

81

The Philatelic Exhibitor



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

FOUNDED 1986 • VOLUME 21, No. 1 — WHOLE No. 81 • www.aape.org • JANUARY, 2007

“AND A GOOD MOURNING TO YOU, SIR”

by M. Balmer

HISTORY: Although mourning for the dead reached its peak in Victorian times, public and private mourning was already common in the 17th century. In the early 19th century mourning became a ritual. In 1861, Queen Victoria's husband, Prince Albert, and her mother died. The Queen became obsessed with mourning.

The fashion magazines at once produced illustrations with suitable costumes and jewelry for mourning. This generated the popular fashion during the rest of the Queen's life. In the United States members of a family often wore death's head jewelry when a relative died, commemorating the death of the loved one. As a result, locket jewelry containing the person's picture became fashionable. Hair lockets, bracelets, watch fobs and other forms of jewelry also became popular.

GENERAL INFORMATION: Mourning ephemera is usually thought of as black bordered envelopes announcing a death. However, one needs to understand from the beginning that not all these envelopes are related to death or mourning. Without contents one cannot be certain that a particular envelope signifies a death. The original purpose was to send death announcements; to announce the time and place of a funeral; to invite the recipient to a funeral; to include church broadsides; to send condolence cards and letters and to acknowledge the same; to present a memorial card at the funeral service; and for general correspondence. They are found throughout the Christian world, as well as missionary stations and consular offices in non-Christian areas. The period of use seems to be from the mid 19th century to present time. They are less frequently seen after World War I. Current issues are mostly business related.

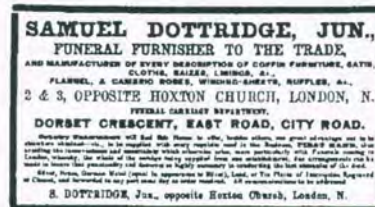
The envelopes are usually white wove paper with a black edge of varying width. Ribbed (laid) paper is infrequently found. Quilted paper is less often found. Colored envelopes in blue (shades), gray and tan are occasionally seen. Not all mourning envelopes are completely edged in black. Black wax seals and/or printed ornaments may be seen on the reverse sides, either singly or together, and sometimes not at all.

The width of the black band has not been proven to have any specific meaning. It seems to be chosen at the whim of the individual. However, the very wide European bands seem to occur regularly on the church broadsides. The Parkins and Gotto ad copies on the exhibit page show the usual edges.

SCOPE OF THE EXHIBIT: The exhibit presents all of the above mentioned categories with a random sample of the many countries involved representing areas of the world. Postal history is mentioned but not elaborately. That is not the focus of the story. This is the story of the common man. No famous people are included. The journey begins with someone's death and the purchase of a casket...



Property of



<< *The Undertaker: an engraving by Joseph Kenny Meadows (1790-1874). In the accompanying text Douglas Jerrold wrote that: 'happy is the Undertaker above all the race of trading men – his commodities, as provided and supplied, defy the voice of cavil. His articles, six, eight, ten feet below the earth, are not to be questioned. He boldly charges for the "best mattress and pillow"; for the grass has begun to grow above them, or the mason has built them over, and who shall doubt their quality?'*

American Philatelic Research Lib
100 Match Factory Pl
Bellefonte PA 16823-1367

A Creative Title Page
See Page 3

AAPE STATEMENT OF PURPOSE

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

AAPE: THE LEADERSHIP

PRESIDENT

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

VICE PRESIDENT & EDITOR

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

SECRETARY

Elizabeth Hisey
7227 Sparta Rd.
Sebring, FL 33872

TREASURER

Patricia Stilwell Walker
P.O. Box 99
Lisbon, MD 21765
psw123@comcast.net

PAST PRESIDENT

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

AD MANAGER

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

DIRECTORS (to 2008)

Jerome Kasper jerome.kasper@gmail.com
Ronald Leshner revenue@dmv.com

DIRECTORS (to 2010)

Guy Dillaway phbrit@comcast.net
David Herendeen dherendeen@aol.com

COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: (vacant)

National Level Exhibiting: Stephen Schumann, 2417 Cabrillo Dr., Hayward, CA 94545-4535

International Exhibiting: (vacant)

Youth Exhibiting: Cheryl Edgcomb, P.O. Box 166, Knoxville, PA 16928

Thematic/Topical: Phil Stager, 4184 51st Ave. S., St. Petersburg, FL 33711

Show Management: (vacant)

Exhibitor's Critique Service: Mark Banchik, P.O. Box 2125, Great Neck, NY 11022-2125

Conventions and Meetings: Denise Stotts, P.O. Box 690042, Houston, TX 77269

Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009

AAPE Youth Championship: Director: Mrs. Carol Barr, 5524 Washington St., Downers Grove, IL 60516-1327 carolschamps@yahoo.com

Computers in Exhibiting: Jerry Jensen, 10900 Ewing Ave. S., Bloomington, MN 55431
Jerry@gps.nu

AAPE Website: (www.aape.org), Andrew McFarlane — webmaster@aape.org

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 Secretary.
- 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: Elizabeth Hisey

American Assn. of Philatelic Exhibitors
7227 Sparta Rd., Sebring, FL 33872

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 \$400 for a Life Membership. (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.

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 · Leesport PA 19533-0728
(610) 926-6200 · Fax: (610) 926-0120

Email: eric@revenueer.com

www.ericjackson.com



Atlantic Protective Pouches

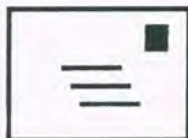
PAGE PROTECTORS
FOR EXHIBITORS

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

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

Formerly Taylor Made

PLEASE
Support
Our
Advertisers



Let Them
Know You Saw
Their AD in the
TPE!

**PRIVATE TREATY PLACEMENT
AUCTION REPRESENTATION
COLLECTION BUILDING
and
ESTATE APPRAISAL**

*New Collections
Available*

We have a number of important collections available for collectors and exhibitors interested in finding new and challenging philatelic areas to explore. Contact us for details.

FRASERS

Colin G. Fraser — Pamela Kayfetz Fraser
P.O. Box 335, Woodstock, New York 12498
Tel: 845-679-0684 Fax: 845-679-0685
email: frasersstamps@cs.com

Why Stamp Insurance With Us?



Whether your collection contains some of the philately's great rarities or the most common issues, it deserves the fine, inexpensive protection we can provide.

It's easy!

Protect your collection and/or exhibits with our inexpensive, easy-to-obtain insurance. Questions? Here you will always be able to talk to another stamp collector. Call, write, e-mail or fax us today—Or call us Toll Free today at 1-888-837-9537.



Collectibles Insurance Agency

Since 1966

Official insurance provider for the American Association of Philatelic Exhibitors

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



Take a look...

Here is a small sample of our very competitive and economical rates for stamp collectors: \$10,000 for \$29, \$25,000 for \$73, \$50,000 for \$145, \$100,000 for \$214, \$200,000 for \$307. Each additional \$1,000 up to \$1 million is 85 cents. For insurance above \$1 million, call us at 1-888-837-9537.

THE CIA INTERNET WEBSITE. Our complete range of services, including insurance applications, appear at our colorful site on the World Wide Web.

AAPE

members now have the advantage of being able to insure your valuable collections & exhibits with the most experienced philatelic insurance provider in the world. **Collectibles Insurance Agency** has been selected as your official insurance provider because of our unblemished record of outstanding service and claims handling. But there's much more to it than that...

- **Personal Help With All Of Your Collectible Insurance Needs.** Have your collectibles risks personally analyzed by a true professional. Weekdays—even at night and on weekends—you can always reach **Dan Walker** with your collection insurance questions and problems. Discuss *anything*—locks, alarms, loss claims, the nature of your collection. For nearly four decades **Collectibles Insurance Agency** has dealt with collectors and their insurance needs. Dan Walker 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 having your 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.

Special Note: We're also the official insurance provider for:
 The American First Day Cover Society, British North America Philatelic Society, American Revenue Association, and the American Topical Association

THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 21, No. One

(81)

www.aape.org

January, 2007



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

Assistant Editor: Phil Rhoads
28168 Cedar Trail
Cleveland, MN 56017
philip.rhoads@mnsu.edu

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 inquiries to AAPE's **Officers** should be directed as shown on the inside front cover.

Deadline for the next issue to be printed on or about April 15, 2007 is March 1, 2007. The following issue will close June 1, 2007.

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 5-18 at \$3.00 each; Vol. 19, No. 1-4, \$3.00 each; Vol. 20, No. 1-4, \$3.00 each.

FUTURE ISSUES

The deadline for the April, 2007 issue of **The Philatelic Exhibitor** is March 1, 2007. The suggested theme is: "What are the traits of a successful exhibitor?"

For the July 2007 issue of TPE — deadline June 1, 2007 — the suggested topic is: "What is it about a particular show that makes you want to exhibit there?"

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 topic for a future issue, drop me a note; address at the top of this page. —JMH

Editor's AAPE(s) of the Month

In recognition of their contributions to the success of the AAPE and *The Philatelic Exhibitor*, thanks and a round of applause to the following people whose efforts contributed to AAPE's successes at Washington 2006:

- **November, 2006 — Tom Fortunato** for his singular work as commissioner for Ameristamp Expo 2006; carrying 47 exhibits across the border to Toronto — 40% of the show.
- **December, 2006 — All our candidates** in the 2006 Election, for your willingness to give your time to AAPE.
- **January, 2007 — Denise Stotts**, who took on the job of counting the 2006 Election ballots and compiling and circulating the added comments and suggestions.

In This Issue

- 11 Reflections On Team Competitions In Philately — The Five Nations Challenge — Adelaide 2006 by *Dingle Smith*
- 13 The 2006 Philatelic Exhibitor's Handbook — Updating A Classic by *Ada Prill*
- 16 Too Many Gold Medals by *David Herendeen*
- 20 Why Didn't I Get That Award? by *Stephen Rich*

Regular Columns

- 5 Editor's 2¢ Worth
- 5 Your 2¢ Worth
- 9 President's Message by *Tim Bartshe*
- 15 Synopsis Of The Issue by *Jack Andre Denys*
- 19 Synopsis Of The Issue by *David McNamee*
- 21 Ask Odenweller by *Capt. Robert Odenweller*

Departments And AAPE Business

- 4 Help With New Projects
- 6 A Guide To Judging...
- 8 Apprentice Judges Needed
- 10 Wanted: Content Manager
- 10 Classified Ads
- 10 Mentor Center by *Jo Bleakley*
- 22 TPE Index For 2006 by *Nick Lombardi*
- 24 Show Listings
- 24 News From Clubs And Societies

On Our Cover

This is the title page for a wonderful exhibit by an exhibitor, who wishes to remain anonymous.

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.

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



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

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

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

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

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

**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 \$1.59 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.

Help With New Projects — Free Listing

- **Pahang: The Sultan Sir Abu Bakar Issues 1935-75.** Seeking stamp varieties and covers; especially to Latin America. Kiat Siong Low, Malaysia. E-mail: kslow28@hotmail.com.
- **Italy: The (AMG) Bari Wolf Issue.** Seeking varieties and usage on cover. John Hotchner, POB 1125, Falls Church, VA 22041-0125. E-mail: jnhstamp@ix.netcom.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

***"Getting Started in Philatelic Exhibiting" Offered
For Distribution At Club Exhibitions & Shows***

The American Association of Philatelic Exhibitors (AAPE) released at WASHINGTON 2006 its newest pamphlet, titled "Getting Started in Philatelic Exhibiting." The three page presentation guides the novice through the rewards of exhibiting, the steps for becoming a successful exhibitor, the mysteries of judging, and presents information on how beginning exhibitors can access additional resources.

The pamphlet is available for single 39¢ stamp for postage. Requests should be sent to Denise Stotts, P.O. Box 690042, Houston, TX 77269.

If you would like additional copies to use at your stamp club, with friends thinking about exhibiting, or for the freebie table at your local show, please advise the number you would like to have and the purpose. Requests will be honored to the extent possible.

Editor's 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125, Falls Church, VA 22041
jmhstamp@ix.netcom.com



Drawing More to Exhibiting; Corrections

The first letter to the editor, below, is provocative. No doubt we need to entice more people into exhibiting. And part of that, as we have struggled with in the past, is to make exhibiting more welcoming for those who want to participate but feel that they can't compete because they are not wealthy. By adding Display Division, and Single Frame exhibiting, I think we have taken a giant step in providing ways in which people can participate without breaking the bank. I'm sure all the great ideas have not been thought up already. What else can we do? We walk a fine line in that decreasing the level of competition is not desirable. We still need to be rewarding the best in philately. One question to ponder is "The best what?" It is not an easy question since there are quite a few elements that go into judging. Could we, should we change the balance of those elements? Or should we think about changes to the structure of our competitions? Or are there other answers? All Members are welcome to make suggestions.

I want to thank member Wolf Spille who wrote to point out that Tim Bartshe's "News From the Board and STAMPSHOW" in the October, 2006 issue (page 15) left off in the middle of a sentence. For those who wondered what came next, the final sentence, referring to publicizing AAPE as THE exhibiting organization in the Northern Hemisphere, should have been: "I would appeal to anyone out there that would be interested in getting more involved in this aspect of our hobby to get in touch with any of the members of the Board and discussing your ideas as well as your willingness to volunteer in some aspect..."

Another correction comes from Peter Butler, whose article "AAPE's Ameristamp Expo, A Great Experience" was reprinted on page 16 of the October issue, from *The Asia-Pacific Exhibitor* of May, 2006. The APE did not, however, credit the original publication of the piece, and we want to do that. It was originally published in the May 2 to 15, 2006 edition of *Canadian Stamp News*, as a front page item under Peter's biweekly column "Grassroots Philately."

Your 2¢ Worth

— Rob Bell • Alan Campbell • Irwin Gibbs • Steve Henderson • Dave Crotty • David Herendeen • Peter Elisa • Henry Fisher • Steve Zwillinger

Eliminate Elitism

To the Editor:

Could there be an open ended question in TPE, asking readers how to bring exhibiting to a much wider group of philatelists in the U.S.? This might require many more changes to the existing exhibiting scene to allow those with limited means to participate. Could more experimental things be tried at certain shows, or for a limited time nationally, to see what works? For instance, have exhibits within a defined era compete against each other, rather than rare old valuable stamps beating more modern less expensive stamps every time. The latter are often replete with new research, but old tends to trump new regularly.

What about developing a software package for exhibiting? Similar perhaps to those Business Plan packages one can buy. That would help many. Once something works nationally then it could seed to the international scene as is happening.

