

THE Philatelic Exhibitor

VOLUME 17

NUMBER TWO

APRIL, 2003

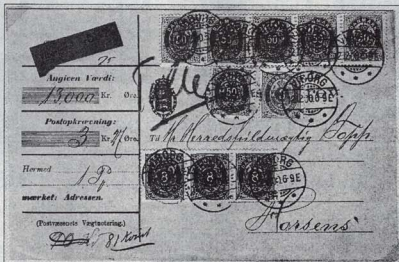
1.6 Domestic parcels

Insured parcel with COD and re-counting

Rate: Domestic re-counted insured parcel with COD 327 øre
(see details below) 01/Oct/1888 to 30/Sep/1902.

Insured parcels could also be sent with COD. Here the most diverse combination possible is shown: A value declared parcel with both re-counting and COD.

Stamp: 3 øre printing 17, 1x8 øre frame plate 46, 6x50 øre printing 8 single and position 46-50 including ISOLATED NORMAL FRAME POSITION 50 in strip of 5 with four inverted frames.



Parcel letter for insured domestic parcel with COD and re-counting fee sent 12/Dec/1900. Rate calculation:

domestic parcels 0-2 pounds	16 øre
insurance fee for 12,000-13,000 kr	224 øre
COD fee 0-30 kr	12 øre
re-counting fee 12,500-13,500 kr	73 øre
Total 01/Oct/1888 to 30/Sep/1902	327 øre

Other stories told by this cover: Note manuscript marking "Tali" in blue crayon. "75" in black ink under the insurance label indicate the re-counting fee. "31 kvint" shows that the weight of the parcel was controlled (1 Danish kvint = 5 gram). This was a safety precaution ordered by the postal authorities for all insured parcels to avoid false theft claims. If something had been removed, the weight of the parcel should change accordingly.

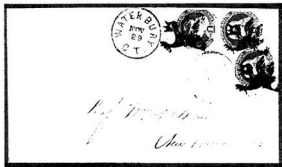
Replacing A Cherished Title Page
See Page 11

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

Founded 1986

We're *The Buyer* Of The Great Ones.

But, we're also America's #1 buyer
of *anything* you have for sale.



We were the firm that handled the famous "Running Chicken" cover when we placed it in the John R. Boker, Jr. collection of Waterbury fancy cancels.



When America's rarest stamp—the One-Cent "Z" Grill—last came on the market, it was handled by us.



In the past five years, we have handled nearly all of the great rarities of the U.S. Trans-Mississippi Issue of 1898.

From specialized collections and exhibits...to important individual holdings...see us first.

Every conceivable kind of stamp and/or cover collection. From outstanding classic 19th century United States specialized collections and exhibits—to specific country collections and worldwide holdings. Nothing is ever too large—and we love to purchase all types of smaller properties, too.

Our 36-year reputation for fairness and integrity assures that you will receive *full market value* for your collections when you sell to Andrew Levitt. And with APS Stampshow coming up, we are extremely aggressive in buying new stock for our booth. Over \$5 million available. Call today for our bank letter of credit (203) 743-5291.

Let's Have A Chat. Give Us A Call Today.

Give us the opportunity to compete for the stamps, covers and collections you have for sale. Over \$5 million is available now and, after looking at your material, payment from us is immediate. Fine out why we are the most vigorous buyer in America. Call or write us...or if you're a computer user, just e-mail us and tell us about what you have to sell.

Note: We are especially interested in purchasing exhibition collections. Call us today.

You Can Contact Us By E-Mail, Too!
levstamp@cci.com

Philatelic

Andrew Levitt
Consultant



You'll appreciate Andrew Levitt's 36-year reputation for absolute fairness when it comes time to sell your collection. Give him a call today.



Post Office Box 342
Danbury CT 06813

(203) 743-5291
FAX: (203) 730-8238



www.ericjackson.com

By the way, you can view our latest giant price list at our site...or send for it by mail. It's free!



U.S. Revenue Stamps

AAPE members can relax in the comfort of their homes and review one of the world's largest stocks of revenue stamps at our Internet web site.

But wait, there's more! Our very large web site is one of philately's most exciting. It's full of entertaining full-color graphics and up-to-date information on the revenue stamp world. And it changes all the time...so one visit is never enough.

Eric Jackson

P.O. Box 728 · Leetsport PA 19533-0728
(610) 926-6200 · Fax: (610) 926-0120

Email: eric@revenueer.com

www.ericjackson.com



*Atlantic
Protective
Pouches*

PAGE PROTECTORS
FOR EXHIBITORS

Made from
Archival Grade
Mylar® D Polyester
in Any Size or Style

PO Box 1191
Toms River, NJ 08754
Phone: (732) 240-3871
Fax: (732) 240-4306
Email: APP1191@AOL.com
AtlanticProtectivePouches.com

Formerly Taylor Made

Confederate States of America

Buying & Selling

John L. Kimbrough
10140 Wandering Way
Benbrook, TX 76126
Tel: (817) 249-2447
Fax: (817) 249-5213

Member: ASDA, APS, CSA,
FSDA, TSDA, AAPE

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

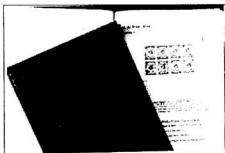
INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

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

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

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

APRL/AAPE EXHIBIT ARCHIVE PROJECT c/o Ms. Gini Horn
THE AMERICAN PHILATELIC RESEARCH LIBRARY
P.O. Box 8338 • State College, PA 16803



- Highly competitive rates.
- An unblemished record of service and integrity.
- Full Burglary and Theft Coverage available even if you don't have an alarm or safe.
- No itemized inventory or professional appraisal of your collection is required.
- "Mysterious Disappearance" is one of many risks we cover...and have covered for decades.
- Very prompt, fair and expert claims handling.
- The only U.S.-owned stamp insurance agency.
- We have passed SIX (6) rate reductions on to our customers in the past 20 years.
- Full Exhibition and Travel Coverage when choosing full Burglary/Theft Coverage.
- We insure many kinds of collections—stamps and lots of other collectibles, too.
- 24-Hour-A-Day Service with our Toll Free "888" Number (1-888-837-9537) and Internet Web Site: www.collectinsure.com

Special Announcement:

Full Travel Insurance Coverage For The Philatelic Exhibitor

"Dan Walker is the most experienced philatelic insurance advisor I know. You cannot beat his responsiveness. For this reason—and for his extremely reliable insurance coverage of my extensive collections—I am keeping my insurance with him. It's right where it belongs."

James P. Gough
1992 Winner
APS Champion of Champions

NEW COVERAGES OFFERED! Yes, we now offer you **FULL EXHIBITION AND TRAVEL COVERAGE AND FULL BURGLARY AND THEFT COVERAGE.** Just two more reasons you should keep your stamp insurance right where it is. Getting this new coverage is simple. All you need to do is call us and tell us how much exhibition/travel and burglary/theft coverage you want. These new coverages are only part of our new ability to be much more competitive than ever before. *Watch for more coming news about the unique CIA insurance services.*

The Owner of Our Insurance Agency Is Always Accessible To You... Have your philatelic risks analyzed by a true professional. Weekdays—even at night and on weekends—you can always reach **Dan Walker** with your stamp insurance questions and problems. Discuss *anything*—locks, alarms, loss claims, the nature of your collection. **Collectibles Insurance Agency** has 31 years of dealing with philatelic exhibitors and their insurance needs. Best of all, our owner is here to help you 365 days of the year!

Consistent Claims Settlement. If you've ever had a loss you know the importance of maintaining your stamp insurance with CIA. Our Claims Representative has settled our collector insurance claims since 1982. This kind of consistent, year-to-year claims handling is vital to you. The single most important factor in your stamp insurance is the fairness and expediency of how claims are handled when you experience a loss.

Protect your valuable exhibit with our inexpensive, easy-to-obtain insurance. Questions? Call, write, e-mail or fax us today....Or call us Toll Free at 1-888-837-9537.



Dan Walker, our owner, is one of the most experienced philatelic exhibitors in our hobby. He is particularly suited to help you with your exhibit insurance needs.

Formerly the
APS Insurance Plan

Collectibles Insurance

P.O. Box 1200-PE • Westminster MD 21158
Phone TOLL FREE : 1-888-837-9537
Fax: (410) 876-9233
E-Mail: collectinsure@pipeline.com
Website: www.collectinsure.com

Agency



THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 17, No. Two

(66)

April, 2003

John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041-0125
jmstamp@ix.netcom.com

G. H. Davis, Assistant Editor
682 Totten Way
Cincinnati, OH 45226

The **Philatelic Exhibitor** (ISSN 0892-032X) is published four times a year in January, April, July and October for \$15.00 per year (AAPE dues of \$20.00 per year includes \$15.00 for subscription to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 13955 30th Ave., Golden, CO 80401.

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 July 15, 2003, is June 1, 2003. The following issue will close September 1, 2003.

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. 1-4 at \$3.00 each, Vol. 17, No. 1 at \$3.00 each.

FUTURE ISSUES

The deadline for the July 2003, issue of **The Philatelic Exhibitor** is June 1, 2003.

The suggested topic is: "Do we expect too much of judges?"

For the October, 2003 issue of TPE — deadline September 1, 2003 — the suggested topic is: "When is the right time to move up to international exhibiting?"

YOUR experiences, thoughts, ideas and suggestions are solicited on these issues or on any other in the form of articles, "shorts," and Letters to the Editor for sharing with all AAPE members.

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

In This Issue

- 11 Design Of My Exhibit Pages For Postal History
by *Henrik Mouritsen*
- 13 Responses To William Weiss' Suggestion
- 22 Innovative Exhibit Layout
by *Kristin Patterson*
- 23 Our Shows: Making Them Better — Part 2
by *Tim Bartshe*
- 24 Local and Regional Shows: A Membership Opportunity
by *Tim Bartshe*
- 25 Defending the Obscure
by *Jim Kotanchik*
- 26 Balance
by *Clyde Jennings*

Regular Columns

- 5 Editor's And Members' 2¢ Worth
- 9 President's Message
by *Dr. Paul Tyler*
- 17 Report From CANEJ
by *Janet Klug*
- 18 Thematic Exhibiting In The 21st Century
by *Mary Ann Owens*
- 19 Ask Odenweller
by *Robert P. Odenweller*

Departments And AAPE Business

- 6 A Guide To Judging The Philately Of...
- 7 The Best Of TPE Offered
- 9 Apprentice Judges Needed
- 10 Show Listings
- 10 News From Clubs and Societies
- 21 Classified Ads
- 21 AAPE Board Votes New Award
- 22 Help With New Projects
- 26 Report From The Secretary

Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

In recognition of their contributions to the success of the AAPE and **The Philatelic Exhibitor**, thanks and a round of applause to:

February, 2003 — **Jim McDevitt**, who wrote up AAPE in the APS affiliates column in the April, 2003 issue of *The American Philatelist*.

March, 2003 — **Mary Ann Owens**, who has returned to pages of TPE with her column on thematic exhibiting.

April, 2003 — **Maj. Ted Bahry USMC (Ret)**, whose innovative use of the radioweb to promote stamp collecting, including highlighting exhibiting as an important part of the hobby.

(NOTE: If you would like to nominate someone as an AAPE of the month, please write to the Editor).

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 permit, 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 mailing 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.

April 2003/3

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 the these fields; whether they be novice, experienced or just beginning to think about getting involved. Through pursuit of our purposes, it is our goal to encourage your increasing participation and enjoyment of philatelic exhibiting.

AAPE: THE LEADERSHIP

DIRECTOR

Dr. Paul Tyler
1023 Rocky Point Court NE
Albuquerque, NM 87123
ptyler100@comcast.net

VICE PRESIDENT

David Herendeen
5612 Blue Peak Ave.
Las Vegas, NV 89131
DHerendeen@aol.com

SECRETARY

Timothy Bartshe
13955 30th Ave.
Golden, CO 80401
303-273-9247
timbartshe@aol.com

TREASURER & ADVERTISING

Patricia Stilwell Walker
P.O. Box 99
Lisbon, MD 21765
walke96@attglobal.net

EDITOR

John M. Hotchner
P.O. Box 1125
Falls Church, VA 22041-0125
JMHStamp@ix.netcom.com

PAST PRESIDENT

Charles J.G. Verge
P.O. Box 2788, Station "D"
Ottawa, Ont K1P 5W8 Canada
vergec@sympatico.ca

DIRECTORS (to 2004)

Nancy Zielinski-Clark nbc@cape.com
Francis Adams fran@franadams.com

DIRECTORS (to 2006)

Guy Dillaway phbrit@atbt.com
Ross Towle rosstowle@yahoo.com

COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Anthony Dewey
National Level Exhibiting: Clyde Jennings and Stephen Schumann
International Exhibiting: William Bauer
Youth Exhibiting: Cheryl Edgcomb
Thematic/Topical: Mary Ann Owens and George Guzzio
Show Management: (Need A Volunteer)
Exhibitor's Critique Service: Harry Meier, P.O. Box 369, Palmyra, VA 22963
Conventions and Meetings: Denise Stotts, P.O. Box 690042, Houston, TX 77269
Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009
AAPE Youth Championship: Director: Ada M. Prill, 130 Trafalgar Street, Rochester, NY 14619-1224 ada@math.rochester.edu
Computers in Exhibiting: (need a volunteer)
AAPE Website: Andrew McFarlane — amcfarlane@icssoftware.com
TPE Ad Manager: David Herendeen (see Vice President's listing)

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
13955 W. 30th Ave., Golden, CO 80401

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)

NAME: _____ PHONE NO.: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE: _____

PHILATELIC MEMBERSHIPS: APS# _____ OTHER: _____

BUSINESS AND/OR PERSONAL REFERENCES: (NOT REQUIRED IF APS MEMBER)

SIGNATURE: _____ DATE: _____

* 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

Ken Trettin suggests in a letter below that TPE can be seen as "antijudge" at times. The reason is obvious: people are often motivated to write for TPE when they are unhappy. And for the most part, they are unhappy with the judges who have given them what they consider to be an inadequate award, or advice they consider inappropriate.

As most of you know, I am one of those judge critics, and it does make me grind my teeth to print some of the criticisms — some of which I consider to be unfair at best; and quite far over the edge at worst. Still, I do print them because I believe AAPE's membership is fair — if not always happy, and that they/you will answer unfair allegations with the voice of reason. Such has happened in this issue.

But I take Ken's point that the taste left by the original article is sometimes unfortunate, and needs to have some balance in the regular content. For that reason, I have asked Janet Klug, chair of the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ) to author a regular column on the work of CANEJ and the judging process, and I have asked Ken to coordinate a regular column that will serve as a central point for judges to exchange information, ideas and opinions. Both have graciously agreed. I don't expect that this will eliminate criticism of judges. In fact, sometimes it may be justified. But I do have a hope that the balance of the magazine will be improved, and that the new columns will help raise the level of understanding between exhibitors and judges.



