

The Philatelic Exhibitor



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

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STEPEX 2006
ELMIRA, NY
OCTOBER 7-8, 2006

HIGHLIGHTS

- Imperforate Coil Pair
- Hand-Painted cachets by Dyer, Brady and Ulrich
- First Day Uses of \$1 Booklet Panes
- Uses from the Caroline Islands & Guam
- Registered Uses to Rhodesia & Uruguay

EXHIBIT PLAN

- Pre-Production
- Production
- First Day Use
- Domestic Use
- Foreign Use

The 1968 U.S. Runway Airmail Stamp

A FOUR FRAME LOOK AT A NEGLECTED
WORKHORSE OF THE 1960'S & 1970'S

The 10¢ U.S. Runway Airmail stamp was issued in anticipation of a new domestic airmail rate that was taking affect on January 7th, 1968.

Designed in the "Pop-Art" style of the times by Jaan Born, The Runway Airmail was a departure from previous U.S. airmail stamp design which all had pictured some element of flight.

Printed on a Huck-Cottrell press, it was released in San Francisco on Friday January 5th in sheet, coil and booklet form. A second booklet format was released the following day only in Washington, D.C.

Over 2.5 billion stamps were printed in sheet and coil formats with an additional 1.6 billion in two booklet forms. A workhorse of a stamp, it was in use through the 10¢ domestic airmail letter

rate period that ended 28 months later. Although sales had stopped after the rate increase, it still saw use during the 9¢ domestic airmail postcard rate lasting until March of 1974.



The 1968 U.S. Runway
Airmail Stamp

Although primarily intended for domestic use, the Runway airmail stamp was used extensively for overseas airmail as well as military (APO) use. Presented here is a study in the production, and use of this under-stated and often-overlooked airmail stamp of the late 1960's and early

1970's.

What's in the Exhibit?

The exhibit's first chapter, Pre-Production, starts with a publicity photo released by the P.O.D. before the stamp was issued — as well as the Press Release that accompanied it. A plate block of the stamps signed by the designer rounds out this short chapter. Unfortunately no essays appear to exist in private hands, nor any proof material.

The next chapter on Production starts with a look at the different formats of the stamps; sheet, coil and booklet. This includes a section showing examples when the production process was less than perfect. An imperforate coil pair is the highlight of the Production chapter. Less than 50 pairs exist. The Congressional pre-cancel finishes the chapter. Continuing the exhibit is the

(Continued on page 2)

A "Second" First Day

While the sheet, coil and \$4 booklet were released in San Francisco on January 5th, 1968, the \$1 Vending Booklet containing two panes of five (as opposed to the panes of eight that made up the \$4 booklet) wasn't re-

leased until the following day — and then only at the Philatelic Window of the Main Post Office in Washington, D.C. There was no official ceremony and the usual four-bar first day of issue cancel wasn't used, only the

standard Philatelic Agency cancels were available. Due to this "low-key" release, first day uses of the \$1 booklet are relatively scarce — especially cacheted first days.

Synopsis Of The Issue by Andrew McFarlane
continued on page 24

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AAPE STATEMENT OF PURPOSE

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

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SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Secretary.
- Manuscripts, news, letters to the Editor, exhibit listings (in the proper format) and member adlets — to the Editor.
- Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

MAIL MEMBERSHIP APPLICATION TO:

Liz Hisey, AAPE Secretary
7227 Sparta Road,
Sebring, FL 33872

Enclosed are my dues of \$20.00* (US and Canada) or \$25.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to **The Philatelic Exhibitor**. Paypal is available for an additional \$1.00. Please indicate and I will contact you. Foreign airmail is an additional charge, please inquire if interested.

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

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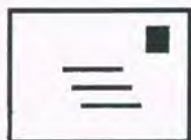
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POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 13955 30th Ave., Golden, CO 80401.

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

Correspondence and 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 July 15, 2007 is June 1, 2007. The following issue will close Sept. 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 5-20 at \$3.00 each; Vol. 21, No. 1, \$3.00.

FUTURE ISSUES

The deadline for the July, 2007 issue of **The Philatelic Exhibitor** is June 1, 2007. The suggested theme is: "What is it about a particular show that makes you want to exhibit there?"

For the October 2007 issue of TPE — deadline Sept. 1, 2007 — the suggested topic is: "What is the most important advice you would give a beginning exhibitor?"

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 have contributed to AAPE's successes:

- **February, 2007** — **Nick Lombardi** who again produced our 2006 Index, printed in the January issue.
- **March, 2007** — **Guy Dillaway** who has taken up the task of running a Critique Service for Title and Synopsis Pages — see notice on page 5.
- **April, 2007** — **Sanford Solarz** — who has taken over chairing the Mentor Center from its founder **Jo Bleakley**. See page 5.

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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.