Rob Bell
West Sedona, AZ
rmsbell@esedona.net

FIP-Level Competition

To the Editor:

In an exchange of published E-mails, you gave Dr. Rob Bell the final word on his complaint that international exhibiting favors the

moneyed collectors and is inherently undemocratic. I would argue that 26% of the frame space constitutes sufficient affirmative action for first-time exhibitors. At recent national shows I have attended, the majority at the exhibits received gold medals, and as Jim Graue maintains, some of these receiving vermeil medals were unworthy of international competition. If Dr. Bell was disappointed not to have his five-frame exhibit accepted, imagine the chagrin of those with ten-frame gold medal exhibits that were not accepted either. The frame space at international shows is always heavily oversubscribed.

Dr. Bell argues that presentation and research should be weighted more heavily, to deemphasize the cost of rare and expensive material. Most at the collectors attending the Washington, D. C. show were not exhibitors, and judging from the long lines and heavy security, what they most wanted to view were the crown jewels of philately. A true populist would not want the competitive frames to be filled with common stamps, or with material so obscure or unattractive that the owner has no competition in assembling it. In any collecting speciality, the cost of the key items depends on scarcity, condition, and demand. I know of wonderful exhibits that were built over many years, on a limited budget, at great personal sacrifice by collectors of limited means. It is a fallacy to assume that someone

with a valuable collection must be well-heeled.

This is a deeply traditional hobby, but over the years, U. S. representatives to the FIP have made significant inroads against European prejudices favoring classic material. But there's a danger in taking it to the other extreme, where there are no standards at all. This is advanced competition, not come one — come all, enter your jar of blackberry preserves at the county fair. After all, we don't need to witness the philatelic equivalent of the Olympic swimmer from a small African nation, who almost drowned in his time trial because he had never been required to swim in a full-length pool, but had always been able to catch his breath between laps.

Alan C. Campbell
San Diego, CA
alancamp@aol.com

Importance

To the Editor:

I exhibited my Canal Zone Postal Stationery collection at Washington 2006 and received a large vermeil medal. My exhibit was returned with the judge's scores of 88 points.

To my surprise I received a score of 23 out of 30 points for "treatment and importance." Further inquiry to the judges indicated that I

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

Thanks to Dave Elsmore and the *Asia-Pacific Exhibitors* of August, 2005, we have a monograph to offer:

- **Judging South Australia Railway Parcel Stamps 1885-1965** (3 pp) 50¢
It's available from the editor for the price

indicated, to cover copying and mailing (mint postage stamps ok)

AAPE is pleased to have these additional examples 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 editor, for future listing in TPE.

Still available:

Judging:

- **Queensland Revenues 1866-1965 At FIP World Exhibitions (Parts 1 and 2)** (8 pp) \$1.40
- **Tonga** (7 pp) \$1.20
- **Postal Stationery** (2 pp) 50¢
- **South Australia Revenues 1886-1965** (3 pp) 60¢
- **Tasmania Revenues 1827-1965 (Parts 1 and 2)** (9 pp) \$2
- **Exhibiting And Judging South Australia In The Traditional Class** (Part 1 and 2) (14 pp) \$1.80
- **Queensland Railway Parcel Stamps 1867 to 1915** (3 pp) 50¢
- **Exhibiting And Judging Tasmania (Part 1)** (3 pp) **(Part 2)** (3 pp) **(Part 3)** (4 pp) all three \$1.20
- **New South Wales Railway Parcel Stamps 1891 to 1966** (3 pp) 50¢
- **Western Australia Railway Parcel Stamps to 1965** (2 pp) 50¢
- **Victoria Railways 1876-1965** (3 pp) 60¢
- **Victoria Revenues 1971-1965** (6 pp) \$1.00

How To Judge:

- **Cuba (Spanish Period)** (5 pp) \$1.00.
- **Canadian Airmail** (5 pp) \$1.00.
- **Pacific Flying Boat Airmail** (7 pp) \$1.20
- **Norwegian Airmails** (6 pp) \$1.00
- **Finnish Railway Post Offices.** (8 pp) \$1.20
- **Chinese Local Posts 1863-99.** (20 pp) \$2.00
- **The Philately of Aden, 1839-1967.** (14 pp) \$2.50 per copy
- **British North Borneo** (5 pp) \$1.00
- **Australian States Revenues** (4 pp) 75¢
- **(Nicaragua) Airmails** (4 pp) 75¢
- **Of U.S. Federal Embossed Revenue Stamps** (3 pp) 50¢.
- **Queensland Postal History.** (8 pp) \$1.20
- **Traditional Victoria.** (8 pp) \$1.20
- **Western Australia Revenues — DeLaRue Issues 1881-1903)** (7 pp) \$1.00.
- **Ceylon Postal Stationery** (3 pp) 75¢
- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** (55 pp) \$7.50 per copy
- **Introduction to Confederate States Stamps and Postal History.** (8 pp) \$1.20

received six points out of 10 for importance, almost a failing grade.

Importance is subjective and what I consider to be importance may not be in line with a judge's decision and vice versa. The basis of gold or vermeil based on such a subjective is not acceptable.

Obviously there is nothing that can be done to rectify an error. My solution is not to ever enter an FTP event until the criteria changes.

Very truly yours,
Irwin J. Gibbs
Millbrae, CA

Benefits of Display

To the Editor:

I have read Jim Graue's articles on Display Division Exhibiting with interest because I exhibit Navy and other military covers. Prior to the Display Division category, I was told by a couple of accredited APS judges that my material would be lucky to ever go beyond a vermeil award because the covers all look the same and after a frame or two get boring to both judges and those who view the exhibit. While I was amazed at their comments because of all the research that had gone into my exhibits, I still had to take their comments at face value.

I assembled an 8th Air Force exhibit, which I believe earned a silver at a major show. During the critique, a judge told me that I should consider Display Division, given the subject matter. So, I reworked the exhibit around the judges critique and used the Display Division guidelines in the APS judges manual. At my next exhibition, I earned a solid gold, the APS Medal of Excellence and the APS medal Research Medal.

Display Division certainly enhanced my 8th Air Force exhibit. For those who exhibit military covers, you might want to consider Display Division when reworking your exhibits. Not every military exhibit would be a fit for Display Division, but you should certainly consider it. While it may be true that APO and Navy covers tend to all look alike even with a well researched story, I guess they can be boring to the uninitiated.

Steve Henderson
Colorado Springs, CO
vshenderson@aol.com

Websites

To the Editor:

It is with great pleasure that I read the list, from Steven Zwilling, of websites that feature exhibits. The Meter Stamp Society also has been collecting exhibits from members and friends, of exhibits that feature postage meter stamps. We look for exhibits that are

meter stamp exhibits or topical exhibits that contain a significant number of postage meter stamps. We invite exhibitors to donate images that we can mount on our website: www.meterstampsociety.com.

Dave Crotty, webmaster
decrotty@yahoo.com

Olympic Analogy is a Good One

To the Editor:

Regarding the comparison of stamp exhibiting with olympic competition (See October 2006, P. 17, *Washington 2006: A Thread on Disappointment*), I feel that the analogy is quite reasonable. Please forgive the use of actual examples, but they are necessary to illustrate this point.

Let us first take the 100 meter dash. For the 2004 Olympics, the IOC qualifying standards stated that:

Each country may send a maximum of three athletes per event provided they have achieved the "A" standard [for the 100m, 10.21 sec] (*These are the classic, big bucks exhibits*) and a maximum of one athlete per event provided they have achieved the "B" standard [for the 100m, 10.28 sec] (*These are the solid Vermeil national exhibits which may or may not be of high value*) within the IAAF's qualifying period. In the event that a country does not produce any athletes to that level they may still select one male and one female athlete for a maximum of one event each. (*The egalitarian, level playing field exhibits*)

Now, what happened when these athletes arrived at the Olympics? There were 80 entrants in the 100m event. The first round consisted on 10 heats of eight runners each. The times across these heats ranged from 10.02 sec to 11.72 sec. Well, sports fan, the difference of 1.70 seconds represents 17 meters. That means that if the heat had been televised, the runner wouldn't be in the camera frame. Thus, as expected, the slow runners had absolutely no chance of getting a medal, but they came to the games to say they had done it, because the participation itself is a great honor. By the time the finals arrived, only eight of the 80 remained. The final times ranged from 9.85 sec to 10.10 sec. Now the difference was a mere 0.25 sec, or 2.5 meters. *Pretty close, as one would expect for the exhibits in competition for the Grand Prix.*

Now, for those who say "yeah, but the 100 meters is an objective event, we just time it," let's consider a subjective event many love to watch: women's gymnastics. Surely those watching on TV realize that there are many more competitors than the five to ten being shown. Of course there are. But, does anyone

really want to watch a little girl from Upper Slobovia fall off each piece of apparatus multiple times? Not hardly. Consider that in the ladies all-around competition (still talking about the 2004 Olympics), there were 98 entrants. During qualification, Carly Patterson of the US finished first scoring a total of 38.337 for the four events. Meanwhile, the girl whom finished 98th scored 7.512 for the events. Yes, that's no misprint. None of us has ever seen a single routine get a 1.875, much less four routines average that. As a matter of fact, each of the bottom 15 girls scored less than 20.00! The point? These 15 girls went to the Olympics for the sheer joy of it, just to participate was, for them and their countries, a great honor. But, let's face it. They had no chance of winning a medal. I'm quite sure they didn't go home and write letters to the editor indicating that they weren't treated fairly because the gymnastics federations from the big, rich countries had better coaches and training facilities, or that it was unfair because the U.S. has 300 million people, and poor Upper Slobovia only two million.

So what is the moral of this? Simply that just because you want to go to the Olympics doesn't mean you can, and even if you get to go, the vast majority of competitors (there under the egalitarian rules) have no chance at getting a medal. Translating to our world, as Jim Graue noted (See October 2006, p. 12, *Too Many High Awards — Fact or Fiction?*), not every exhibit should expect a high medal. Nor, should exhibitors not getting gold medals feel they have somehow been slighted. As I was told in my first ever exhibit: "David, a silver-bronze medal from a national show is nothing to sneer at." I get the impression that some exhibitors think they should get gold medals because they are "supposed to." All exhibitors need to be realistic about their goals and expectations. But, that's a subject for another day.

David L. Herendeen
Las Vegas, NV
dherendeen@aol.com

One Page Exhibits

To the Editor:

In the October issue of TPE the note about "On Our Front Cover" states that the Lakeshore Stamp Club of Toronto has pioneered a great idea: "the one page exhibit"... Well, I can speak from experience that our club, the Mid-Cities Stamp Club (Dallas/Fort Worth metro area) has had a "one page exhibit" for at about 9 years now — since the 1998 EXPO (along also with 4-page exhibits (plus the usual single and multi-frame exhibits)! I guess we haven't really publicized that fact... We just had our 19th Annual Stamp EXPO one week ago with 60 frames of exhibits. I am

glad to hear though that other clubs are trying to get collectors into exhibiting by offering one-page exhibits; it's a great way to start!

Also, my 2c worth regarding the ASDA MegaEvent "digital exhibits". At first I thought "What a neat idea!" and was about to submit something, but the "small print" that referred to them having perpetual rights to profit from my exhibit with no compensation or royalties due me for all my work and effort? No way! Bad idea, my work and then I sign over all rights to them? What sneaky lawyer thought of that? I hope that other exhibitors are reading that nasty bit of legal language. I don't mind "sharing" my exhibit (I've got one up on EXPONET and was mentioned in the recent issue of the Philatelic Computing Study Group journal), but for the ASDA to profit from this and not share back to the collectors that allowed them the use of the exhibits just isn't right...

Peter C. Elias
Piano, TX
peter@pcelias.com

Interest — Visual Appeal?

To the Editor:

This past weekend was the Worthington, Ohio show where I had the pleasure of winning the best of Single Frame Exhibits. Few people look at exhibits. Most exhibits strike me as being extremely boring, mine probably included. They are as detailed as the exhibitors can make them. Judges love that type of display but I wonder if the public does. Since my various exhibits are of embossed material ("invisible stamps") the only thing a viewer can see are written words on paper, and they can be hard to read. I provide a flashlight to illuminate the stamps but have never seen it used. (I was told that when I sent my British-America tax stamps to Penpex there were many people who did use the flashlight to see them, and they were appreciated.) My most interesting exhibit would be fancy cancels on postal cards, since it has the greatest variety of "pictures."

The October 2006 TPE pictured a "Tourists' Prayer" on the cover, and it was one of the funniest pages I've seen. Perhaps if exhibits were more interesting more people would look at them.

Henry Fisher
Columbus, OH
embrevfisher@aol.com

Imitation is Flattery

To The Editor,

I held back from responding Robert Morgan's letter touching upon publicity for exhibits (referring especially to Exponet) in the July 2006 issue of TPE for fear that I

would be one of a vast number of respondents and that the reactions I had would have been put forth by several others. I misjudged.

Mr. Morgan was concerned that "Publicity can cut many ways." and mentioned that another exhibitor, in another country, had "plagiarized my book/exhibit title".

There are a great many exhibits touching upon similar subjects and the titles of exhibits may sometimes overlap. As each exhibitor may have a slightly different nuance or focus in his or her collecting habits or exhibit it is unlikely that there can be two identical exhibits. As (ideally) the title reflects both the challenge the exhibitor has set out for himself and describes what he has done, it would be very difficult for two different exhibits to excel with the same title.

This may not hold true, however, for a "spartan" title. There are, no doubt, several exhibits with the theme of Prexie Postal History, Bolivian Air Mails or Olympics. More than one exhibit may have the same name. I always enjoy it when I go to a show and see two exhibits with the same or very similar titles: it is always interesting to see how the different exhibitors addressed the same subject. Other exhibits have very unique titles such as Richard Frajola's *Paying The Postage In The United States: 1776 - 1921*. I have never seen another exhibit similar to it. I collect Indian stamps of Edward VII. My exhibit title — so far — has been *Indian Stamps of Edward VII*, but I will be changing the title because, as two judges helped me realize, the title does not perfectly capture the scope that I describe in my exhibit pages. I would look forward to another exhibit with the same title to see how it was prepared; sometimes it is lonely being the sole exhibitor of a subject.

My advice to Mr. Morgan is not to worry about another exhibitor who uses the same exhibit title. It cannot be the same exhibit. And the joy of creating a new exhibit topic: identifying and describing an area of postal history that is new to organized philately, comes to few philatelists. When one "creates" an area, others will follow. It is compliment to him that others are following in his footsteps; he should enjoy it.

Perhaps after they follow his footsteps they will strike out on a new path and, in time, he may learn from them. What a marvelous thing to hope for.

Mr. Morgan says he looks forward to helping other exhibitors, offering knowledge and how-to-suggestions, but does not think his page styles should be duplicated. If Mr. Morgan "created" the area and the taxonomy used, it is natural for others to use his approach. When (and if) it develops to a more broadly followed and developed area, there will be other approaches. Mr. Morgan is fortunate to have showed the way to others.

Steve Zwillingler
Silver Spring MD
steven.zwillingler@ed.gov

Rating Judges?