ERRATA: In "Recollections" by Clyde Jennings AIRPEX should have been ARIPEX (Jan., 2003; pg. 12)

Your 2¢ Worth — Ken Trettin - Doug Lingard - Nancy Clark - Gordon Brick - Henrik Mouritsen - Clyde Jennings - Gregg A. Hopkins, Sr.

[Editor's Note: There were so many responses to William Weiss' article in the January TPE they have been grouped and will be found starting on page 13.]

Dumb Critique Comments

To The Editor:

I just read your column in the January edition of the PE.

Unfortunately, I had the same comment from a Canadian national level judge a few years ago regarding a one frame exhibit I put together on 1939 Royal Train covers and cancels. I was using an off-white cream colored paper as well and the judge at the critique stated he did not like it and indicated I should use a "pure" white paper. In addition, he did not like the fact that my narrative extended beyond both sides of the covers I was displaying and also told me at the critique my narratives were too wordy. Since I had spent considerable effort cutting the narratives down to what were shown, I asked him what elements of the narratives should be deleted and how would he suggest I reduce them in size. Naturally, he just shrugged his shoulders and indicated he did not know — I was hoping he would have said he would meet me at the frame with some suggestions.

It seems as you have pointed out, if the judges have no other suggestions for improving an exhibit, they can always

The Philatelic Exhibitor

attack the presentation factor, as this one did regarding my exhibit. I should also point out that a few years earlier, I had used the same cream colored paper and the same size margins for my narrative when I won a gold and the Grand Award at a Canadian National Level show with another exhibit. The judges did not say anything about the color of the paper, the width of the narrative or the wordiness of the narrative at that critique.

The trouble is that the judges more or less make a fool out of themselves when they only go after the presentation factor where it is not warranted. In fact, afterwards, another exhibitor at the critique commented to me that the judge providing these comments to me obviously did not know the subject area and did not offer any concrete suggestions on improving the exhibit (even though it received only a silver level award). It is the stupid comments like those of this judge that make the judging community look bad and turn off exhibitors. If a judge has no meaningful comments he/she should just admit it rather than nickel and dime the presentation factor.

Doug Lingard

Recipe for a Successful Alias

To The Editor:

While I am among the first to agree philatelic judges are not omniscient, aliases can often be understood and appreciated.

The nom de plume Robert P. O'Car becomes understood when put with an exhibit on mail treated in a railway post office (R.P.O.) car. I once exhibited postal history from Maine under the name Char l'Maine (I am related to Charlemagne, which called the name to mind). But at one show the whole committee was stymied.

It was a regional show. An exhibit of French proofs was entered under the name V. C. Foyot. It seemed a plausible, not improvised, name. When we were informed it was an alias, the jury pondered the inspiration. Was there an engraver with this name? Ernst Cohn did extensive research but could not locate a Foyot among the listings. No clue there. We were stumped.

It was not until the wife of the exhibitor revealed the source of inspiration that the alias could be truly saved. Madam Foyot told us at the awards gathering that while Monsieur V. C. Foyot worked on this exhibit, she was exploring culinary concoctions. When it came time to fill out the entry form for the show, she had just discovered a wonderful recipe from a famous Parisian restaurant. The recipe was for veal chops, hence the V. C., and the restaurant, long since torn down to widen the road, was Foyot.

The cuisine and cellar there are reputed to have been so excellent that the politicians who patronized the restaurant, (it was located just across the street from the Senate)

A conclusion is the place where you get tired of thinking.

April 2003/5

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

Thanks to Michael Blake and Dave Elsmore, and the Asia-Pacific Exhibitor of February, 2003, we have new monographs to offer:

- **Judging Queensland Railway Parcel Stamps 1867 to 1915** (3 pages) 50¢
- **Exhibiting And Judging Tasmania (Part 1)** (3 pages) 50¢

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 thematics 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 Cuba (Spanish Period)** (5 pages) \$1.00.
- **How To Judge — Canadian Airmail** By Murray Heifetz (5 pages) \$1.00.
- **How To Judge Pacific Flying Boat Airmail** (7 pages) \$1.20
- **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 Dibiasi (7 pages) \$1.00.
- **How To Judge — Ceylon Postal Stationery** (3 pages) 75¢. By Kurt Kimmel

resolved their differences more easily after partaking.

The exhibit won a gold and the following Christmas, M. Foyot shared the receipt with me. Winners all!

Nancy B. Clark
Marstons Mills, MA

A Resignation

To The Editor:

I have enjoyed reading many of your articles in *Linns* and *The Philatelic Exhibitor*. But today, I am responding to one of two personal letters from your out-standing Secretary, Tim Bartshe. Tim asked that I drop a line to explain why I'm not continuing membership in the AAPE. Tim has spent much time with me over the last year coaching and suggesting as I exhibited in eight national shows. I thank Tim for his time and diligence, it's gratefully appreciated.

Over fifty years ago, I became a U.S. stamp collector, not a philatelist and definitely not a postal historian. I soon realized that the subject was too broad and I would have to narrow my focus. I decided to specialize in U.S. air mail stamps. I set about collecting singles, plate blocks, sheets, FDCs, EFOs, and booklets. I knew then that I would probably never be able to afford the Inverted Jenny. Nevertheless, I set off to accumulate my collection, including all the varieties. College and employment were often distractors to my quest. But you know, then as now, I never cared about rates, routes, essays, proofs, usages, nor airplanes. I guess I just wasn't a philatelist.

A couple of years ago, several members of my local Button Gwinnett Stamp Club were working on the Peach State Stamp Show. A cry went out for exhibits. I made a 10 frame Air Mail exhibit, a two frame Express/Priority Mail exhibit to compete. I also had a four frame Duck Stamp exhibit for exhibition only. Nancy Clark, was very kind to give my novice air mail exhibit a sound critique. The exhibit won a Vermeil. In the seven other national shows where I have shown my air mails, it seems to alternate between silver and vermeil. I have been told by two chief judges, and I appreciate their candor, that my exhibit will never win a gold, although it did win "Most Popular" at two shows. Since my exhibit has plate blocks and FDCs for major and most minor issues (C1-C138), every air mail booklet, and 80% of the known EFOs. All varieties except the C3a are present. I have been told to reduce the scope of the exhibit, which to me would not tell the air mail stamp story. I have been told to can my beautiful FDCs and put nonphilatelic

The Philatelic Exhibitor

"usages" in their place. I have but they are ugly pieces of trash as far as I am concerned. Narrow the scope and show essays, proofs, specimens, etc. - HOGWASH.

I know this is just my attitude, but when I see exhibits that don't have a single stamp in them win Golds I am appalled. The mundane and esoteric continue to do well and the AAPE is in full agreement while our hobby is on the skids. Reward what the American public wants to see, not some preconceived notion that if you want to show this, then it implies you must show that. AAPE — No Thanks.

Gordon Brick
Lawrenceville, GA

Grand Award Winner

To The Editor:

I am very happy that Odenweller liked my piece on determining the Grand Award winner in the April, 2002, TPE, and I fully agree that the expression "the best ever shown in its area" may be a bit too hard. In fact, I should have written "the best currently existing exhibit in its area." I also fully agree with Odenweller that common sense should be used and that it can be very difficult particularly for young judges like myself to know how the best exhibit in all collecting areas look like (I personally try to collect auction catalogues from major sales of most pre-1900 collecting areas, in order to build up such knowledge). In any case, I think there is no large danger that an exhibit of US 1847s will be underestimated at a US national show. I think there is a much higher risk that poorly executed, expensive, but mediocre (measured relative to what exist in the area) classic exhibits are being overestimated for the top awards.

Henrik Mouritsen
Oldenburg, Germany

Bronze Awards

To The Editor:

Referring to Chris Hargreaves's letter in the January TPE, I can think of at least one reason why someone would actually try to receive a Bronze medal. I am thinking of the medal given by the American Revenue Association at their annual convention. Bronze, Silver and Gold medals are given to revenue and cinderella exhibits in the show. In themselves these are beautiful works of art. They were sculpted by the late ARA member Domenico Facci, who was a professional sculptor. They are large (57 x 65 mm), thick (about 6 mm), heavy (3.4 oz/96 gm) metal with very deep relief. While the Silver and Gold medals are attractive, it is the Bronze medal that is the most attractive with its colors highlighting

The Philatelic Exhibitor

the design (Liberty with a liberty cap on a pole from an early revenue stamp).

Of course receiving a Bronze medal should never be considered being ridiculed. It is simply a reflection of one jury's opinion of the current state of an exhibit as presented to them at a given date. Everything is subject to change and one would assume that the exhibitor would change the exhibit.

Ken Trettin
Rockford, IA

Thanks, Jeff

To The Editor:

As in Shapiro, that is, Jeff was a judge at the 2003 APS spring show in Biloxi, and my son, Jay, and I exhibited there. So let me tell you why thanks are in order.

Jay and I have a 10 frame exhibit of the eleven US half-cent stamps which we have shown a number of times. So we decided to break the 10 frames into one frame exhibits of each of the eleven stamps just to see how they would fare. At Biloxi we were showing the Prexy and Liberty (Scott's #803 and #1030, respectfully). Happy to report that both received Golds.

Jeff was assigned first response at critique on both, and he had what he felt was a valid point to make - - - i.e., that the Prexy #803 exhibit should have included the Canal Zone overprinted #CZ118. Jay was not with me, but I told Jeff, in essence, "No way," because we had approached the situation from a Scott number direction solely of a one frame exhibit for each, and CZ118 would get its turn later.

Later, Jay and I discussed this suggestion of Jeff's at great length. After much agreement and disagreement we finally decided that Jeff had a good point. (Applause!). We concurred that, yes, the Canal Zone overprinting was something else that had happened to #803 so it should be included.

So, Jeff, in the future an example of CZ118 and a cover will be shown in the #803 exhibit. And that's not all. Following your sane and sound reasoning, Jeff, next time #551, the flat plate Nathan Hale, is shown in a one frame exhibit it will include the Canal Zone #CZ70 with an example and cover.

Like I said, "Thanks, Jeff." See? Sometimes some judges do have better ideas.

Clyde Jennings
Jacksonville, FL

Last week I received the January issue of *The Philatelic Exhibitor*—I've read it all, of

usual, and enjoy it very much. However, being a collector who does some exhibiting and some judging, I get some mixed feelings when I read TPE. I get the feeling that TPE is very proexhibitor and that often the jury is seen as "the other guys" or even as "the bad guys." Now I realize that "Exhibitor" is part of the title of the journal; and that there are what, about a thousand members, which we could assume that if they are not active exhibitors, they are at least interested in exhibiting, while there are only 143 (what I remember last time I checked the list at the APS web site) accredited judges.

The exhibitor part of me always seems to gain some support and learns new ideas to apply to exhibiting from the articles. But the juror part of me always seems to find the opposite: I normally see that our efforts as jury members are not often appreciated but

The Best of The Philatelic Exhibitor, 1986-1996 Offered For Cost of Postage

The American Association of Philatelic Exhibitors (AAPE) is offering a single free copy of its compilation of the best of its quarterly journal "The Philatelic Exhibitor" covering the years of 1986-1996 to any stamp collector who would like to know more about philatelic exhibiting. You, as a member, can have a copy sent to a friend or colleague by following these instructions:

Include with your request \$1.52 in mint postage or in cash or check to cover the cost of mailing. Send your request to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

A membership application will be included. As you know, AAPE exists to help exhibitors, from beginner through experienced levels, to build and enjoy award-winning exhibits, to promote high quality stamp shows, and to help those interested in competition to understand the judging process. AAPE is a change agent, and since its founding in 1986, it has been the cradle of many new facets of exhibiting and judging that have made the field more accessible and appealing.

Annual dues are \$20, which also entitles members to use the free Exhibitor Critique Service that has helped many achieve higher awards.

we are often attacked for either real or perceived inadequacies. I do need to add, though, that Bob Odenweller often takes what I consider quite a balanced position.

Now a question. Would it be appropriate to have a column or articles specially sought to present the juror's point of view and to help our fellow judges with their efforts and to lend them moral support in TPE. Of course, this might not be the place for this type of article. In this current issue, the articles by William Weiss and Henry Fisher in particular, seem to take this them vs. us attitude. But is TPE the place to give advice to other judges on how to handle such events when they occur or better still, how to avert such incidents before they occur?

Ken Trettin
Rockford, IA

Reply

May I, please, respond to the letter from Mr. Ralph Swap in the last issue of *The Philatelic Exhibitor*?

Mr. Swap, if everyone thought the same, felt the same, acted the same --- and, yes, collected the same --- wouldn't it be a boring world?

Clyde Jennings
Jacksonville, FL

Show Awards — Some Modest Proposals To The Editor:

I would like to submit "My 2c Worth" and possibly open dialog concerning some of the awards presented at WSP shows. I have had some concerns for several years and they were reinforced at a recent show.

I come from the perspective of an exhibitor and also a show committee awards person. One of the objectives of a successful show should include insuring a positive experience for all, including exhibitors. Sometimes this is easier said than done, especially when the exhibitor does not receive the award recognition that he or she thought their exhibit should merit. Hopefully, positive criticism and suggestions from concerned judges can turn exhibitor disappointment into enthusiasm for improving the exhibit for the next show. In my case, thanks to some very enlightened and helpful judges that is exactly what happened. Positive input from judges is the way to insure positive experiences by exhibitors. Awarding consolation prizes does not do it. This brings me to the first issue I would like to address.

I am aware of two awards offered by the A.A.P.E., the first being the Creativity Award and second, the Award of Honor. From what I understand the intent of these

awards is to recognize and encourage recipients of lower than Gold medals. It has been my observation that these awards, in many cases, are given as consolation prizes and become the opposite of positive motivators. They seem to be awarded to exhibitors, that in the opinion of the judges, did not quite merit a Gold for whatever the reason and possibly given as an aspirin to ease some of the exhibitor's pain. At a recent WSP show an A.A.P.E. Award of Honor was given to, in my opinion, a potential Gold Medal exhibit. The major downfall of this particular exhibit was the presentation. Words were misspelled, ends of sentences were dropped by the computer, one of the frames was accidentally filled out of order, but the material was great, the research was good and the exhibit theme was very pertinent. It was under the misunderstanding that the Award of Honor had something to do with the presentation of an exhibit. Again, it appears to have been given as a consolation prize.

It seems somewhat disconcerting to me that the world's foremost association of philatelic exhibitors would not have an award that all could aspire to, including the Gold exhibitors but instead offers consolation prizes. It may be time to consider the criteria for our current awards that would insure the competition for presentation and creativity be not limited to only second place exhibitors.

Some exhibitors may tell you that they are in it for "fun" and are not concerned about the level of award recognition. I have not met one who didn't, down deep inside, aspire to a Gold. In most cases the Gold Medal is the result of years of searching, researching, doing and redoing, and spending a lot of money. Finally the time arrives the exhibitor turns the corner and sees that gold ribbon affixed to his title page frame. The thrill of accomplishment and recognition is a great payoff for all of the effort. This exhibitor will leave the show motivated to do even greater things knowing that a plateau has been reached and further improvements could lead to special awards, a Reserve Grand or possibly someday even a Grand.

