "Mufti" issue of 1937. These stamps have been mostly ignored over the years as they are "modern" and I wanted to break the exhibiting mold by showing modern material can be a challenge.

Well, now I am challenged. I have two pieces of postal history material that are critical to the exhibit.

(a) A complete newspaper with 2¢ stamp applied and the address hand written beside it. The newspaper measures 17" long x 6" wide (folded in half). The paper is fragile and hard to mail, it has been damaged on each of the two occasions I have mailed it. This item may well be unique. It takes two pages to show and that makes for difficulty in mounting.

(b) A photographic mailing tube approximately 3/4" in diameter and 8" long which has been franked with a 4¢ stamp (this being a rarely seen rate) and is an important part of the postal history of this stamp.

My question: How should one exhibit material such as this? I am concerned about the newspaper because of its fragile condition. The tube will be cut and flattened to show on an exhibit page. Is it appropriate to show good quality photographs of items such as these? If yes are there any guidelines

The Philatelic Exhibitor

on how big the photo should be etc.?

John T. Burnett
Decatur, AL

Soup To Nuts

To The Editor:

In reading through the current (April) issue of the TPE, I am puzzled by the number of comments on judging, from experienced judges, that don't quite jive with what I have always understood about guidelines at national and club level in both Canada and the USA, as contrasted with guidelines at FIP level, and with guidelines in general. I'll refer to them in the order in which they appear in the journal.

Ted Bahry wants the exhibitor, not the judges, to decide in which division the exhibit should be placed. As there are no prerequisites to enter and no commissioner to vet entries at non-FIP level, there are many, many exhibits submitted by collectors who do not fully understand the judging guidelines to be used. I have judged many exhibits, particularly in thematic and aerophilately, where the exhibitor didn't have a clue as to what was and wasn't permitted, and consequently was very unhappy with the award. In some cases we were allowed to change the category to the exhibitor's benefit. Allowing the exhibitor to choose, in many cases, is a recipe for subsequent unhappiness.

Stan Luft raises the question of vertically mounted covers vs diagonal mounts. I have personally had a particular exhibit at an FIP show lose a point on presentation because the team leader on the jury hated diagonal mounts. I changed it and got criticized for having vertical mounts. We have enough trouble with real problems to do with exhibited material without having to get into a hassle relying on an individual's subjective preference as to how a long cover should be mounted. Since both require "cricking one's neck" I suggest this should be a nonitem, except in thematic, where presentation and layout is a major fetish.

Then there is your own piece on the "challenge factor." At the end of the article, you suggest that "it is also the exhibitor's task to hide the flaws if he is able to." I'm not sure how inclusive you intended this to be. There are too many facets to this idea to discuss here but one bothers me. Let's assume that a particular rare usage has four distinct types of cancellations. The exhibitor has three but is missing the fourth — the scarcest. Does he "cover up" by not mentioning that there are four and thus risk downgrading in philatelic knowledge if the judges know there are four, or does he show knowledge and risk loss in treatment because he is missing the item. At national level, missing the item brings up my last problem.

Clyde Jennings, in referring to his comments on the US Air Mail exhibit, says he

couldn't overlook the missing C13-15 and consequently the exhibit got only a silver. Now this may have been many years ago, or perhaps Clyde was just giving this as an example of what he was trying to tell. However, I have always understood that at less than FIP level you are marked on what you have, not on what you are missing. Does this mean that if the lady had a proper display of C1-6 with good usages and other nice items but was missing C3A and C13-15, she could not have got a higher award i.e. vermeil, or perhaps even gold?

Murray Heifetz,
Don Mills, Ont.

Long Covers

To The Editor:

In reply to Stan Luft's letter to the editor in the April issue of TPE, it seems to me that the question of placing long covers on exhibit pages can be solved simply by knowing your jury. If you find that the judges are people like me, with their heads on sideways, then you should mount your long covers vertically, but if they are people like Stan, with their heads only on crooked, then you should place them diagonally.

Dickson Preston
Seattle, WA

Loving Miss Philately

To The Editor:

If you love Miss Philately you spend some time with her. You go out to see her at stamp shows, there is no sex but usually you bring home a few additions to the household, items that receive loving care and attention. Any judge worth his salt must love Miss Philately. We're now going to speak of exhibits. A judge will spend some time with Miss Philately and get to know her ways. The outer beauty "presentation: 5 points" only lasts so long. We need to look for the inner beauty of the ugly ducks, yes duck stamps, state and local revenues, air mail, Cinderella's and all that wonderful display stuff. Certainly a flashy or plain looking exhibit can be a lot more than it appears, but you have to look past the warts, wrinkles and heavy cancels. Don't be overly impressed with presentation.

You must take possession of her with your mind and imagination in order to understand her inner significance. When you know her then you can evaluate her, know what is special, challenging and what is difficult to acquire. After you know a little of her beauty then ask yourself how difficult would it be to find and acquire the challenging items, how much time would it take. Does all she shows fit the picture? Do some accessories not belong with the outfit? Are some areas poorly covered? Then, how important is this gal, is she a high school prom queen, Miss Falls Church, Miss Colorado, Miss America or Miss Universe? How much knowledge does she portend, a

high school graduate, a college graduate, or doctoral candidate?

Gregory Frantz
Foxfield, CO

FDCs

To The Editor:

In the TPE April issue, you have an excerpt you wrote from the upcoming Manual of Philatelic Judging. In it, you talk about upgrading the FDCs in a Prexy exhibit from ArtCraft cachets to improve the challenge factor.

Actually, 1938 ArtCraft FDCs would be quite a challenge, because the cachet line didn't start until 1939! More common cachets from that period would include Ioor and Rice.

Lloyd de Vries
Paramus, NJ

To The Editor:

Last September, my family was leaving BALPEX, when my daughter Elizabeth, age six, asked me an unexpected question — "Daddy, when can I exhibit my stamps?" In the following months we talked about the possibility of exhibiting. She selected a topic "horses" and we began to actively seek out material, with a view to exhibiting at our local show, "BOPEX" in April of 2002.

I did assist her in organizing and identifying the stamps. Further, I put each stamp in a mount for her, but the handwriting and arrangement are all her work.

She was very pleased to receive a "Silver with felicitations of the jury," I was so very proud of her. At our awards banquet, it was announced that she had also received the "Most Popular" and "Best Youth" awards.

Perhaps the hobby will make it into the next generation.

Duke Day
Cheverly, MD

Challenge/Judges' Burdens

To The Editor:

As this issue is supposed to relate to Judging-recollections and lessons learned, I would like to comment on two items found in the April issue of TPE, notably the chapter by John Hotchner soon to be unveiled in the upcoming Judging Manual and the letter to the editor from Ted Bahry. Both are heavily intertwined even though dealing with what may seem as separate issues.

First my kudos to John for a wonderfully logical and cogent approach of using the visceral intellect good judges will display versus the universal knowledge that we, as judges, can no longer promise to the exhibitors. I was indoctrinated to this view of the challenge factor by the mentors I had the honor of serving under while I was an apprentice some five years ago. And although I never had seen it "codified" in writing there was as sense of valuing

exhibits and what challenge the exhibitor had set for himself. John has done a superb job in bringing out the salient point on this subject and I congratulate him for it. If this is any indication of the work that will be unveiled at STAmpsHOW this August under the editorship of Dave Herendeen, it will be well worth the wait!

Now, moving from the visceral intellect of the challenge factor to the multiplicity of the new divisions and the ten (yes, ten and not nine!) individual forms that are available for use, there is a connection between these two items. That connection is the logical thought process that we, as judges, use in evaluating exhibits. At RMSS this May (ROMPEX for you who have not been paying attention to our publicity here in Denver), fellow juror Kent Wilson made a simple statement that made order out of what might appear to be chaos in the plethora of classes and divisions. And what he said was so intuitively and viscerally simple I am ashamed that I hadn't put it into words myself. Paraphrasing Kent, all exhibits are basically judged the same regardless of division or attendant scoring form. We all use the three most important categories in evaluating each and every exhibit, whether it is a Display, Cinderella or Revenue exhibit. Those three categories are Treatment and Development, Knowledge and Research and Condition and Rarity/Difficulty of Acquisition. Look at the score sheets and you will notice that roughly 90 percent of the values we assign come from those basic categories. Does the exhibitor develop the story he says he is going to and does the treatment of the material lend towards this development? Does the exhibitor show original research, if possible, and does he display his subject's knowledge adequately? Is the material difficult to acquire, is the condition in the top tier of what is expected and is the "challenge factor" high? Do we not use that analysis in judging Postal or Revenue exhibits, sans score sheets? Or course we do or we are not evaluating an exhibit properly. Simply applying them to a score sheet is nothing further than putting a number showing weight rather than mentally making that note.

Ted does bring up a number of good points such as the increased burden on the jury to do many more administrative jobs, such as filling out the score sheet for many of the above mentioned ten. The APS at present requires only the one-frame, Youth Class and Display Division exhibit score sheets be turned into the exhibitors. The others are now optional. At RMSS this year, of the 60 competitive exhibits on the floor, 22 were of the "score-sheet" variety. The big ogre who was jury chair (me) also required that all of the forms be filled out by the chosen first respondent and returned to the exhibitors; Cinderella (four), Display (seven), Thematic (one), Youth (one) and One-frame (nine). And yes, three exhibits were handled in a

Division other than that originally entered by the exhibitor. Why? So they would receive a far superior award. The jury did not "endlessly" debate the subject in the deliberations, but candidly discussed what would work best for the exhibitor. Only the jury can do that, not the exhibits chair or for that matter the exhibitor that is not a judge familiar with the nuances of the different divisions. Was that a lot of work? You bet it was, getting on the floor before 8 a.m. and ending at 7 p.m. Did we do a good job for the exhibitors? You bet. Was it an undue burden on the jury? I don't think so, judging by the way the exhibitors reacted to the score sheets and the critiques. The sole purpose of the jury is to help the exhibitor improve the way his exhibit is not only perceived by the judges, but also the viewing audience, whether a serious student of the subject or casual observer. Hey, nobody said this was easy!

It is my belief that given time, these score sheets will become second nature as those of us that use them begin to adjust our visceral calculations into becoming penciled ones. This is becoming the way of scoring single frame exhibits as more and more judges become comfortable with the format. This is evidenced by the narrowing of the range of scores given by the individual judges. I know that the exhibitors like the sheets, having been told that by many at the AAPPE seminars as well as when on a jury. Ted and I have had numerous discussions about this and we have agreed to disagree about a few of these things. My main point in this tome relates back to the logic that John talked about way back in the beginning. The best jurists will be able to adjust to the ever increasing diversity of collecting interests and exhibits by not becoming a slave to score sheets but through the logical way in which we all should be viewing what's in the frames.

Tim Bartsch
Golden, CO

SANDICAL

To The Editor:

A notice of clarification of Mr. Richard Thompson's letter to the editor "New Divisions" (TPE Apr. 02).

The decision by the Sandical awards committee to provide two reserve grand awards and a single grand award is not a silent commentary on the new competitive divisions as indicated in Mr. Thompson's letter.

I know this as I was present during the discussion introducing this award. Simply stated, the intent is to promote great exhibits. Sandical is offering an opportunity not previously available to excellent exhibits entered in divisions outside the "Postal" division to be recognized. The split is strictly a result of comparing the number of cate-

gories within the postal division to those outside it. The resulting number of categories are approximately even and there were no conscious or subconscious decisions to promote "other stuff" as was suggested.

Published rules and guidelines for judging these new areas are provided by the APS. As these two reserve grand awards are presented by qualified APS juries, at a qualified C of C competition, they are not a "gift" and must be earned within the scope of the respective division rules.

The following points should be recognized:

1. Sandical realizes philately in this day and age is dynamic.
2. Sandical embraces the future of philately now.
3. Sandical doesn't wish for the death of sister shows to ensure only so-called "real" philately is presented in its frames.
4. Sandical encourages a wide variety of competitive entries, in all divisions, and invites visitors from all lands and persuasions to participate.

Fran Adams
San Diego, CA

Display?/Paraguay

To The Editor:

Questions for the expert members of the AAPPE: I have an exhibit, originally planned as a thematic. To correctly describe various chapters, the heading would have to have philatelic connotation, which is a no-no in thematic exhibits. I have concocted thematic headings but to me they are unsatisfactory, and obvious to judges, contrived.