To The Editor:

I still look forward to receiving my AAPE magazine and as usual go through it cover to cover. I remember several years ago a suggestion that the exhibitors should be able to rate the philatelic judges at the shows. I would like to see that idea implemented as it might give some of our judges cause to think a little. I often think of the experience I had a couple of years ago at a northern show where I was told by a judge, whose name seems to crop up all

over the place in philatelic circles (one heck of a self-promoter), that he and the other judges thought I needed to include a certain item in my exhibit. It so happened that in my frames of covers there were six legitimate commercially used examples of what the judge asked for. I don't have to tell you several are very rare and I only found a couple after 30 years of searching. Common items they are not!

If exhibitors could rate judges I would have identified these six buffoons for their total lack of philatelic knowledge and not being able to read or understand the English language. They obviously did not read the one-or two-line description (in English) on the exhibit pages or a line on the title page mentioning the inclusion of this item.

I can also say since I started exhibiting some 27-28 years ago I have noticed a sharp drop off in the quality of philatelic judges. Several people who have been members of some of the stamp clubs I belonged to have gone into judging and most if not all have a very NARROW knowledge of collecting and leave a lot to be desired. They have a little knowledge in one small collecting area and that is it! It is like the "self-promoter" I mentioned above who has a specialized exhibit and collects modern covers from his everyday mail. So many judges seem to have so little knowledge they cannot recognize a scarce, hard-to-find item if it fell on their head and many are not fit to judge anything. I do think a rating system would be a great idea and would possibly be a big help to those whose job it is to pick judges for their show. The rating system would be a way to rate philatelic judges on their varied philatelic KNOWLEDGE and nothing more.

— name withheld by request

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 exhibit-

ing 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."

April, 2007 TPE theme: What Are The Traits of a Successful Exhibitor?

Your thoughts and experiences wanted.

PRESIDENT'S MESSAGE by Tim Bartshe



As I write this, my first President's Message as the newly elected AAPE president, Denver is in the grips of a true blizzard with 35 mph winds, limited visibility and up to two feet of snow expected. This certainly affords me the opportunity to pen this, but I hope it is not a harbinger of things to come in the next few years!

I first would like to say that our society is presently in good financial condition with a rising membership base. It is also apparent that the exhibiting aspect of our hobby is the healthiest it has been in many years. The first two statements are due mainly to the leadership of past Boards and their presidents, notably Dr. Paul Tyler who will remain on the board as immediate past president and his predecessor Charles Verge. The society as a whole also owes a large debt to the founding members and leaders who had the vision to create this society and make it a commanding presence in the philatelic community not only in North America but also world. What we do tomorrow will be accomplished from standing on the shoulders of those who went before; so, many thanks go to our first three presidents: Randy Neil, Steve Schumann and Peter McCann.

Next I must say that the third part of my statement is largely due to a number of factors, not the least of which was Washington 2006 and the fact that so many of us who once held stamps in our hands at age 10 are now coming back to the hobby and starting to get involved in exhibiting. As a society, we can sit back and let events roll along, enjoying this renewed interest and stable membership. I would suggest that we do no such thing! I believe that our society needs to be proactive and energetic reaching out to collectors, philatelists and exhibitors wherever they may be. AAPE needs to become a society not just of exhibitors but a society FOR exhibitors with a multitude of services and benefits not yet realized.

The AAPE has been instrumental in the past in establishing and promoting the pantheon of innovative exhibiting classes we now enjoy throughout North America. We have made a difference not only here but in the international arena as evidenced by the existence of one-frame exhibits and the "Open" Class. We have done that in a very 20th Century manner of hard work, face time in the circles and committees that make such decisions, and our flag ship

publication, The Philatelic Exhibitor. We now reside in the 21st Century and must take advantage of the opportunities that technology affords us.

This leads me to the first item on my "wish list" for things "to do" as President; that is to remake our website from the basic format it is today into something that can not only serve our membership well, but reach out to the hundreds of potential members around the world. This is not to say we do not owe thanks to Andrew McFarlane for getting it up and maintaining it; we receive some 15 to 20 new members a year from it. Andrew, however, does not have the time and energy needed to manage content for the site as well as design the foundations in order to become interactive and much more member friendly. Certainly there are those of you out there who have the savvy (lord knows that I do not!) AND the time to put forth towards making our web site a go-to place for collectors of all degrees. If you have any interest or know of someone who might fit the bill let me know; I would love to talk to you.

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

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

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

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

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

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

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 its kind. Official journal of the AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS.

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

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.

WANTED: WEBSITE CONTENT MANAGER

In order for our society to continue to grow and achieve its potential for service to our membership, our website needs to become a living, breathing thing. AAPE needs someone who is savy with website applications and can coordinate with the web master in order to create a website that will serve as an information clearing house, a teaching and exhibiting resource and many things that we haven't even thought of yet. If you have some time and want to really make a difference for the Society, please contact me, Tim Bartshe, President, timbartshe@aol.com

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.

• **WANTED:** Centennial 4-post albums (preferably with slip cases) suitable for Centennial or Elbe Governor pages (9-1/2x11-3/8" without hinged portion). Centennial pages also desired. John A. Lange Jr., 373 Root Rd., Ballston Spa, NY 12020-3227. E-mail: johnalangejr@aol.com.

• **AUXILIARY MARKINGS** Showing delays in U.S. Mail, "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Pentothal Cards, Worldwide, Mourning Covers, and Yemen oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

Mentor Center: Each One Teach One

by **Joan R. Bleakley**

E-mail me at jrbleakley@erols.com or write to: Joan Bleakley, 15906 Crest Drive, Woodbridge, VA 22191, and I will send you more information.

To Experienced Exhibitors: Become a Mentor. Work one-on-one with beginners and those hoping to improve their exhibits. If you are interested in helping, please send your name, e-mail address, (and mailing address if you are agreeable to helping someone without e-mail), along with any exhibiting category you would prefer not to deal with, to Joan Bleakley

at [<jrbleakley@erols.com>](mailto:jrbleakley@erols.com) (or 15906 Crest Drive, Woodbridge, VA 22191 if you do not have e-mail.)

To Beginner and Intermediate Exhibitors: Send your e-mail address, or mailing address to me at either of the above addresses along with your exhibiting category, or subject.

Mentoring does not take a lot of your time but can make a big difference to those struggling to figure out what should or could be in an exhibit and how it can best be presented.

FIP Revenue Commission Newsletter Available The first ever newsletter of the FIP Revenue Commission has been released, and is available at www.revenuesociety.org.uk. Thanks to Revenue Commission Chairman Ron Leshner, and Dingle Smith, the newsletter editor. If AAPE Members would like a hard copy of the 15-page newsletter and can't access the website, send \$2.00 in mint stamps to John Hotchner, PO Box 1125, Falls Church, VA 22041-0125.

**NEEDED NOW
FOR THE
APRIL & JULY,
2007 ISSUES**

Articles

Opinions

Titles & Synopsis

Pages

Classifieds, Etc.

Send to:

John M. Hotchner, Editor

P.O. Box 1125

Falls Church, VA 22041

WANT TO IMPROVE YOUR EXHIBIT AWARD?

Use The Critique Service.
Many have with good results.

For The Details

Send A Stamped Addressed
#10 Envelope To:

**Mark Banchik,
PO Box 2125,
Great Neck, NY
11022-2125**

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

Reflections On Team Competitions In Philately — The Five Nations Challenge — Adelaide 2006

by Dingle Smith

Philatelic exhibiting is alive and well and nobody can complain that the rules governing the pastime suffer from problems of long-term inflexibility. Over recent decades our hobby has significantly extended the range of classes available to exhibitors. This applies to the addition of new classes available at FIP Shows with an even larger number of options at the less prestigious levels of competition. The addition of open (or display) classes and one-frame exhibits at Washington 2006 are testimony to these trends. It is noteworthy however, that the new classes are initiated at grass roots level prior to acceptance at higher level of competition

It is only in the last few years that there has been a further change with the emergence of team competitions. It is perhaps surprising that competitive exhibiting in philately has for so long remained the province of individual endeavor. Both AAPE and NAPE have published accounts that describe the emergence of team competitions. The initial forays at local and national and international levels appear to be gaining increased momentum.

The account below reports on the latest major team competition, the 5-Nations Challenge held at the Australian National Show in Adelaide, August 18-20, 2006. However, as background it is timely to summarize some of the team events that preceded this. Writing from Australia it is inevitable that such a summary will be incomplete but hopefully it will provide a background of interest to organizers of similar endeavors in the future.

An outline of team competitions

It is my impression that at the local scale, inter-club competitions have a relatively long history. These were usually informal and likely lacked the attention to rules and regulations that govern more serious competition. They undoubtedly played an invaluable role in promoting our hobby by encouraging the participants to take the difficult but often intimidating step to move from closet collector to exhibitor. I am aware of club competitions of this kind dating back many years in Australia. One such competition has been held at irregular intervals in the Blue Mountains region located in the Sydney hinterland. On one occasion I was privileged to judge this

interclub event. I am equally sure that similar local events have occurred in other countries but such local competitions are rarely of the kind reported in the wider philatelic literature.

It is not the purpose of this summary of team competition to attempt to claim any special precedence for Australia but it is inevitable that my comments draw upon Down-Under experience.

In the 1990s the late Ed Druce, not only a notable philatelist on the world scene but an innovator extraordinaire, was a proponent of team competitions. At the same time in Europe there was interest in international team competition which quickly spread to FIAP in Asia. Initially it was hoped that such events would capture public attention in a way more commonly associated with such events at the Olympic Games or the Soccer World Cup. Such events were held between groups of European and Asian countries. They seemed to have faded away in more recent years and philatelic competition of this kind failed to capture the public (i.e. non-philatelic) interest that was the original hope.

Intermediate between the international, and perhaps inter-continental (i.e. Asia v Europe) and local club competition are within-nation competitions. These can be regarded as representing contests between States in countries with a federal constitution, as is the case with Australia, Canada and the USA, or between well-recognized regions within a single nation. The Australasian Challenge, first held in 2002, and repeated in 2004 and 2006 has become a regular biennial event. As one of the organizers I can speak with confidence about it. Initially the competition was envisaged as a team contest between the States and Territories that comprise the Commonwealth of Australia. These total eight entities although the Northern Territory with a total population of less than 200,000 lacks any formal philatelic organization. However before the invitations to compete were circulated it became clear that New Zealand was keen to compete, so additional teams were invited to represent the North and South Islands of New Zealand.

The inaugural Australasian Challenge

was held at the Canberra Stampshow in March 2002. The event attracted six teams from Australian plus the two New Zealand teams. As the host, the Australian Capital Territory (ACT) did not compete but provided the majority of the jury, all qualified Australian national judges.

The rules were that each team should comprise adult exhibitors with each of the entries from a different exhibiting class recognized by the FIP or by the Australian Philatelic Federation (APF). It was a requirement that one of these exhibits must be from a novice exhibitor, defined as a competitor who had not previously exhibited at a National Show. In addition each team was required to include a youth exhibitor. With two exceptions, all of the exhibits were required to exhibit five frames of material. The exceptions were that the number of frames from the novice could be in the range of three-five frames and for the youth exhibitor the size of exhibit was to be in the range permitted for the age of the entrant, i.e. in the range of three-five frames.

The reasoning behind these regulations was firstly, that the Challenge was designed to promote new exhibitors. Secondly that the restriction to five frames maximum was deliberate as there was concern that some teams would include experienced and highly qualified international exhibitors who had established eight-frame exhibits. It was felt that such experienced exhibitors should be required to adjust their exhibits for the Challenge rather than despatch the eight-frame material in envelopes that had recently returned from a major FIP show!

Overall the rules for the inaugural Challenge proved to be acceptable and only minor changes were made for Challenge 2 and 3. The more significant of these were that the novice entry was no longer required to be from a different exhibiting class to the other adult entries and that the two entries obtaining the highest marks from the winning team in the preceding Challenge could not be accepted for subsequent Challenge competitions. The exhibitors were however, permitted to exhibit again but with a completely different display.

For Challenge 2, in 2004, the ACT

entered a team to increase the total number of teams competing to nine. The composition of the jury was changed to include at least one suitably qualified judge from each geographical area represented by the competing teams. Members of the jury were not permitted to participate as competitors!

For Challenge 3 one of the teams that had competed in Challenges 1 and 2 could not get a team together but it is likely that they will compete again in 2008.

The first three Challenge events were held in Canberra as part of a long-established series of biennial shows but it was decided that Challenge 4 would be held in New Zealand as a part of Tarapex 2008 in New Plymouth, north island New Zealand. The invitations to compete have not yet been issued but it is likely that the overall format of Challenge 4 will follow that of the earlier events.

It is a special pleasure to report that the Australasian Challenge has on all three occasions proved to be a major attraction at the shows at which it was exhibited. Also that the event has been a happy bend of competition accompanied by good fun and companionship. To date the winning teams have been Western Australia (2002), the ACE (2004) and North Island New Zealand (2006). Each of the exhibits is judged at National level and awarded the appropriate National medal and certificate and the winning team is presented with the Ed Druce Memorial Trophy. This is a handsome piece of marquetry donated jointly by the Philatelic Society of Canberra and Australia Post as a tribute to the late Ed Druce. The design on the plaque is the Royal Bluebell, which is, for those who do not know, the floral emblem of the ACT and selected to symbolize the love Ed Druce had of the Australian bush. The shield is held by the winning team until the next competition is held and it was also designed so that the names of each winning team could be progressively added to the plaque. The overall responsibility for the rules and approval of the jury is the responsibility of the APF and the New Zealand Philatelic Federation.

Team competitions are not necessarily limited to multi-frame exhibits and a more recent variation is that of one-frame team competitions. In New South Wales the annual Northern Beaches Show (in Sydney) has become a focus for annual one-frame shows and a team competition was included in early 2005. This year (2006) it was widened to include a one-frame competition specifically restricted to

smaller regional clubs — the majority of the exhibitors were first timers in any form of philatelic competition. At a higher level of competition the Ameripex one-frame competition in Toronto in 2005 was also highly successful and attracted overseas entries. We can confidently expect that this style of philatelic exhibiting will be more widely offered. From the perspective of encouraging new exhibitors one-frame competition is especially praiseworthy. To date the Australasian Challenge concept of requiring a youth entry has not been widely followed although the 2005 Northern Beaches awarded "bonus points" for youth exhibits included in the competing teams.

Adelaide Stampex 2006

The 5-Nations Challenge was held as an integral part of Adelaide Stampex 2006, the Australian national show for the year. The rules closely followed those used for the Australasian Challenge with each team featuring six exhibits with the requirement that one of these had to be from a youth member. In each team all of the adult displays had to be from a different FTP exhibiting class and all entries consisted of five-frames of material. The youth exhibit could be from any class with the number of frames appropriate to the age class of the exhibitor. The entries were assessed using the FIP points system but with the medals awarded at Australian National level. Thus the 5-Nations medal level was awarded at a slightly higher medal level than for FIP shows i.e. a Gold in the 5-Nations competition would equate to a Large Vermeil on the FIP international scale, a Large Vermeil to Vermeil etc.