What do you think happens to this highly motivated Gold Medal recipient when he enters his next show and receives a Vermeil? This brings me to my second point of concern regarding some of the awards at WSP shows.

As an exhibitor and awards committee person do you know how many times I have heard fellow exhibitors ask "why was my exhibit awarded a Gold and praised by the

jury at the last show and the judges at this show gave me a Vermeil? I even made the few minor changes that were suggested, demonstrated more research, and spent a bunch of money upgrading several pieces --- for what, a step backwards?" Do you think this exhibitor was consoled because along with the Vermeil he was given the AAPE Award of Honor? Don't bet on it.

I would like to get your thoughts on the possibility of "certifying" Gold Medal exhibits. It is my understanding that the medal level award is not a result of competition with the other exhibits at the show but is based on the merits of the individual exhibit. Thus, it is possible that at a given show no exhibits receive a Gold or the converse, all of the exhibits receive a Gold. Special awards such as Grand, Reserve Grand, Statue of Freedom, The Philatelic Congress Award etc., are competitive and require the judging of one exhibit against others. So what would be wrong with respecting the decision of a previous jury on the awarding of a Gold? If it was good enough then, why not good enough now? We all are aware of the very limited time a judge has to review an exhibit. If a Gold Medal was a given because of a previous decision why not let it stand. Spend the time used for the medal level decision on consideration for the special awards competition. Because the Gold level is such a milestone I would suggest this would be the only medal level certified. Possibly a seal could be affixed to the title page certifying Gold. It would be the exhibitor's responsibility to include a photocopy of the certification with the synopsis and if changes were made subsequent to the awarding of the Gold, they would also be noted in the synopsis. We may even consider grandfathering exhibits for Gold certification. The exhibitor could produce certificates or possibly palmares from previous shows.

I am fully aware that the suggestion of change is often met with adversity. It seems our focus at this point in time should be in the encouragement of exhibitor participation not discouragement. I feel the upside of Gold Medal certification far outweighs the obstacles of implementation. I also believe there may be many possibly unforeseen benefits also. Do you think a show promoter faced with lagging attendance wouldn't like to advertise the fact that there would be at least a dozen Gold Medal exhibits at his show? Better attendance usually results in happier dealers. It just seems like a win --- win situation worth consideration. What do you think?

Gregg A. Hopkins, Sr.
Phoenix, AZ

The Philatelic Exhibitor

PRESIDENT'S MESSAGE by Dr. Paul Tyler



A recent happening to one of our national stamp shows has reemphasized a current problem that affects all exhibitors. The show had been held in the same hotel for several years and had a contract for this year for the same time frame. Late in the game they were notified by the hotel that they had booked a bigger activity into the hotel and there would be no room for the philatelic show, even though they had a legal contract with the hotel. The show organizers felt they did not have the money to pursue legal action, as it would probably cost more than they could receive as compensation. The show is now looking for a new venue later in the season and certainly will not plan to utilize the same hotel in the future.

National shows all over are having a hard time in finding reasonable venues for their shows. I am aware of at least one national show that has given up their WSP status. I am not sure why this show elected not to continue as a WSP show; was it the cost of the venue, the loss of dealers, or just the lack of sufficient help to plan, and manage the show? Another recent loss of a WSP show was stated to be the lack of manpower to run the show. The show organizers had run the show for many years and could not find replacements and most were just burned out after years of show duty.

It appears that we may lose other WSP shows in the future for several reasons. The costs for all venues are going up, at the same time the number of dealers willing to rent booth spaces is declining. It is cheaper to sell on the Internet and reach even more people than at a show. The number of show attendees seems to be decreasing. Stamp collectors seem notorious for not wanting to pay admission fees. One show I attended charged \$2 or \$3 for the weekend and had complaints, while in the same hotel a hobby train show was ongoing with a \$15 per day admission fee and was mobbed with people.

Fewer shows mean less opportunity to exhibit and more distance to travel to shows. While AAPE and our members are not in the business of sponsoring stamp shows, we are a major benefactor of them. We need to continue to attend shows where we exhibit and encourage our stamp collecting friends to attend and support stamp shows, and the dealers who do buy booths at the shows. Comments on how we can continue to keep the shows we have would be welcome.

Apprentice Judges Needed

"The Judges' Accreditation Committee has announced that, with the corps of accredited judges dropping below 150 (from over 200), Judge candidates are needed to enter the Accreditation Program. Candidates must have obtained a vermeil or gold medal for their exhibit from a WSP show in the last five years. You need not collect widely, but you must be willing to study widely since Judges must judge every exhibit in a show. While this might sound daunting, hundreds of people like you who have learned the craft

of exhibiting and have the ability to learn and common sense to do it well; and you can too! What you get in exchange is a wide appreciation for our hobby, the ability to help others climb the ladder that you have successfully climbed, and a much finer understanding of the craft that will help in your own exhibiting pursuits.

Because a big part of the job is giving feedback and guidance to others, a pleasant and compatible disposition is a plus. Those who go through this program say it

has been a rewarding and interesting experience for them. And, of course, starting does not mean you have to finish. We recognize that some will not enjoy the experience, but even one or two apprenticeships will give you a new outlook on exhibit preparation. Of course it is hoped that you will complete the four apprenticeships and join what we think are the nicest group of people in the hobby! Details about the Program and how to apply are available from the APS website or from atriggle@buffalo.edu"

USE THE PHILATELIC EXHIBITOR TO REACH AMERICA'S TOP PHILATELIC BUYERS Our LOW Advertising Rates:

It's common knowledge. No stamp collector searches more vigorously nor is a more avid buyer of serious stamps and covers than the philatelic exhibitor. Each exhibitor has a specific goal in mind for his collections and if your firm can help supply material to help him reach that goal... you become a primary source. THE PHILATELIC EXHIBITOR is your #1 direct vehicle to every key exhibitor in America. It is the only advertising medium of his kind. Official journal of the AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS.

Contact David Herendeen, 5612 Blue Peak Ave., Las Vegas, NV 89131

Inside Front Cover \$350 per issue or \$300 per issue for 1 year contract. Inside Back Cover \$325 per issue or \$290 per issue for 1 year contract.

Outside Back Cover \$325 per issue or \$290 per issue for 1 year contract.

Full page \$310 per issue or \$275 per issue for 1 year contract. 2/3 page \$260 per issue or \$230 per issue for 1 year contract.

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

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

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

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

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

U.S. & Canadian Shows 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

AAPF 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 requested 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.

★ **JULY 18-20, 2003 Minnesota Stamp EXPO 2003.** Sponsored by The Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSPF show. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16-page frames available at \$8 per frame, \$14.00 per single frame exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. Youth table, 40+ dealers, USPS and UN. Further information and prospectus from Paul L. Hempel, Jr., 401 22nd Ave. NE #3, Minneapolis, MN 55418, by e-mail from: nosovole@aol.com, or from the web site at: www.stampsminnesota.com

AUGUST 29-31, 2003. MERPEX XXVII. Annual Convention and Stamp Show. Hosted by the Merchville Stamp Club at the Masonic Center, Berlin-Haddonfield Road at Route 295, Exit 32, Cherry Hill, NJ. Show hours Friday noon to 6:00 p.m., Saturday 10:00 a.m. to 5:00 p.m. and Sunday 10:00 a.m. to 3:30 p.m., no admission and free parking. 18 dealers; USPS booth; "MERPEX STATION" cancel club hospitality table; youth table and eighty (80) 16-page frames, \$5.00 per frame, Juniors \$1.00 per frame, open competition, single frames. Further information, exhibit entry form and prospectus from James Natale, President, Merchville Stamp Club, Post Office Box 2913, Cherry Hill, NJ 08034. Telephone 856-786-0177.

★ **AUGUST 30, 31, 2003 BALPEX 2003.** Sponsored by the Baltimore Philatelic Society, at the Marriott Hunt Valley Inn, 245 Shawan Road, Hunt Valley, MD, Exit 20E off I-83 north of Baltimore and I895. Hosting Annual Conventions of the American Helietta

Society, Ottoman and Near East Society, Erie Philatelic Association and the Valican Philatelic Society and featuring a Showcase of single frames with an fish theme. 338 frames each holding 16 pages; \$8.00 per frame, \$12 single frame, no charge for Youth or Showcase. All divisions accepted 50 Dealers, USPS station, show cachet and cancel; admission \$4 for 3 days, youth free. Hours Friday and Saturday 10 a.m.-6 p.m., Sunday 10 a.m.-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. e-mail BALPEX@aol.com and website www.BALPEX.org.

★ **AUGUST 30-SEPT. 1, 2003 Omaha Stamp Show.** Roncalli High School, 6401 Sorenson Parkway, Omaha, NE. APS WPS show. Show hours: 10:00 a.m.-6:00 p.m. Saturday; 10:00 a.m.-4 p.m. Sunday; 10:00 a.m.-3 p.m. Monday. Prospectus available from Paul Janacek, 6035 Oak Leaf Lane, Ft. Calhoun, NE 68033. Twenty dealers selling all kinds of stamps, Merchandise and stamp rate. Youth Table. Special cachet and cancellation. USPS Station selling current U.S. stamps, APS and TMPS tables. For further information, contact Rick Gardner, 9201 Parlowe Blvd., LaVista, NE 68128-3166, phone (402) 597-3890, e-mail (nauk1@com.net) or Richard L. McConnell, 2235 St. Marys Ave., Apt. 421, Omaha, NE 68102-2438, phone (402) 342-6896, e-mail philistat1@com.net.

★ **SEPTEMBER 12-14, 2003. AIRPEX XXVII.** Hosted by the Dayton Stamp Club at the Dayton Convention and Exhibition Center, 22 E. Fifth St., Dayton, OH. Hosting the fall meeting of the American

Air Mail Society and the annual meeting of the Meter Stamp Society. 300 frames each holding 16 pages, \$10.00 per frame, Juniors \$2.00 per frame, single frame entries \$12.00. All divisions accepted; 30 plus dealers, USPS station, youth table, 10th Anniversary of Powered Flight show cachet and cancel, free admission. Hours Friday and Saturday 10 a.m.-6 p.m., Sunday 10 a.m.-4 p.m. For prospectus, dealer and other information contact the Dayton Stamp Club, P.O. Box 1574, Dayton, OH 45401-1574, e-mail: MatrinR362@aol.com

SEPTEMBER 19, 20 and 21, 2003. GREATER HOUSTON STAMP SHOW sponsored by the Houston Philatelic Society, held at the Humble Civic Center, 8233 Willow Parkway, Humble, TX. Show hours are Friday and Saturday 10:00 a.m. to 6:00 p.m., Sunday 10:00 a.m. to 4 p.m. There will be a 33 dealer table, 100+ 16 page exhibit frames available, special show cachet and cancel. Free admission and free parking. For further information, contact Denise Stott, P.O. Box 69042, Houston, TX 77269-0042, e-mail at stottd@usfnet.net or www.houstonphilatelic.com

OCTOBER 4-5, 2003. VICPEX 2003. Sponsored by the Greater Victoria and Vancouver Island Philatelic Stamp Societies will be held at the Holiday Inn of Victoria, 3000 Blanshard Street, Victoria, British Columbia. 16-page frames, Adults \$5.00 per frame, Juniors \$1.00 per entry. Admission by donation. 16 dealer show. Hours: Saturday - 10 a.m. to 5:30 p.m. Sunday - 9:30 a.m.-4:00 p.m. with awards presentation at 3:30 p.m. For further information please contact Don Shroding, Box 5164, Station B, Victoria, B.C. V8R 6N4 (250) 721-1940.

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS 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.

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 or 2004? 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.

★ PHILATELIC HOSTS "MEET THE CURATOR OF PHILATELY"

The National Philatelic Exhibitions of Washington, DC, Inc. (NAPEX) is very pleased to announce Mr. Wilson Hulme's participation in a one-hour forum at NAPEX 2003 on Sunday, June 8, 2003 from 1-2 p.m., at the McLean Hilton Hotel, Tysons Corner, Virginia. Mr. Hulme is the Smithsonian Institution's Curator of Philately at the National Postal Museum (NPM) where he has served since August 2002. During this forum, Mr. Hulme will give a presentation on his first year's experience at the NPM and offer his future vision for philately at the museum. Following this presentation, he will respond to questions from the audience.

NAPEX will also host a static display for the NPM located at Table J in the atrium area at the McLean Hilton. Guests may obtain free literature about the NPM at this table and find information and applications about the benefits of membership in the NPM.

★ **The American Topical Association central headquarters** officially opened in Arlington, Texas, as announced in an announcement of the new ATA Executive

Director, Ray E. Cartier.

The new mailing address is ATA, PO Box 57, Arlington, TX 76004-0057. The new telephone number is 817-274-1181, and the new FAX number is 817-274-1184. The e-mail address remains the same as before: americantopical@msn.com

The American Topical Association (ATA) will hold its 2004 annual convention and National Topical Stamp Show in Memphis, Tennessee, June 11-13, 2004. The ATA convention and only U.S. all-topical philatelic exhibition will be held at the Holiday Inn Select Memphis Airport.

The 2003 ATA annual convention and National Topical Stamp Show is set for June 27-29, 2003, at the Holiday Inn Denver International Airport. For a copy of the 2003 ATA Exhibit Prospectus, Bourse Reservation Form, or other information on the world's largest all-topical philatelic society, contact the ATA Central Office.

★ **CHANGE IN OFFICERS AND SHOW DATES FOR PHILADELPHIA SHOW.** In simultaneous announcements, the Philadelphia National Stamp Exhibition changed officers, and moved the show to an earlier September set of dates for this year. Chip Blumberg was named

President of the organization and Steve Washburne will take over the position of PNSE Vice President.

Two new directors were also named. Joining the board is Norman Shachat, past president of the Pennsylvania Postal History society and current editor of its journal, the *Pennsylvania Postal Historian*. The other new director is James O'Mara. He has been a long time supporter of the organization and currently oversees the registration area at the show.

The new show dates have been set. The 2003 Philadelphia National Stamp Exhibition will be held September 19-21 at the Valley Forge Convention Center. The show committee is already planning the PNSE 2003 show. The Scouts on Stamps Society International and the Space Topics Study Group will both hold their annual conventions at the show. Other specialty organizations and exhibitors should contact Steve Washburne by email at pse@att.net. Dealers interested in details for the 2003 show should contact Chip Blumberg by email at pse@earthlink.net. Both officers may be contacted by regular mail at P.O. Box 176, Lafayette Hill, PA 19444.

Design of my Exhibit Pages for Postal History

by Henrik Mouritsen

After making my debut as postal history exhibitor and apprentice judge in 2000, I have read a lot about exhibiting and listened to a lot of advice from experienced judges. Combined with some of my own ideas, it has led to complete remounting of my entire eight-frame exhibit five times in the last three years. Each time, I have changed the basic page design of each and every page to improve the exhibit's ability to communicate with the judges. After the fifth complete redesign, I hope that the judges will agree that the exhibit now communicates the story line, philatelic knowledge, rarity and the difficulties of my exhibit to the best of its advantages. I therefore thought that my current design could perhaps inspire other readers of TPE.