I have extraneous material which could be used to convert the exhibit to Display Class. My questions: (1) does this remove any restriction in my use of philatelic notation even though in appearance, it may look like a thematic, and (2) while there is a maximum limit to the nonphilatelic items to be included, is there a minimum to have it qualify for Display Class?

By the way, do you know anyone who is a specialist in 19th Century Paraguay?

Murray Heifetz
Don Hills, Ont., Canada

Challenge Warning

To The Editor:

Your note "The Challenge Factor in Philatelic Exhibiting," in the April 2002 issue was wonderful. It encapsulates the meaning of challenge in a clear and concise manner. As you noted, the bulk of this text will indeed appear in the Fifth Edition of the Manual of Philatelic Judging that will be available at Stampshow in Atlantic City.

I would like to add a word of warning to those exhibitors who are intending to exhibit in the new exhibiting divisions, i.e.

Cinderella, Illustrated Mail, and Display. The fact that these divisions have been given an "even playing field" with the older exhibiting disciplines in no way absolves an exhibitor from satisfying the challenge requirements elucidated in the Editor's note. I sometimes get the impression that some exhibitors expect to get high awards in these

classes by showing, if you will pardon the expression, junk. This is, in fact, far from the truth. In reality, it may well be more difficult for exhibitors in these classes because they will have to educate the judging fraternity in unknown collecting areas that have small, or non-existent, bodies of literature. I urge all exhibitors planning to enter exhibits in the

new classes to consider publishing information on their specialties while working on their exhibits. Judging must have some basis in fact to evaluate the challenge of an exhibitor. The unilateral declaration of the exhibitor is not sufficient.

David L. Herendeen
Las Vegas, NV

Acting President's Message

by Dr. Paul Tyler

Our President has asked me to act for him during his hospitalization for surgery. I know that every AAPE member wishes him well and a speedy recovery. Charles expects to be back on his feet and able to return to philately by the end of June.

This past year I have heard a lot of discussion about the new revision of the exhibiting classes, or Divisions as they are now called, that was approved by APS. One of the Divisions is the Display Division, which before the revised rules was not considered as part of the regular judged exhibits and was not eligible for the top awards. All this changed with the new rules that produced the Divisions, including one for Display exhibits. Prior to this time some people thought that Display class was "second class" and voiced for equal treatment with the more traditional exhibits. At the other end of the spectrum were some who thought that inclusion of any nonphilatelic material was almost sacrilegious. Most conceded that even with equal status of the new Divisions it would be quite a while before one of the new Division exhibits would reach the top.

All this rapidly changed this spring when Cheryl Ganz's *Come Take a Ride on the Hindenburg*, a Display exhibit, won a WSP Grand Award and will be in this year's World Series at STAMPSHOW 2002 in Atlantic City. Our congratulations to Cheryl for showing the exhibiting world what can be done with great material, a good story, and excellent presentation in the Display Division.

By the time you read this, our AAPE World Series for Youth Exhibits will be over. It is being held this June in conjunction with the National Topical Stamp Show 2002 in Orlando, Florida, June 21-23. AAPE fully supports this Youth World Series and has depended heavily on sponsorships of specific awards and general donations to the youth fund to maintain this program. A few years ago we had a goal of \$20,000 as an endowment which would support the Youth without drawing on the General Fund that supports the organization and the journal.

AAPE has reached this goal, but at the same time the economic downturn has brought lower interest rates so that the fund will no longer fully support our Youth program. I would like to thank those of you who have supported the Youth in the past with donations and especially NAPEX who has been especially generous. I hope that many of you will continue to donate a little extra to the Youth fund now and in the future. It would be nice to have a cushion to counter any future fluctuation in interest rates. Any and all donations to this fund should be sent to our treasurer, Pat Walker.

Lastly, the ballot for your officers for the coming two years is enclosed with this issue. Support the candidates of your choice and VOTE.

Help With New Projects — Free Listing

- Working on a new exhibit on prehistoric large cats. Trying to locate a special cancel and cacheted cover from the Peabody Museum, Yale Univ., New Haven, CT (9 June 1996) for the Prehistorical Animals set (Scott 3077-3080). Need anything unusual for Sc. 3080 The Saber Tooth Cat. Eileen Meyer, P.O. Box 369, Palmyra, VA 22963.
- PARODIES — All types of philatelic items wanted for exhibit entitled "Parody Philately." Anything that pokes fun at mail service, our hobby, etc. Current or older material needed. All inquiries answered. Mark Sommer, 1266 Teaneck Road #10A, Teaneck, New Jersey 07666.
- Currently doing research on following U.S. Topics: The Specimen Overprints of the First U.S. General Issue Proofs of 1847, The Philatelic Truth Sheet of 1938 (Forerunner of the Souvenir Card), The Northend Liberties News Rooms Carrier Stamp of 1835, and the Legends of the West Panes that evaded recall. Gregg A. Hopkins, Sr., 2344 North 32nd St., Phoenix, AZ 85008.

If you would like a **free listing in TPE** to help you with a new exhibiting project, please complete the form below, and send it to the Editor ASAP:
I'm developing an exhibit of _____, and need help with (material
(information) (organization and presentation) and/or _____

Name and address: _____

Send to John Hotchner, PO Box 1125, Falls Church, VA 22041-0125

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

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

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

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

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

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

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 an *. 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.

* AUGUST 15-18, 2002, **APS STAMPSHOW**, Atlantic City Convention Center, One Ocean Way, Atlantic City, NJ 08401. Free admission. Hours of show 10 a.m. to 6 p.m. Thursday, Friday and Saturday, 10 a.m. to 4 p.m. Sunday. Bourse with 150+ dealers and several postal administrations. U.S. Teddy Bear first day. 750 frames available. All exhibiting divisions welcome. \$10/frame (\$25 for single frame exhibits), \$5/frame for youth. Literature is \$25/exhibit. Philatelic deadline is May 1 or when full literature deadline is May 15. Convention of American Philatelic Society, American Air Mail Society, France and Colonies Philatelic Society. Meetings of nearly 50 other Societies. Beginners and youth activities. Hotel accommodations are available at Sheraton, attached to the convention center, at a reduced rate. Info from Ken Marlin, APS, P.O. Box 8000, State College, PA 16803, 814-237-3803 ext. 218; fax 814-237-6128; StampShow@stamps.org; www.BALPEX.org.

* AUGUST 30-31, SEPTEMBER 1, 2002 **BALPEX 2002**, sponsored by the Baltimore Philatelic Society, at the Marriott Hunt Valley Inn 245 Shawan Road, Hunt Valley, MD. Ext 20E of 143 north of Baltimore and I-695. Hosting Annual Conventions of the Mobile Post Office Society and the Postal History Society and featuring a Showcase of single frames by the AFPCS. 338 frames each holding 15 pages; \$6.00 per frame, no charge for Youth or Showcase. All divisions accepted. 50 Dealers, USPS station, show cachet and cancel; admission \$4 for three days, youth free. Hours: Friday and Saturday 10 a.m. to 6 p.m., Sunday 10 a.m. to 4 p.m. Free parking. For prospectus and other show information contact the Baltimore Philatelic Society at 1225 N. Calvert Street, Baltimore, MD 21201 or phone 410-332-4741. Email BALPEX@aol.com and website www.BALPEX.org.

* AUGUST 31, SEPTEMBER 2, **OMAHA STAMP SHOW**, Rencall Catholic School, 6401 Sorenson Parkway, Omaha, Nebraska 68152. Sponsored by the Omaha Philatelic Society. Free admission. Show hours: 10 a.m. to 6 p.m. Saturday, 10 a.m. to 4 p.m. Sunday, 10 a.m. to 3 p.m. Monday. APS World Series of

Philately show. APS, TMS, and OPS tables. USPS booth and Youth Table. 200 frames of exhibits. At least 16 dealers. Prospectus can be obtained from Paul Janecok, 6035 Oak Leaf Lane, Ft. Calhoun, NE 68623, phone (402) 571-4533. \$6 per 16-page frame, no charge for youth 16 years of age or younger. For further information, contact either Rick A. Gardner, 9201 Park View Blvd., LaVista, NE 68128-2318 (omahastampshow.com) or Richard L. McConnell, 2235 St. Marys Ave., Apt. 421, Omaha, NE 68102-2438 (PhilBist@aol.com).

AUGUST 30-31, SEPTEMBER 1, 2002, **MERPEX XXVI Annual Bourse and Stamp Show**, Sponsored by the Merchantsville Stamp Club, Cherry Hill, NJ at the Masonic Center, Berlin-Haddonfield Road at Route 295 interchange, Cherry Hill, NJ 08034. Eighty (80) — 16 page frames are available at \$5.00 a frame. 18 dealer bourse. Aug 30 — Hours: Noon to 6 p.m.; Aug 31 — Hours: 10 a.m. to 5 p.m.; Sunday hours 10 a.m. to 3:30 p.m. Admission free. Cachet and Cancel with USPS NJ BB62 theme. New Jersey Postal History Society and the Universal Ship Cancellation Society will have booths. Further information and prospectus from MSC Post Office Box 2913, Cherry Hill, NJ 08034-2913. Telephone: 856-776-0177.

SEPTEMBER 20-22, 2002, **GREATER HOUSTON STAMP SHOW**, Sponsored by the Houston Philatelic Society, at the Humble Civic Center, 8233 Will Clayton Parkway, Humble, TX. 100 16-page frames, \$6.00 per frame, youth — free. Thirty-three dealer bourse. USPS substation, Beginner's Booth. Free admission and parking. Meetings for the Texas Philatelic Society, Texas Postal History Society, and Texas Precancel Society. Called auction by Sam Houston Philatelics on Saturday. Hours: Friday and Saturday 10 a.m. - 6 p.m., Sunday 10 a.m. to 4 p.m. For prospectus or more info contact: Denise Stotts, P.O. Box 690042, Houston, TX 77269-0042, email astotts@swbell.net or www.houstonphilatelic.org

* SEPTEMBER 28-29, 2002 **AIRPEX XXVII**, Sponsored by the

Dayton Stamp Club, Inc. Held at the Dayton Convention and Exhibition Center, 22 E. Fifth Street, Dayton, OH. 200 16-page frames available at \$8 per frame; Youth exhibits \$2 per frame. Single frame entries welcome at \$10. Special Wright Brothers award to the best aero-philatelic exhibit. Youth table, 20+ dealer bourse, USPS station, show cachet and cancel. Free admission. Exhibition prospectus available from Martin Richardson, AIRPEX XXVII, P.O. Box 1574, Dayton, OH 45401-1574 (E-mail: manjr1@aolglobal.com)

* OCTOBER 11-13, 2002, **PHILADELPHIA NATIONAL STAMP EXHIBITION**, 61st annual stamp exhibition sponsored by the Associated Stamp Clubs of Southeastern Pennsylvania and Delaware, held at the Valley Forge Convention Center, 1160 First Avenue, King of Prussia, PA. Hosting the national conventions of the United States Stamp Society, United Postal Stationery Society, International Society for Portuguese Philately, and the Pennsylvania Post History Society. 250 16-page frames, fee \$10 per frame, Juniors \$2 per frame. 50 dealers plus youth booth. Admission \$4, free parking. For prospectus and hotel rate card contact, PNSE, P.O. Box 43146, Philadelphia, PA 19129-3146, phone 215-951-6264, email: pnse@att.net

OCTOBER 12-13, 2002, **CUY-LOPEX 2002**, Sponsored by Cuy-Lor Stamp Club at Lutheran West High School, 3650 Linden Rd., Rocky River, Ohio. Nine-page frames at \$3 each. Juniors free. Further information and prospectus from Cuy-Lor Stamp Club, P.O. Box 40542, Westlake, OH 44145-0042.

DECEMBER 7-8, 2002, **PENPEX**, Hosted by the Peninsula and Sequoia Stamp Clubs at the Redwood City Community Center, 1400 Roosevelt Avenue, Redwood City, CA (30 minutes south of San Francisco). About 64 frames, each containing 12 pages in open competition in multi-frames, single-frame, display class, and youth classes. NO FRAME FEES. New exhibits and exhibitors are most welcome. No admission or parking fees. Prospectus available from Vesna Grizelms, 2598 Diamond St., San Francisco, CA 94131; e-mail: cve5984@sprint.com

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, AFS Research Library, P.O. Box 8338, State College, PA 16803. 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.