The jury for the 5-Nations Challenge was the same as for the other National classes at the Stampex 2006. It comprised a total 20 jurors selected to include members qualified to judge specific classes at Australian National shows, although a number were also accredited FIP judges. The Jury also included at least one member from each of the Nations represented in the competition. This was linked to the already established APF exchange of Judges agreements with Canada, South Africa, the UK, and the USA. Judging of individual classes was undertaken by teams of three judges all of whom were specialists in the field they assessed. As is the practice for all Australian national shows the judges were approved by the APF prior to their invitations to judge at Adelaide.

The aggregate scores for the five nations were:

Australia	529
Great Britain	517

Canada	498
New Zealand	498
United States of America	497

The Australian team was therefore, declared the winner at the Palmares Dinner held on the evening of Saturday, August 19. Members of the winning team each received a glass bud vase memento of their success. Details of individual exhibits and their results can be obtained from the APF web site, www.apf.org.au. Suffice it to say that the overall standard was high with the winning team obtaining an average mark that corresponded to a National Gold, with the other teams not far behind. It was also a delight to see that a very wide range of exhibiting classes were represented including maximaphily.

I was not a member of the Jury although I have to declare an interest as the proud grandfather, and mentor, of the Australian youth exhibitor. However I understand that the judging of the 5-Nations exhibits was an enjoyable affair. As was the case with the Australasian Challenge the style of judging by small teams focussing on specific exhibiting classes ensures that the team results remain uncertain until the very final stages of the jury deliberations. This means that individual judging teams are free of the temptation to squeeze out the extra mark or two to guarantee that a particular team is announced as the Champion!

Understandably the Australian team and the audience at the Palmares were delighted that the home team was the 5-Nations winner, but nobody would wish to infer that Australian philately is in any way superior to that of the other nations that competed. The gains from such international competition are those of the presence of a magnificent selection of high quality exhibits from a wide range of exhibiting classes at a single venue. This enables both the members of the jury and the viewing audience to see many of the best exhibits from around the world side by side in the frames. Indeed, it is my opinion that team competitions provide a center point at any level of stamp exhibition. For the smaller local shows the advantages of adding a new approach are much the same as for international competition. There are gains to judges, exhibitors and to those viewing the exhibits.

While I am an unabashed proponent of innovation in exhibiting and of team competition it needs to be understood that "behind the scenes" team competition requires the cooperation of many folk. For the team organizers, arranging the selec-

tion of the team representatives is not an easy task nor is the related problem of chasing up the selected exhibitors to have their material ready in the prescribed format by the required date! For the Australasian Challenge and the 5-Nations Challenge the members of the jury that represent the visiting teams also acted as the Commissioners. It would be remiss not to congratulate the organizing committee at Adelaide for putting it altogether so successfully.

Summing Up

I will refrain from putting forward suggestions on how such a national or state team should be selected, beyond commenting that it should be left to the most appropriate national body or regional body. For the Australasian Challenge this is easier, at least for the Australian teams, as each State and Territory has its own philatelic council

affiliated to the APF and it is to those bodies that the invitation to compete in the Challenge is sent. As the Australasian Challenge has developed, some of the earlier fears that established high achievers with proven track records at FIP exhibitions would dominate the competition has not proved to be a problem. Indeed some States have deliberately taken the decision to invite team members who are relatively new exhibitors. For the teams representing the States with a smaller population and exhibiting base there are problems in finding a full team and in one or two instances they have elected to enter but have done this with five entries instead of the full team of six. This demonstrates that it is the fun of competition rather than a driving desire to win the Australasian Challenge has been the role the competition has played in bringing into the exhibiting arena a stream of new exhibitors and a quite out-

standing group of youth exhibitors, It should be noted that finding novice and youth team members are undoubtedly the hardest tasks that confronts the team organizers. But after all the competition is that of a "Challenge"!

Personally I very much welcome the wider adoption of team competition in philately. My enthusiasm is on two fronts. First, the scope that team competition offers for the introduction of new exhibitors, especially with the inclusion of novice and youth team members. The inclusion of one-frame teams from small regional societies in New South Wales is a splendid example of this. Secondly, team displays form an excellent focus at any level of philatelic show. In short, team competition has a significant role to play in the promotion of our hobby and thereby merits the support of both AAPE and NAPE.

The 2006 Philatelic Exhibitor's Handbook — Updating A Classic

by Ada Prill

I've learned the hard way — editing someone else's prose is much harder than simply writing new text! When I was offered the job of updating Randy Neil's seminal *Philatelic Exhibitors Handbook*, I thought it would take maybe a month. Lots of people said they would help. All I had to do was plug in the new exhibiting rules that took effect in 2001, right? Maybe update the list of national shows? Wrong! How about two years?

The first glitch came when I found out that (gulp) Randy did not have an electronic version of his 1995 book. Heck, I even have access to a computer that can read 5 1/4" floppies, but not even those were extant. I'm a terrible typist, so I gratefully accepted the offer of Subway Stamp Shop, the publisher, to send me an OCR scan. Ummm. Quite frankly retyping the whole book would have been faster than cleaning up the OCR's work! It had attempted to read text in boxes and text on illustrated exhibit pages, and the result was page after page of gibberish. After deleting the worst of it, I was left with text such as "whythe small cost of joining the-AAPE can be some of the best money an exhibitor.- [om novice to advanced-will ever spend." This is an actual unedited quote from the OCR scan. Even in the last weeks I was still finding "l" used instead of "I"

The next problem was illustrations. Randy's book was lavishly illustrated, but not one of those illustrations was still avail-

able. Probably it turned out to be better that I had to find roughly 300 new pictures, as many of the old ones actually dated from the 1988 First Edition and were not really representative of how exhibiting is done today. But it was a daunting task.

I asked for — and received — help from dozens of exhibitors. Janet Klug, Phil Stager, Steve Zwillinger, and Andrew MacFarlane sent me CDs of exhibit pages to choose from, and Tom Fortunato and Joann Lenz offered scans from their web pages. Kirsten Ollies' Queen Elizabeth exhibit was also available on Tom's web site. (Of course I checked with her before using the images.) I asked Jeff Shapiro and Steve Suffet for permission to scan pages from the exhibits they sent me for ROPEX 2005. And — again with permission — I downloaded scans of the title pages that George Nicholson, Jim Kotanchik, and Fred Fawn sent for posting on the ROPEX web site. Jonathan Becker sent me a lot of page scans, including one that he had improved, with "before" and "after" versions. Ken Lawrence provided another "before and after" and several other useful images. He also allowed me to use several very useful paragraphs of explanatory material, including the text of one of his posts on the Virtual Stamp Club.

A few exhibitors, including Ray Stone, Kurt Laubinger, Steve Suffet, Fred Fawn, Ben Ramkissoon, John Hotchner, Ron Leshner, and Ken Kutz, brought or sent me

actual pages or color photocopies to scan. (I wore out a scanner in the process.)

Many others e-mailed me scans: Mark Butterline, Tim Bartshe, Jonathan Becker, Nancy Clark, Lloyd de Vries, David Eeles, Dzintars Grinfelds, Ken Lawrence, Omar Rodriguez, Harlan Stone, Harvey Tilles, and Alan Warren. Vicki Canfield Peters sent me scans of Jim Graue's pages, and Susan Shapiro scanned pages from Jeff's exhibits. Nancy Clark illustrated the postal stationery chapter she wrote and then sent me images of some stampless cover pages when I realized that I was lacking those for the postal history chapter.

In some cases I then, unfortunately, had to spend an hour or more cleaning up each illustration, as one of my most important sources had a bad scanner bulb, and there were dark streaks to remove from every scan. In some cases I had to enlarge the page greatly and replace pixels individually. Most of the images, regardless of source and including my own scans, needed some work, if only to increase the contrast. It was very frustrating to me when the printed book made many illustrations that I had painstakingly made more contrasty into muddy reproductions that looked no better than the originals!

When I thought I was getting into the home stretch, I realized I needed many more "people" pictures, so I went off to two stamp shows, one a regional (STEPEX in Elmira, NY) and the other national

After all is said and done, more is said than done.

(Philly National) and terrorized judges and exhibitors with my camera. Wonder why there are so many pictures of Doug Clark and Tim Bartshe? They cringed the least when I interrupted their judging work with my picture taking.

Ed Jackson sent me scenes from Southeastern Stamp Exhibition, and I had previously taken pictures at APS Stampshow and AmeriStamp Expo — just not enough. AAPE Youth Championship Directors Bob and Carol Barr and the Hodge family supplied pictures of youth exhibitors, and I found a CD Vincent Knaus had given me of photos he took at the Youth Championship at NAPEX 2003; Vincent had told me to use them any way I wanted — so I did. Barb Boal sent me pictures of the American Philatelic Center and some from Stampshow. At the very last minute I sent an SOS off to Lloyd de Vries for permission to use his picture of the Air Mail Room at APS headquarters.

Harlan Stone, Omar Rodriguez, Bob Rose, John Allen, Mark Butterline, and Matt Liebson all sent pictures of themselves with their exhibits or computers. Duke Day sent me pictures of his extremely photogenic daughter Elizabeth, who exhibits thematically (horses).

I didn't want Randy Neil's book to be without images of some of Randy's own exhibit pages, so I nagged him mercilessly. Picture by picture, I was able to assemble the 300+ images, each worth a good thousand words, which show rather than tell the reader what exhibiting really means.

Back to the text. I had decided early on that I wanted to preserve Randy's informal style, which I believe relaxes new exhibitors. His folksy prose is lively and easy to understand. But I did *not* want to preserve his punctuation, which had irritated me when I used the book some years earlier. I finally did a search on "...," and separated the sentences so spliced. A minor matter, to be sure, but there went a few more days.

For much information (such as the aforementioned list of national shows), I came to the conclusion that including specifics would lead to the book being out-of-date and inaccurate in just a few years, so I instead included information about how to find information on the Internet. I hope that APS and AAPE retain their URLs! After (alas) correcting the OCR scan, I decided to cut large chunks of text dealing with hand-lettering of text, as almost no new exhibitors use that method anymore. And the section on word processors needed to be completely rewritten, as

2006 word processors are a heck of a lot more versatile than those available in 1995.

Whenever I could, I tried to integrate my work seamlessly into Randy's text, which meant trying to write like Randy. I found out that using someone else's style is a lot harder than I thought it would be. I hope that nobody goes through and tries to find which sentences Randy wrote and which I wrote. And if anyone tries and fails, then I have succeeded better than I think I have. In places Randy's text was very close to what was needed and not really outdated, but events since 1995 had made the subject somewhat more complex. In several cases I appended subchapters or a few paragraphs written by others: Alan Warren on first day covers, Tim Bartshe on title pages and synopsis pages, Ken Lawrence on design and layout and first day covers, and Eliot Landau on planning an exhibit and using the computer.

Organization: I decided to put all the general information to help exhibitors get-started, such as layout and writeup, in the first part of the book. Then there was a section in which I followed the arrangement of the *APS Manual of Philatelic Judging*, discussing each division in the order in which it is covered in that book. Last came the chapters such as insurance and how to become a judge. With some trepidation and a LOT of help from John Hotchner, I came up with a final wrap-up chapter on "Emerging Trends." Fine. I was happy with the outline, but a quick look showed me that I needed a lot of new chapters, not only for the divisions added in 2001, but also for postal stationery and aerophilately, which had not been covered at all in 1995. And the old chapters on individual exhibiting disciplines had to be updated to reflect the new rules, too.

I am an editor/writer, not a skilled exhibitor, so I had to wheedle friends who actually *knew* something about each of the types of exhibits into writing chapters for the book. I had NO budget for reimbursing writers! They all did it for love of the hobby, and my gratitude knows no bounds. I am blessed to have had help from so many people who were both knowledgeable and willing to help others acquire knowledge.

I asked Nancy Clark to recommend someone to write the Postal Stationery chapter, not knowing the she and Doug had a stationery exhibit. Nancy, always generous with her time and expertise, wrote that all-new section. Jim Graue let himself get roped into writing the new chapter on aerophilately. Display Division was ably

explained by Steve Suffet, who also helped in numerous other ways. Alan Warren assisted in transforming Randy's old chapter on first day covers into an updated section on illustrated mail.

Ben Ramkisson rewrote the chapter on astrophilately and supplied all of the illustrations for it. Peter Iber had written the 1995 chapter on revenues. Since he is no longer exhibiting revenues, he suggested I find someone else for that chapter, and Ron Leshner stepped up to the plate and wrote an all-new chapter that almost makes me want to collect revenues!

In October 2005 I called Mary Ann Owens to see how the revisions were coming along for her chapter on thematics. It was then that I learned that she had cancer! We talked for quite a long time, and she suggested asking Tom Fortunato to do the thematic chapter for the new book. It was the last time I got to speak to Mary Ann, alas, but Tom was gracious about accepting the assignment and made it clear why Mary Ann had him in mind for the job.

John Hotchner, helpful everywhere, revised his chapter on how to become a judge, and Dan Walker updated the insurance chapter. (I gave Hugh Wood, Inc., a chance to suggest changes in the insurance chapter, but they did not do so.)

I edited these contributed chapters very lightly, as there was no need to make a chapter signed by someone else sound as if Randy had written it, and the contributors were all experts who knew a lot more about their subjects than I do.

As I finished updating each of the non-signed chapters, off it went to John Hotchner for suggestions. And he had lots of them. I think I followed all but one of his excellent recommendations. Other people fact-checked individual chapters, but John was amazingly generous with his time and expertise. There were a lot of not-so-obvious changes that had to be made. Exhibiting had gone through a major revolution, but some changes were needed in nonexhibiting information as well. Ellen Peachey, who proofread the whole book, found some out-of-date information about APRL policies, for example. Sherry Strahley also proofread much of the book and made some helpful comments. Peter McCann fact-checked the chapter on international exhibiting, and Ann Triggles patiently answered questions of various kinds.

I was determined to have an index; as a user of the 1995 edition, I had found that the lack of an index was perhaps the book's greatest flaw. Not to worry, I was told;

Quark Xpress, the software being used to lay out the book, has an indexing function. So I sent off a word list and waited. And waited. The person doing the layout could not make the indexing program work. After a series of delays and frantic e-mails, I finally got back the raw index. It was a disaster. I checked on the word "Zwilling," as I had used many images from a CD supplied by Steve Zwilling. The index had three page numbers. I quickly found eight more! So I ended up doing the index in a rush, largely manually. It is not as complete as I would have wished, but I had to compromise in order to get the job, by then a

month overdue, finished. Even an imperfect index is better than no index at all.