The title page of the exhibit is "Danish Postal Rates 1875-1906." The optimal presentation of my exhibit is complicated by a number of factors.

1. A very large amount of original research is shown by the exhibit, which makes it tempting and sometimes necessary to write a LOT of text.
2. I need to educate particularly the more old fashioned type of FIP judges that a rate exhibit of mostly post-UPU material can also show a very high degree of difficulty and a very high rate of diversity. My eight-frame exhibit currently shows 191 different rates and over 225 are in my collection! This is due to the fact that UPU from the beginning on 01/Jul/1895 only simplified letter mail rates — that is letters, post-cards and printed matter. Other types of mail such as COD, money orders, insured letters, parcels and insured parcels only became regulated by UPU treaties at later dates, meaning that these much rarer and much more complicated types of mail show highly interesting rate developments during the first three decades of UPU's existence. My exhibit documents all these developments.
3. I have a number of covers with

1.1 Domestic letters
Standard letters

Rates: domestic letters 8 are 01/Jan/1875 to 30/Sep/1902.
domestic letters 10 are 01/Oct/1902 to 30/Sep/1919.

Domestic letter rates were for 0-250 gram. Letters over 250 gram had to be sent as parcels, so multiple domestic rates do not occur.

Stamps: above: 4 are printing 1 position B47 and 2 skilling stationary cut-out, below: 10 are coat of arms.



The standard 8 are domestic letter rate illustrated by this mixed franking 2 skilling + 4 are = 8 are sent 28/Jan/1875.
ONLY RECORD MIXED SKILLING-ARE FRANKING INVOLVING A STATIONERY CUT-OUT



The mail between The Faeroe Isles and Denmark regularly went with the Danish mail steamer via Iceland (Copenhagen - Thorshavn - Reykjavik - Copenhagen). Nevertheless, only the domestic rate had to be paid, despite the fact that the letter rate to and from Iceland was 16 are.

Letter from The Faeroe Isles via Iceland to Aarhus sent 10/Dec/1903 showing the domestic 10 are letter rate. In Copenhagen, the "FRA ISLAND" marking was applied since the letter arrived uncancelled with the mail from Iceland.

Other stories told by these covers: The conversion rates from skilling to are were 1 sk = 2 are, but 12 sk = 25 are. Cut-outs from stationary were valid as payment of postage from 01/Apr/1871 to 01/Jan/1966 on domestic mail and were regularly used as such.

cheap stamps being the only recorded piece of mail documenting the use of very unusual rate types, such as tax fee and redirection fees specific to insured letters.

4. The exhibit includes too many very rare covers. The large amount of time (ask my wife!) spent acquiring personal knowledge through original research, lack of published rate tables for Danish nonletter mail to foreign destinations, and luck have enabled me to assemble so many of

the most unusual covers from this period that the rates shown by 50% of the covers in the exhibit represent major rate rarities recorded in five examples or less. Many are unique. Putting the appropriate rarity statements on all the covers will overwhelm the judges, and they will not believe them (It should be mentioned that all rarity statements in the exhibit are based on a very serious survey of all stamp-franked Danish covers sent before 1906. The foreign part has been compiled

The trick in eating crow is to pretend it tastes good — William Saffire

by Karsten Jensen over the last 30 years and contains hundreds of thousands of covers! The domestic part has been compiled by me by browsing through all Danish auction catalogues, books and journals published the last 15-50 years and most major private Danish holdings).

So back to the page design. On the page illustrated on the cover and the two pages shown here, you can see how I have tried to solve the above mentioned problems. Each page is designed as follows: The most crucial information for the judges is given in large bold lettering in the top two corners of the page. In the upper left corner, the chapter number and name are given followed by the page's headline in the line below. Thereby, the carefully thought through structure is always kept clear and the judge immediately knows where s(he) is in the exhibit and gets the headline of the page. Since the title of the exhibit is "Danish Postal Rates 1875-1906," rate information is the most important philatelic information given to the judge. Therefore, the specific rates and rate periods shown on a given page can be found in bold in the upper right corner.

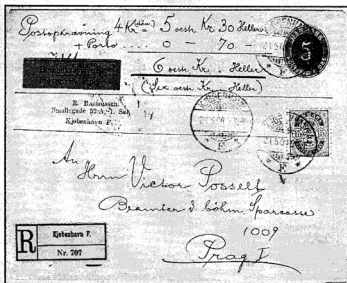
The rest of the page is designed so that the storyline illustrated by the item(s) on the specific page, is presented in the upper text box under which the stamps are identified to show deep philatelic knowledge (it can be debated whether such information belongs in a postal history exhibit). The text box directly under the covers gives the most crucial other information directly related to the covers, such as only recorded statements. Additional detail/side stories can be found at the bottom of the page if relevant. This consistent structuring of the text should reduce the time the judge needs to find the specific type of information s(he) is looking for. Specifically, the use of other stories told by this cover at the bottom of the page allows me to demonstrate the deep research that has gone into the analysis of each single cover without cluttering the most important information in the text box directly under the cover. The idea is that the judge on most pages will only read/look at the text in the top two corners. Some covers are likely to attract their interest to the text box under the cover, and if a judge would like to spot-check for deeper knowledge, (s)he can read the bottom text related for a few covers in the

2.5 International COD's and money orders
Registered UPU printed matter with COD, Austria

Rate: printed matter with COD to UPU countries
20 apr 01/Oct/1982 to 30/Jan/1920

After 01/Jul/1892 printed matters and postcards could be sent with COD at reduced rates. As for letters, all international printed matters and postcards with COD had to be registered to all countries except to Sweden and Norway.

Stamps: 15 are coat of arms on 5/4 ore stationery envelope.



Printed matter with cash (6 Austrian kr) on delivery sent to Austria-Hungary (Prague) 25/Apr/1904 showing that printed matters with COD were accepted at a reduced rate after 01/Jul/1892. The 20 are pay the registered printed matter rate to foreign destinations. See also 'Other stories told by this cover' ONLY RECORDED DANISH PRICE OF MAIL WITH COD SENT TO AUSTRIA-HUNGARY BEFORE 1906

Other stories told by this cover: Remember that COD fees on international letter mail were not paid by stamps after 01/Jul/1892, but instead deducted from the returned amount. As part of these fees, it is, however, unclear in the original sources whether the full money order rate from the foreign country or just the domestic money order rate had to be deducted. This cover along with the one on the following page enabled me to prove that the full international money order rate had to be deducted. It is due to the calculation at the top of this cover it says 'Postspikering (COD) 4 kr = 5,30 Austrian kr (Akr) = Porto (postage) 0,70 Akr = 6 Akr. Thus, the actual costs of sending this COD to Austria were 70 Heller = 54 øre. This fits if one adds 20 øre in stamps on this cover + the fixed 10 øre COD fee + 30 Heller for an international money order from Austria to Denmark. If the domestic money order rate (10 øre for 0-25 kr) had to be added instead of the international, the postage would have been only 40 øre.

exhibit.

I hope the pages can serve as inspiration to others and I welcome suggestions (particularly the constructively critical ones!) on how to improve the design of my pages. Please send them to henrik.mouritsen@uni-oldenburg.de

At the end I would like to thank a few people whose constructive and very competent criticism have been particularly important in improving my exhibiting skills: Great thanks to Charles Verge, Dan Walker, Karsten Jensen and Robert Odenweller. Finally, I must say that my membership in AAPE is by far the best philatelic investment I have ever made, and TPE is by far the best philatelic magazine I have ever received. I am looking forward to many years of membership.

**Sign Up A
New Member
For APPE**

★★★★

HELP US GROW!

**USE THE MEMBERSHIP
APPLICATION ON PAGE 4**

★★★★

THANKS

The Philatelic Exhibitor

Responses To William Weiss' Suggestion

(Starting with William Weiss Comments) by AAPE Members

From William Weiss, Bethlehem, PA

Wanted to send a quick note to thank you for the way you presented the story about my bad experience at PNSE.

I also appreciate that I have read similar things in the past that you have written regarding the "high-brow" image that exhibiting exudes. I believe this is the biggest problem we have in the world of exhibiting. Some of it has changed in recent years with the greater acceptance of topical and display class exhibits.

To me, the idea that a medal-level decision by judges at a hobby show cannot be changed when facts are presented to clearly demonstrate that errors in conclusions were made, is simply asinine. In my case, the question of why the exhibit was not a gold was clearly answered and seconded by the chief judge with two out of three erroneous statements. To compound the errors, no-one is big enough to admit they made them, not the judges, not Ms Klug, no-one.

I am nearing the end of my exhibiting career, having done so for over 30 years. Silly rules such as the "decision final" will not impact someone like me for much longer, but I do care about those who come after, and that's why something must be done.

From Henrik Mourtsen, Oldenburg, Germany

It is absolutely crucial that the decision of a philatelic jury is final. Else, juries and the judges accreditation committee could never do anything else, but to deal with appeals from disappointed exhibitors. Exactly, as Janet Klug stated, the problem is not that great, since you can always exhibit again a few weeks later and get a second opinion. By the way, this is a luxury that North American exhibitors should appreciate. In Germany, we only have 1-2 national shows per year and they are strongly overbooked.

In the particular case of Mr. Weiss' exhibit, it is in my opinion his own fault if crucial information like the fact that no major errors exist for the issues prior to 1881 is not clearly stated on his title page. He cannot expect the jury members to know everything about every collecting area. In fact, if no major errors exist prior to 1881, why doesn't Mr. Weiss title his exhibit "U.S. postal card errors 1881-

xxxx"? Also, I find the comment about the few used errors in his exhibit appropriate. Mr. Weiss states: "...there are so few used errors it isn't funny, and in fact, I do show several of them in the exhibit!" That means that used errors are rare and therefore important, and that there seems to be several of them that Mr. Weiss does not have. Consequently, he should accept the comment as a constructive one: Acquiring more of the used errors would indeed be an important improvement of his exhibit. Please, do not change the rule that the decision of the jury is and must remain final.

From John F. Cress, Asheville, NC

Scott Peck in "The Road Less Traveled" said "life is not fair."

Reading Mr. Weiss' letter was a case of *deja vu* for me. With sympathy for the frustration of not having an exhibit judged the way "it should have been" I do not concur with his approach at all.

I have only been exhibiting for 10 years and have been "surprised and chagrined," "totally confused" "dismayed and surprised," and "stunned," not necessarily in that order. But I definitely learned a simple axiom — "the who has power of the gold make the rules."

Acceptance of that and being exposed to the great majority of honest and very dedicated judges and their willingness to help improve/change my exhibit has given me the motivation to take criticisms as tools to forge a better product.

Gradually, by listening, and trying again and again, and learning a kind of distillation of contradictory suggestions the exhibit is quite a bit better than my silver in 1992.

The "appeal" process, in my mind, would be a nihilistic disaster.

I remember a vermeil for lack of an important piece that I mentioned in the synopsis and title page. It was there (aha! bottom row of a frame). And now, continuing "white space" vs "clutter" and my fault of being too wordy are still problems.

I see no reason to change the dictum of finality of judges opinion. We have qualified judges who follow the guidelines. All we exhibitors have to do is follow them and to listen when criticized!

I have not pursued "throwing the camber" because sometimes wind disrupted a

"fair throw."

We, who exhibit, are fortunate in being judged by top level people. Let's leave the process alone.

From Harry Sutherland, QC, RDP
Toronto, Canada

As a lawyer I was truly appalled at the suggestion by Mr. William Weiss that there should be in effect an appeal from the decision of the judges. I am somewhat startled that Mr. Weiss, being apparently an experienced exhibitor, would not simply shrug off the matter and attribute his unsatisfactory medal level to the ignorance of the judges.

The FIP rules in fact provide that if there is a protest of an award made by the judges at an FIP qualified show an exhibitor is disqualified from exhibiting for a period of time!

Needless to say, I fully support Janet Klug in her decision.

From Robert W. Collins, Westlake, Ohio

Like Mr. Weiss, I have been interested in exhibiting for 25-30 years or so. I got my start in the late 1970s by exhibiting at local shows, graduating to national shows shortly thereafter. My wife and I worked on my exhibits together as she was far better at typing than I was. Both of us enjoyed looking at exhibits at the shows and both of us compared what we thought of an exhibit with the judges verdicts. Most of the time we were pretty close, and I was surprised at how well my wife did as she had NO philatelic knowledge, as she has never collected anything philatelic. As most collectors do, I had collections of many philatelic areas but decided to spend all my time and energy in collecting one area so I could have a super collection of something instead of a lot of lesser collections. Over the years I was fortunate in being able to form two such collections. If I had to do either one over, it would be impossible due to the rarity, rising values, and the scarcity of material. Needless to say, if either of these collections were lost, they could NEVER be duplicated regardless of how much money or time one could put in to it, I have spent over 25 years on one and a longer time on the other so one could almost say each is a lifetime achievement.

My first national show exhibit was pretty much a constant gold medal winner with a Grand and Reserve Grand thrown in. My wife and I exhibited at about a dozen national shows and I was constantly butting heads with the judges, causing me to change and remount the exhibit after each show. I said very little to the judges at times, so as not to embarrass them, but I did do an article for an early issue of TPE relating some of my many odd experiences with the judges.

There is no doubt that a judge at any stamp show has a tough job. I think we as exhibitors expect too much out of them at times. It would be safe to say that no one knows more about a certain collecting area than the one who collects it. What has hurt me in the past with the judges is that no judge has collected the state that I was showing in my exhibit. Thus, they tried to treat it as they would their own state but in fact the state I showed was one of a kind, and did not compare to any other. The judges were in trouble from the start, but a lot of it was their own fault. Never, when I was present at the show, did any judge ever ask me to show them through my exhibit, nor did any judge ever ask me any questions about it. I used to ask many other exhibitors to show me through their exhibits, and because of that I found out many judges had no idea what they were looking at as the cover they said was an eye catcher at the critique was a common nothing according to the exhibitor. Still, most judges try to do the best that they can and most spend a lot of hours trying to find out about an exhibit. It is not their fault if ready made reference material is not available. In doing my research, I formed my own private library with hundreds of books on my exhibit topics. Some of the books are collector items themselves! It took years of searching and placing ads to form my library but I did — just so I would know what I was talking about in my write-up. How can one expect a judge to run out and come up with so many reference books, not to mention the time to read them? Of course it is a lot easier when the exhibit is a subject documented in philatelic books and literature or out of a Scott catalog.

I feel Mr. Weiss should be grateful the judges know a little about what he is showing (as I and others have not had that luxury). Using my exhibit as an example, I had many pieces that were one-of-a-kind, one-of-two known, etc. but no judge knew about it as they were so rare. I guess it goes to show that items we talk about as being extremely rare could have a different

meaning to different people. Thus item "A" is said to be extremely rare but if you no one cares about it just how rare is it? To the owner, item "A" is a great rarity, but if few people collect that type of material, just how rare is it? The area I exhibited is a popular collecting area and I wound up being able to add a cover only every year or two so I finally gave it up, satisfied in how lucky I was to get in on the ground floor so to speak and form the super collection I had.