Exhibitor's To Wear A Scarlet "E"?

NOTE: The following excellent and self-explanatory letter has been sent by member Nick Lombardi to John Leszak, editor of *Mekeel's*

Dear John,

This is a first for me. In all the years that I've read newspapers and magazines I've never written a "Letter To The Editor." However, after reading John Dunn's thoughts for the past few months and letters such as George Kuhn's in the June 8, 2001 edition of *Mekeel's* concerning how exhibitors will somehow eventually cause the demise of stamp shows, I thought it may be time to take a look at the other side of the coin (or stamp).

The premise seems to be that the frame fees paid by exhibitors do not come close to paying for the amount of square footage which they take up. This, in turn, forces the show committees to pass along this cost to the dealers who make up the bourse. The cost of each dealer's table then becomes so high that eventually the dealers will not be able to afford to participate in the show and, therefore, without their revenue, the show will collapse. The proposed solution is then to somehow get the exhibits out of the way since no one is really interested in them anyway and thereby do away with the unneeded floor space. Various ideas have been put forth as to how to accomplish this such as merely having the exhibits put into binders or banishing them completely to a "philatelic basement" in some remote area of the show.

My first thought is that dealers are, first and foremost, businessmen. They may truly love philately, but they are sitting behind that table to sell a product at a profit. Like all businessmen, dealers will always complain whenever any cost of doing business increases. This is completely natural and no one will fault them for that. Even those of us nonbusiness owners moan and groan when the cost of anything goes up, be it gas, taxes, or the cost of a subscription to a stamp newspaper. However, guess what? Year after year, show after show, most of the same dealers come back. Why? Because they know, by the end of the show, they will have made a profit. They are good businessmen. No dealer will keep doing a show if he is constantly losing money.

Another thing to consider is the relationship between the dealers and exhibitors. A good dealer/businessman knows that the rows of exhibits he sees are indeed adding to his table cost. However, if he is truly a good businessman/dealer, he also knows who the exhibitors are and what their specialties are. He is always on the lookout for an item he knows a particular exhibitor "must have" for his or her exhibit. I am certainly not one of the "big guns with the big bucks" George referred to in his letter. One look at my financial statement will confirm that! However, anytime I go to a show, at least one or two dealers will purposely call me over to their table to show me something they have been holding with me in mind. Naturally, I don't purchase everything, but more often than not, the dealer knows even before he unpacks his stock, I'll be buying something from him at the show. In a few instances, when I have gone to a particular dealer's table at a show where I was exhibiting, the dealer told me that he had actually looked at my exhibit and he had an item which would improve or enhance a certain section of it! More importantly, this relationship extends beyond the show itself. Over the past few months I've received calls and emails from dealers who have acquired items which they wanted to tell me about since we probably wouldn't see each other at a show until August. And once again, they've made some substantial sales. For me, personally, the most important aspect of this relationship is that I consider many of these dealers to now be friends, but that's a topic for another time. For now, let's remember that these dealers are businessmen and the good ones know that exhibitors are one group of customers with an insatiable appetite for better philatelic material.

Let's now forget about the dealers for a moment and take a look at all those nasty exhibits which seem to go on, as George put it, "ad nauseum." Could they possibly do anything positive for a show? Well, of course, without them we would only have a bourse and not a show since the word "show" implies that there is something on display to be seen. Granted, it's a trivial point, but one that should be made. George and other previous writers are correct when they say that not everyone is interested in seeing the exhibits and that even

the exhibitors themselves are not interested in each and every exhibit shown. However, nonexhibitors at the show do sometimes wander down the aisles just to see what it's all about. And guess what? Sometimes that collector sees something which strikes his or her fancy or provokes a thought and next thing you know, you have the transformation of a collector into an exhibit-builder. And what does this new convert do? He or she begins buying more and better material from the dealers at this and future shows! This is exactly what happened to me nine years ago and I'm certain that over the ensuing years I've provided show dealers with more income than I would have had I remained a general collector. In fact, it was a multi-frame exhibit of a single stamp, the two cent Colombian, which got me thinking about it. But even if no one other than fellow exhibitors were to wander down through the frames, such journeys often produce ideas for new exhibits which translate to additional dealer sales in the years to come.

An additional benefit of having the exhibits shown in an accessible location visible to all is what, for lack of a better term, may be called "the retention factor." We all know that most collectors work with a limited philatelic budget. At some point, the general collector "runs into the wall" when the stamps needed to fill those empty spaces in the album are just too expensive to acquire. He or she may then decide to stop going to shows completely since there is little likelihood of making a purchase. Worse than that would be a decision to stop collecting entirely and turn to golf! But just one aimless stroll down an exhibit aisle to kill some time may result in a new precancel or topical collector. The "retention" of this collector then benefits not only the dealers but the entire philatelic business community from publishers, to societies, to supply vendors.

Of course, I am not naive enough to say that show costs are a problem which need not be addressed. We all need to do whatever we can to keep the shows alive and well. However, we should not look to solve the problem by focusing on only one aspect of what makes up the show. By and large, show committees are made up of intelligent, dedicated people who may just need some new ideas to ponder. Some

shows have decided to change their venue from a hotel/convention hall setting to a less expensive publicly owned and operated location. Others have switched from a Saturday night awards banquet to a Sunday morning awards breakfast. One avenue which may be worth exploring is corporate sponsorship. After all, the Stanley Cup hockey finals are being played at the Pepsi Arena in Colorado and the Continental Airlines Arena in New Jersey. Certainly, a stamp show, even at the national level, is not nearly the same

draw as a professional sports team but it may just be something to look into.

Just one last point which I feel needs some comment. I believe that George and other writers are entirely wrong when they say that most exhibitors do so only to win some sort of award. There are a host of reasons why collectors choose to become exhibitors other than for the awards. Certainly, awards and recognition come into play, but there is quite a sense of personal accomplishment when you see something which you have created from

nothing and that something brings some enjoyment to others. There are also the friendships you make along the way as you "go public" with your previously undisclosed avocation. The list goes on, but again — another topic for another day.

I'm certain that I have rambled on far too long but I'm just afraid that if the exhibit bashing continues, we exhibitors may one day find ourselves being required to wear a large scarlet letter "E" at the shows.

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 2003? 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.

• **PLAN EARLY TO EXHIBIT AT WASHINGTON 2006** — Exhibitors around the world thinking about entering their collections or literary work at Washington 2006, the next U.S. international philatelic exhibition May 27-June 3, 2006, should start planning now.

The show's selection and evaluation of exhibits will fall under the regulations of the F.I.P. (Fédération Internationale de Philatélie). The organizers are planning 3,500 16-sheet frames for competitive exhibits, with demand expected to far exceed this number.

Those exhibits having previously earned a large vermeil or higher award at an international F.I.P. exhibition may qualify for eight frames. All others, which must have won a minimum vermeil at a national exhibition, are expected to be limited to a maximum of five frames.

The exhibit may be entered into one of the following F.I.P. categories: Championship Class, Traditional Philately, Postal History, Postal Stationery, Aerophilately, Thematic Philately, Maximaphily, Revenue, Astrophilately, or Youth Philately and Philatelic Literature.

Applications are expected to be in the hands of each respective national commissioner no later than the Spring of 2005, who will then forward these to the Washington 2006 Committee for consideration.

Different special regulations apply to youth exhibitors under the age of 19 and to philatelic literature entries. This information can be found on the F.I.P. web site at <http://www.f-i-p.ch/>.

The Washington 2006 organizing committee will publish a bulletin in 2004. It will contain full details of the general F.I.P. rules as well as special rules pertaining to Washington 2006. Names and addresses of all national commissioners will be included as well. Meanwhile, exhibitors contemplating exhibiting are encouraged to visit the F.I.P. site.

To learn more about Washington 2006, visit the show's web site at <http://www.washington-2006.org/>.

• **THE AMERICAN TOPICAL ASSOCIATION** will hold its 54th annual convention and National Topical Stamp Show, June 27-30, 2003, at the Holiday Inn Hotel and Conference Center in Denver, Colorado, according to an announcement of ATA president Dalene Thomas.

The 2003 convention will feature the traditional all-topical exhibition, the only such national show held in the U.S.A. The grand award winner will be eligible for the American Philatelic Society's Champion of Champions competition. Another popular highlight will be educational symposia and meetings of ATA study units and affiliates.

Special sleeping room rates at the Holiday Inn Hotel will be available for those attending at \$94.00 single or double occupancy, plus hotel and state tax. The 256-room hotel and conference center is located off I-70 East at Chambers Road (15500 East 40th Avenue) just minutes from the Denver International Airport. Complimentary airport transportation will be provided.

For more information on the National

Topical Stamp Show 2003, write to the ATA Central Office, P.O. Box 50820, Albuquerque, New Mexico 87181-0820.

• **ROYAL *2003* ROYALE APPOINTS A U.S. COMMISSIONER CO-CHAIR.** Ken McGee has announced that Tom Fortunato of Rochester, NY has been appointed "Our American Commissioner to coordinate exhibits from the United States." The ROYAL, the annual convention and bourse of the Royal Philatelic Society of Canada (RPSC), will be held at Hanover, Ontario May 30-June 1, 2003. Hanover, a small community with a great stamp collecting enthusiasm, is about two hours drive north and west of Toronto.

Potential U.S. exhibitors may reach Thomas M. Fortunato at <stamptm@frontiernet.net>; or 42 Maynard Street, Rochester, NY 14615-2022; or phone 585-621-1670 (home) or 585-586-5757 Ext. 6832 (work).

The motto for next year's ROYAL is "Hanover: the Place to be ... in 2003." The committee, which includes members from the Saugeen, Owen Sound, Kincardine, and Durham stamp clubs, is planning a show not seen before in that part of Ontario. It will be the 75th RPSC convention.

For more information on ROYAL *2003* ROYALE, write Royal *2003* Royale, P.O. Box 2003, Hanover, ON N4N 2M0 Canada or go to web site <www.log.on.ca/saugeenstampclub>. The RPSC may be contacted through Andrew Parr, Executive Director, P.O. Box 929, Station Q, Toronto ON M4T 2P1.

The Philatelic Exhibitor

OH NO! THE "KISS OF DEATH!"

by Anthony E. Dewey

The awards dinner for GRANDPEX is an elegant affair and the food was excellent. Now, as you sip your coffee and savor the last bites of your strawberry cheesecake, the awards are being presented. The Gold medal on the table before you has become expected. After all, this is the seventh consecutive Gold medal for the exhibit. Next to the medal rests the award for the best exhibit from your society, which is holding its annual convention at the show. It's taken half a lifetime, but you finally won it. You begin to speculate, "Could this be my big break? Could the exhibit get the Reserve Grand...or even the Grand?" You think back to the critique and smile. The jury did say that they were impressed with the presentation and the research...

The pronouncement of your name from the podium jolts you back from your reverie. The Exhibit Chair has just announced you as the winner of the APS Award of Excellence for your time period. Stunned, amid polite applause you head for the podium. As you pass one table you overhear someone declare to his neighbor in a theatrical whisper "The Kiss of Death!"

Do the APS awards deserve this morbid appellation? Many exhibitors believe that if you get one of the Awards of Excellence that you can kiss your chances of winning the Grand or Reserve Grand awards goodbye. Some liken the award to the "Miss Congeniality" title at a beauty contest. The recipient is well liked, but isn't going to win the crown. Is this just urban legend? Mere myth? Superstition? Or, is there, in fact, some truth to these beliefs?

In order to dispel or confirm the theory that receipt of one of the APS Awards of Excellence excludes one from winning the top awards, this exhibitor decided to check the facts. Data used in this analysis was obtained from the palmares for WSP shows as listed on the APS web site (www.stamps.org) for the two most recent years. Included in the analysis were the results of 31 national shows. The National Topical Stamp Show was not included since thematic and topical exhibits do not readily fit into neatly defined time ranges and the awards were not presented at this show. Although listed on the APS web page, Americover, the First Day Cover

show, was also not included as it is not yet an accredited APS "World Series of Philately" show. The analysis considers 62 Grand award winners and 64 Reserve Grand award winners (two Reserve Grand awards are presented at CHICAGOPEX).