At last I held the finished book in my hand! And, OH NO, the printer had introduced a bunch of errors that had not been in the last proofs! Words were left out in at least half a dozen places. In most — maybe all — cases, the meaning remains clear enough, but it is disheartening to have proofread and reproofread and asked an average of three other people to proofread each chapter and still have glaring mistakes. Oh, well, I can hope there will be a second printing someday.

As you have realized by now, my name

and Randy Neil's name are on the front of the book, but it was really a group effort by the exhibiting community. As Randy recognized when he invited guest authors to write about their own areas in 1995, no one exhibitor knows all aspects of every exhibiting specialty. Because of the contributions of a whole galaxy of exhibitors, much of this book represents actual experience doing the specific kind of exhibit being discussed. I hope it will prove useful to both beginning exhibitors and those who want to branch out into new disciplines. A heartfelt "thank you" to all the wonderful people who made the book possible!

Synopsis of the Issue — A Thematic Synopsis

by Jack Andre Denys

THE BAYEUX TAPESTRY- SYNOPSIS

NOTE - In this exhibit, Tapestry with a capital "T" designates The Bayeux Tapestry.

IMPORTANCE

Focus of this exhibit is The Bayeux Tapestry, actually an 11th century *embroidery*, the world's most celebrated needlework. Half of the Tapestry's 58 scenes tell the **story** of the 1066 Battle of Hastings, a turning point in western civilization. Soon after the battle, the Tapestry was sewn onto eight narrow strips of linen, totaling 231 feet. Though much about the Tapestry's origins remains a **mystery**, it is a precious record of everyday medieval life, used by scholars to study customs and clothing, arms and armor, ships and structures. Its fascinating **history** includes 900+ years of fire, theft, revolution, restoration and war. Both Napoleon and Hitler admired it. Today the Tapestry is an international **celebrity**, replicated, imitated and portrayed in many ways. It is now safe in a museum of its own in Bayeux, Normandy, France.

CHALLENGE

The exhibitor knows of no other exhibit or specialist on this theme. Showing the Tapestry's story philatelically is a challenge - it is only on 23 stamps (excepting Halley's Comet issues).

CREATIVITY AND ORIGINAL RESEARCH

Special attention has been given to the ways stamp designers have adapted Tapestry scenes by changing details. One designer created "faux Bayeux Tapestry" scenes to portray centuries of history before and after the Tapestry's time. These adaptations are identified in the exhibit.

AMONG KEY ITEMS (Frame: page)

Isle of Man - Pencil sketch essays for 1000th Anniversary Issue, 1974 (1:6 and 8)

Great Britain - Battle of Hastings issue, 1966

4d strips of six, each missing one color - approx. 40 strips in existence (2:10-11)

6d - Imprimatur - Ex National Postal Museum - 27 known on market (2:3)

1'3d - Missing color (lilac) - 60 known (Plan page)

- Imprimatur - Ex National Postal Museum - fewer than 10 known on market (2:8)

- Cover with 2 examples missing 1/2 of gold embossing (Queen's head) to Lebanon (5:16)

Italy - Pneumatic post cover, 1951 (4:8)

France - Folded letter sent to Bayeux, 1730 (4:7)

- "Armee D'Angleterre" Napoleonic military postmark, 1798 (4:9)

St. Helena - Elusive single commercial usage, 5p Halley's Comet issue, 1977 (4:13)

France - Ballon Monté, 1870 (4:15)

Great Britain - Semi-postal stamped envelope, Penny Postage Jubilee, 1890, to New Zealand (4:16)

Jersey - Definitive Issue, 1969, 9d plate proof (5:3)

Belgium - Publibel advertising postal card, postage due, 1949 (5:12)

REFERENCES (Two magazine articles as well as books that are quoted in exhibit)

AWARDS

Gold at ROPEX '03, PHILADELPHIA '03, AMERISTAMP EXPO '04, NY MEGA '04, NTSS '05

Large Vermeil with Special Prize at WASHINGTON 2006

The Philatelic Exhibitor

The man who complains about the way a ball bounces is likely the one who dropped it. — Kent Hill

Too Many Gold Medals?

by David L. Herendeen

I found it fascinating that I wrote most of this paper while at the international show in Malaga, Spain in October and then, before I can put the finishing touches on it, the TPE for October appeared in my mail box. There are no fewer than four articles that directly, or indirectly, impinge on the subject. The first is the Jim Graue editorial (Ref. 1) taken from the Air Post Journal (APJ), the second is the responding letter to the editor of the APJ by John Hotchner (also Ref. 1), and the third is the section "A Large Gold?" in Bob Odenweller's column (Ref. 2). The fourth, somewhat less directly related is John Hotchner's column on Winning the Grand (Ref 3). So, I reformulated this article to address some of these burning issues.

Where I Stand

As judges, we are all supposed to use the judging criteria as set forth in the *APS Manual of Philatelic Judging*. For each of the exhibiting Classes and Divisions there is a set of criteria, some of which are different between disciplines. Each exhibit is then judged *independently* by the jurors. This brings us to a most important observation:

Observation 1: Every Exhibit May Win a Gold Medal

That's right. Stamp exhibitions are much more like playing golf. Each exhibitor is trying to do their best against the "course," i.e. the judging criteria. Make no mistake; *it is possible for all exhibits to receive gold medals*. This is axiomatic in the rules of exhibiting. There is no "bell curve" of results that dictates the distribution of awards. In fact, I've always thought it would be fun to have an exhibit made up of all gold medal winners just to mess with the jury's collective mind.

Observation 2: Stamp Exhibiting is not Really a Competition

Adjudication takes place in the jury room when the panel makes their final determination of the medal levels for each exhibit. A real "competition" only arises when awarding the Grand, Reserve Grand, and special prizes. (There are, however, uncommon instances where the jury may revisit "lower" level exhibits to make certain they are roughly in the correct "order." This will be discussed in more detail below.) This is generally the only time that "nominations" are made and comparative

merits of the topmost exhibits discussed. Since there is only one Grand award, out of the 30-40 exhibits at the average WSP show, nearly all of us know going in that the chances for the Grand are remote. Nonetheless, an exhibitor's basic award has nothing to do with competition. In fact, the comparing of exhibits by judges while judging is often frowned upon.

What a Gold Medal Means

A Gold Medal, most simply, means that a jury of the exhibitor's peers has determined that the exhibit has satisfied all of the judging criteria as they are defined at the gold level. Pretty simple statement, isn't it? The Gold Medal is recognition that the exhibitor understands the rules of exhibiting, has selected a sufficiently rich theme, has devoted significant time and personal study to the material, and has done an exemplary job of telling their story. That's it, period, end of case. You have become an accomplished exhibitor according to other accomplished exhibitors.

Hypothesis: There are Too Many Gold Medals

Now, let us return to the Graue hypothesis that there are too many Gold Medals. Suppose the hypothesis is true. Then, at least one such exhibit should not have gotten a gold medal. By Observation 1, all exhibits may get gold medals. Therefore there is a contradiction, and "There are Too Many Gold Medals" is logically false.

Time for Competition

Now that we have settled one argument, namely that, in theory, there cannot be too many gold medals, let's now turn our attention to the competitive part of exhibiting: the Grand and Reserve Grand awards. Hotchner (Ref. 3) has written a rather good piece describing the type of exhibits that may or may not win the Grand Award. I feel that his statements are completely correct and on point. The other competitive awards are the so-called "specials." Odenweller (Ref. 2) states that "No, the competitors don't have to be told which are the better exhibits if they know much about philately and exhibiting. Even for those who might not, the special awards tell the story well enough." I don't think so, on either count.

The first statement, rather harsh, is absolutely not true. As a judge I have spo-

ken with many exhibitors who don't satisfy those requirements. There are many exhibitors way outside of what many of us think is the "insider" group. The second statement is often false as well. First, there are a number of "special specials" that are so limited in nature that many times only a single exhibit can win. Second, there are chief judges who instruct their juries to "spread the wealth" (wrong thinking, in my opinion), and others who "let the chips fall where they may." One way to make sure the best of the best are identified is discussed in the following section.

More Medal Levels?

I have spoken with many of judges throughout the country who believe that there needs to be another type of medal level. Why? Because, as discussed in the previous section, although there are many more Gold Medal exhibits as the exhibiting fraternity has become more accomplished, many of them are not actual candidates to ever win a Grand Award. This may be a harsh statement, but the fact of the matter is that when crunch time comes the most challenging, difficult and (often) most valuable exhibits win the biggest awards. Those of us that are fully self-realized exhibitors understand that we were not going to win a Grand Award at a show that included the eventual Grand Prix winning collection of Mr. Bill Gross.

So then, what does this mean? It means that not all Gold Medals are created equal. This was one of the reasons the Platinum Award was instituted when the One-Frame exhibits were introduced. I was very surprised to see Odenweller (Ref. 3) argue against the institution of an additional award level. After all, as a major FIP player, he has lived with the nine levels of awards rather than the six we use here in the US. He notes that, "It has been my experience that as soon as a new level of grading is introduced, one effect it has is to cheapen the others in an inflationary creep." Hum, I'm afraid that I don't like the "inflationary creep" comment. If such a phenomenon occurs, it is a problem with the judging corps, not the exhibits or exhibitors. This is the same "upward compaction" that Graue feels he observes. Again, a judging problem.

Have you ever asked why on earth there is a "Silver-Bronze" Medal?

continued on page 18
The Philatelic Exhibitor

SINCE 1931

HELPING YOUR EXHIBIT TO LOOK IT'S BEST



ENCYCLOPEDIA OF UNITED STATES STAMPS AND STAMP COLLECTING

Includes all the necessary information on US stamps and US stamp collecting. 62 chapters of articles, practical tips, almanacs of chronological dates, quotes, examples, gloriously illustrated full color images etc.

Item #RB150 \$30.00 **SSS PRICE \$25.00**

G&K STYLE #135 QUADRILLED PAGES

- 8 1/2x11" 3-Ring pages, lightly quadrilled in soft gray with a gray border, 2 round corners
- Header for country or topic name
- High quality, acid-free white-stock
- Sold in 3 convenient weights

Medium weight, pkg. of 20 GK-135

Lightweight, pkg. of 35 GK-160

Heavyweight, pkg. of 15 GK-140

SSS PRICE \$6.50 per pkg. Any 5 pkgs. \$26.00

G&K STYLE #350 QUADRILLED PAGES

- High quality acid free 8 1/2x11" card stock quadrilled in soft non-repro blue
- Sold in pkg. of 100 pages
- High quality, acid-free white stock

3-Ring quad page #350R1

Same, rounded corners #350R6

3-Ring all blank page #350AR2

Same, rounded corners #350AR3

Exhibition quad page #350ER4

Exhibition all blank page #350EBR5

SSS PRICE \$14.00 ea. pkg.. 5/ \$65.00



CALL OR WRITE TODAY TO RECEIVE YOUR FREE 2007 SUBWAY STAMP SHOP CATALOG

HOT OFF THE PRESS!!!

THE PHILATELIC EXHIBITORS HANDBOOK (THIRD EDITION)

- Completely Revised
- Updated To The 21st Century
- Includes everything you need to know about exhibiting from Page Design, Layout, Traditional-Exhibits, Postal History, Stationery, Aero and Astro-Philately, Revenue, First Day Covers, Software, Hardware, Interacting With Judges, etc.



Item#RRN01 \$39.99

SSS PRICE \$31.99

G&K PAGES TO FIT SPECIALTY/NATIONAL ALBUMS

10x11 1/2" Top quality, chemically neutral bond pages printed on one side.

Available blank or quadrilled in soft green.

	SSS PRICE
Style A—Foreign Blank *, pkg. of 40	GS-BLARA \$13.20
Foreign Quadrilled *, pkg. of 40..	GS-QUARA 13.20
Style B—U.S. Blank *, pkg. of 40	GS-BLARB 13.20
U.S. Quadrilled *, pkg. of 40	GS-QUARB 13.20
U.S. Postcard Blank *, pkg. of 40	GS-BLARAAB 13.20
All-Blank Pages, pkg. of 40 *	GS-BLARBP 13.20

SSS PRICE \$9.90 ea. pkg

IMPERIAL MOUNTING CORNERS

- Full transparent mounting corners, invisible seam
- Crystal clear archival quality PolyPro film
- Permanent self stick acrylic (archival) adhesive

5/8" Size, pkg. of 500 IA-MC22 \$13.92

1 3/4" Size, pkg. of 100 IA-MC25 8.40

Strip Style 1" Size, pkg. of 250 IA-MC20 11.50

IMPERIAL EXHIBITION PAGE PROTECTORS

Made for Subway using archival quality 3 mils Mylar-D polyester. Top opening holds standard 8 1/2x11" page. The perfect size for most exhibitions.

Sold in pkgs. of 10.

Type 1800 Fits oversized 3-Ring Binder #GK-821B on page 2

IA-____(Fill in type #) **SSS PRICE \$12.50, 5 for \$50.00**

America's (and the World's) Largest Stamp Collecting Supply Company

SHIPPING CHARGES

By MAIL/UPS *: \$4.95 Min. Orders over \$50 ADD 10%, Over \$250 ADD 8%

* Some Remote Areas Carry Higher Shipping charges. PA Residents: ADD 6% Sales Tax

ADD \$5/\$10 Per Parcel on high weight/low cost orders shipped to the 11 Western States and Texas

Ask for Shipping Charges to AK, HI, P.R., APO's, FPO's, Foreign

Call Toll Free Phone: 1-800-221-9960 Fax: 1-888-221-9960

Email: custserv@subwaystamp.com Phone: 814-946-1000 Fax: 814-946-9997



2121 Beale Ave, Altoona, Pa 16601 - DEPT. SSM
www.subwaystamp.com/

Not Responsible For Topographical Errors

continued from page 16

As a judge, I can certainly confirm that the differentiation between Bronze, Silver-Bronze, and Silver is one of the most difficult tasks. As noted earlier, it can be far more difficult to ascertain the difference between these award levels than it often is to recognize the difference between a Vermeil and a Gold. You will also note that there are a very small number of exhibits at the typical WSP show receiving these medals.

In the "olden" days, most exhibits were awarded "lower level" awards. My discussions with those who exhibited 50 years ago indicates that the "importance" and "significance" of exhibits (read "value") was even more important then. This makes some sense considering that an entire "collection" was deposited in the "bin room" and only "selected pages from..." were shown to the public. Treatment, development (other than completeness) and story were not factors. Exhibits of today are most certainly more interesting and often require considerably more personal study (yes, it's an argumentative statement: surely some of the early pioneers in plating and forgeries had a prodigious personal study component, as did later pioneers in postal history with studies of rates and routes).

In today's exhibiting world, the premium is placed on the "story" This has been an egalitarian movement that allows more exhibitors to achieve higher awards. Whether one subscribes to this movement is unimportant since it is a fact of life. As an exhibitor and a judge, these are the rules. This brings us back to the fact that while all exhibits may be Gold Medal winners, I categorically feel that many cannot be Grand Award winners. (Yes, I realize there is the pathological case of a show having all "weak" golds where a "weak" gold can win the Grand Award. To which I say, so what.)