An exhibitor we met back when we were first exhibiting used to say after he got torn apart at the critique, "This is fun?" He was a super guy and never got above a silver award at the national shows but he had a good time and he kept trying. It should be fun, but I don't see how it can be if we are writing the judges, calling the judges, and trying to get an award raised to a higher level after the show. Next thing is we will all have to hire an attorney to get them involved when we don't agree with the judges. Heaven help us all when that happens.

Let's face it, a philatelic medal is not a life-and-death situation, or is it to some people? I wonder if the next time the award will be higher because the judges will not want to hear the person complain again and again? Hopefully the judges will only give what they feel the exhibit deserved regardless of the wrangling of an exhibitor. It is easy to say the exhibit in question was a low vermeil and went to high vermeil with the improvements, but I have not seen it so I cannot say. Heck, every bronze medal award exhibit I did when I first started was a gold award winning exhibit to me at the time! Why not?

I have not exhibited for competition for a number of years, and have lately only shown my exhibits as noncompetitive, but that will change this year as I plan on trying 3-4 national shows. This is a special year for my other exhibit of super material so we shall see what happens. Again, it is an area the judges will not be familiar with and will try to compare it with other somewhat similar collecting areas. However, it is NOT like any other, whatever they might think. I am afraid it will be like my earlier venture as it is similar with one-of-a-kind material, rare items, and again whenever something comes up for sale, which is a rare occasion, I cannot touch it and it goes to buyers overseas. Ready made reference material is hard to find, and there is false information in some books that are available. (Again I had to form my own library for my reference and write-up.) I hope it wins a gold award for

the many years of work I have put into it. It certainly should on the strength of the material alone but if it doesn't, I will not call, write, or try to get the award raised. I will just hope that a couple of veterans of the war will be there to look at it. If they enjoy it, that is all I am asking for. The medals be darned! I'd like to tell Mr. Weiss, "You can have them all. Remember, have some fun — enjoy yourself!"

To change the rules of judging so people can rebash the decision of the judges after the show is over to raise or lower an award sounds like a VERY BAD idea to me. The Final Decision should mean exactly that: FINAL. We are talking about a silly little round medal, not life or death, millions of dollars, or anything else for that matter. The old expression "opening up Pandora's Box" would sure apply here if such a change is made. Another expression concerning the medal level would be "in the eye of the beholder," not the owner or exhibitor.

Thanks for listening. It's great to have a captive audience...

From Mary Ann A. Owens, Brooklyn NY

William Weiss's experience on pages 19-20 in the January issue of *The Philatelic Exhibitor* reminded me of an experience at a judges' critique back in the late 1970s or early 1980s.

I do not remember which show, who was on the jury, or who was the exhibitor. What I do remember is that the exhibitor was very unhappy because his exhibit had been downgraded one level.

When he questioned why, he was told about several items that the jury had not found which caused the medal level the exhibit received. He stated that all of them were there. The jury chairman had one of the judges go with the exhibitor to the frames. When the judge came back, he stated that they were there. Well hidden, but they were there. **After a short caucus among the judges, the jury chairman announced that they were raising the medal one level.**

I happened to walk out with the exhibitor who was still sputtering. He took me to his exhibit and the judge was quite right that they were well hidden. I and another exhibitor who was with us explained how you had to highlight the good items and one never puts them in pages 15 or 16 if at all possible and the other helpful hints. He listened well and the exhibit did much better the next time

The Philatelic Exhibitor

out and then I remember that I did not see it again after a couple years. Probably sold.

From Seref Bornovali, Cincinnati, OH

I would like to express my opinions about Mr. Weiss' article and add another recommendation:

Reading this interesting article, I recalled something from my past exhibiting experience. My exhibit is "Postmarks of The Ottoman Empire." Lack of extensive information makes evaluating this kind of exhibit very difficult, and differences in alphabet, calendar and language do not make things easier for the jury. Having had some exhibiting experience in Turkey, in addition to two international vermeil medals, I decided to start exhibiting in the USA at an exhibition which was not close to the city where I live. I was unable to attend the exhibition, so I mailed it in. I was confident in my exhibit: it contained many important items, in addition to at least three covers that were the only examples known, all duly noted. I also had attended some critiques and redone all the pages according to what I saw and heard. I was very surprised to know that I received a silver medal. I contacted the chief judge, and I received a list of reasons which, to my opinion, were (and I still believe they are) incorrect. The three main things were:

1- Postmarks classified according to region instead of type. I wish Ottoman postmarks were as standard as US or British postmarks (relatively speaking). The differences in types are enormous: one type may include only one postmark, while some others have thousands. Classification according to types is impractical. At best, it would cause a severe problem of balance that you can never overcome by any means. Also, Ottoman Empire postmarks being forerunners of more than 25 countries, geographical classification makes perfect sense today. Last but not least, it is my choice how to organize my material as long as I stick well to my plan.

2- Postmarks were weak strikes.

3- My title and the way I organized my material were at odds with each other.

I did not want to start an endless disgruntled exhibitor talk. Besides, I had had a very good idea about how my exhibit was viewed by judges who were not experts in my kind of collection. I wrote a follow-up email about how I could improve things and stopped there.

By some kind of coincidence, I had also decided to show at another exhibition, just

a couple weeks after this one. I received the exhibit on Thursday and mailed it to the other one on Saturday, without any major changes other than few corrections on spelling errors. My medal was gold, and that time I also had the opportunity to speak personally with the judge assigned to my exhibit. Here is what he said:

1) Very good plan that allowed him to know exactly where he was while examining the exhibit.

2) Classification of items made properly, supplemented by extensive information and maps.

3) Excellent material, high quality strikes.

I was asked about the classification by type, but as a minor point that did not affect the medal level. The explanation I gave was accepted in the light of the material I exhibited and what I wrote in my synopsis.

It is obvious that both juries cannot be right. However, I do not think that a formal appeal process will help things in the long run. At the end, the best appeal is our exhibit and our knowledge. If a jury does not know enough, we should educate them; and if one jury does not like our exhibit, it may be a good idea to show our exhibit elsewhere. If many juries appear to make the same mistake, maybe somebody else is mistaken.

Having said all this, I recommend another process: Many organizations today offer some sort of consumer questionnaires. We can probably use some post-exhibition feedbacks, not about the exhibition only, but also about the judges. Even an exhibitor who is satisfied with the medal level may have something to say about an inaccurate criticism by a judge. Rarely, an exhibitor may feel that the medal level is higher than what that particular exhibit deserves. This kind of feedback is needed, but not often sought. By improving the overall quality, which can always be done regardless of how high it is to begin with, we can reach a point where less exhibitors will rightfully complain about some mistakes.

From Allen Klein, Sherman Oaks, CA

It seems to me that William R. Weiss' unpleasant exhibiting experience set forth in the January issue is one that sometimes happens to exhibitors.

Philatelic judges are not infallible. However, it is the obligation of each exhibitor to inform the judges both in the exhibit write-up and in the synopsis, of the wonderful virtues of the items displayed,

and how difficult they are to obtain.

Had Mr. Weiss included a brief statement in his synopsis that "there were no major errors issued before 1881" he would have educated the jury and demonstrated his superior philatelic knowledge at the same time. Also a notation that used errors are seldom seen and extremely limited in number, might have enhanced the several examples in his exhibit.

In my early days of exhibiting U.S. Navy Rigid Airship Mail, I displayed a very rare U.S.S. Macon cover. It was flown by Macon from Moffett Field 1,200 miles over the Pacific Ocean and drop-delivered by one of Macon's scouting airplanes to President Roosevelt on board U.S.S. Houston headed for Hawaii. The cover is addressed to Eleanor Roosevelt at the White House, Washington, D.C. and is signed by Franklin D. Roosevelt and the Macon Commander. This cover is the Crown Jewel in the exhibit.

Imagine how disappointed I was when the exhibit did not receive a top award. The judge explained to me that he could not find the F.D.R. cover in my exhibit.

Immediately I changed my display so that anyone can spot this cover in the exhibit from 10 feet away! The remounting of the cover achieved the desired result.

The moral: To get better awards the exhibitors must educate the judges, and make sure the knowledge and wisdom each collector has with respect to his outstanding exhibit is clearly communicated to the judges.

Janet Klug is absolutely correct! There is no need to modify the Manual of Philatelic Judging to change the rule that the decision of the judges is final.

As exhibitors we have the duty to provide judges with necessary information to establish in a convincing manner the basis for the high awards we seek.

From Jerone Hart, New Haven, CT

I read with a great deal of interest, and I must confess with some dismay and amusement William Weiss' "An Unpleasant Exhibiting Experience — And a Recommendation." Mr. Weiss claims to be an experienced exhibitor of some thirty years and informs us that he has won two national-level grand awards, an international large vermeil and at least 15 gold medals and lots of specialty awards, and then goes on to state "I only note this all as a way of laying the groundwork to a most unpleasant experience I recently underwent so that the reader will recognize that

I am not a 'rookie' crying over sour grapes."

Like Mr. Weiss, I too am a long time exhibitor, having won a number of national-level reserve grand and grand awards as well as many international level medals, countless local and regional grand awards as well as many, many Gold Medals and specialty awards on all levels. However, unlike Mr. Weiss, I am also an accredited APS judge having been so for more than ten years. Like Mr. Weiss, I too have had that rare and unpleasant experience as an exhibitor. Unlike Mr. Weiss, I also have had one or two rare and very unpleasant judging experiences brought on by an irate exhibitor dissatisfied by their award. Fortunately, I am happy to report that as both an exhibitor and as a judge the number of pleasant experiences that I have had in exhibiting and in judging have far outweighed the number of unpleasant experiences.

In fact, I don't know of any exhibitor who over the course of their exhibiting experiences has not had at least one 'unpleasant' experience. Fortunately, 99% of all exhibitors laugh off an unpleasant experience, go on from there and try to improve their exhibits to the best of their abilities. Some exhibitors are talented enough and have the resources to make improvements and the transition to the next level with relative ease. While others, myself included, may take a little longer to achieve the next highest level. Having said all that let me now address specific points in Mr. Weiss' article.

Indeed, I don't know of any exhibitor whose ultimate goal is not to improve their exhibit to the highest level possible, be it on an international, national, regional or local level. It would seem that Mr. Weiss' problems are of his own doing. I don't know where Mr. Weiss has been for the past ten or fifteen years, but to say that he had not prepared a synopsis because "I had not done so before and was unsure of how to proceed" certainly, in my opinion, smacks of being a "rookie"! I have no idea of how long Mr. Weiss has been a member of the A.A.P.E. or if he reads his copies of the *Philatelic Exhibitor*, but over the past few years the issue of doing a synopsis has been covered many, many times. There have been articles in the *Philatelic Exhibitor* on how to prepare a synopsis; articles on what is a good and what is a bad synopsis; and countless examples submitted from many successful exhibitors of their synopsis pages. As I have said many times since becoming an accredited APS Judge, exhibitors do themselves a major

disservice on many fronts by not submitting a synopsis with their application. For most judges, the synopsis is one of the key tools that we use in our preparations to judge an exhibit. If an exhibit does not have a synopsis, the exhibitor has left the judges guessing what the exhibit is about, what the objective is in showing what they are showing, what the range of material is in the exhibit, the rarity of the material, the condition of the material and the difficulties in acquiring that material.

Perhaps what is needed is an APS rule change that **requires** all exhibitors to submit a synopsis with their exhibit applications. Such a rule change would not only be beneficial to judges but would also be a major benefit to the exhibitor.

I am also surprised and shocked by Mr. Weiss' statement that "I did exactly as I was told to do, so that when the exhibit was shown again at the PNSE in October, you can imagine my surprise and chagrin when I again received a vermeil medal." In the twenty-five years that I have exhibited and in the ten years that I have been a judge, I don't know of any judge who gave advice to an exhibitor and then told them that if they incorporated that advice into their exhibit they were guaranteed a particular medal level the next time that they exhibited. If Mr. Weiss has been laboring under that assumption for the past thirty years, I am sure it must have come as a great shock when his exhibit did not receive a gold medal the next time that he showed it.

Certainly this "advice" should not be accepted as an automatic guarantee that you will achieve a higher medal level the next time that you show your exhibit. It is "advice," it is an "opinion" that you are free to accept or dismiss. In the final analysis, the exhibitor makes the decision as to whether he or she will accept or reject the changes suggested. If Mr. Weiss is truly an experienced exhibitor of thirty years, then he surely must realize by now that the "advice" given by one judge at one exhibit might be very different than the advice given by another judge at another exhibit. Let me give an example from my exhibiting experiences.

A few years ago at a critique, I was told by a member of the jury that one of the improvements that I could make to my exhibit was to get rid of the colored paper matting that I was using to highlight better items in my exhibit and use the "new technology" of colored computing boxing. I was elated over this advice because I really hated the task of trying to cut a colored

paper matt so that it looked attractive in my exhibit. For me a long and sometimes frustrating task. After the exhibition I went home and redid my exhibit and replaced the matting with computer generated colored boxes. Indeed, I thought the exhibit looked much better and I was very anxious to show the exhibit again.

Several months later, I did show the exhibit at a different exhibition. Before going to the critique, I thought to myself, the jury will certainly notice this rather major change in the overall appearance of my exhibit. At the critique I asked the jury if there was anything that I could do to improve my exhibit. Out of the clear blue and totally unexpected, one member of the panel advised that I should "get rid of the computer boxing" and matt the better items in my exhibit with colored paper mats! One can only imagine how crushed I was after having reworked my whole exhibit using computer boxing upon the advice of another judge.

After this exhibit, I went back home, sat down and thought the whole issue through. Should I accept the advice of the first judge and stay with the computer boxing? Or, should I take the advice of the second judge and rework my exhibit and use the colored paper matting again? Here, I had two conflicting pieces of advice. What should I do? I decided that I would stay with the computer boxing. I based this decision on the fact that for me, I thought the computer boxing looked much better and was much easier to do than colored paper matting. In addition, I was always nervous about using colored papers behind philatelic material, especially covers, fearing that somehow the color might bleed out of the paper and damage the material. Indeed, I had decided the issue. And, that is the point. In the final analysis, although I appreciated the "advice" of both judges, it was my decision and my decision alone to make.

There is a good reason Mr. Weiss why the APS "*Philatelic Judging Manual*" states that the "Decision of the Judges Is FINAL." First of all, any "decision" be it by a philatelic judge or a judge sitting in a court room, is nothing more than an "opinion." This decision/opinion is based on certain assumptions and the "facts" available to that judge at the time that the decision is made. Thus, it stands to reason that the more facts available to the judge, the better decision he or she is able to make. In the case of a philatelic judge, the facts as stated in the synopsis submitted by an exhibitor are of great importance, particularly when the exhibitor may be the only

source of information on the topic they have chosen to exhibit. Second, to open the philatelic judging process and its decisions to challenges by exhibitors because they "don't like" the decision of the jury would create total chaos.