Courage is the price that life exacts for granting peace. — Amelia Earheart

Israel To Host 2008 World Exhibition

The Israel Philatelic Federation in conjunction with Israel Post will present the Israel 2008 World Philatelic Exhibition May 14-20, 2008, in Tel Aviv, Israel. The site, the Israel Trade Fairs and Convention Center, is located on Rokach Blvd. in the city of Tel-Aviv, which is considered to be the "business and cultural capital" of the State of Israel. The new and modern exhibition center includes 6,000 sq. meters of exhibition space, state-of-the-art lectures and conference halls, a lobby with reception and information area, coffee shop and restaurant.

Israel hosts a world stamp exhibition once every 10 years. The 2008 show will be under the patronage of the International Federation of Philately.

The organizing committee for Israel 2008 reports that it expects collectors from more than 70 countries to participate in the 2,500-frame exhibition. Twelve philatelic competition classes will be included: World Stamp Championship, Traditional Philately, Postal History, Postal Stationery, Aerophilately, Astrophilately, Thematical Philately, Maximaphilia, Revenue, Youth, Single Frame and Literature.

The World Stamp Championship, held for the second time only, will bring the best exhibits in the world to WSC ISRAEL 2008. The World Stamp Championship is the highest level of competition in philately where the best philatelists in the world compete for awards. There will be three finalists: The World Champion, First Runner-up and the Second Runner-up. The World Champion is to be recognized as having won the highest award in the world's stamp competitive exhibitions.

The event also will include first-day ceremonies, postmarks with a different theme for each day, and stamp-hobby seminars and meetings. In addition, special programs will be provided to bring the art and history associated with the stamp hobby to new audiences, including schoolchildren.

Other attractive accommodation options and various tourist services will be given by the exhibition official Tour Operator: Heritage Tours, 94 Hayarkon Street, Tel Aviv 63432, Israel. Fax: 972-3-5247185, E-mail: hertours@zahav.net.il.

The Israel 2008 bulletin No. 1 and an application to exhibit can be obtained from the United States commissioner, Donald A. Chafetz, 1943 Altozano Drive, El Cajon, CA 92020-1002. His e-mail address is intrepid09@cox.net

The commissioner's deadline to submit applications is May 31, 2007, so applications need to be returned to him as soon as possible.

Help With New Projects — Free Listing

- **WWII Serbian Civil Censorship.** Need 22mmx22mm Zensuriert ###/B and/or Bg. (Not Bgd). Also 32x14mm Sector IV. Henry Laessig, 117 Pearl St., Westfield, NJ 07090.
- **Uruguay: 1924 "Victory of Samothrace"** Olympic set of 3 (Scott #282-4). I need commercial covers, cards, proofs and essays for my exhibit. David G. Pool, PO Box 455, Massillon, OH 44648.

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

Sanford Solarz Named Manager Of Mentor Center

The American Association of Philatelic Exhibitors (AAPE) announces the appointment of Sanford Solarz as manager of its Mentor Center. He replaces Joan R. Bleakley, founder of the mentor program, who has stepped down after several years of service.

The AAPE Mentor Center is a free service that pairs beginner exhibitors and those wanting assistance in improving their exhibits with experienced exhibitors. By working on a one-on-one basis, beginners benefit from guidance aimed specifically at their exhibit.

Sanford Solarz holds a degree in aeronautical engineering. After working in aircraft instrument design he headed the technical writing department for a manufacturer of aircraft fuel gauges. The assignment included preparation of sales literature and advertisements. In 1973 he opened an advertising agency specializing in technical products. Now retired, his philatelic exhibits relate to airmail and aviation history.

For more information about the Mentor Center, write to Sanford Solarz at blieriotxi@aol.com.

New Title/Synopsis Page Critique Service Announced

- 1) Submissions should be sent to Dr. Guy R. Dillaway either by electronic format in WORD or some other easily readable format or hard copy by USPS. Please include \$1 for return of hard copy.
- 2) Items will be forwarded to one or more experienced accredited judges for comments on the strengths and weaknesses. Suggestions will be returned to the owner either by e-mail or USPS.
- 3) Please include a release for the material to be published in "The Philatelic Exhibitor" as a training article. No identities will be indicated. This is not a requirement for the critique but we would appreciate the cooperation.

E-mail: PHBRIT@comcast.net

USPS: Dr. Guy R. Dillaway, P.O. Box 181, Weston, MA 02493

Editor's 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125, Falls Church, VA 22041
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Recognition For Excellence In Articles In TPE

I am delighted to announce, on behalf of the AAPE Board, that we have two new annual awards that will be presented for especially high quality articles appearing in TPE each year. The **Randy L. Neil Award** for the Best Article of the Year is named for our cofounder and first president. The **Clyde Jennings Award** for the Best Article by an author new to the pages of TPE is named for Clyde, who passed away in 2006 after a distinguished philatelic career that included AAPE founding member status, and 20 years of consistently interesting and creative contributions to TPE.