I agree with Graue's invective relative to high awards being a disservice to exhibitors. This is nowhere truer than at the Gold level. I (along with many others with whom I have discussed this issue) believe that there needs to be a distinction between

the highest level exhibits and those that may never be able attain such a level because of their "self limiting" aspects. While a number of possibilities have been posed, I feel that the best option is to use the "Candidate" method currently found at FIP shows. This is thoroughly discussed in the following section.

The Candidate Approach

All of us who are jurors are very familiar with the procedures used for selecting the Grand (a usually, perforce) and Reserve Grand awards. First, candidates (strange coincidence!) are nominated by jurors. As you might expect, the number of candidates can be very small, sometimes even one, or sometimes large, although for a normal WSP show, usually not more than five. (Hotchner feels (Ref. 3) that "A third to half the Golds in any given national show are good enough to win the Grand Award." I think this is a little optimistic based on my experience.) There is then a discussion of the merits of each of the candidates. In some cases, the jury might even go back out onto the floor to look at several exhibits. When all is said and done, there is a simple majority vote and the winner is crowned. My suggestion is to simply formalize this process. To give the awards chairman the names of the candidates to be placed in the Palmares. Each candidate is introduced, and then the Grand and Reserve Grand winners are announced.

Pluses

- Costs the show nothing: no new medals or ribbons are required
- Makes the Palmares more interesting: more suspense before the Grand is announced
- More recognition: for superior exhibits not winning the Grand
- Tells exhibitors that they are "in the running": lets the exhibitor know there is a chance of winning a Grand someday
- A new medal level is not created, thus no "inflationary creep" can occur

I look back to my earlier years of exhibiting when I finally got IT. The IT was what I call the Herendeen Rule: If ten

people tell you your exhibit sucks, then guess what? Your exhibit sucks. Your baby really is ugly no matter what you think. If you get eight Gold medals in a row and you are never a candidate, guess what? This is a much more honest approach than having the exhibitor with the greatest collection of Upper Slobovia think they can win a Grand award if they can't.

Minus

- The "losers" feel bad because they didn't win one of the top awards: they are left standing after the two awards are announced.

Get over it. The "losers" already feel bad. I think being a candidate would make the majority of exhibitors feel good. Sure, I can name some that probably wouldn't. Again, so what. There is never a perfect solution to any problem.

Conclusions

This article has presented my views and observations on a number of timely issues facing us in the exhibiting world. I feel that we are all working for a better environment for exhibitors and judges, and that this has occurred over the last 15 years during which I have participated in the "game." There must always be a balance between the power of money and the egalitarian principles for which the U.S. often stands. I think we should all agree that nearly every exhibit can aspire to the gold level. That said, we should also agree that not all will. We also need to agree, as Graue points out, that not everyone can succeed. If one does not have to work for success, then what good is it?

I also believe that an extra "level" of award is necessary to differentiate the most powerful exhibits. To this end, I proposed the candidate rule and indicate its pros and cons.

References

1. Graue, J. and J. Hotchner, "Too Many High Awards — Fact or Fiction," *TPE*, Oct. 2006, p. 12.
2. Odenweller, R.P., "Ask Odenweller," *TPE*, Oct. 2006, p. 23.
3. Hotchner, J., "As As I See It - How About You?" *TPE*, Oct. 2006, p. 24.

Sign Up A New Member For AAPE

★★ HELP US GROW! ★★

USE THE MEMBERSHIP APPLICATION ON INSIDE FRONT COVER

NAPE Announces Website: www.nape.org

Our Down-Under colleagues have recently unveiled their new website designed by Hans Karman. Please visit and enjoy. They welcome feedback.

Synopsis Page of the Issue — Postal Markings

by David McNamee

Synopsis for Judges:

version 9.0: January 19, 2006

Van Diemen's Land Pre-adhesive Postal Markings 1822-1853

Scope: This is an exhibit of postal markings found on mail to and from points in Van Diemen's Land (Tasmania) during the period from the first postal decree (October, 1822) until the introduction of adhesives (November, 1853). Generally, handstamps were used in Hobart Town and Launceston. Most other (country) towns used manuscript markings. Exceptions were George Town (1822-24 only) and a few postmasters' private datestamps introduced in 1850s. This is the most comprehensive exhibit of these markings available today.

Treatment: Although a postal markings study, close attention is given to verifying the complex and everchanging postal rate structure in this early period and special routes giving rise to the postal markings. The exhibit is presented in chronological order within the structure of the postal markings used by the two main post offices of Hobart Town and Launceston to designate the type of postal service performed, followed by other (country) towns within each type of service. Chapter headings and running headers include:

- Outward and Inward Ship Letters (Hobart Town and Launceston)
- Local Posts and Carrier Mail
- Inland (between towns) Letters
- Official Mail
- Registered Mail

Within this treatment there are rare and special markings:

- Soldier's mail
- Redirected mail
- Forwarding Agents and Private Carriers
- Postmasters' Private Datestamps
- Taxed Markings

Personal Research: Census figures for the markings shown are based upon a thorough examination of auction catalogues 1922 to present as well as extensive correspondence with other advanced collectors of Tasmania. The author has identified and published research establishing new Earliest/Latest Uses for a number of markings.

Significance: The period presented here reflects the growth of commerce and personal correspondence during the formative years of the postal system of Great Britain's second oldest colony in Australia.

Difficulty of Acquisition and Condition: Great effort over the past 30 years has gone into acquiring the earliest/latest recorded dates of use (24 items), as well as special rates and auxiliary markings as a means of raising the difficulty level. Provenance for many of the special and rare items include gems from the pre-adhesive collections formed by Purves, Viney, de Righi, Odenweller, Tinsley, Groom, Druce, Karman, Askeland, Peace, and Cress, plus other examples from more than a score of anonymous sources.

I have endeavored to select the best condition available; however, the condition is how you find it when the examples available are severely limited. Some covers reflect the harsh conditions of pioneers living in the bush.

Rarity Factors: There are quite a few rare items included that have been recorded as only one, two or three examples known. Four items shown are known only by a single example, plus the set of four Hobart Town Carrier Mail covers are the discovery examples and the only recorded to date. **Highlights of the exhibit:**

- **Earliest Hobart Town** first handstamp F1/P2
- Earliest Hobart Town second handstamp F1/P3
- Concession Rate Soldier's Ship Letter F1/P13
- **Earliest Launceston** first handstamp F1/P14
- Earliest Inward Ship Letter handstamp F2/P5
- Only example of Launceston 1832 Local Post F3/P1
- Hobart Carrier Mail F3/P4-5
- Only example of 1837 Hobart Outward PAID datestamp F3/P8
- Inland Concession Rate Soldier's Mail F3/P11
- Last Day of Use: Redirected Unpaid Mail F4/P3
- Earliest (1824) Forwarding Agent Mail F4/P6
- Official Business to a Convict Station F5/P2
- Launceston first handstamp on Official Mail F5/P8
- **Earliest George Town** first handstamp F5/P10
- Earliest "Money Letter" marking F5/P13
- Taxed Money Letter F5/P14
- Earliest "Registered" marking F5/P15

Within the exhibit *Bold Italics* identifies and provides **highlight** information about **special** or **rare** items for the viewer. For in-depth study, detailed information about each marking and the applicable rates and route is provided in plain text below or beside each example.

1/06 DWM

The Philatelic Exhibitor

January 2007/19

The happiest of all lives is a busy solitude. — Voltaire

Why Didn't I Get That Award?

Reprinted from "*Weekly Philatelic Gossip*" of Sept. 3, 1949

by Stephen G. Rich

As many readers know, I serve frequently among the judges on stamp shows in the places within a couple of hundred miles of where I live. Because I am fairly well known (or should I say "notorious?") sometimes I receive letters from unsuccessful exhibitors asking why they didn't make the grade and get a first award or a trophy for their showing. This happens even when I'm not the chairman of judges and even when I've been a competing exhibitor—let alone when I have had nothing to do with that particular show at all.

Most of the time, failure to win an award arises from one of the very common shortcomings in making up the collection that was exhibited.

One common cause for loss of award is showing the wrong stamps—not the ones you entered or thought you were showing. In the case of one well known exhibitor, he uncritically showed as stamps of the Sardinia 1855-63 issue, in the colors listed as "early" in the catalogue, copies of the late colors conspicuously showing use after St. Patrick's Day 1861 under the Kingdom of Italy. He just didn't show what he purported to show—for hardly a copy in this issue was a Sardinia stamp at all. Another chap lost out badly by showing his Transvaal last issue, the Multiple CA's, all with the most beautiful cancelations indicating use in Cape of Good Hope and Natal under Union of South Africa from August, 1910 on. In fact that fellow weakened his Union of South Africa collection by not putting these fine Interprovincials in it as he exhibited it.

Collectors of U. S. early 20th Century lose awards now and then by carelessly including the 1917 \$2 and \$5 stamps (Scott Nos. 479 and 480) with the 1902 series—not knowing that quite other colors than those of the 1902 Nos. 312 and 313 were used in the late renewed use of these plates—forgetting to notice the "obvious" fact of perf. 10 on the 1917's instead of the perf. 12 of the 1902's.

U. S. 19th Century exhibitors most often fall down by putting an ordinary 10c 1882 in the full brown color where the 1887 10c black brown should be. A few of them manage to mix up the 1882 re-engraved 1c stamps with the earlier 1c items of the 1870's.

A second common cause of losing awards is unwittingly showing forgeries or fakes, which the judges spot. Again I tell that story on myself, that I have put into print more than once. I had a showing of postal stationery of

southern African countries at the 1926 International stamp exhibition in New York. In it I had, conspicuously as a "hitherto unknown" rare item, a Cape wrapper surcharged for Griqualand West. I was so intrigued by it that I had never bothered to look up when the wrapper on which it was made had been issued. But the judges knew that this wrapper hadn't been issued till six years after Griqualand West had ceased to have its own separate stamps.

One exhibit of Tuscany, in very recent days, had been at many shows. It didn't make any real place, till it got to a show at which the judges didn't include anyone who knew about Tuscany's counterfeits which filled so many places on the pages of that exhibit.

U. S. collectors fall down in this regard, mostly by showing the utterly bogus "Army Franks" made about 1900, privately, in mock or imitation of the design of the 10c 1869. A few of them, the few who care for locals, show exhibits in that field in which 80% to 90% of the items exhibited are either forgeries or reprints—and then wonder why they can't get awards.

Many of the exhibitors fail to get awards because their write-up doesn't bring out the merits of their material. They don't realize that any bunch of judges can be counted on to know all fields, and specially that few judges can know what are choice and unusual items in many fields. So they don't indicate what there is on some cover or some stamp that makes it choice or significant.

For instance, a Confederate exhibitor whose stuff has very much merit, and whom I will disguise as "Mr. Kilkenny," showed some of the hardest to get and most interesting Confederate covers imaginable at a 1948 show. But he left this material without enough write-up to indicate to the judges that he even knew what he was showing. So he lost out to others with less "wonderful" material but who used good sense in indicating what their more usual items showed—why certain items were of interest.

We have certain air mail collectors whose collections ought to rate high on all occasions for the fact that they have the hard to get stamps—not the costly ones always, but the lower priced ones which "just can't be found." Yet none of these collections have any indication at the requisite points that the stamps are "very scarce" or that any particular country or

issue is complete.

Sometimes, in fact, the write-up, or the ornamentation of the album pages, actually hides the merit of the material exhibited. I make the statement dogmatically, that most exhibits of Vatican City suffer conspicuously from this fault. It is characteristic of exhibits showing "Music on Stamps" over in the subject-matter field.

You can take the most glorious material, and by surrounding it with write-up which is no more than the catalogue listing brought into too many words, dissuade every judge from seeing that the stamps or covers, the blocks or booklet panes or sheets, are other than the most commonplace material. You can hide the interest and the attractiveness of the choicest covers old and new, by distracting attention from them by ornamentation. One very choice air mail collection, which regularly wins prizes anyway, seems to have been laid out with the deliberate purpose of disguising its contents thus—of putting in page ornament that makes fine proofs look like sofa-cushions, that leads the eye away from the most interesting stamps. Only the downright merit of this collection, and the fact that its owner is willing to show extensive sections instead of random pages, gives it any chance at all to be rated at its real standing.

I make this categorical statement:

If you have fine stamps, well arranged, and you want their merits recognized, don't even draw spaces around them. Set them out on white pages, without even a framing line around each, and certainly without concealing each stamp's merit by mounting in a pochette. The stubborn fact is, that except for a black background piece, just enough larger than the stamp to bring out wide margins on imperforate stamps, anything in the way of a frame or a container gives your material a disadvantage in competition.

The situation on pochettes of any sort needs to be explained. There isn't any ban on their use in any show nowadays. Judges are not prejudiced against collections mounted in them.

But the stubborn facts remain:

The extra reflecting surfaces which the pochette provides, make it definitely harder to see the stamps adequately when they are under glass in the exhibition frames. Thus the general result is to make all stamps look darker than

normal, and specially to make the paper seem grayer than normal. You run the chance of having your material judged as incorrectly classified as to color, paper, and the like. For a good example, I mention that the U. S. 1908's and 1909 commemoratives, in pouchettes, can hardly be told from the scarce blue-paper special

printings of these same issues—that is, when under glass in show frames.

The interference with good vision which pouchettes of any sort produce in framed exhibits, also conceals any defects. A few of the less scrupulous exhibitors in years past took advantage of this to hide damaged

stamps, stamps cleaned of cancellations, or even forgeries, by mounting this way. Judges therefore have become naturally somewhat suspicious.

These are the major causes of the losses of awards about which I have received complaints. As such, they may be of use.

Ask Odenweller

by Robert P. Odenweller

AAPE at Age 20: Where are we headed?

What should we be doing? Looking back on 20 years of writing this column, I find that a time for reflection as given by the topic of this issue is most appropriate. Organizations have a tendency to stagnate once they reach a certain level, and few can escape that threat. Renewal comes from progress and new ideas.

At a recent show, I heard comments that perhaps the *TPE* pages were filled with too much griping and not enough helpful tips. This too is a typical phrase for such a journal and organization to go through, but is it true? I'd say yes, and no. Yes, there is a lot of griping, usually in the letters from members; e-mail makes it easier to respond than ever. But no, the rest of the pages in issues in recent years seem to offer helpful ideas in many different ways. As for myself, I view the letters section as the most fertile place for comments that become fodder for this column.

Where are we headed? After 20 years, many of the best thoughts about improving exhibits have been put forward and then hashed and rehashed by later writers. On the one hand, that shows that people are listening, but on the other, it might suggest that we've run out of ideas. One might be tempted to subscribe to the latter thought, until the next show comes along and it is obvious that many exhibitors have ignored the very advice that could have helped them.