I can only imagine as an exhibitor or as a judge what a critique would be like if those who didn't get the grand award challenged the jury's decision; if those who got vermeils challenged the jury as to why they didn't get gold medals; if those who got silver medals challenged the jury as to why they didn't get vermeil medals; or those who didn't get special awards challenged the jury's decision on this issue. Or, worse yet, what if one wasn't able to attend the critique and received their awards by mail and challenged their awards by mail? The judging process would never end! No Mr. Weiss, in my opinion, opening up the judging process to such challenges would only bring chaos to the system and make everyone's exhibiting experience unpleasant! Human nature

being what it is, most of us feel most of the time that we got less than we deserve. Unfortunately, the world cannot function on that basis.

As far as judges making errors during the judging process, one would be naive to say that this doesn't happen. I will be the first to admit that indeed I have made such errors. But, Mr. Weiss, consider the circumstances under which judges are called to work. Judges are asked to judge hundreds of frames with thousands of pages of philatelic material. One of the exhibitions that I have always enjoyed judging and consider a real challenge is here in the northeast. Over the years it has grown to more than 300 frames, if you do the math Mr. Weiss, that works out to be 4800 pages of philatelic material. The jury is asked to judge the material, make its deliberations and submit their results to the exhibit chairman all within a nine or ten-hour day! I would ask Mr. Weiss if he has ever tried to read a 4800 page book in eight hours while standing taking notes,

and trying to move through a crowd of people who are also trying to read the same book? Indeed Mr. Weiss, judges do make mistakes. Even though I have a huge philatelic library, of which a vast number of items were acquired specifically for my judging duties, and even though I pride myself on the preparations I make before I judge at an exhibition, I still occasionally make a mistake or two. When dealing with such a wide range of exhibits, many of them very specialized and the huge number of exhibits at many shows, it is almost impossible not to make an error or two. I don't know of any judge who purposely wants to make mistakes. In fact, most judges return to the frames after the judging process is over and before the critique to double check their work in the hopes of catching some of the errors that they might have made during the initial judging process. If you want to help to reduce these mistakes Mr. Weiss, then do your part and submit a synopsis.

Report from the Committee on the Accreditation of National Exhibitions and Judges Meeting, APS Winter Show/AmeriStamp Expo, Biloxi, Mississippi* by Janet Klug, CANEJ Chair

The following actions were taken by CANEJ at its meeting at Biloxi, Mississippi.

1. Alan Warren updated CANEJ on the new criteria for judging literature. Alan said that he had a few very minor changes to make in the supporting text, but that he believed the criteria were ready for use. CANEJ approved the new criteria be kicked off at STAMPSHOW this August.

2. William Weiss' suggestion to implement an appeals process for jury decisions was discussed. CANEJ voted not to implement an appeals process and further drafted a statement for the operating guidelines stating:

Decisions of the jury become final when announced at the awards ceremony or at the release of the palmars, whichever comes first.

3. CANEJ is in the process of amending its Committee Operating Guidelines. The committee discussed adding a section to this document regarding charges of incompetence for judges or jury chairmen. The consensus was that we should have some general guidelines, and with that in mind,

CANEJ member Bob Zeigler has been asked to draft a definition applicable to judging for both incompetence and misconduct. Once CANEJ has those definitions we can draft some guidelines about how to deal with same.

4. CANEJ discussed whether the date of accreditation should be removed from the list of judges. It was the consensus that it was useful information and should be kept on the list.

5. The APS Board has asked CANEJ to look at the possibility of revising the Rules for Shows to make them more flexible and easier for shows to maintain accreditation. I have appointed Ann Triggler to chair a subcommittee whose mandate is to review the Requirements for WSP Shows (Section B of Rules for Shows), especially B9 and B10 dealing with required number of frames; and Section D, dealing with required number of judges. The subcommittee should determine if it is advisable to amend these requirements to make it easier for WSP shows to maintain their accreditation from financial, logistical, and operational standpoints. (The idea is that fewer

frames equals smaller venues equals lower overall costs).

Also... to review the Loss of WSP Certification section of Rules For Shows (Section E) and determine if it is advisable to amend that to offer more leniency in number of byes that may be taken before loss of accreditation and/or leniency as to reinstatement procedures. I have given this subcommittee rather tight deadlines so that we can present our recommendations at the Board Meeting at STAMPSHOW in August.

6. Tim Bartsh presented an overview of his idea to have an experimental class for picture post cards at the next AmeriStamp Expo. AAPE plans to present this idea to the APS Board.

The APS Board had the sad duty of formally voting to deaccredit both Filatelic Fiesta and Midaphil at the APS Board Meeting. Both shows indicated they were withdrawing from the WSP system, citing venue or personnel difficulties.

*(Editor's Note: This is the first of what will be a continuing series of CANEJ reports)

Thematic Exhibiting In The 21st Century by Mary Ann A. Owens

Thematic Division Chapter, Manual of Philatelic Judging, Fifth Edition

This column is going to be devoted to the Thematic Division chapter in the *Manual of Philatelic Judging*, Fifth Edition issued at the APS STAMPSHOW last August.

BACKGROUND: When I read the Thematic Division chapter in the *Manual*, I found several statements that I did not agree with and wrote a letter to the *American Philatelist* regarding them, which was printed in the October issue. Janet Klug, chairman of CANEJ, answered some of my concerns in the December issue. I wrote a reply the day I received the December issue, November 29. It was not until January 14 that Barbara Boal, editor of the *AP*, informed me that the letter was not going to be printed for a couple of reasons: 1. The majority of the AP membership is not into exhibiting and 2. Due to space concerns they cannot print all the letters they receive and an ongoing dialog/debate between two parties is something that the space just can't handle.

While I agree that the exhibitors and judges are a minority of the membership, I thought the first reason interesting seeing as how the APS printed the manual and the large majority of the active officers and committee members of APS are exhibitors and/or judges.

Barbara also stated "that this debate about the Judges' Manual would be better served in the pages of 'The Exhibitor'." That actually is a blessing in disguise because there is obviously more room in *The Philatelic Exhibitor* to express our views.

For those AAPE members who are not APS members or do not have the October and December issues handy, I shall summarize the October and December letters before getting to the letter that the *AP* is not going to print.

My Concerns — Janet's Responses

I listed four statements that I disagreed with and why.

The **first** was the statement under Presentation "...and well balanced with no repetition of items with the same design." I mentioned the ministudies and the encouragement of showing the same design in more than one philatelic item. This idea was expanded upon in the

October issue of *The Philatelic Exhibitor* with illustrations.

Janet did not comment on my comments as such but mentions the miniphilatelic study when commenting on the next statement. In the October issue of *TPE*, I stated that the ministudy could only be as long as related thematic text is also on all the pages.

The **second** was the statement under Development and Research "It is usual to find thematic text on each page but it is not required." In a thematic exhibit, every item on every page is there to tell its part of the overall story. That can only happen if there is thematic text for all those items to tell their part of the story.

Janet commented with "However, all thematic exhibits have a chapter heading and subheading on every page, so that it contains thematic text that directly relates to the theme. Where is the discrepancy?"

I also made the statement "I realize that these are national rules in the *Manual*, but many of our exhibitors do show at the international level. At that level, the exhibitor could easily drop a whole medal with nonthematic pages. We should be teaching them what to do right at this level."

Janet responded "That does not support the latest FIP Thematic Guidelines which the Thematic Commission President Giancarlo Morolli state are "guidelines, suggestions, and recommendations, not rules."

The **third** was the statement under Knowledge "Overprinting and surcharging will change the original stamp to another form." That all depends on what the overprint or surcharge is. A commemorative overprint will probably move the stamp itself to a new thematic. If the overprint or surcharge is postal or governmental (i.e. change in denomination or political name), the theme of the item is still valid. And, there are probably a lot more of the latter than there are of the former. Also, the stamps that one loses to overprints are probably canceled out by the thematic overprints added to the same theme.

Janet made no comments to this statement.

The **fourth** statement was under

Preparation and References for Judging Thematic Exhibits. "...but the title and plan should indicate possible encyclopedic thematic sources." Encyclopedia sources do not belong on a Title Page which is like the outside cover of a book. Plan pages normally do not have room for more than a very few sources and most thematic exhibits are built around a minimum of a dozen books. As I am getting ready to sell my elephant library, I found that list is four pages long in a small font.

Janet responded that "The Manual does not say the title and plan pages should have these documented, but only that they should reflect them, as would any comprehensive plan reflect the thematic sources."

My responses to Janet's responses: Janet made further comments which I will get to, but I am going to start by commenting on statements two and four above, as her noncomments on one and three probably means that she agrees with what I stated.

The **second** statement was about thematic text. Her question "Where is the discrepancy?" Very easy. Those headings relate to the overall theme and include at least one heading from the plan page which is probably going to be on the top of more than one page. Those headings do not describe the unique thematic facts that each item on the page has. That is why there are inner page texts.

As for ministudies, the pages still have the thematic text necessary for the pages, then the items and their relative philatelic texts. Thematic exhibitors are encouraged to show that they also know philately and when the Thematic and Subject/Documentary thematic exhibits, which had been judged by very different score sheets until the early '80s, were combined, ministudies became very much encouraged. However, they could not interrupt the thematic story flow which is why there has to be thematic text, not just headings, on every page of a ministudy.

When I think of Postal History exhibits, there will normally be a heading of some kind at the top of the page. However, when you look at the covers on the pages, how many of them have no text as to why they are being shown? The answer is simple. NONE. Every cover will have a descrip-

tion text line or two. It is the same thing in thematics but the text is thematic, not postal.

As for the FIP Thematic Commission, there are FIP rules/regulations. The FIP General Regulations are known as GREV. The Special Regulations for Thematic Exhibits are known as SREV and are described under the Guidelines with references back to the GREV and SREV and when and where necessary. They are often enough that you need to have them in hand to better understand the SREV and the Guidelines with its suggestions and recommendations.

The fourth statement referred to encyclopedic thematic sources. I did quote what was written exactly as written. "Should indicate" and "should reflect" have two very different meanings. "Indicate" means "documented" and "reflect" means to hint or comment without necessarily giving actual sources like stating "From ten library sources." To most exhibitors reading the *Manual*, "Should indicate" sounds like they must do it. Better wording would be "Could indicate on the plan page." Or, like we kiddingly say at critiques "Your wish is our command."

While it is true that the *Manual of Philatelic Judging* is for Judges as it states, that leads to the question, "Why does a judge at every APS Judge's critique hold up a copy and tell the exhibitors to read the *Manual* so that they, the exhibitors, will know what the judges will be looking for?"

Thank you, Janet, for mentioning Randy Neil's *The New Philatelic Exhibitors'*

Handbook as I wrote the thematic exhibiting chapter.

I am surprised that Janet mentioned W.E.J. van den Bold's book as that is for international exhibiting and too sophisticated for the thematic exhibitors who do not want to go international.

Janet also commented that the CANEJ wishes for more flexibility for exhibitors in the way they prepare their exhibits, and to encourage creativity and innovation. I thought that was the reason for the Display, Cinderella and Illustrated Mail Divisions. Has CANEJ told the Postal and Revenue Divisions to also be more creative?

I also do not agree with Janet's last paragraph. She comments on the diminished number of thematic exhibits being shown at the National Topical Stamp Show proving that few exhibitors are considering thematics today. I do not feel that it has anything to do with rules and restrictions. I feel that many of them have been so frequently shorched at the other shows during the year, that by the time the NTSS comes around, they are no longer exhibiting. Also, it used to be that many of the exhibits did not have big dollars in them and exhibitors had no problem mailing their exhibits to many shows. Now, serious exhibitors have those big dollars in them and the exhibit only goes there when they go there.

It is also true that the display exhibits have cut into some of the thematic exhibits from being prepared but NTSS is allowing them in the show in Denver this year, so that should have no major factor.

I have also read the chapters on the

Postal Divisions and they have just as many rules and restrictions. Traditional is even more strict as you have to follow the sequence on page 33 of the *Manual*. You can leave out some of the subsections, but the ones you show must be in that order.

In thematics, we have to follow that sequence on our ministry pages and on any page that shows two different elements of the same design. If the thematics have lots of rules and regulations it is because all the Divisions that we show somewhere in our exhibit have those rules. At least in the other Divisions, they do not have to be concerned about any of the other ones, just their own strict rules.

I have exhibited in all the Postal Divisions over the years, primarily because I could understand them better when judging them, but never more than a couple of years with any one exhibit because I much preferred the freedom of choice of material and how to arrange it that thematics has.

Janet Klug Responds:

At this point, I think it is best if Mary Ann Owens and I agree to disagree about the new Divisions, the chapter on thematics in the *Manual of Philatelic Judging* 5th Edition, and whether thematics judging as it was offers sufficient flexibility for today's exhibitors.

I shall repeat what I have stated previously: It is CANEJ's objective to open more opportunities for exhibitors of all levels and of all interests. Additionally, CANEJ specifically wishes to relax the strict rules that have plagued thematics and have discouraged new exhibitors.



Ask Odenweller

by Robert P. Odenweller

Platinum? The question of whether a higher award is necessary to separate all the national golds is, in my opinion, answered quickly. No.

The short response to those who would want to know which are "the truly wonderful" is to try your hand at international exhibiting. A U.S. national gold has won as low as an international silver, but other gold exhibits can merit large silver, vermeil, large vermeil, gold, large gold, and even get to the grand prix level. What more differentiation could you want?

Think of a sports analogy. If college

level sprinters were to compete at a high school track meet in the 100-yard dash, most of them would blow away the younger competitors. On the other hand, they would have varying success trying to qualify for the Olympics.

Yes, there are a lot of golds in many shows these days. Many of them can credit some of their success to reading and heeding suggestions in *The Philatelic Exhibitor*. But if they want to get a real indication of which ones are better, a whole new level exists on the international scene.

Who Owns What? Clyde Jennings relates a story about an exhibit that was disqualified at Interphil, but the story isn't quite right. Thurston Twigg-Smith, owner of the *Honolulu Advertiser* newspaper, put together a truly outstanding exhibit of Hawaii, with all the early issues. When he showed it at the Collectors Club prior to Interphil, he remarked that for various reasons he had put the collection into a corporate ownership. It was much the same as some individuals set up an "S" corporation for some of their activities. The important thing to remember is that his corporation was wholly owned by him, and not the

newspaper.

When he showed at Interphil, it was under the pseudonym "The Honolulu Advertiser." One or more of the people who attended the Collectors Club talk worked behind the scenes to try to get the exhibit disqualified, since it was generally agreed to be a shoo-in for the Grand Prix National. This was not the first time that some who had a vested interest in another exhibit worked to pull down the top competition, but it worked.

Twigg-Smith, who was quite open about the whole matter, was the sole owner of the material but was denied the prize he deserved. I agree with Clyde's statement that it "is unfair for a single person to have to compete with the big bucks available to business." On the other hand, however, I feel that the wealthy individuals who participate in our hobby can electrify an exhibition by showing material that might never otherwise be seen in that form. Just think of what Ishikawa did for U.S. exhibits. They should not be discriminated against for having the urge to buy stamps rather than stocks.