If one were to draw a conclusion based on just the raw data, then one might say that these awards may very well be equivalent to philatelic hemlock. Only 17 of 62 or just 27% of the Grand award winners in the sample data received one the awards. Even worse, a mere 13 of 64 or 20% of the Reserve Grand winners survived being presented these medals! An exhibit has less than a one in four chance of getting an APS award and winning the Grand or Reserve Grand award. To a gambler (or a competitive exhibitor) these are lousy odds.

The professor of a class on statistics and probability that I took in college once described statistics as "how to lie with numbers." Numbers, of course, don't lie. But, how they are interpreted makes all the difference. In a favorite Dilbert cartoon, the pointy-haired boss is convinced his employees are abusing the sick day policy when he is informed that 40% of all sick days are taken on Monday or Friday. The culpability of the workers looks assured until one realizes that given an even distribution of sick days across the five days of the normal workweek, each day will represent 20% of all sick days. So, instead of proving guilt, the statistic actually shows that there is no abuse of the policy. Likewise, we must look beyond the fact that over two years less than 24% of top award winners received an APS award to understand the numbers.

According to the "Instructions to the Jury" regarding the requirements for the APS Awards of Excellence, eligibility is restricted "to exhibits in which the material is predominately from one of the [defined] time period categories." There are currently four time periods: Pre-1900, 1900-1940, 1940-1980, and Post-1980. While exhibits that span two of the defined periods have won these awards, the bulk of the "good" material fell within one of the periods. Table A below shows the distribution of Grand and Reserve Grand award winners over the various time periods.

Determining into which time period each of the exhibits falls was an interesting task. For many of the exhibits this was easy as the time period covered by the exhibit is stated in the title. For quite a few others knowledge of history, an encyclopedia, the Scott catalog, or the Internet provided the answer. For instance, the fact that the Caroline Islands were "German" from 1899 until 1914 determined the time period for the exhibit "German Caroline Islands" as 1900-1940 (B). Familiarity with a number of exhibits also helped. Still, a few exhibit titles resisted all attempts at determining the time range and stymied this researcher, requiring a call or e-mail note to the exhibitor. Even so, one remains undetermined.

The exercise proved enlightening. As it turns out 15 of the Grand award winners and 16 of the Reserve Grand award winners were very probably not eligible for one of the awards in the first place. Considering only the eligible exhibits, the odds improve to 17 of 47 or 36% of the eligible Grand award winners and 13 of 48 or 27% of the eligible Reserve Grand winners received an APS medal. Admittedly, while an improvement the numbers are still rather dismal.

There is, however, one other phenomenon that needs to be considered. Only one APS medal per time period may be awarded at a given show. Should both the Grand and Reserve Grand winners be eligible exhibits from the same period, if one wins The APS medal the other, obviously, cannot. That the two top exhibits would be from the same period should come as no surprise. Referring once again to Table A, we see that 32 (52%) of the Grand award and 24 (38%) of the Reserve Grand winners are from the 19th century (or older). Of the exhibits that span time periods, and thus are most likely not eligible for the awards, virtually all start in the 19th century. It's painfully obvious that "old stuff" wins...but, that's a subject for another article.

In the 62 occurrences in the sample data, both Grand and Reserve winners (or at least one of the two Reserve winners for CHICAGOPEX) fall into the same period 20 times. Of these the Grand award winner also received the Award of Excellence eight times, shutting out the runner-up.

Conversely, on two occasions the APS award went to the Reserve Grand exhibit. Factoring in this new data the ratios now become 17 of 45 (38%) and 13 of 40 (33%) for the Grand and Reserve Grand respectively.

Hmmm. After considering the facts and taking into account all mitigating evidence, we must conclude that exhibits that receive an APS Award of Excellence are not likely to win the Grand or Reserve Grand award.

Why is it, then, that these awards are not being presented to the best exhibits? "Ay, there's the rub!" as one suicidal Danish prince observed. The awards are NOT intended to be presented to the *best* exhibit in a given time period. Referring once again to the "Instructions to the Jury" the awards are presented to exhibits "which impress [the jury] with the clarity of presentation, originality and research that sets the exhibit apart from the rest." While the Grand award winner must succeed in these areas, there are many more criteria considered in determining the winner. For instance, the APS medals do not consider material. Thus, an exhibit that lacks in material but excels in presentation, research and originality may receive the APS medal instead of the Grand or Reserve Grand winning exhibits. Still, it is difficult to think that so many top exhibits fall short in the areas considered for these awards.

There is also a less satisfactory answer to this question. A large number of judges subscribe to the philosophy of "spreading the wealth." The belief is that widely distributing the special prizes would provide

more encouragement to exhibitors. Personally, I feel that this practice would diminish the value of the awards. A practice of treating the awards as consolation prizes would certainly enhance their negative reputation. Nonetheless, the vast majority of the awards are presented to Gold medal exhibits. So, the awards are going to very good exhibits, if not the most worthy.

It is interesting to note that the "consolation effect" appears to only apply to older material. While only 16 of 56 (29%) eligible exhibits in the pre-1900 category and 9 of 32 (28%) in the 1900-1940 group received the awards, five of seven (71%) in the 1940-1980 period did. Of course, one must note that there was only one Grand Award exhibit from the later group

(and it did not win the APS medal) and no exhibits in the Post-1980 group had taken a top award in the sample data.

Are the APS Awards of Excellence the dreaded "Kiss of Death?" The numbers undoubtedly verify that few top-level exhibits receive them. Regardless of how much "spin" you put on the data, if you get one of these awards, your chance at the top prizes is slim. However, since one in four Grand and Reserve Grand exhibits *do* get the medals, they cannot be viewed as a guarantee of "failure." Considering that the awards are intended to recognize exhibits that impress the jury through originality, presentation and research, any exhibitor should be pleased to receive one. I can assure you that I am proud of the 11 earned by my exhibits!

Time Period	Grand	Reserve
A: Pre-1900	32	24
B: 1900-1940	14	18
C: 1940-1980	1	6
D: Post-1980		
Spanning A & B	12	9
Spanning A & B & C	2	4
Spanning A & B & C & D	1	2
Other/Undetermined		1
TOTAL	62	64

Table A

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

- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Pentothal Cards, U.S. and Yemen oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.
- **9-CENT ALAMO U.S. #1043.** Plate varieties; commercial covers with interesting destinations and postal markings; unusual FDCs; FDCs postmarked in cities other than San Antonio. Jane Fohn, 10325 Little Sugar Creek, Converse, TX 78109-2409; jkfohn@myuc.net.
- **CENTENNIAL ALBUMS AND PAGES WANTED,** new or used having a page size of 9-1/2" wide x 11-1/4" high, not including hinge portion. Write John A. Lange, Jr., 373 Root Road, Ballston Spa, NY 12020-3227. Telephone: 518-882-6373.

14/July 2002

WANT TO IMPROVE YOUR EXHIBIT AWARD?

Use The Critique Service.
Many have with good results.

For The Details

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#10 Envelope To:

Harry Meier

POB 369, Palmyra, Virginia 22963

PLEASE! DON'T SEND EXHIBITS WITHOUT THE FORMS AS IT DELAYS SENDING THEM ON FOR REVIEW!

The Philatelic Exhibitor

How Low Can You Go?

by Lawrence LeBel

In early 2001, the Bittersweet exhibitors group (a group of accomplished exhibitors from the Manchester, CT Philatelic Society) agreed to a competition of trying to show an exhibit to be awarded a bronze medal. This was to be known as the Randall Bohmer competition in memory of a deceased exhibitor who had displayed various exhibits, i.e. collections over the years that had consistently taken bronze medals. Clearly, it was to put some fun back into exhibiting for us as well as putting up exhibits that might be more entertaining to the casual viewer.

Some by their activities on the Internet auctions were discerned prior to the show as to what they might be showing. Others went to the shoeboxes to find material already owned.

The challenge was set. One exhibitor even put in four exhibits to try to ensure success. Others mounted material in black mounts to draw the judges eyes away from the material. Another exhibitor used gaudy quadrille pages and did the write-up with bad penmanship and pencil. Still others put together an exhibit of a purely philatelic nature (UN First Flight covers and Star Trek stamps).

Good exhibit techniques are hard to unlearn and at least one exhibitor in spite of all efforts was able to show too much philatelic research and knowledge. His Christmas seal exhibit was awarded a silver medal.

At first, I was not going to participate in this exercise but then I had the thought of using the tackiest font I could find for a title page (Figure 1) and putting no text on the exhibit pages. In fact, the exhibit pages were the auction pages with the items and the price I had paid (see cover of this issue and Figure 2). The only concession to good exhibiting technique was to organize it chronologically.

When awards were posted, yes, there were several bronze medals awarded. There were also some silver-bronze and silver medals awarded. The anticipation was mounting for the judges had also gotten into the act in that they were to award a best of the "worst." At the awards ceremony (a semi-potluck that evening at a member's house) I was awarded the Randall Bohmer Memorial award for the best of the bronze exhibits. Even still, there was good-natured grunting that I had effectively purchased the award with high-powered material.

The Philatelic Exhibitor

BOYD'S CITY EXPRESS POST EXHIBITS BOFF-BOFF: MISC. NEW ACQUISITIONS

IN 1994-2000, THIS EXHIBITOR WAS AN ACTIVE BUYER OF BOYD'S CITY EXPRESS POST MATERIAL. OVER THE YEARS, YOU THE JUDGES & VIEWERS HAVE SEEN THE EXHIBITOR'S ANKED NEWSBAG EXHIBITS BECAUSE OF A CONSISTENT NATIONAL & INTERNATIONAL AWARD NUMBER. NONE OF THE MATERIAL, RESEARCH OR ORGANIZATION FROM THIS EXHIBITS ARE IN THIS EXHIBIT.

THIS EXHIBIT SHOWS HOW LOTS OF MONEY (OVER \$5,000) WAS SPENT QUITE QUICKLY IN THIS AREA. VISA, MASTERCARD AND MY BANK LOAN OFFICER MUST BE VERY HAPPY!

MUCH OF THE MATERIAL IS STILL MOUNTED AS IT WAS ACQUIRED. THE FULL SIZE 10566L ACTION PAGES WERE ACQUIRED AT THE ESTIMATED PRICE IN A PRESERVE TREAST TRANSACTION IN FEBRUARY 2000. THE FRANK GRAPFITS SPENTIFISHING SYSTEMS WERE DONE BY A PREVIOUS OWNER OR DESCENDER. THIS THIS RESEARCH WAS NOT DONE BY THE EXHIBITOR.

THE EXHIBITS IS PURE CHECKBOOK PHILATELY WITH NO PHILATELIC RESEARCH RECONSTRUCTED OR DONE BY THE EXHIBITOR.

IS THERE ANYTHING IN THE EXHIBITS SCARCE OR RARE? WERE THERE ANY BARGAINS? I'M NOT TELLING. BUT HAVE FUN TRYING TO FIGURE THOSE QUESTIONS OUT.

THE WRITE-UP ACCOMPANYING THE WELLS FARGO (WEXGCO) & WELLS FARGO (BUDY CITY) SPANO REPRESENTED IS ON THE FORMER OWNER'S EXHIBIT PAGES (KELN KUTZ).

BY THE WAY, THIS MATERIAL HAD TO BE INTEGRATED INTO THE AFORESAID-ONEED EXHIBITS & REMAIN AT 8 FRAMES (28 PAGES) TO GO TO ITS NEXT SHOWING WHICH IS BRUSSELS, BELGIUM IN JUNE 2001. WILL THE EXHIBITOR PULL OFF THIS FEAT? ONLY TIME WILL TELL.

Figure 1.

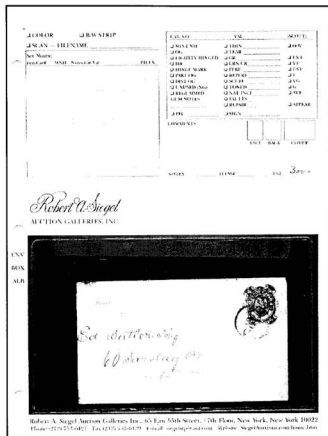


Figure 2.