The analysis of why could go in many directions. The exhibitors are not AAPE members, so don't have access to the sage advice offered in these pages. Perhaps. The exhibitors don't go to critiques. Heaven knows how many times they have been advised to do so in these pages by different authors. At the critiques, they never ask for comments, or if they do, they ignore the advice they have been given. This may be human nature for some — those who heed it usually do well. Exhibitors are urged to learn how to write effective synopses, but don't.

All of that shows that there is still work to be done to educate the ones who don't know or won't listen. If we continue on this path solely, we may be headed for stagnation and ultimate decline.

What Should We be Doing? The better question lies in plans for the future. Should we continue on the same road we have been traveling? Again, yes and no. At this point we may be "preaching to the choir." The longer term members may have heard it all, repeatedly. Some will have responded, often reaching better levels of development of their exhibits. Others will have dug in their heels and resisted, and continued to gripe.

One solution would be to expand our membership base — always a good idea if an organization is not to stagnate. New blood can offer new ideas. But most of the new members will need to go through "Advanced Exhibiting Techniques 101," where the others may already have grown tired of the same thing. Fresh ideas are needed. A new approach to *TPE* may be to offer it in two sections: one for newcomers and another, advanced, section for the "old hands." Most members would find both parts useful and instructive.

Members should talk up the benefits of membership. More mention of the AAPE should be made routinely at critiques. Publicity should be made available for show committees to include in show catalogues, giving positive techniques and help outside the pages of *TPE*, not to mention a chance to plug the AAPE. In essence, every active exhibitor and those who may wish to become exhibitors — should be members. That's what we should be doing.

Gold vs. Large Gold, Revisited Discussions at a recent major show were very interesting — a great many of the exhibits at the show, far more than the usual percentage, received gold medals. Yet none I heard expressed any interest in a "super gold." Each received additional recognition through special prizes and that seemed to be enough. Two other shows within the year were different. One had a fairly classic "bell curve distribution" of awards, while the other was skewed decidedly toward the lower end. Why the differences?

In one case, a strong national society had its annual convention and attracted a powerful array of mature exhibits. Virtually all had pre-

viously won gold, and that did not change. They all knew they were good and did not expect anything more than the recognition of the special prizes, many of them offered by the society. As a credit to the exhibitors, although the exhibits were familiar to most of the judges, many of them had undergone recognizable steps to improve their exhibits from previous levels. Listening to critiques works.

The second show was coming into its own maturity, with exhibitors of all levels attracted for various reasons. No major society was in attendance to produce a bloc of related exhibits. A number of exhibitors were first timers, who needed advice and were very receptive to it. Even though this had far fewer gold medals, the exhibitors were mostly quite pleased with their results and showed an eagerness to improve for next time.

The final show mentioned was one that has been around a long time, has had very little change in leadership and few new ideas. It, too, lacked a major society. Viewers felt that the exhibit committee had to scrounge to get enough exhibits to keep the show qualified, and that many of the exhibits were perennial fixtures that hadn't been improved in years, despite the exhibitors receiving a lot of advice.

So what's the common denominator? Established and energetic societies can produce many great exhibits, and whenever they gather, the predominant color is gold. Others are, as we see, more "normal." Does this mean that we need a way to let the bigger societies shine? No. They have the special awards that those in their group will covet, and which will establish a pecking order far better than a bloated new medal level.

Finally, for those who really want to see how they rate (and possibly get a large gold medal in the process), there's always the international level. Besides the medals, the points achieved by each exhibit will give an indication of how that jury rated the exhibits. It's not for the faint of heart, and mistakes can be made, but it's generally a very reliable way to get a true rating of an exhibit.



Success could consist in doing everyday things uncommonly well. — E. Crane

The Philatelic Exhibitor Index to Vol. 20 — 2006

AAPE

- 2006 Election — Please Vote! 7/06:21
AAPE 2006 Election Status 4/06:8
AAPE(s) of the Month (Hotchner, JM) 1/06:3,
4/06:3, 7/06:3, 10/06:3
Classified Ads 1/06:14, 4/06:10, 7/06:22,
10/06:8
Just In At Press Time: 2006 Election Results
10/06:7
Mentor Center: Each One Teach One
(Bleakley, JR) 1/06:8, 4/06:19, 7/06:24,
10/06:8
News From The Board And Stampshow:
Chicago August 24-27, 2006 (Bartshe, T)
10/06:15
President's Message (Tyler, P) 1/06:9, 4/06:9,
7/06:9, 10/06:9
Report From The Secretary (Bartshe, T)
1/06:20, 7/06:16
Results of the 2006 AAPE Youth Champion
Of Champions (Barr, C & R) 10/06:10
Wanted: Website Contents Manager (Bartshe,
T) 10/06:25
Women Exhibitors 10/06:7

AMERISTAMP EXPO

- Ameristamp Expo 2006 Team Competition
Report (Bartshe, T) 7/06:20
Ameristamp Expo 2007 Awards 10/06:8
How We Are Seen Abroad — AAPE's
Ameristamp Expo, A Great Experience
(Butler, P) 10/06:16
News From Clubs And Societies 1/06:17
One Frame Team Competition, Toronto
(Pocock, DA) 7/06:8
Picture Postcards A Hit At Toronto (Bartshe,
T) 7/06:25
Women Exhibitors 10/06:7

Auxiliary Markings Club

- News From Clubs And Societies 4/06:10

ATA

- News From Clubs And Societies 4/06:10

Awards

- AAPE Exhibit Awards Program 1/06:4,
4/06:12, 7/06:9, 10/06:9
Ameristamp Expo 2007 Awards 10/06:8
Awards Program — A Review and Several
Pleas! (Stotts, D) 4/06:24
Ideas I (Hopkins, GA) 1/06:8
Results of the 2006 AAPE Youth Champion
Of Champions (Barr, C & R) 10/06:10

Commentary

- Ask Odenweller (Odenweller, RP) 1/06:13,
10/06:23
Editor's Two Cents Worth (Hotchner, JM)
1/06:5, 4/06:5, 7/06:5, 10/06:5
Recollections (Jennings, C) 4/06:20, 7/06:15

Computers

- ASDA Digital Exhibition (Fraser, CG)
10/06:5

- Ideas II (Adams, F) 1/06:8

Critiques

- Editor's Two Cents Worth (Hotchner, JM)
1/06:5
Feedback To Exhibitors (Solarz, S) 4/06:6
On Exhibits and Exhibiting: "Educating the
Jury" — Part II (Dewey, AF) 1/06:15

Display Class

- An Exhibiting Journey (Rhoade, P) 1/06:5
Ideas I (Hopkins, GA) 1/06:8
Scans, or... (Crotty, D) 7/06:6
Too Many High Awards — Fact or Fiction?
(Graue, J & Hotchner, J) 10/06:12

Elections

- 2006 Election — Please Vote! 7/06:21
AAPE 2006 Election Status 4/06:8
Editor's Two Cents Worth (Hotchner, JM)
7/06:5, 10/06:5
Just In At Press Time: 2006 Election Results
10/06:7
President's Message (Tyler, P) 1/06:9, 7/06:9

Exhibiting

- ASDA Digital Exhibition (Fraser, CG)
10/06:5
An Exhibiting Journey (Rhoade, P) 1/06:5
An Idea Worth Considering: Color is "Yellow"
for Houston 2006 Show Competition
(Strawser, R) 10/06:10
As I See It — How About You? Winning The
Grand (Hotchner, JM) 10/06:24
Ask Odenweller (Odenweller, RP) 1/06:13
Award-Winning Junk (Pfalser, I) 7/06:24
Becoming A Specialist — And Trying
Exhibiting (Hotchner, JM) 1/06:18
Developing A Modern Material Exhibit (Liles,
IN) 4/06:21
Exhibit Copies For Posterity (Warren, A)
7/06:17
First International Show through the Eyes of
an Exhibitor (Patterson, K) 7/06:6
Getting Started — At Local/Regional Shows
(Bartshe, T) 4/06:17
Getting Started in Philatelic Exhibiting 7/06:4,
10/06:4
Getting Started — Pages, Mounts And Other
Basics (Bartshe, T) 7/06:14
It's Fun Being A Single Frame Exhibitor
(Spille, W) 4/06:22
Northern California Club Challenge: A
Successful Experiment (McNamee, D)
4/06:25
On Exhibits and Exhibiting: "Educating the
Jury" — Part II (Dewey, AF) 1/06:15
Picture Postcards A Hit At Toronto (Bartshe,
T) 7/06:25
Post Cards Bring New Blood And New
Interest (Harrison, B) 10/06:7
Postal History Preferences (McCann, PP)
10/06:7
References in Postal History Exhibits —
Observations from Washington 2006
(Marshall, R) 7/06:15

- Reply from Charlie Peterson to "First
International Show through the Eyes of an
Exhibitor" (Peterson, C) 7/06:7
Scans, or... (Crotty, D) 7/06:6
Shipping Exhibits??? Or Does the United
States Postal Service Provide Postal
Service (Kotanchik, J) 7/06:23
Synopsis Template (Burnett, J) 7/06:20
TPE For The Beginner (Wawrukiewicz, T)
1/06:7
Thanks, Judges (Edholm, CJ) 10/06:6
The One Page Exhibit (Ireson, R) 10/06:
Cover, 3
The Quest For A Bronze! (Bartshe, T)
10/06:24
Too Many High Awards — Fact or Fiction?
(Graue, J & Hotchner, J) 10/06:12
Washington 2006: A Thread On
Disappointment (Bell, R, Fortunato, T,
Hotchner, J) 10/06:17
Use a Survey to Promote Exhibiting in Your
Club (Bell, R) 10/06:25
Using FedEx (Fisher, H) 7/06:8

In Memoriam

- Clyde Jennings, R.I.P. (Landau, E, Saadi, W,
Guerrant, EJ Jr, Piszkievicz, L, Prill, A,
Crumbley, T, Wagner, G, Tyler, P, Clark, D,
Liles, J, Ganz, C, Hotchner, J, Burnett, C,
Warren, A, Warren, DC, Boal, B, Walker, P,
Klug, J, Eeles, D, Birkinbine, J, Triggles, A,
Siegel, D, Shapiro, J, Neil, R, Graue, J,
Drews, R, Edgcomb, C.B.) 7/06:10
Editor's Two Cents Worth (Hotchner, JM)
7/06:5
Harry Sutherland, R.I.P. 4/06:20
Mary Ann Owens — Remembrances
(Landau, E, Bartshe, T, Washburne, S,
Schumann, S, Ramkissoon, R, Bell, R,
Stone, H, Martin, P, Lewis, D, Clark, N,
Denys, JA, Clark, DN, Mohr, K) 1/06:11

Index

- The Philatelic Exhibitor Index to Vol. 19 —
2005 (Lombardi, N) 1/06:22

International Exhibiting

- Chafetz Appointed U.S. Commissioner For
Jerusalem 2006 1/06:19
Forthcoming National (WSP) Exhibitions/
World & International Exhibitions 1/06:9

Internet

- Internet Exhibiting (Morgan, RB) 7/06:6
On-line Exhibits (Zwillinger, S) 7/06:18
Resources For Exhibitors (Burnett, J) 10/06:5
Virtual Exhibiting (Hahn, H) 10/06:5

Judges and Judging

- A Guide To Judging Victoria Revenues 1871-
1965 1/06:6
A Guide To Judging Australia Railway Parcel
Stamps 1885-1965 4/06:6
Accreditation Of Judges In The UK (Kiddle,
F) 10/06:11
As I See It — How About You? Winning The
Grand (Hotchner, JM) 10/06:24

Ask Odenweller (Odenweller, RP) 1/06:13, 10/06:23

Getting Started — At Local/Regional Shows (Bartshe, T) 4/06:17

Judging Preparation (Mangold, EJ) 4/06:7

Literature Judging Expectations (Betanov, C & Hotchner, JM) 1/06:20

Maximaphily (Olsen, DC) 4/06:5

My Washington 2006 Experience (Rhoade, P) 10/06:19

President's Message (Tyler, P) 1/06:9, 4/06:9

Thanks, Judges (Edholm, CJ) 10/06:6

Too Many High Awards — Fact or Fiction? (Graue, J & Hotchner, J) 10/06:12

Letters to the Editor (Your 2 Cents Worth)

An Exhibiting Journey (Rhoade, P) 1/06:5

ASDA Digital Exhibition (Fraser, CG) 10/06:5

Biannual WSP Shows? (Guerrant, EJ Jr. & Mayo, D) 1/06:7

Feedback To Exhibitors (Solarz, S) 4/06:6

First International Show through the Eyes of an Exhibitor (Patterson, K) 7/06:6

Ideas I (Hopkins, GA) 1/06:8

Ideas II (Adams, F) 1/06:8

Internet Exhibiting (Morgan, RB) 7/06:6

Judging Preparation (Mangold, EJ) 4/06:7

Letter To Jim Graue From Anthony Dewey Regarding His Article in the October Issue (Dewey, A) 1/06:5

Level The Playing Field (Walsh, JM) 4/06:7

Maximaphily (Olsen, DC) 4/06:5

More Oomph! (Prill, A) 4/06:5

Omaha Appeal To AAPE (Hicks, E) 4/06:7

One Framer Available (Spille, W) 1/06:5

One Frame Team Competition, Toronto (Pocock, DA) 7/06:8

Post Cards Bring New Blood And New Interest (Harrison, B) 10/06:7

Postal History Preferences (McCann, PP) 10/06:7

Reply from Charlie Peterson to "First International Show through the Eyes of an Exhibitor" (Peterson, C) 7/06:7

Resources For Exhibitors (Burnett, J) 10/06:5

Sarasota National (Medeiros, D) 4/06:5

Scans, or... (Crotty, D) 7/06:6

Sending Exhibits (Morgan, B1, Herrick, F Blakemore, J) 10/06:6

TPE For The Beginner (Wawrukiewicz, T) 1/06:7

Thanks, Judges (Edholm, CJ) 10/06:6

Using FedEx (Fisher, H) 7/06:8

Virtual Exhibiting (Hahn, H) 10/06:5

Literature Exhibiting

Literature Judging Expectations (Betanov, C & Hotchner, JM) 1/06:20

Maximaphily

Maximaphily (Olsen, DC) 4/06:5

"Monte Carlo"

Ask Odenweller (Odenweller, RP) 1/06:13

Letter To Jim Graue From Anthony Dewey

The Philatelic Exhibitor

Regarding His Article in the October Issue (Dewey, A) 1/06:5

News Items

News From Clubs And Societies 1/06:17, 4/06:10, 10/06:22

One Page Exhibit

The One Page Exhibit (Ireson, R) 10/06: Cover, 3

Postal History Exhibits

Postal History Preferences (McCann, PP) 10/06:7

References in Postal History Exhibits — Observations from Washington 2006 (Marshall, R) 7/06:15