The "Final" Decision. An exhibit by William Weiss showing U.S. Postal Card Errors was the subject of a long discourse and response in the January issue. In essence, he felt that the award he was given (vermel) should have been raised to gold after the show closed, based on his analysis of the remarks given by the judges. Although I didn't see that exhibit, other exhibits in years past have come up with similar arguments.

The simple answer is that if the exhibitor can persuade the judges before the awards list is released, they may reconsider. It's usually a rare occurrence, particularly after the exhibitor has heard the remarks of the jury, but it is possible. We all can make mistakes. It shouldn't be necessary to point out that any approach to the judges must be done with great sensitivity. An aggressive attitude is not likely to change any minds. After the show, and for more reasons than just the established procedure, a change cannot be made. Further, it should not. Otherwise we could open up a real mare's nest of problems, such as having different judges called on, who might be shown an exhibit where certain offending elements had been changed, or who knows what?

So what can the exhibitor do? In the first place, Weiss admits that he had not prepared a synopsis page. Those of you who follow this column will know that others and I have commented that a good

synopsis page can mean a medal level. In it, Weiss could have pointed out that there are very few used errors of U.S. postal cards and that none are known before the 1881 issue. Further, he could have made a case for why he chose to present the material chronologically rather than by error type. All of this would have been in the hands of the judges before the show, along with any other "point scoring" that might have occurred to him in the process.

The synopsis is more than just a repeat of the title page. Those who do so, waste it. One way to treat it is the same as having a discussion with a friend who is a collector but doesn't know anything about your area and why it is so special. What are the exhibit's strengths? What is the rationale for putting it together as you have done? Have you chosen to leave out any material by restricting its scope? Does that lower its chances for a higher medal? The answers to many such questions can be put into a synopsis, and the judge, after reading it, should come away with a good idea of the scope, condition, completeness, difficulty of acquisition, knowledge and research shown, along with the general approach taken by the exhibit. Those are the things a judge looks at in the judging process.

That should be enough to get anyone started toward this important step.

Mulready Caricatures and FIP. I'm baffled. The article about an exhibit of Mulready caricatures, used with postage stamps, seems to have been disqualified in Britain's Stampex, for not following FIP rules. Unfortunately, the article doesn't say what rules were violated or the category in which it was entered. What isn't said is important, because it could shed light on what happened.

If it was a postal history exhibit, for example, and *unused* Mulready caricatures were shown, then it would not have been considered correct for two reasons. First, unused material is almost never acceptable in a postal history exhibit, which depends primarily on rates, routes, and markings. Second, an argument could be made that however unusual an unused caricature might be, it can be considered in the same category as an unused patriotic envelope. The latter would find a home here in Display class, but in major competition it would be looked on as nicely decorated paper until it's used.

If all of the caricatures were all used examples, then it becomes a bit more difficult. A prevailing view at the international level is that decorated covers are to be considered for the stamps and other aspects of

usage rather than the decoration. If you think about it in the sense that the decorations had nothing to do with the process of mailing the letter other than being on the "container" used, that can start to make some sense.

True, many people, myself included, would be most interested in seeing a comprehensive exhibit of Mulready caricatures, unused as well as used, showing all the many variants that appeared. They're a fascinating and amusing study. If it was shown as a traditional exhibit, the same problem might have been seen if it included unused covers. These are venerable pieces from the earliest days of philately, and should have a place in it. But somehow, if an exception is made for them, and perhaps for unused Civil War Patriotics, what comes next?

Indeed, it seems to fall back on the idea that FIP is willing to try new initiatives if a logical case can be made for them. Obtaining acceptance within the rules of certain important "illustrated covers" in unused condition would seem to me to be a simpler process than trying to get a new category, such as Display class. One can only try.

All this is based on trying to figure out what the real objection, unstated in the article, was. My assumptions may not be the case at all. We need more information before racing to condemn the "bad" rules.

The Double Ding. Janet Klug raises the potential that judges may deduct points for the same thing in more than one judging category. Certainly this is something to avoid, but the examples she gives have a bit of a problem. In one, "Treatment, Development & Importance," the "balance and originality" will be taken into account, while under "Presentation" the statement is "each sheet should be balanced as part of a balanced frame, whilst such frame should be balanced to form the whole exhibit." The problem is with the word "balance." Having wrestled at the FIP level for 18 years with the nuances of words, I have had some experience with these beaten into me.

Under the first criterion it is meant to cover exhibits that may suffer from a typical "balance" ailment: A token showing of the difficult-to-get items and an overabundance of the easier ones. This way, the exhibitor feels, he can get away with showing a few of the former (to satisfy a more ambitious title) and then show the latter in great detail. Balance in this case should mean that each group would be given attention of equal merit. This does

not so much mean the same number of pages as the same attention to detail in the sort of material that is available in each respective section.

In "Presentation," balance covers the aesthetic appearance of the page and its relationship to the appearance of the entire exhibit. This is fairly easy to accomplish and still offers a lot of flexibility to the exhibitor. What "balance" intends to avoid, however, is something such as four covers overlapped on a page and a single stamp on the next. Yes, conditions could make such a sequence of pages an acceptable possibility, but only under the extended balance of the whole exhibit.

Thus, the two "balances" are different, and are unfortunate in that they share the same word to describe themselves.

Words also come into play with the much-maligned "importance" and "rarity." They're not the same thing. Importance, a word that was chosen before I became the president of the Traditional Philately Commission of the FIP in 1978, is a much-misunderstood concept, or at least, it became that. Essentially, it was meant to convey the idea of the difference of difficulty of acquisition of various exhibits. That latter term has now taken hold here, and so much the better. The original intent was that it be applied to those exhibits that

were most difficult to put together, and which might take a process of many years or decades of careful search to prepare. Admittedly, the effort involved could have been short-circuited by another having done it before, so the fortunate collector who was confronted with a lovingly put-together exhibit that had been created by a true student of the area over decades could benefit from such efforts.

In more recent years, however, the idea was distorted. FIP President D.N. Jattia had his own ideas and decided that it pertained only to the chosen area. Thus, under his interpretation, any exhibit of first issues of Great Britain would be given full marks under importance, regardless of its scope. This was in complete contravention of what was intended by the commission. We felt that an ambitious exhibit of the same area (first issues of G.B.) could score high points, but that the pedestrian exhibit that had little to recommend it would fall by the wayside, and should receive fewer points for importance.

Similarly, I wrote into the guidelines that an exhibit of the postal history of the Arab Trucial States could one day receive a high award, particularly if commercial covers were a feature, while the product of Staffa or Lundy would never get there.

Rarity is a different matter. In an exhibit

it that covers an "Important" area, there may be little rarity. Using the G.B. analogy, an exhibit could have the stated aim to show all the early issues, but would show only cut-out copies or very available material, of which there is considerable supply. These are not rare, nor do they have decent condition, compared to what could be found. On the other hand, another exhibit could claim the same scope and have remarkable examples of every item considered desirable in such an exhibit. It doesn't take much imagination to separate the two.

One might be tempted to "ding" the former for condition and rarity, but it wouldn't necessarily be required. Most judges will look at the criteria and place the portion of each where it belongs. In a sense, one might consider it to be equivalent to spreading the "double ding" into the various parts of it that applied. So yes, the double ding is something to avoid, but equally it is something that could be spread properly between two areas. Personally, I'd prefer giving reduced points in the two areas, equal to the amount of effect the exhibit has in each, rather than to give a high number in one and a goose-egg in the other. The final total would be the same, but it wouldn't be as indicative of the relative achievement in each category.

Fight the tendency to quit while you're behind. — Dave Weinbaum

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.
- **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.

AAPE Board Votes In New Award

The AAPE Board of Directors voted in Biloxi to institute a Novice Award to be given to the best exhibit by a first time exhibitor at an APS World Series of Philately show. The award will consist of a copy of "The Best of The Philatelic Exhibitor" and a free one year membership to the AAPE. The board also voted to now send a copy of "The Best of..." to all winners of Silver award pins at local and

regional shows.

As before, all WSP shows are eligible for two Gold "Award of Honor" pins and the "Creativity Award." Local and regional shows are eligible for two Silver "Award of Honor" pins if the show has 500 pages or more of exhibits. Shows with less than 500 pages receive one pin. It was also decided in Biloxi to eliminate the multi-frame

requirements to win the awards.

Shows wishing to receive these awards should contact Denise Stotts, PO Box 690042, Houston, TX 77269-0042, or e-mail to stottsdj@swbell.net at least three to four weeks before the show. Canadian shows should contact Ray Ireson at 86 Cartier, Roxboro, Quebec H8Y 1G8, Canada.

Innovative Exhibit Layout

by Kristin Patterson

A traditional philatelic exhibit is laid out from left to right (Figure 1). The new proposed layout which will be called "innovative" (Figure 2) is laid out from top to bottom. There are three major advantages of the innovative exhibit layout. First, with the innovative layout, viewers and judges can more quickly examine an exhibit. Second, the innovative layout gives the exhibitor more flexibility to organize an appealing exhibit. Lastly, viewers have more opportunity to examine previously viewed pages. Both the pleasure of the viewer and the creativity of the exhibitor are enhanced in the innovative exhibit layout design.

Traditional			
1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

Figure 1

Innovative			
1	5	9	13
2	6	10	14
3	7	11	15
4	8	12	16

Figure 2

All exhibitors realize that at a show there are many exhibits that can be viewed while there are a limited number of hours in the day. When viewing a traditional exhibit, viewers and judges move from left to right to see row one and then back to the left to view the three remaining rows. To examine an entire frame the viewer must return to the first column three times. Time is lost since no reading is taking place while the viewer walks back to the left. In the innovative layout an observer only walks from left to right once while reading top to bottom in each column. When viewing an innovative exhibit with another person, the first viewer never has to backtrack in front of other viewers. This allows more viewers to observe the pages in the order they were laid out without interfering with other viewers.

Second, in any exhibit layout, the exhibitor's most important and appealing items are made easily visible on the first two rows. In a traditional layout, pages 1 - 8 are in the first two rows. In an innovative exhibit, pages 1, 2, 5, 6, 9, 10, 13 and 14 are in the first two rows. The innovative layout allows the exhibitor while keeping chronological order, to display premium material throughout the exhibit rather than in the first eight pages. In any exhibit, a common dilemma occurs when a fourth row page has premium material. Either adding a page or removing pages can solve this dilemma. For example in both layouts, if page 16 has important material, adding one page will bring this page to the first position on the next frame. When removing pages in an innovative exhibit, two pages need to be removed in order to bring page 16 up to the second row. In a traditional exhibit, eight pages must be removed in order for page 16 to be in the second row. This may cause the exhibit storyline to change dramatically and cause confusion for the viewer.

The third major advantage of the innovative layout relates closely with the first two advantages. By viewing pages from top to bottom, the viewer can more quickly look back at recently viewed pages without having to move back up to three columns. For example in the innovative layout, page eight is only one column away from the title page, which can be examined with a quick glance. In a traditional exhibit, page eight is three columns from the title page. With the aim of producing a more educated viewer, the innovative exhibit layout encourages the viewer to look back for clarification and reexamination, of previous material.

In conclusion, both the pleasure of the viewer and the creativity of the exhibitor can be enhanced by the innovative exhibit layout design. To assist the viewer in following the new layout, down arrows (↓) can be placed at the bottom on each page. Also, the exhibitors can obtain even more positive outcomes with further experimentation.

Help With New Projects — Free Listing

- **Electrical Inventors and Their Inventions**, especially Thomas Edison, Nikola Tesla, Guglielmo Marconi, Michael Pupin, Charles Steinmetz. Need covers, commemorative postmarks, meters, essays, proofs, etc. Lyman Caswell, 6535 37th Ave. NE, Seattle, WA 98115.
- Developing an exhibit of the **postal history of New Britain, CT** and would like information on the Jan. 16, 1836 New Britain hand-drawn CDS on a FL to Scotland, cited in Arthur Wammsley's 1977 book *Connecticut Post Offices and Postmarks*. Because New Britain used ms pmks until 1841, it appears to be a nonofficial pmk drawn by the ltr writer. It was last seen in the 1983 Siegel auction of the Judge Fay CT collection. Robert R. Gaudian, 6914 Spanker Drive, Burke, VA 22015/rrgaudian@aol.com.

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

Our Shows: Making Them Better, Part 2

by Tim Bartshe

This article is second in a series designed to help shows with exhibits improve. The three things critical to a successful show are dealers (bourse), exhibitors and attendees. I will attempt to explore one of these three foundational legs of philatelic exhibitions, exhibits and how to get them.

Many national shows occasionally struggle to fill the frames they desire to have on display, be that the minimum requirement of nearly 157 or 320. There is a huge pool of exhibits out there, all one needs to do is access the APS Showtime section and download the palmares to see the hundreds of different exhibits totaling many thousands of frames. How does a show committee get into the action of having these exhibits show up for their exhibition? Think host societies. The APS website has a list of all the affiliated societies with national representation, ranging from memberships of well under a hundred to many thousand. The people who belong to these societies not only collect philatelic material, but probably 5-10% of them also exhibit competitively.

LONG RANGE COMMITTEE

Finding the Host Society and Their Exhibits

All WSP and probably even regional show committees should have a person or persons responsible for seeking out and booking at least one national society to hold their annual convention in conjunction with their upcoming show. How should one go about bringing one or more of these societies along with their membership and exhibits to your show?

1. The easiest way to reach these societies is to download the information from the APS web site. In this rather ponderous list are the names of the contact people for information regarding membership. Either e-mail or write a formal invitation to the person listed. Sometimes, these societies do not hold annual meetings or only do so in conjunction with larger bodies such as study groups associated with the American Topical Association. Others only meet every two or three years and only coupled with other related societies, such as the Polar Society commonly meeting with either the Military Postal

History Society or the Universal Ship Cancellation Society or both. Also, many major societies, like the American Air Mail Society or the United Postal Stationery Society, hold two meetings a year and are more than happy to meet at the smaller regional shows that have at least some capacity to house 100 frames of exhibits or so.

2. Another commonly employed and very effective method is to attend any WSP show where a specialist society is having their annual meeting. Attend their general membership meeting and formally invite them. The president and other board members are generally there and can hear your invitation personally.
3. As most of these societies have web sites, you can visit there and ascertain what their show schedule is for future dates. Frequently these groups, for the sake of fairness to their membership around the country, alternate between the left and right coasts as well as holding one in the heartlands. You can plan your invitation based upon this schedule.
4. Lastly, don't forget that the APS has created the new Divisions in exhibiting which now include many things that were not acceptable before. Cinderella issues, First Day Covers, Advertising covers and Maxicards are now fair game. The primary reason for these new Divisions is to open up new and fertile grounds for exhibitors to experiment and try new things. Many new exhibitors have been brought into the arena due to the elevation of Display Class to Display Division. These people are out there and need to be encouraged to join in on the fun. Go to your local clubs and inquire, you might be amazed.