Success is never final and failure never fatal. It's courage that counts. — George F. Tilton

When 160 Isn't Enough

by Nicholas Lombardi

In general, the size of a particular exhibit is limited by certain factors such as the scope of the topic being covered, the availability of material, the financial resources at one's disposal, and the creativity of the exhibitor. Some philatelic subjects can be very well covered in a single frame while others require a full complement of the 160 pages available in ten frames to adequately tell the story. Most exhibitors start out somewhere in between the one and ten frame parameters and slowly build the exhibit from there.

As I noted in a previous article which appeared in the October 2000 issue of TPE, I have come to learn that the most important thing for an exhibitor to remember is that an exhibit is never finished. It is a continual work in progress, with new material being found, the quality of existing material in the exhibit being upgraded, and the breath of the chosen topic being expanded whenever possible. As an exhibitor travels along this road, a few things happen. Some of these are anticipated, others are not. The exhibitor's level of general philatelic knowledge increases as does his understanding of all the nuances of his chosen specialty. This, in all likelihood, will result in an improved exhibit and in achieving higher medal levels.

However, one unanticipated, yet obvious, consequence of this improvement is that the exhibitor builds up a continually mounting pile of material which no longer has a place in the revised exhibit. Stamps with better centering have replaced those of lesser quality, covers bearing clearer cancels now occupy spaces once filled by blurred examples, and entire pages of redundant material may have been removed to make room for new pages of more powerful items. And, there is always that leftover balance of material from the auction lot he purchased just to obtain one particular item within the lot. At some point, the exhibitor realizes there may now be just as much material sitting in stockbooks as there is in the actual exhibit. He or she must now decide what to do with these once cherished items which have now become homeless. The purpose of this article is, therefore, to offer some suggestions as to what may be done with these philatelic orphans.

Sale or Trade

It is truly a sad fact of life that most of

us operate on a limited philatelic budget. We are forced to squander the bulk of our income on such trivial items as food, clothing, and shelter for the family. What remains is never quite enough to allow for the purchase of that one crown jewel we have been dying to add to the exhibit. The sale of excess material may afford one the means to add desirable items and improve the exhibit without breaking the bank. Depending upon the type and quality of the material being disposed of, there are various ways to turn it into cash. Outright sale directly to a dealer or fellow collector is perhaps the quickest way to do this. Direct sales may also be conducted through the American Philatelic Society online and circuit book sales.

The auction route will take longer but may prove more profitable in the long run. Several different options are available such as established auction houses, e-bay, and other online auction sites. Yet another method of acquiring new material is to trade unwanted items with a dealer or collector who has what you are looking for and is also willing to accept your old material in lieu of money. You would be surprised how often this actually works out well for both parties concerned.

Although each of these methods will accomplish the goal of disposing of surplus material, there is one inherent problem which may negate the sale or trade option for many of us. Remember, in addition to being exhibitors, we are still collectors. In fact, most stamp collectors can better be described as packrats. We can't bear to part with any portion of our holdings even though there is no logical reason not to do so. The problem is that we still remember how great we felt when we acquired those stamps and covers which we now no longer have room for in the ten frames. There's just no way to squeeze any of this stuff into the exhibit without overloading the pages and, thereby, detracting from the overall balance and appearance. Well, take heart. There are alternatives!

Just Keep Mounting

The easiest solution to the problem is to just ignore it and continue to acquire and mount nice quality items. Of course, this will cause the amount of "excess" material to continue increasing but the difference is that by mounting and creating the write-ups you will be integrating the items into

the exhibit even though they will not travel to the show and be in the frames.

Then again, maybe they will. If you are fortunate enough to form a truly exceptional collection, part of which has been successfully exhibited, you may be invited to be in the Court of Honor at a particular show. In this case, since the exhibit is not part of the open competition, you will not be forced to limit the exhibit to ten frames, but rather can show your full range of material. Some may remember the New York Mega Event in March, 1998, at which Jack Rosenthal's Court of Honor Exhibit, The 1901 Pan American Exposition Issue, was shown in twenty frames. He had acquired so much high quality material that it took twice the maximum number of frames to fully understand the issue and appreciate what he had accomplished. The result was truly spectacular.

Granted, most of us will never be invited to show in a Court of Honor at a national level show but there are always regional and local club shows which may invite you. This may be especially true if your exhibit ties in with the theme of the particular show. It's always better to be prepared and hope it happens than to have to scramble at the last minute. Besides, you already have a thirty year supply of acid free paper in the house, so why not put it to good use.

The Earthworm Solution

Many of us can still remember how amazed we were the first time we saw an earthworm get cut in-half and then watched both parts become two completely separate living worms. Exhibitors can apply this same principle to the excess material dilemma and probably be just as amazed at the results.

Take a look at the composition and balance of material within the ten frames you now have and see if there is some way in which it may be split into two separate, yet complete, exhibits. Depending upon the subject, the break point could be based on the stamps which comprise a particular series, such as first printing vs. second printing, low values vs. high values, etc. Another alternative is to divide the original ten frames at a particular point in time, such as the occurrence of a significant rate change or printing method. The key to a successful earthworm division is to be sure

that the parameters of the newly created exhibits are correctly described on the Title Page and adequately covered by the material shown.

One of the best examples of the earthworm method can be seen in the work of exhibitor Bob Markovitz. At different shows over the years, I had seen his U.S. special delivery exhibit evolve into a truly great ten framer. Then, at NOJEX 2001, I thought the show program had been misprinted, it listed two special delivery exhibits by Bob. It was, however, correct. Bob had built his collection to the point where he had enough quality material to split it into two complete ten frame exhibits. The beauty of it all was seeing the point at which the split was made and then finding out the reason it was chosen. The first exhibit ended with E-11 and the second started at E-12. The reason was that E-11 was the last special delivery design showing the running and/or bike riding messenger while those starting with E-12 showed motorized vehicles. It's perfectly logical and the results were wonderful. So go forth, Exhibitor, to divide and conquer!

The Acorn Solution

As I write this article on a beautiful Fall day (I know, I need a life), I can hear the acorns falling from the trees, bouncing off the hood of my car, and landing on the lawn. Some of these will become buried and may produce a seedling in the Spring. This life cycle of an acorn suggests another

er solution to the problem at hand.

Gather your excess material together and once you've finished marveling at how great it is, try to find a common characteristic among some of the items which may suggest a subtopic of your speciality around which a new exhibit may be built. For example, if you have been improving your Prexie postal history exhibit for awhile, you may have an accumulation of covers showing some solo usages. You may be able to use these as the nucleus for an exhibit showing only solo usages and the rates and services they were able to pay.

The acorn method has been successfully used by a number of exhibitors, one of whom is U.S. Second Bureau Issue specialist, Roger S. Brody. During the course of building his exceptional exhibit covering all aspects of this issue, he had accumulated a good amount of used material both on and off cover. He was able to use a portion of this surplus as the foundation upon which he constructed a new exhibit showing the vast variety of cancellations used during the time period the issue was current. The result was remarkable.

The Bullpen Solution

If none of the options discussed thus far appeal to you, don't despair. The Bullpen Solution is the ultimate, painless resolution to the problem. Simply stated, you do nothing! How, you may ask, does this put all my wonderful material to good use? The answer can be found by watch-

ing a baseball game. As long as the starting pitcher is mowing down the opposition and doesn't have to be taken out of the game at some point to allow a more powerful batter to hit, those other pitchers sitting in the bullpen will just stay sitting there. But whenever a situation develops where a change is called for, one or more of them are there, ready to go.

In terms of exhibiting, this translates into leaving your excess material in the stock books and glassines until you need it. Perhaps a judge or a fellow exhibitor will suggest that a bit more of a certain type of material could be used to beef up a particular area. If you agree — make a call to the bullpen! Maybe you don't yet have enough examples of a certain type of material to justify the addition of a complete section of it within the existing exhibit. Leave it in the pen until those other pieces are found and then — make a call to the bullpen. The point is that you have solved the problem by being continually aware of what surplus material you have and are always seeking a way to effectively utilize it. It is no longer merely a pile of forgotten "stuff" just laying around somewhere. It has become another tool which can be used to improve present or future exhibits.

There are probably other solutions to the excess material dilemma which I haven't thought of, but at least these will provide some food for thought. Please share any others you know of.

OUR SHOWS: MAKING THEM BETTER

by Tim Bartsch

What makes some shows seem better than others? Why do some World Series of Philately shows seem to struggle while others merrily skip down the path of solvency? These are questions that we exhibitors often discuss over liquid refreshments at a show hotel watering hole. A few of us recently decided upon attempting to eliminate one of the potential reasons for struggle versus success; information. Since we have the attention of at least 700 active exhibitors four times a year, we opted to open a line of communication in this august publication sharing our collective experiences, wisdom and hints on what helps to make a show better.

Before you all run away screaming in terror to the next article, this is not meant to be an engraved stone tablet nor some dry set of "rules" to live or die by, but

instead a somewhat light review of suggested implementations on the many aspects of what goes into making a successful show work. In a series of articles we will attempt to look at some of the big areas like bourse and exhibits down to the little things that go unnoticed such as a floor manager or frames and volunteers.

In reviewing the Rules for Shows in the World Series of Philately put out by the Committee on the Accreditation of National Exhibitions and Judges (lovingly known by the acronym of CANEJ), one of the shortest "requirements" for shows is listed under the heading Judging Requirements. In this description is the requirement of obtaining five APS-accredited judges, of which three must be from outside the localized show area. Furthermore, the honorarium requirements

are at least \$250 each or \$300 if the show contains more than 300 frames. This is not an insignificant investment if you also include such things as awards banquet tickets (required) and any other little goodies one decides to shower upon the jury. The real question at hand is how to get the most out of your "highly paid" jurists? Every show should have a person or persons responsible for obtaining the requisite number of qualified judges as well as equip them with the necessary tools to best perform their job, to wit The Judge Committee.

Choosing the Jury

Depending upon the experience of the committee member(s), a reasonable mix of judges with a variety of expertise should be chosen based upon the host societies holding their regional or national meetings

at your show. This information is easily obtained from the APS web site www.stamps.org. Look under the heading Accredited Judges and make a selection based upon geographical location or alphabetically by last name. Under each judge is a listing of their expertise. Choose the ones you would like to be judging at your show and contact them to see if they are available. It is as simple as that.

Out of the five chosen, one must be an accredited chief judge, also listed on the same web site. Many judges are inactive or only like to judge one show a year, while others do not wish to travel far from their home. Experience will educate the committee to these little nuances. This should be done generally about a year in advance in order to allow adequate time for the selection process and the prospective jurors to check their schedules and put your show on their calendar. The selected jury then must be submitted to CANEJ six months in advance of the show for approval and the selection of a jury chair. This is the easy part.*

Preparing the Jury to Judge

In this philatelic world of ever-narrowing specialties and esoteric subjects, a judge can no longer be expected to "know all there is to know about everything." In fact, much of what modern jurists learn about a specific subject is due directly to the intense education in preparation for a show assignment. This is where the judge committee must come into the fore. It is incumbent upon them to give as much information as possible as SOON as possible to the judges in order for each of them to be able to intelligently critique ALL exhibits. Exhibitors will spend as much as \$80 just to show a 10-frame display at some shows, with good reason, they expect a learned response from the jury. The show committee is spending up to \$1500 on the jury to attend not to mention the sunken costs of the show frames and storage fees. If the exhibitors do not have a good experience, it may reflect not just on the jury system and the APS but on the show itself. As we all have so much at stake in this "august" body's performance, what can we show committees do to make it come off without a hitch?

(1) Exhibitors, as soon as you decide to enter your exhibit into a show, send a title page and/or a synopsis to the committee. We all know the excuses, but even a work in progress that WILL be changed prior to insertion into the frames gives the judge an idea of what to prepare for.

(2) Exhibitors must remember that this

is not a confrontational game we play where we are trying to keep the jury in the dark to see how smart they are. You owe it to yourself to help them help you. Most jurors will tell you the only reason they are there is to help the exhibitor better display his material and story, to the general viewing audience as well as the judges.

(3) Exhibits Committee can help by strongly requesting (or withholding acceptance without) a title page and/or a synopsis.

(4) Judge Committee should send out as soon as practical the items as they come in from the exhibitors. Do not wait until you fill a one-pound priority packet to send them out. A nice round number is five to eight exhibit titles at a time.