Postcard Exhibiting

How We Are Seen Abroad — AAPE's Ameristamp Expo, A Great Experience (Butler, P) 10/06:16

Picture Postcards A Hit At Toronto (Bartshe, T) 7/06:25

Post Cards Bring New Blood And New Interest (Harrison, B) 10/06:7

Royal Philatelic Society of Canada

News From Clubs And Societies 1/06:17

Shows

One Framer Available (Spille, W) 1/06:5

Biannual WSP Shows? (Guerrant, EJ Jr. & Mayo, D) 1/06:7

Forthcoming National (WSP) Exhibitions / World & International Exhibitions 1/06:9

Northern California Club Challenge: A Successful Experiment (McNamee, D) 4/06:25

Omaha Appeal To AAPE (Hicks, E) 4/06:7

Sarasota National (Medeiros, D) 4/06:5

Show Listings 1/06:14, 4/06:21, 7/06:12, 10/06:8

The Local Scene — Local and Regional Shows (Bartshe, T) 4/06:7

Washington 2006: A Success by All Standards (Fortunato, T) 10/06:18

Single Frame Exhibits

First International Show through the Eyes of an Exhibitor (Patterson, K) 7/06:6

It's Fun Being A Single Frame Exhibitor (Spille, W) 4/06:22

Judging Preparation (Marigold, EJ) 4/06:7

One Frame Team Competition, Toronto (Pocock, DA) 7/06:8

Reply from Charlie Peterson to "First International Show through the Eyes of an Exhibitor" (Peterson, C) 7/06:7

Techniques

How To Look After Your Collection — A Basic Guide (Beech, DR) 4/06:23

Sending Exhibits (Morgan, B), Herrick, E, Blakemore, J) 10/06:6

Shipping Exhibits??? Or Does the United States Postal Service Provide Postal Service (Kotanchik, J) 7/06:23

Using FedEx (Fisher, H) 7/06:8

The Philatelic Exhibitor

Classified Ads 1/06:14, 4/06:10, 7/06:22, 10/06:8

Editor's Two Cents Worth (Hotchner, JM) 7/06:5

More Oomph! (Prill, A) 4/06:5

The Philatelic Exhibitor Index to Vol. 19 — 2005 (Lombardi, N) 1/06:22

Team Exhibiting

ASDA Digital Exhibition (Fraser, CG) 10/06:5

Ameristamp Expo 2006 Team Competition Report (Bartshe, T) 7/06:20

How We Are Seen Abroad — AAPE's Ameristamp Expo, A Great Experience (Butler, P) 10/06:16

One Frame Team Competition, Toronto (Pocock, DA) 7/06:8

Thematic Exhibiting

Competitive Thematic Exhibiting (Stager, P) 7/06:19

Title/Synopsis Pages

Ask Odenweller (Odenweller, RP) 1/06:13

On Exhibits and Exhibiting: "Educating the Jury" — Part II (Dewey, AF) 1/06:15

Synopsis Template (Burnett, J) 7/06:20

Title And Synopsis Pages For My Postal History Exhibit — With Some General Comments About Rarity Statements In Competitive Exhibits (Mouritsen, H) 4/06:11

Title And Synopsis Pages — Airmails of Nicaragua (Schnell, R) 10/06:20

Title And Synopsis Pages — Orange Free State Republican Postage Issues, 1868-1900 (Bartshe, T) 4/06: Cover, 18

Washington 2006

First International Show through the Eyes of an Exhibitor (Patterson, K) 7/06:6

My Washington 2006 Experience (Rhoade, P) 10/06:19

News From Clubs And Societies 1/06:17

President's Message (Tyler, P) 1/06:9, 4/06:9, 7/06:9

Reply from Charlie Peterson to "First International Show through the Eyes of an Exhibitor" (Peterson, C) 7/06:7

Thanks For Washington 2006 Service (Dewey, T) 7/06:17 Volunteers Needed 1/06:14

Washington 2006: A Success by All Standards (Fortunato, T) 10/06:18

Washington 2006: A Thread On Disappointment (Bell, R, Fortunato, T, Hotchner, J) 10/06:17

Youth Exhibiting

Results of the 2006 AAPE Youth Champion Of Champions (Barr, C & R) 10/06:10

Author Index

Adams, F 1/06:8

Bartshe, T 1/06:11, 20, 4/06: Cover, 7, 17, 18, 7/06:14, 16, 20, 25 10/06:15, 24, 25

Beech, DR 4/06:23

Bell, Robert 1/06:11, 10/06:17, 25

The supreme faculty of man is not reason, but imagination. — Edmund O'Gorman

Betanov, C 1/06:20
Birkinbine, J 7/06:11
Blakemore, J 10/06:6
Bleakley, JR 1/06:8, 4/06:19, 7/06:24, 10/06:8
Boal, B 7/06:11
Burnett, C 7/06:11
Burnett, J 7/06:20, 10/06:5
Butler, P 10/06:16
Clark, DN 1/06:12, 7/06:11
Clark, NB 1/06:12
Crotty, D 7/06:6
Crumbley, T 7/06:10
Denys, JA 1/06:12
Dewey, AF 1/06:5, 15, 7/06:17
Drews, R 7/06:12
Edgcomb, CB 7/06:12
Edholm, CJ 10/06:6
Eeles, D 7/06:11
Fisher, H 7/06:8
Fortunato, T 10/06:17, 18
Fraser, CG 10/06:5
Ganz, C 7/06:11
Graue, J 7/06:12, 10/06:12
Guerrant, EJ Jr. 1/06:7, 7/06:10
Hahn, H 10/06:5
Harrison, B 10/06:7
Herrick, E 10/06:6
Hicks, E 4/06:7

Hopkins, GA 1/06:8
Hotchner, JM 1/06:3, 5, 18, 21, 4/06:3, 5,
7/06:3, 11, 10/06:3, 12, 17, 24
Ireson, R 10/06: Cover, 3
Jennings, C 4/06:20, 7/06:15
Kiddle, F 10/06:11
Klug, J 7/06:11
Kotanchik, J 7/06:23
Landau, E 1/06:11, 7/06:10
Lewis, D 1/06:12
Liles, JN 4/06:21, 7/06:11
Lombardi, N 1/06:22
Mangold, EJ 4/06:7
Marshall, R 7/016:15
Martin, P 1/06:11
Mayo, D 1/06:7
McCann, PP 10/06:7
McNamee, D 4/06:25
Medeiros, D 4/06:5
Mohr, K 1/06:12
Morgan, RB 7/06:6, 10/06:6
Mouritsen, H 4/06:11
Neil, R 7/06:12
Odenweller, RP 1/06:13, 10/06:23
Olsen, DC 4/06:5
Patterson, K 7/06:6
Peterson, C 7/06:7
Pfalser, 7/06:24

Piskiewicz, L 7/06:10
Pocock, DA 7/06:8
Prill, A 4/06:5, 7/06:10
Ramkissoo, R 1/06:11
Rhoades, P 1/06:5, 10/06:19
Saadi, W 7/06:10
Schnell, R 10/06:20
Schumann, S 1/06:11
Shapiro, J 7/06:11
Siegel, D 7/06:11
Solarz, S 4/06:6
Spille, W 1/06:5, 4/06:22
Stager, P 7/06:19
Stone, H 1/06:11
Stotts, D 4/06:24
Strawser, R 10/06:10
Triggle, A 7/06:11
Tyler, P 1/06:9, 4/06:9, 7/06:9, 11, 10/06:9
Wagner, G 7/06:10
Walker, P 7/06:11
Walsh, JM 4/06:7
Warren, A7/06:11, 17
Warren, DC 7/06:11
Washburne, S 1/06:11
Wawrukiewicz, T 1/06:7
Zwilling, S 7/06:18

Show Listings

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by a "★". Because of space limitations, only those shows that are still accepting exhibit entries will be listed. Requests for a prospectus should be accompanied by a #10 SASE.

★ March, 17, 2007, OXPEX 2007. the 58th Annual Exhibition of the Oxford Philatelic Society, and OTEX 2007, the 27th Annual All Ontario Topical Exhibition. 6 page frames — no entry fee. Total of 156 frames available. Exhibits of 2, 4, 6 or 8 frames only. Free admission and parking. Hours: 9:30 a.m. to 4:30 p.m. Location: John Knox Christian School, 800 Juliana Drive, (Hwys 401 & 59 North), Woodstock, Ontario, Canada. Further information: David Ward, Co-Chair, (519) 539-2221 or e-mail: ward2221@rogers.com.

★ May 4-6, 2007 Philatelic Show 2007. Sponsored by the Northeastern Federation of Stamp Clubs. Location: Boxborough Woods Holiday Inn, Boxborough, MA (Route 111

at Exit 28, I-495). 65 dealers plus USPS, UNPA and Nordica Postal Agencies, plus Youth Area. 250+ frames of exhibits. 16 page exhibit frames available at \$10 per frame for multiple frame exhibits, \$4 per frame for youth exhibits, \$15 for single frame exhibits. All classes of exhibits encouraged. Awards Banquet, Door Prizes, Special Show Cancel. Show hours: Friday 11-6, Saturday 10-5, and Sunday 10-4. For further information and prospectus, please visit www.nefed.org or write Guy Dillaway, P.O. Box 181, Weston, MA 02193.

★ May 25-27, 2007. NOJEX '07. The 44th annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. held at the Meadowlands Crown Plaza Hotel,

Secaucus, New Jersey. Hosting the annual conventions of the American Air Mail Society, the Society of Israel Philatelists, the Christopher Columbus Philatelic Society, and the New Jersey Postal History Society. Bourse of 40 dealers; 250 sixteen-page frames available at \$8 per frame; \$3.50 for juniors under 18; one-frame competition is \$15 per frame. Hours of show: Friday: 10 a.m. to 6 p.m.; Saturday: 10 a.m. to 6 p.m.; Sunday: 10 a.m. to 3 p.m. Admission \$2.00 Friday & Saturday, free on Sunday; free parking. Deadline for exhibit entries is April 15, 2007. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: glsp@verizon.net or visit the show website at www.nojex.org.

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

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 2007 or 2008? 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.

• **Quezon Philatelic Club (Philippines)** in cooperation with cddstamps (Australia) cordially invites you to the official open-

ing of QUEZONPEX 3 — Virtual Philatelic Exhibition. Please check it out at: <http://www.freewebs.com/maeca68>.

Kindly register in our guestbook. ALBERTO Z. ALCALA, St. John Street, Reymar Compound, 4301 Lucena City, Philippines.

SHREVES PHILATELIC GALLERIES, INC.

Presents



The

ARTHUR W. GRAY

LARGE GOLD MEDAL COLLECTION

of Australia Kangaroo and Map Series Postage Stamps

Quite Simply...the Finest and Most Valuable Collection Ever Formed

The Kangaroo and Map Series has long been regarded as the classic issue of the Australian Commonwealth and are among the most popularly collected stamps in the world. The Arthur Gray Collection of the Kangaroo and Map Series is, quite simply, the finest and most comprehensive collection ever formed. In fact, not only has it won virtually every major stamp-exhibiting prize imaginable, it is one of the most highly regarded, and certainly one of the most valuable, single issue collections of any country.

The Gray Collection is replete with amazing essays and proofs, mint stamps – including varieties and errors of all kinds, as well as the finest representation of printer's monogram and imprint multiples ever offered in a single auction, unique first day covers and much more. Virtually all of the most famous rarities from this fascinating collecting field are present in the Gray Collection.

Shreves to Offer the Gray Collection at Unreserved Public Auction

Shreves Philatelic Galleries is honored that Mr. Gray has selected our firm to sell his incomparable collection at unreserved public auction on February 22-23, 2007 at our New York City auction galleries.

To document Mr. Gray's collecting achievement, Shreves has prepared a special all-color hardbound auction catalog – which will surely become a collector's item itself. Catalogs are available mid-January for \$75.00 by sending us your payment by mail or email (shreves@shreves.com) and providing your credit card information (MasterCard or VISA). Additionally, the entire sale, complete with high resolution scans and detailed accurate descriptions, will be posted to our website (www.shreves.com) by mid-January. In-depth information is also available at www.arthurgraycollection.com.

*The Gray Collection is being
sold in cooperation with....*



*Australia's Preeminent
Philatelic Auction House*



£1 Third Watermark
Harrison two-line imprint block of four, o.g.
the only imprint block of four in private hands
rarest of all Australian monogram or imprint pieces
ACSC #52zc; A\$125,000

*Sale Date:
February 22-23
New York City*

Dallas & New York 800 556 STAMP 800.556.7826 www.shreves.com

14131 Midway Road, Suite 1250
145 West 57th Street, 18th Floor

• Addison, Texas 75001-9829
• New York, New York 10019

• TELEPHONE 972/788-2100
• TELEPHONE 212/262-8400

• FAX 972/788-2788
• FAX 212/262-8484

Graded or ungraded, a certificate is only as good as the experience behind it.

The Philatelic Foundation Certificate - the standard of excellence in the hobby since the organization opened its doors in 1945. Since then, we have issued more than 435,000 certificates and have benefited from an unequalled, multimillion dollar reference collection. Only the PF boasts five full-time, on-staff expertisers, with several dozen additional consultants on call. And last year, in response to strong demand, the option of **numerical grading** was added to our growing list of services.

		The Philatelic Foundation 70 West 40th Street • 15th Floor New York, NY 10018 EXPERT COMMITTEE		No. 900013 09/07/2005
We have examined the enclosed item, of which a photograph is attached, and described by the applicant as follows:				
Country: UNITED STATES OF AMERICA				
Cat. No. C6	Issue 1923	Denom. 24¢	Color Carmine	
AND WE ARE OF THE OPINION THAT <small>See the reverse side for grading.</small> IT IS GENUINE, NEVER HINGED*****				
*** PF GRADED XF-S 95 ***				
				
900013				
				 For The Expert Committee Chairman
<small>Photocopies of this Certificate are not valid.</small>				

		The Philatelic Foundation 70 West 40th Street • 15th Floor New York, NY 10018 EXPERT COMMITTEE		No. 431538 10/11/2005
We have examined the enclosed item, of which a photograph is attached, and described by the applicant as follows:				
Country: UNITED STATES OF AMERICA				
Cat. No. C3a	Issue 1918	Denom. 24¢	Color carmine rose & blue	
AND WE ARE OF THE OPINION THAT <small>See the reverse side for grading.</small> IT IS GENUINE, PREVIOUSLY HINGED*****				
UNUSED, OG, PLATE NO. BLOCK OF FOUR.				
				
431538				
				 For The Expert Committee Chairman
<small>Photocopies of this Certificate are not valid.</small>				

When it comes to expertizing stamps, experience matters.



The Philatelic Foundation
 70 West 40th Street, 15th Floor
 New York, NY 10018
 (212) 221-6555
www.philatelicfoundation.org