The most important thing to remember is to keep in contact and don't let one turn down discourage you from trying them again. Take notes on whom you talked to and find out the president's name. If you know anyone who is a member of these target societies, have them help you lobby on your show's behalf. Every little bit of assistance will help you lasso one of these

societies for a future date with your show.

Satisfying the Host Societies

Once the contacts have been made and the invitations extended and accepted, your work is just beginning. These societies will require attention to details if their stay is to be an enjoyable one, an experience that will make them want to come back. What are some of these little things show committees can do to keep 'em happy?

1. Try to find a local member of the society that will act as a liaison between the two entities. This will help coordinate your requirements and wishes as well as theirs. This is necessary to have a successful show.
2. Make every attempt at appointing a judge for the jury that will have expertise in the society's specialty. This ensures that the exhibiting members will have a voice on the jury to help the less experienced jurors in understanding the nuances of the specialty exhibits. You might even ask the society for suggestions.
3. Promise the host society a certain number of frames for member exhibits and allow them first right of space up to a specific time prior to the show. Work with the liaison and/or the officers of the society to help drum up exhibits. Offer to mail the prospectus and entry forms to those they feel would be willing to exhibit. Look up WSP palmares for the last couple of years to see who is actively exhibiting in the collecting area of the host society. Sometimes these exhibitors are NOT members and would need to be contacted on your own initiative.
4. Assure the host society that your committee will do what it can to invite dealers of their specialty that are normally not on the invitation list. In view of the declining number of active show dealers, there should not be a problem of oversubscription for you. This works both ways in bringing in new dealers, filling up the bourse and making the visiting members' attendance more rewarding by finding something to buy. Dealers like that as well!
5. Promotion is a two-way street. Offer

A man who wants to do something will find a way; a man who doesn't will find an excuse. — Stephen Doolittle, Jr.

to promote the society by giving them a membership booth on the floor, gratis, and placing them on your web site with a direct link as well as placing membership and general information in your show program. On the other side, hopefully they will promote your show by placing announcements in their periodical as well as returning the favor on their web site.

6. If the convening society is interested in having or promoting a special cachet and/or cancel honoring something related to their specialty, work with them. Their input of new ideas will help the cachet and cancel maintain freshness and increase sales for the committee.
7. Host societies usually will require meeting space for their annual confab. Make sure you work with them to meet their audio and visual needs for their meeting. Give them the nec-

essary information for hotel bookings and venue location for their early planning. Many attendees may desire to take a vacation around your show and they might like to know these things in advance.

8. Make sure the planners are apprised of your awards banquet timing be it a dinner or a breakfast. Some societies like to have a special dinner meeting for their own awards and need to know what the banquet times are, so as not to conflict. Also make sure you are aware of the society awards available and what the requirements are.
9. Finally, offer the host society the opportunity to have a court of honor exhibit. Give them up to 10 frames free to help showcase their specialty. The APS rules state that the Court of Honor can count towards your required frame numbers as long as the number of exhibits is not more

than two and frame totals do not exceed 20 frames.

By the way, there is no reason local shows cannot treat local chapters of major societies as hosts. National societies can help you with the chapter contacts. Local chapters may be very pleased to participate with your smaller show and the benefits are no different for a small show than a WSP one.

Assuming you have done the leg work necessary to have a continuous stream of host societies attend your show, the rest of the work is now up to the exhibits chair to deal with all of the details necessary to make sure the exhibitors are happy. The next installment will detail the duties of the Exhibits Committee. If you would like a checklist adaptable to your show, please contact me and I will be more than happy to send you one hard copy or via e-mail attachment.

Local and Regional Shows: A Membership Opportunity?

by Tim Bartshe

In recent months, Conventions and Meetings Chair Denise Stotts and I have been attempting to recruit local and regional shows into the circle of Silver Pin Award recipients. By taking the APS Showtime listing and a similar list found in *Linn's* newspaper, we have contacted some 70 shows via e-mail. To date we have had over 20 requests for one or two pins. These represent only those shows from last October through April. Hopefully we will be as successful in the remaining five months or so in 2003.

Well, this is all fine and good, but how what? Many of these shows responded that they had not heard of AAPE. As can be seen from the Secretary's report in this issue, our membership base has stabilized but at significantly fewer numbers than in earlier years when we had well over 1,000 members. So it is important that local and regional shows give us a golden opportunity to introduce our society at the sites where exhibitors are born and received their first experiences.

I would like to propose that members from around the country volunteer to participate in these local and regional shows by giving small seminars or informal discussions to alert the exhibitors to the advantages our society can bring to them. Such seminars might be about the new exhibiting divisions, helpful exhibiting

hints for moving up to WSP shows, differences between a topical and thematic exhibit, or the development of a story in a stamp exhibit. These talks might include visual aids such as overhead transparencies or slides which could be created and loaned to those wishing to lead a talk. This is presently under discussion among the Board of Directors. Even without a formal presentation, the relaxed atmosphere of an open forum such as those held at all WSP shows by different members of our society is easy enough to perform. Such "round table" type forums have been successful in recruiting new members in the past at shows like the Capital of Texas Stamp and Postcard Show in Austin, or Denise Stott's home show; the Greater Houston Stamp Show. Discussion points could be provided to any volunteer who might choose to go the informal route.

Finally, having just returned from a couple of National shows overseas, there is a complete lack of our presence in the UK and South Africa. As the APS now has reciprocal agreements between the UK, Australia and Canada it is hoped that US judges going overseas or up "North" would be willing to lead an AAPE seminar making additional inroads into these potential markets. Due to the extremely high expense of space, no seminar could be held at STAMPEX in London last

September, but we should not give up trying to get in at one of the annual shows there. There is a huge market of exhibitors in England and yet we have only seven members there.

Australia has their own international Association of Philatelic Exhibitors (NAPE), but we should be able to increase our membership from the present five members. South Africa is a totally new area to the philatelic world at large having just emerged from the Apartheid-era sanctions, and their association leaders are eager to become more active with fellow English-speaking countries. One way to do this is that our members visiting and corresponding with overseas exhibitors might offer a sample copy of the TPE and information about joining AAPE and its obvious (to us at least) benefits. I can supply sample copies of contemporaneous issues for distribution. Please contact me (address on page 2) and I will send out what you might need.

I would love to hear any ideas from those of you out there who think this is a worthwhile endeavor with any ideas you have for expanding this as a program. I also would like to know if any of you would be willing to participate in being an AAPE representative for the local or regional show near you.

The Philatelic Exhibitor

Defending the Obscure

by Jim Kotanchik

Nine months ago (TPE, July 2002) I wrote a somewhat disparaging commentary on the judging of my new exhibit of what might justifiably be described as "esoteric material"; in this case Egyptian Post Office Seals. After writing that article, I felt honor bound to back up my critique of that exhibiting experience with an application as an apprentice judge. My first "posting" will be coming up in a few months.

When filling in the application for the apprenticeship program, under "Areas of Expertise" I very nearly wrote "anything weird" but in fact wrote essentially "world wide back of the book."

I find myself again in a position of defending the "obscure areas" of philately. In this case the commentary of Robert Odenweller ("Ask Odenweller" January, 2003 TPE, p. 19) under the topic "Determining the Grand Award Winner."

In his comments, Mr. Odenweller puts forth the premise that an exhibit "that may not be 'the best ever shown in its area' yet still is truly exceptional, could be better than one that meets those criteria [of the best ever in some other area of interest]." Mr. Odenweller goes on to compare an exceptional exhibit (but not the best ever) of 1847s to the "best ever" exhibit of Prexies. I have never exhibited Prexies, but to my understanding, the reported number of \$5.00 Prexy solo usages is far fewer than the number of 1847 10¢ strips of three on cover. Hmm... Am I missing something here? However, what I choose to address more directly are the statements that follow later in Mr. Odenweller's comments as he steps into the murky and dangerous waters of "obscure areas."

Mr. Odenweller warns: "that jury members who do not know an area well should be on guard against claims by exhibitors that might be calculated to sway them. This is particularly the case with obscure areas..." And a few sentences further on he continues: "The exhibitor could make many claims, knowing that neither the available literature nor knowledge of jury members is likely to catch him out."

It appears that Mr. Odenweller is suggesting that an exhibitor is more likely to be somewhat less than forthright when there is no definitive work on the subject matter being shown. For a judge to examine an exhibit in an "obscure area" with the

underlying assumption that the exhibitor is trying to pull a fast one, strikes me as being wholly inconsistent with the role of a judge.

When I first began exhibiting 10 years ago, I went to a number of veteran exhibitors, including winners of International Golds, seeking advice and guidance on how to proceed. During our discussions, all of these individuals were consistent in their view that the exhibitor at the highest levels will always know more about the exhibiting area than any judge, with the exception of a few very rare cases. For a number of these individuals, their exhibits and their efforts in locating and studying the material were the basis for what later became the standard reference work on the material being shown. When their exhibits were first shown, and the literature was not available, were the jury members trying to "catch him out" or evaluating the material as it was presented?

A few paragraphs later Mr. Odenweller writes:

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

The suggestion is that unless an exhibitor is of "fairly significant means" and can acquire items that are competitively sought by multiple collectors and exhibitors, that the exhibit cannot compete at the highest levels, or at least is not worthy of "more notice" which I interpret as "is this exhibit of Grand Award level?" Is there an implication that unless a "large contingent" of collectors is interested in a given area, that the exhibit is intrinsically less important, and that as a corollary, is less likely to attain a high award? I would certainly hope that he is making no such statement, but it is difficult for me to interpret the words in any other fashion.

When I was a college student and took Economics 101, and was groping with the mysteries of the supply-demand interaction curve, the instructor went to great pains to point out the obvious: if there are five units of something and 100 people want it, the price will be high, if only 5 people want it,

the price will be low. But the price (either high or low because of demand) does not obscure the fact that the item is intrinsically scarce and may be difficult to locate, but when only 5 people are searching, it may be obtained at moderate cost.

As an apprentice judge, I clutch to my bosom the Manual of Philatelic Judging (Fifth Edition) with the strength of a well-indoctrinated disciple of Chairman Mao and his little Red Book.

I have read and reread the section beginning on page 11 titled "Evaluating the Challenge Factor." The first item reads: "Is the task an easy one or a challenging one?" It does NOT read: "Is the task a popular one, sought after by a large contingent with fairly significant means who must compete with those means to build the exhibit?" I personally believe that it is much easier to build a high quality, well-rounded exhibit when there is sufficient reference material to define the scope of the effort. It is considerably more difficult when one spends ten to twenty years prowling through dusty dealer stocks, searching hundreds of auction catalogs for the odd relevant item, and corresponding with other collectors to define what is available, determine the relative scarcity of items within the full body of material, and then present both the material and the insight gained to the jury. I strongly object to the suggestion that really rare items unearthed in uneducated dealers' stocks are relegated to "ho-hum" status simply because there are fewer collectors of the material.

The second item addressed in "Evaluating the Challenge Factor" is equally relevant to my discussion here. In part it reads: "Expensive does not necessarily equate to Scarce" and continues: "...is the exhibit the product of many years of careful hunting and acquisition of material that is selected to be the best of its type?" There are no words to suggest that the topic should be popular and that there be a mass of literature available on the subject for the jury to use in its evaluation. It is not up to the exhibitor to select a topic with which the jury feels comfortable or knowledgeable.

Perhaps the most important words in "Evaluating the Challenge Factor" are in the discussion. They read: "Every exhibit competes against its own theoretical level

The moment of victory is much too short to live for that and nothing else. — Martina Navratilova

of excellence." If there has been in the past the defining exhibit in an area, the bar for the theoretical level of excellence has been set. To use Mr. Odenweller's examples of the 1847 5¢ and 10¢ exhibits of Ishikawa and Kapiro, a new exhibit of 1847s has a tough act to follow, and even though it may display exceptional material, it may not stack up to a "best ever" exhibit that has equivalent challenge in terms of scarcity, but is less demanding on the family budget. If one chooses to exhibit in an area where the material is expensive due to popularity but not necessarily absolute scarcity, then one must be prepared to live with the con-

sequences of that decision. If one chooses a topic for which the defining exhibit has set an impossibly high standard for the modern exhibitor, then one must be prepared to live with the consequences of that decision also. If an exhibit of Prexies shows a plethora of one-of-a-kind usages that sets the bar very high, subsequent exhibitors of Prexies have precisely the same problem as do those showing 1847s today. In 1970, Prexies were an "obscure" collecting area. I do not remember any exhibits of that material at the time. If potential exhibitors at that time had taken Mr. Odenweller's remarks to heart, there would be none of the outstand-

ing exhibits of that material that today grace the exhibiting scene.

One of the primary purposes of exhibiting is to contribute to the body of philatelic knowledge. If an exhibit probes new territory, and in the process brings to light new insight (and the material to substantiate it), that exhibit should be rewarded at a level consistent with the challenge factor. Areas that are "obscure" today may in fact be those that in the future are the hot topics for exhibitors. To discourage adventure into "obscure" areas is to limit the accessibility of philately to only those with the deepest pockets.



Report From The Secretary

by Tim Bartshe, 13955 W. 30th Ave., Golden, CO 80401

AAPE STATE OF THE MEMBERSHIP 2003:

STATUS AS OF FEBRUARY 2003

U.S. Membership	
Active and paid up	584
Life Members	69
2002 nonrenewals	86
Loss from death	5
Loss from resignation	10
New Members 2002	44
Prior Member renewal	6

Youth C of C Membership	9	Total Membership	720
Net Loss/Gain	-42	(77 LM) (02/26/03)	
Foreign Membership			
Active and paid up	59		
Life Members	8		
2002 nonrenewals	18		
Loss from death	1		
Loss from resignation	4		
New Members 2002	3		
Youth C of C Membership	3		
Net Loss/Gain	-17		

9 Total Membership 720
(77 LM) (02/26/03)

On the positive side, we have approached some 72 local and regional shows regarding the awarding of our Silver Award. Three already were in the program, but we have brought on board 17 new shows. Hopefully this will lead to additional exposure and new members.

Balance

by Clyde Jennings

For 38 years I collected U.S. fancy cancels from 1847 until 1900, the last few years exhibiting them in 10 frames. Putting the exhibit part of the collection together I realized I had a problem when I came to the NYFM's (New York Foreign Mail cancels). There were literally hundreds of them, all different and some quite ornate and spectacular. Showing all of them (even if I had 'em!) would be impossible, put that section out of balance with the rest of the exhibit. These cancels were used primarily during the period of the large bank note issues during the 1870s. Research showed that at least 13 of these values exist with the NYFM cancels. So I came up with a solution I figured: show one of each of those 13, ones with the most spectacular examples of the cancels I could find and include color cancels which also existed, and write out an explanation. Figure 1 shows the result of my solution of the problem. The 2¢, 3¢, 12¢, 24¢ and 90¢ are cancels in color.

NEW YORK FOREIGN MAIL

Applied to mail originating in New York City during period 1870-76 destined for abroad, except for Canada, and processed through the Port of N.Y. Over 156 distinctive designs were used, most all in intricate geometrics. All values of the large Bank Note issues of the 1870's are known thus cancelled, and one of each is shown.