(5) Judge Committee should communicate with the jury via e-mail keeping them appraised, particularly the jury chairman of progress in the exhibit inventory. If the number of frames desired is not closed out until very near show time or some exhibitors refuse to send in the requisite information, at least communicate the title and/or the brief description of the exhibit sent in with the prospectus.

(6) Exhibits Committee should advise the stated or implied Division any particular exhibit will be judged in (e.g.: Cinderella or Thematic) to the Judge Committee. If there is some doubt the requisite score sheets for the alternatives should be included in (7) below.

(7) Judge Committee should construct a judge manual for each jury member and any apprentices. These manuals should include an in-frame-order list of exhibits and score sheets where applicable. A list of special awards available and their criteria should also be included, at least for the jury chair. These books should be available and given to the jury members on Thursday afternoon after their arrival to the show venue. If there are any last minute title pages or changes, this will give the jury time to adjust and read them prior to initiation of judging the following morning.

(8) Judge Committee should make itself available to the jury and particularly the chief judge from Thursday afternoon in order to deal with any last minute problems that might arise. Such things might include additional photocopies or questions about awards and requirements.

(9) Judge Committee should arrange for a Friday morning breakfast site for review of any items that come up from (8) and also a secure deliberation site where material can be left and the confidential

discussions are to be held.

(10) Judge Committee may request specific timing for the awards list to be handed over by the jury chair in order to facilitate the preparation of the Palmars as well as any award engraving, etc.

Judging the Jury

Now that you have done everything that you can do to prepare the jury to judge the exhibits, sit back and allow them to do what it is they are supposed to do. If you have done your job well, any problems that may arise will not be due to the show committee's failure in preparation. Hopefully, everything will go well (it usually does) and even the exhibitor who did not get the award he or she felt deserving of will come away from the experience with an idea on how to improve.

This is also the time to look at the judges and make notes as to their performance. If you feel you have not gotten your "money's" worth or have a specific complaint on a juror, write to the CANEJ Chairman about it. Remember that the WSP system is composed of four main entities; show administrations, exhibitors, dealers and the APS. If one side falls down on their duty and/or participation, shows will suffer. Good luck!

* Editor's Note: It is recommended that your proposed jury by vetted with CANEJ before you formalize invitations. This prevents problems should CANEJ have problems with balance of the jury, judge accreditation or information that a judge is unavailable for a particular period.

WANTED

Articles
for future issues
of TPE —
especially those
which can be
illustrated with your
exhibit pages

Thematic Exhibiting In The 21st Century

by Mary Ann A. Owens

The **multi-frame exhibits** have been around the longest of the current three types of thematic exhibits.

In many respects, the **multi-frame thematic exhibits** are also the easiest and the hardest to prepare.

They are the easiest because you can utilize up to ten frames which means that you can normally include all the material that you would like to.

They are the hardest in that putting together eight to ten frames of material takes a longer period of time than the single frame or the three to four frame exhibit which can leave home lots of material.

The **multi-frame thematic exhibits** are also usually the most fun to prepare because you do not have to leave out any legitimate philatelic item that belongs in your thematic collection. Utilizing all of that thematic material to the best thematic and philatelic advantage is the "name of the game" for achieving a thematic exhibit which you can be proud of.

Most thematic have several ways to plan and lay out an exhibit. A good suggestion is to go to the books on your theme in your personal library as well as the public library and analyze the Table of Contents for each book. Pick out a few which seem to you to have the most logical sequences for discussing your theme. Then skim the pages and see if you still feel satisfied with the sequences. You should then prepare a tentative sequence based on your observations which will eventually become your "Plan of the Exhibit" known as the Plan Page.

You probably noticed that the books with the better sequence had very good introductory chapters and very good conclusion chapters. You will want to be certain that you have the same so that the viewers understand in the first row of pages what you are going to do and how you are going to do it. Then, the last chapter should have that good conclusion so that the viewer does not go to the next frame and be surprised that there is a new exhibit there.

Your next project is to rearrange ALL of your thematic philatelic material in groupings in the same sequence as the chapters or sections in your tentative sequence or plan of the exhibit. I have separate three-ring binders for each chapter which means that when I am working on that chapter, I never

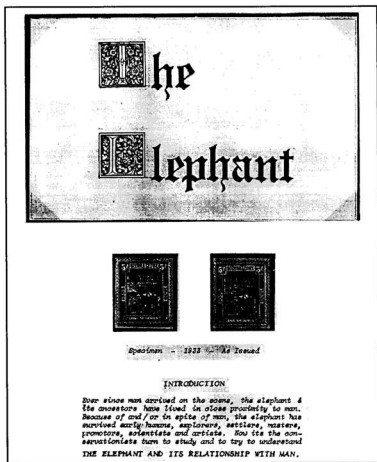


Figure 1. The last Title Page that I used. I kept making them simpler and simpler over the years.

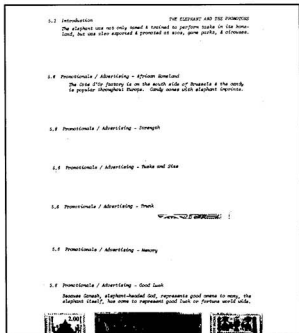


Figure 3. A number of the sub-subheadings for 5.6 Promotions/Advertising.

have to look at material which will not belong in that chapter. That also means that as I buy new material, I know exactly where to put it until it can be added to the exhibit. Each three-ring binder also holds articles pertinent to that chapter to be used as added research for the write-ups.

Most of your material will fit into just one of the chapters. Material which can belong in more than one chapter I usually put into its own grouping and then use it in the chapters which need more material; or in the chapters that can use philatelic elements not already in those chapters. Options are very important when laying out material for an exhibit. When that material fits into more than one chapter and you have it in several different philatelic elements, you have two options.

1. Show the material in several chapters utilizing a different philatelic element in each chapter. (This will be covered in depth in the next column.)

2. Use the material for a mini-philatelic study in the chapter that really needs more material. (This will also be covered in depth in next column.)

When you have finished rearranging all of your material, analyze the amount of material you have to work with for each chapter. Do any chapters have very little material? Do any chapters have a large amount of material? The chapters should have some equality among them. There should be no potential one or two page chapters. There should also be no potential chapter that dominates the exhibit. If you have these disproportionate chapters, then you need to rename your chapters to incorporate the one or two page chapters and to split a dominant chapter. The material then needs to be also put into its correct three-ring binders.

At this point, you are also going to want to think about what your exhibit Title is going to be. It should encompass all of your chapter headings, nothing more and nothing less. Therefore, if you decide that a chapter or two with very little material is not worth including at this time, make certain that the viewers will not look for it because of the Title. Also, if you decide that one of the more dominant chapters is worth being an exhibit unto itself, change the title to state that and work with only that material.

Most Title pages have three parts to them.

1. The title written large enough so that it can be seen easily from eight to ten feet away.

2. Interesting thematic/philatelic item or items to set the pace of the exhibit or to

THE ELEPHANT AND ITS RELATIONSHIP WITH MAN		Shown
	TITLES, INTRODUCTION, PLAN	2
1	THE ELEPHANT AND THE EARLY HUMANS	11
	1.1 Ancestors	
	1.2 Religion	
2	THE ELEPHANT AND THE EXPLORERS	6
	2.1 Exploration	
	2.2 Ivory	
3	THE ELEPHANT AND THE SETTLERS	22
	3.1 Economy	
	3.2 Coat-of-Arms	
4	THE ELEPHANT AND THE MASTERS	16
	4.1 Taming and Training	
	4.2 Working	
	4.3 Ceremonies	
	4.4 Transportation	
5	THE ELEPHANT AND THE PROMOTERS	25
	5.1 Introduction	
	5.2 Soca	
	5.3 Circuses, Parades and Festivals	
	5.4 Muzams	
	5.5 Tourism	
	5.6 Promotional / Advertising	
6	THE ELEPHANT AND THE SCIENTISTS	15
	6.1 Species	
	6.2 Differences	
	6.3 Elephant Life	
7	THE ELEPHANT AND THE SYMBOL MAKERS	12
	7.1 Symbols	
	7.2 Logos	
8	THE ELEPHANT AND THE ARTISTS	7
	8.1 Engravings & Drawings	
	8.2 Literature	
	8.3 Sculpture	
	8.4 Crafts	
9	THE ELEPHANT AND THE CONSERVATIONISTS	5
	9.1 Saving the Elephant	
	9.2 Conclusion	
		122

Figure 2. The Plan Page which enhances the introduction paragraph on the Title Page.

draw attention of what is ahead.

3. A descriptive paragraph of what you are planning to show in the sequence that will be followed and enhanced on the next page, the Plan Page. (See Figure 1)

The Plan of the Exhibit is always subject to changes while the exhibit pages are being prepared. While it is the first page prepared as a **working page**, it is the last page prepared as a finished project along with the Title Page. The Plan Page should include chapter headings. Major subheadings within each chapter should be included as guidelines of what you want to be certain to include. They can easily be changed as you work on the pages. As you are putting together a thematic exhibit, all chapter headings and major subheadings **must** be thematic. Philatelic headings, subheadings, and terminologies are not allowed on the Plan Page. Neither is the word "Miscellaneous." (See Figure 2)

Nothing is cast in stone. You can change your thoughts whenever you feel it is for

the better. It is **YOUR EXHIBIT**. You are in charge at all times. Normally within two years, there will be very few pages left from your first showing. You might think you already know everything there is to know about your theme. However, you are very wrong. Many viewers will tell you things you do not know about and probably tell you about the material to show it also. That actually is a plus for you, not a minus. It will lead you down paths you had not considered and can only help to make your exhibit better and more comprehensive.

While there are a few thematic exhibitors out there who can get a vermeil or a gold for their exhibits the first time out, most do not. That is nothing to be ashamed of. Listen to the judges, fellow exhibitors, dealers and friends and strive to do better the next time you show the exhibit.

Chapters are numbered one through what is needed. Subheadings are numbered 1.1, 1.2, 1.3; 2.1, 2.2, 2.3; 3.1, 3.2, etc. The chapter number and name head the first

page of each new chapter. An introductory heading or the first subchapter number and name are on the same line or can be below it. Once you have picked your way of doing it, please be consistent throughout the exhibit. The subchapters numbers and

names are at the top of every page pertaining to that subchapter.

Sub-subheadings should be on the actual pages and not on the Plan Page. Some exhibitors will add it to the subheading line. Other exhibitors will put it on the next line.

They are normally not numbered which gives you the ability to rearrange pages within the subheading as new material or texts are added to that grouping. (See Figure 3)

To be continued.

Ask Odenweller

by Robert P. Odenweller

During the decade of the 1960s, my primary interest had been exhibiting, not judging. Two events changed that. First was an exhibition where I received a gold medal, but when I looked at the exhibit that had won the grand award, felt "I wuz robbed." This is not a new phenomenon, and many exhibitors over the years have shared the same thought.

It was only when I spoke with the chief judge, who offered to look at my exhibit with me the day after the awards dinner that things started to fall into place. Although he was a very respected and senior judge, it was plain that he did not appreciate the material in my exhibit. After we had looked at mine, we looked at the grand award winner to see if there might be something he could recommend based on that exhibit. Ultimately, he allowed as how the exhibitor was a very old member of the local club and had never won a major award, and might not live much longer. My main thought, after the shock of hearing this admission, was to imagine how one could change it.

That led to the second event. I had been flying fairly regularly to Rome as a TWA pilot, and on almost every trip got together with Enzo Diena. Enzo, for those who might not know, was a third generation expert and regular international judge. His grandfather was one of the original signers of the Roll of Distinguished Philatelists, and he and his uncle were also selected to sign in later years. In our discussions we talked about the philosophy of judging and the things necessary to succeed in that endeavor. After a while, he suggested that I try my hand at it, saying that the best way for an exhibitor to understand what a judge is looking for is to wear the judge's shoes.

Enzo also pointed out that judging is not for everyone. Too many international judges (and national judges, as well), for example, were specialists in a very narrow area, and that often the exhibition might not have a single exhibit in that area. In those days, most of such judges knew enough to sit back and to let the ones who really knew the material make the pro-

nouncement of the medal, after which they would nod their heads like the little doggie in the rear window of the car in front of you. Broad knowledge is essential, he said.

In that regard, he knew that I had been on the expert committee of the Philatelic Foundation for a number of years, and had been working primarily on the foreign submissions, usually as the first to give an opinion, in order to stretch my exposure. Also, by attending almost every meeting of the Collectors Club and viewing a slice of some interesting area, presented by one of the top experts, more knowledge that could be otherwise difficult to attain was made more routine than most people could hope for.

All judging in those days, national and international, was done cold turkey. You didn't know what you would see until you stepped onto the exhibition floor. When I did my apprentice judging at the international level in 1974, another apprentice, Alan Huggins, and I took advantage of the early admission to the floor to study the exhibits in more depth. The old-timers were enjoying their breakfast while we worked hard on a second look at as much as we could see. (This, by the way, is still good practice even at national shows, for the new judges in particular.)

In a few cases, we detected ones that were destined for medals higher and lower than what we felt should have been the case. One that was higher had a preponderance of flashy material that was easily mistaken for better material. When we pointed this out to Senior Judge #1, he dismissed it as being irrelevant. We'll never know the background to that one. On the other, the exhibit and the material were considerably better than the award being given. When we brought this to the attention of Senior Judge #2, he said "He's a young puppy. Let him learn to work his way up."

Nevertheless, most of the remaining exhibits deserved the awards given, and our notes show that the jury had given full justification to them. The lesson learned was that some judges might be harder or easier on certain exhibitors, but that on

rare occasion it has nothing to do with the material shown. As I had learned earlier, this is not acceptable. One must judge fairly, regardless of how he may feel about the exhibitor.

Although I had judged nationally for some time, it wasn't until receiving international accreditation that I was "grandfathered" as a national judge in the relatively new accreditation system adopted by the A.P.S.

Many things have improved since then. The practice of obtaining title pages and synopsis sheets has helped many judges to prepare for things they've never seen, or even heard of, before. Given that opportunity to study exhibit areas in advance, I would count the average U.S. judge to be better prepared for an exhibition than those in any other country I know.

That process, however, carries with it a caution. Recently gained "knowledge" is often open to input errors. Catalogues might list items that have never existed. Some judges might say "it should get a gold, but it is lacking the rare xxx item, so it really can't reach that level." This could be contrary to knowledge long known by all collectors of the area that the item has never existed, and that the catalogue editor has refused to remove something that had been "justified" to one of his predecessors many years earlier. Sometimes reading a few books and avoiding others will cause the resulting cram-session to miss some of the important new discoveries.

Equally wrong is the judge who knows of an item that might fit nicely into the exhibit, and since it isn't there, it isn't ready for top awards. I saw this once with a thematic judge who had seen a cover that was appropriate to the exhibit, but probably unknown to the exhibitor, and not of mainstream importance in any case.

Another pitfall that might get in the way of a judge armed with this "instant knowledge" might be the temptation to set the bar too high for a exhibit of much more modest intentions. Not every exhibit intends or hopes to get the grand award.

The man who voyages strange seas must of necessity be a little unsure of himself. — Fred Hoyte

All this leads to the second lesson learned: Proceed with caution, particularly if the area you're judging is not one you've known well for a long time. An exhibitor may have spent a lifetime sifting through the available information, publishing some himself in lesser available specialist journals. This cannot be learned and absorbed by a judge in the few months prior to an exhibition, along with all the others to be studied.

The final lesson learned, although there are certainly many more, is to listen. Even the experienced judge can learn from the new one. Nobody has a monopoly on good information. The judging process involves

an exchange of ideas, not a passing down from on high. If one judge presents a good case for raising or lowering an award, the others should take those reasons into consideration.

Herbert Bloch once said "I'd rather have one judge who KNOWS, rather than five who THINK they know." In years past, some juries have simply taken a vote, with the majority deciding the final award. More recently, almost all juries have modified this. Now, the intelligent jury will ask the person who was out of line with the rest to explain why. In a number of cases the person who was higher or lower than the rest may have seen a good reason that

the others may have overlooked or not known. In such cases, the ones in (temporary) majority should not feel that they cannot yield for pride or other reasons, but should acknowledge that nobody can know everything.

Personalities and pride can be the most difficult obstacles to overcome in the judging process. The real challenge is for the individual to see it in himself and to make the effort to overcome such bias. Judging is hard work. The exhibitors have worked equally hard preparing their exhibits, and deserve the best analysis they can get. Ultimately it is the joint effort of exhibitor and jury that will result in a well-judged show.

Hotchner's Six Golden Questions

by Jim Kotanchik

After reading John Hotchner's article "The Challenge Factor in Philatelic Exhibiting" in the April TPE, I feel that I must ask the question: "How many judges ask themselves the six questions that Mr. Hotchner posed?" as they stand in front of an exhibit of unfamiliar material.

The reason for my inquiry is a recent experience at the WSP show in Boxborough, Massachusetts where I entered a new exhibit of what even I, who does not own a single FOB (Front Of The Book) item, would call a bit esoteric. It was my first adventure into single frame exhibiting. The exhibit was titled "The Official Seals of Egypt." No fussing about with dates on the title page to leave out the impossible stuff (a Hotchner no-no), no elimination of on-cover usages, no skipping around the tough stuff. A complete coverage of the area: Covers, full panes, mint, used multiples, perf varieties, touch cancels from TPOs and so on.

The problem with this exhibit is that there is no reference material on these seals that I could point at in the synopsis. There is one obscure article in a French language journal in 1938 that contains only printing data on the seals, and Peter Feltus' excellent listing of the types he had encountered up to 1982. That's it! My correspondence with a half dozen collectors of world wide official seals is the only material that could be referenced and that of course, is unpublished, at least for now. To the best of my knowledge, there has never been an exhibit of this material in the past, thus there is no "prior art" against which the exhibit could be compared.

I have been collecting world wide official seals for 30+ years. My wife, my philatelic friends, and my accountant will all testify (occasionally sadly) to the fact. Over that period of time I slowly accumulated enough material to put together the single frame exhibit of Egyptian seals. If pressed, I could probably produce single frame exhibits of official seals for another half-dozen equally obscure countries. Egypt, in my personal opinion, is the most difficult.

The judge's critique was both depressing and amusing. The judge assigned to the exhibit commented in front of the assembled throngs at the critique that I must have "bought it as a lot as no one would have the patience to accumulate that material piecemeal." A comment perilously close to insulting. Another judge noted that in 40 years of collecting, exhibiting, and judging, he had never seen such material. All of this yielded a vermillion. Later in the evening, at the awards dinner, while standing around the bar, yet another judge commented: "I wish you would find something a little more traditional to exhibit as this stuff causes real problems as we have no idea of how to judge it."

Certainly encouraging to an exhibitor, is it not? You wonder why shows have difficulty in filling frames? The vermillion award is what I would call a "gentlemen's vermillion." High enough not to be an insult, I guess... Well, the exhibit has now been disassembled and put back into my larger collection of Egyptian seals. I did find another cover in the show bourse, the first

I have added in over two years. But why bother?

But to return to Mr. Hotchner's questions. If the judges had had those six questions in their minds as they judged the exhibit, I think it likely that the outcome would have been quite different. Leave out all of the other judging stuff; John Hotchner has put his arrow (or perhaps six arrows) right into the heart of the question as to what makes a good exhibit.

I have a proposal to make. I have sent material to the PF or APS for exhibiting and its has occasionally come back with the infamous "no opinion" result. Perhaps judges should adopt a similar policy. If they cannot honestly say that they have sufficient competence to judge an exhibit, then do not judge it. Create a new color ribbon (I might suggest puce) that indicates "no opinion" and in the palmares, indicate the same. The only potential embarrassment is to the judges who, for the first time, would have to admit that they do not know everything.

**YOUR SYNOPSIS
PAGE NEEDED FOR A
FUTURE ISSUE
OF TPE**

Send A Clear
Black And White Copy
To The Editor

2002 ELECTION — PLEASE VOTE

Your AAPE election nominating committee — consisting of myself, Ann Triggall and Randy Neil — is pleased to present to you the candidates for our 2002 election. We hope you will take a minute now to mark your ballot and send it in. We have always had excellent participation in AAPE elections because it is your opportunity to influence the course of our Association by placing into office some of our hobby's most capable leaders.

We have four well-qualified candidates for the Director positions, for 2002-2006. Statements from all candidates follow this letter.

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

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

John Hotchner, Chairman
Nominating Committee

For President — Paul E. Tyler

I started to collect as a child and continued for several years, even earning the stamp collecting merit badge as a Boy Scout. Soon girls, school and work took precedence and I dropped out of collecting. In 1961, a fellow Naval Medical Officer revived my interest in stamps and I have been in philately ever since. I spent 39 years in the Military as a Naval Medical Officer, retiring in 1986.

My collecting interests have included the Antarctic (having served there with the Navy), New Zealand, the South Pacific Islands and Great Britain. I have exhibited both Nationally and Internationally and currently I am APS qualified as a chief judge for exhibits and an APS Literature Judge. I also have several published articles about New Zealand philately, particularly *The Penny Dominion of New Zealand*.

I am a member of several philatelic organizations, including the APS, APC, SAS/O, and Royal Philatelic Society of both London and New Zealand. Currently, I am in my last year as President of the Society of Australasian Specialists/ Oceania and on the Council of the American Philatelic Congress. In AAPE, I have served four years as Treasurer and the last two years as your Vice President.

If elected as your President, I plan to continue the policies set by my predecessors

The Philatelic Exhibitor

who have done an excellent job of improving AAPE. With the help of the other officers and members I look to continue their efforts to improving and supporting exhibiting in this hemisphere. We have a long standing relationship with our Canadian friends and look to seeking additional members south of the border in Mexico.

With the new exhibiting classes approved by APS, we are entering an exciting era where we have a lot of opportunities to help shape the future of exhibiting as we know it. AAPE led the way in single frame exhibiting and we should continue to be at the forefront of supporting and helping the new exhibiting classes to mature.

For Vice-President —

David L. Herendean

I am a retired computer software executive. I collect the postage due stamps of the world and show my exhibits of British Commonwealth and French Community postage due both nationally and internationally. I am especially interested in research and have authored numerous articles as well as the book *The Parcel Post Stamps of the Ivory Coast*. I have just completed editing the fifth edition of *The Manual of Philatelic Judging*. Additionally, I am the immediate past editor of the *British Caribbean Philatelic Journal*. I am a member of many societies including the Collectors Club of New York, the Royal Philatelic London, the AAPE, BCPSG, FCPS, COL. FRA (France) and, naturally, the APS (25+ year member.)

I currently serve as Vice-President of the American Philatelic Congress, Vice-President of APS Writer's Unit #30, and I am a council member of the AAPE as well as its advertising manager. I am also an accredited philatelic judge.

For Treasurer —

Patricia Stillwell Walker

I am a founding member of AAPE and have been exhibiting almost as long as I have collected, showing my first exhibit in 1978, just two years after I bought my first cover at INTERPHIL in 1976! Participation in exhibiting has led to my involvement in organized philately. I am currently the Treasurer of AAPE, having served one term; previously I served as Director at Large. In addition, I have been a director and President of the Éire Philatelic Association. (Irish postal history is my first collection). More recently, I served as Secretary and Vice-President of the U.S. Philatelic Classics Society, and am currently its President

(Baltimore postal history is my second collection). I am a life member of APS and served two terms as one of the Board of Vice Presidents.

I'm an APS accredited judge and have recently been reappointed as a member of the Accreditation of Judges Committee. I'm involved as a member of the BALPEX committee serving as Chairman of Judges and Exhibits selection.

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

For Secretary — Tim Bartsch

Although a relative newcomer to exhibiting, the addiction now runs deep, attempting to exhibit at least five times and creating at least one new one every year. For the last two years as Secretary, I have attempted to take that love of the art we call exhibiting and focus it towards enhancing the standing of our Society. Whether this has been accomplished through the written word in *The Philatelic Exhibitor*, chairing the AAPE seminars at WSP or regional shows or leading how-to-seminars at the annual APS STAMPSHOW or our own AMERISTAMP EXPO/APS winter show, I have tried to carry our banner well.

I am an accredited APS judge and presently Chairman/President of the Rocky Mountain Stamp Show (formerly known as ROMPEX). I serve on the Board of Directors for the United Postal Stationery Society and the Philatelic Society for Greater Southern Africa and I am current past-President of the Collectors Club of Denver. I actively exhibit in the areas of postal stationery, traditional and the one-frame format in the area of the former Boer Republics of South Africa; Orange Free State and South African Republic.

I am seeking your support to be reelected as Secretary of the AAPE. I hope to continue to expand our membership via open recruitment of Gold and Silver Pin winners from WSP and local/regional shows. Furthermore, it is hoped that with the help of current Conventions and Meetings chairman Denise Stotts, we can further expand our reach into the many local shows which have exhibits, encouraging future Grand Award winners by awarding them one of our coveted pins. Without the local exhibits of today, there will be no WSP shows of tomorrow. Thank you for your support.

July 2002/23

For Director (Vote For Up To Two)

Guy Dillaway

My "platform" includes two main things. I want the AAPE to provide more help for new exhibitors — perhaps a separate exhibiting category at the WPS shows. Also I think we need to help exhibitors and judges more with the new categories, especially one frame and display class exhibits. I'm not convinced that these are very well understood.

These are just things I think could use more attention and something I would like to help work out.

Ross Towle

I am a life member of AAPE and have been exhibiting since 1975. I have exhibited (and still exhibit) at the local, regional, national, and international levels with a wide range of exhibits of Chilean postal stationery, US self adhesive stamps, US vending packets, reply coupons, US booklet covers, Chilean postal history, and two new one-frame exhibits for STAMPSHOW 2002. As an APS accredited judge I have been on the flip side of exhibiting.

I have been President of Phoenix Philatelic Association, Second Vice President of Arizona Federation of Stamp Clubs, Secretary and President of the Collectors Club of San Francisco. I am the webmaster of the WESTPEX (www.westpex.com) and FIP Postal Stationery Commission (www.postalstationery.org) websites. In addition I am the Assistant Editor of Postal Stationery (the journal of the United Postal Stationery Society).

I am a member of the APS, UPSS, CCNY, RPSL, USPCS, USSS, PHS, Sociedad Filatelica de Chile, ARGÉ Bulgarien, MSS, NAPE, ASPP, PCSG, APRL, WPL, APC, Collectors Club of San Francisco, and several study groups.

Believing that the future of exhibiting

requires new exhibitors, I am mentoring several new multi-frame exhibitors as they move from thinking about exhibiting to actually exhibiting and then improving the exhibit.

To paraphrase Emeril Lagasse, I would like to kick up my participation in organized philately a notch by becoming a Director of AAPE.

Jorge Wise

I started collecting stamps when I was 12 years old, 28 years ago. I visited different shows in Europe, where I lived from 1983-1984.

Around 1986 I started to specialize in different topics, mainly from Mexico (Merida District, UN First Issue, Olympics: Mexico '68, etc.).

I participated in the Organizing Committee for Mepsirey '88 in conjunction with the annual convention from MEPSI (The Mexico Elmhurst Philatelic Society International, a society that specializes in the stamps of Mexico).

I have been exhibiting since 1989 in Mexico and USA; with my exhibit of the "Merida District" I won Gold medals.

I have been General Coordinator or head of the organizing committee of several shows and President of the "H. Sociedad Filatélica Regionontana" our local club, which is the oldest club in Mexico. The AAPE Board should include people who have substantial experience in show administration.

Jerome Kasper

My passion is everything and anything related to worldwide aerogrammes or airmails, including artwork, essays, proofs, specimens, errors, varieties, flights, usages, destinations, rates, markings and literature.

My first exhibit, "Aerogrammes of Iceland," was shown several times from 1968 through the early 1980s. The acquisition,

research, documentation, presentation and sharing of knowledge associated with an exhibit all brought me the pleasures I sought as a scientist and educator. Unfortunately, too many subjects within my field were not appropriate for exhibiting under the limiting rules extant at that time.

Memberships in numerous societies, (e.g., APS, UPSS, AAMS, SCC,...) were the route for continued learning, sharing and making new friends. A few offices, membership chairman of SCC Chapter 17... A brief stint as associated editor of the Aerogrammer resulted in numerous friends around the world. Articles "A New Mexican Airmail Card," Ghana in Aerogrammer, Iceland's Aerogrammes in Luren.

The encouraging response to a presentation of Aerogramme Errors at the Collector's Club of Southern California in early 1995 provided the impetus for a return to exhibiting. Fortunately, the new single-frame exhibit class was clearly an ideal format for many of the minicollections within my comprehensive aerogramme collection. That the material fits the new class is indicated by the selection of "New Zealand POW Aerogrammes" as the 2001 Ameristamp Expo Champion of Champions. The other new classes for the first time allow other fascinating philatelic items to be exhibited and several new exhibits are in various stages of preparation.

Times change, interests change, hobbies change... or die... The AAPE has been a clear leader in the ever necessary self-evaluation necessary for vigorous growth. We will not always agree... We do not want to agree without thinking! The diverse views held by the AAPE members comprise a strength that we should continue to build on. Bricks and mortar are very different, but together they do allow us to create. I would like to contribute to the new structures that our society continues to create.

Single Frame Exhibiting — The FIP View

by Daniel Olsen

In looking through the latest issue of *FLASH*, the FIP journal, I was pleased by their attitude toward One-Frame exhibiting. Contrary to the direction in this country, they advocate using it as a stepping stone for new exhibitors. Here the rule is to disallow any exhibits of subjects that could be multiframe exhibits. I believe that neophyte — and experienced — exhibitors should not be penalized if they decide to put a One-Frame exhibit together on anything they chose — Lindbergh, Roses, or the First Issue of Chile.

To quote from the FIP Board Report: "Vice-President Koh mentioned that within the FIAF they have started with One Frame

Exhibits for exhibitors to start in a small way and then increase the number of frames slowly." And again: "In one-frame exhibiting the object is to teach exhibitors the basics of good exhibiting and to tell the story within the space allowed." "Rarity and importance of the material is not a major factor." (It seems to be the only factor in the top awards in the US.) "One aim ... is to encourage people to collect stamps and to "have a go" at exhibiting their material. One-Frame exhibits are also used as a stepping stone to larger exhibits..." And finally: "Judges should hesitate before recommending no award at all. The object is to encourage

exhibitors, not to tell them to give up exhibiting."

I would like to see the report and proposed FIP rules be reprinted from *FLASH* in *The Philatelic Exhibitor*, and get One-Frame exhibiting back on track. (Ed. Note: The full text is presented below)

One Frame Exhibits

Mr. Brendl received different proposals for One Frame Exhibits and how they should be treated. Mr. Adler informed that at AMPHILEX they will have a class for "One Frames." President Mohr is of the opinion that each philatelic commission should be

involved as there could not be a separate class but should be covered by the existing classes.

Vice-President Koh mentioned that within FIAF they have started with One Frame Exhibits for exhibitors to start in a small way and then increase the number of frames slowly. He also mentioned that One Frame Exhibits could be judged electronically with a FIP panel of judges. In this way FIP could give guidance to new exhibitors and encourage them to increase the number of frames of their exhibit. The main feature to be judged would be the knowledge of the exhibitor.

It was also suggested, in order to encourage exhibitors to expand their exhibit, to limit the number of times they can enter a One Frame Exhibit with the same material at FIP exhibitions.

The Board recommended not to create a separate class but leave the evaluation to the existing philatelic classes (commissions).

The number of One Frame Exhibits at exhibitions must be limited. A certain percentage has to be determined. Charles Peterson was charged to help with the preparation of the discussion paper.

One Frame Rules

Art. 1 — Competitive Exhibitions

These Special Regulations have been developed to supplement those principles of the FIP General Regulations with regard to One-frame exhibits at exhibitions approved by New Zealand Philatelic Federation.

Art. 2 — Competitive Exhibits

One-frame exhibits may contain material relevant to any of the FIP approved classes and such other classes approved by the New Zealand Philatelic Federation for national exhibitions. There are no separate sub-classes for one-frame exhibits — all exhibits are

judged in the same way. An introductory page or plan is not a requirement but there should be an introductory statement.

Art. 3 — Principles of Exhibit Composition

In one-frame exhibiting the object is to teach exhibitors the basics of good exhibiting and to tell a story within the space allowed. Emphasis is placed upon presentation, knowledge, and generally whether the exhibit can be followed, holds the viewer's attention from the first page to the last, and is informative and "educational" — it looks good, makes sense, is interesting, and tells the viewer something. Rarity and importance of the material is not a major factor — it is considered but is not the only consideration, nor even an essential requirement for a "good" exhibit.

One aim of one-frame exhibiting is to encourage people to collect stamps and to "have a go" at exhibiting their material. One frame exhibits are also used as a stepping stone to larger exhibits or where the size of the subject is really only 16 pages.

Art. 4 — Judging of Exhibits

The following breakdown of points shall be used in judging one frame exhibits:

Knowledge and Educational Value	30
Neatness —	
Condition and Presentation	30
Exhibit Development	20
Excellence	20
TOTAL	100

Knowledge and Educational Value

("The exhibit tells us something"):

Knowledge involves two distinct aspects, what the exhibitor knows and how well it is conveyed — the educational value. Knowledge may be either philatelic knowledge (in the case of a philatelic study) or

subject knowledge (in the case of a thematic, subject, social or open type of exhibit) or a combination of both.

Neatness ("It looks good"):

This involves the condition of the material and its presentation. Judges are looking for an exhibit which is written up and arranged in a tidy manner and good condition relative to the material shown.

Exhibit Development ("It makes sense"; "It is Interesting"):

Essentially "Treatment" but excluding a direct consideration of "completeness." To be considered are whether the exhibit "fits" the available frame space, whether the exhibit is well balanced, whether the material is presented in a logical manner, and whether it holds the viewer's interest from the first page to the last — the "flow" of the exhibit.

Excellence:

Excellence allows judges to reward items such as originality of the subject, philatelic excellence, special research or any other factor which has impressed them. Difficulty of acquisition, importance and completeness may also be rewarded.

Art. 5 — Awards

For One Frame competitions the gemstone awards will apply:

Diamond	90 and over
Ruby	80-89
Emerald	70-79
Sapphire	60-69
Topaz	50-59

Judges should hesitate before recommending no award at all. The object is to encourage exhibitors, not to tell them to give up exhibiting.

Recollections by Clyde Jennings

Filing In The Pages

I was switching my used US to unused, and when I came to the Fourth Bureau Issue the 1922-25, Scott #551-573, I set myself a project: I would complete the set with only very early plate usage examples, preferably first day of use if possible and the earlier the better. This was in the late 1940s, I was living in New York City, so just about every Saturday I made a list of dealers in the area and hunted them religiously one-by-one. If I remember correctly now it took me about three years or a little over, but once mounted on a single page the result was spectacular — you would have had to see it to fully appreciate what I am trying to describe to you. Many years later Raymond Well was visiting me and I showed him that album with that page in it. Being the appreciative student he is, he was

perusing every page studiously. He seemed to spend a bit longer on that particular page. He went on, however, but turned back and studied it twice after the first look. He knew something was catching his eye but couldn't figure out just what it was. So finally he asked me, and I told him what it was — and he immediately wanted my best glass! Which, by the way was what I had used in the quest. A few years later, on another visit, Raymond bought that collection.

Earlier I had played another game in which I challenged myself. It was also while I was converting from used to unused (and note I say "unused" instead of "mint," which is a later curse!) I would come home at the end of the day and sometimes have 15 to 20 pennies in my change (New York had more taxes than a dog has fleas!) so they went into the proverbial "jar

on the bureau." One morning tying my tie in the bureau mirror I caught sight of the jar out of the corner of my eye for a split second, and it took no longer than that to come up with an inspirational idea. I was doing the 1917-19 definitive issue, Scott 498-524, plus the offsets, Scott 525-536. The idea was to pay for all of them with pennies. I followed the same procedure outlined above, Saturday/dealers, etc. If I found a need and was short — be it in cents or dollars — I had the dealer hold it for me until I could come unload rolls of pennies on him. I became known as the "Penny Ante Guy" and took a lot of kidding during the five or six years it took to complete the task, but I'll tell you two things: I had a lot of dealers looking for stuff for me, and I had an absolute hoop-de-do wing ding of a ball!



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