Further, the Board decided to start these Awards, which will consist of a \$100 prize and a plaque, with the year 2006. A selection committee has picked **Anthony F. ("Tony") Dewey's** "On Exhibits and Exhibiting: Educating the Jury Part II" (page 15, January, 2006) as winner of the Neil Award. **Henrik Mouritsen's** "Title and Synopsis Pages For My Postal History Exhibit — With Some General Comments About Rarity Statements In Competitive Exhibits" (page 11, April, 2006) as the first winners. Our congratulations to both winners. And may I say that there is still time for members to become eligible for the 2007 honors!

In that regard, while preparing for this issue, I sent out an e-mail to past authors asking them to consider writing something new for TPE. The reason is that submissions have decreased in the wake of Washington 2006. I'm not unduly alarmed. This happened after Pacific 97. Our enthusiasm reaches a fever pitch for our Internationals, and it is expected that there will be a collective sigh of relief that it was a success, and that now we can relax.

All well and good — except that we still have shows going on that need exhibits, and we still need to be working one-on-one with young people and older newcomers to encourage them to join the ranks of exhibiting. And, we need to continue to fill TPE with quality content.

So, having appealed to the regulars, let me now appeal to those of you who are newer members but have not yet written for TPE. It is an easy process. I will take long articles, short articles, announcements, entries for any of our many departments; and I will take them in long hand, typewritten, computer-generated, and any which way! I want to make it as easy as possible for you to be part of our stable of writers.

You need not be an experienced writer. Express yourself as you normally do, and I will help you to polish the piece. What are you pleased about in your exhibiting activities? What drives you nuts? What would you change if you could — and how? Who has helped you — and how? How did you get the exhibiting bug? What problems have you overcome? What are you still working on?

All of these questions and more can be addressed. Pick up your pen today while you're thinking about it.

Your 2¢ Worth — Daniel Askey • Bob Rawlings • Phil Rhoads • Bob Grosch • Anonymous Aaron Li • Rob Bell

Having A Ball....

Thank you for the 3-page pamphlet "Getting Started in Philatelic Exhibiting." Let me share my story with you about how at age 69, retired, and coping with Parkinson's disease I got into stamp collecting. About a year ago I was in my doctor's office and (sorry to say) was grumbling to him about how Parkinson's had put an end to some of my favorite activities, e.g., woodworking, white-water canoeing, hiking and backpacking, and even driving. After patiently listening to me letting off steam, he offered a simple solution: "Dan, you've just got to find some other hobbies." Returning home, I recalled how many years ago as a small boy I collected worldwide stamps... remember the packets of stamps sold at the 5-and-10-cent store for just a few coins? Since much of my working years were spent in the nuclear industry with Westinghouse Electric and Battelle Memorial Institute, I decided to begin a topical collection focusing on the nuclear age. At the time I thought nothing of exhibiting... I just wanted to put together

er a story so that some day my grandkids and great-grandkids could look through my album and say, "See, that's what Grandpa used to do!"

Unfortunately, there's no stamp club in Weatherford, the nearest one being the Mid-Cities Stamp Club in the Dallas-Fort Worth area about 40 miles away. This club does have, however, a small spin-off group that meets in Granbury, Texas about 30 miles from Weatherford. When I contacted the club I learned that one of their members, Al Hull, lives in Weatherford. After contacting Al, he has graciously provided transportation for me to the monthly club meetings where I've come to know a really great bunch of avid collectors. I joined the club and ATA and I was on my way to becoming a topic collector.

The president of the club, Dave Stockbridge, looked over my collection (now numbering about 200 stamps and covers) and he remarked, "You've got the start of a collection that should be exhibited." The Mid-Cities Stamp Exhibition was held last November, but

I thought I would be unable to exhibit since the date of the show conflicted with a week-long appointment at the Mayo Clinic in Rochester, Minnesota, for evaluation of my Parkinson's. But Dave graciously volunteered to set up and take down my exhibit in my absence. My single frame exhibit received a bronze award, and I was hooked! Since I could not personally attend the show, I missed the judging and critique, which I regret.

My goal now is to prepare a multi-frame exhibit for the National Topical Stamp Show 2007 which, happily, this year is being held in June in Irving, Texas (almost in my back yard!). I've joined AAPE (member # 02867) and recently submitted application for membership in APS. I'm in the process of devouring the third edition of *The Philatelic Exhibitors Handbook* and discovering all the things I did wrong on my first exhibiting attempt!

That's my story, and I'm having a ball! My doctor's happy... I'm no longer grumbling at him, and the hours spent searching for philatelic

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 thematic 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
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- **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

telic material and doing a lot of independent research is much better medicine than taking a bunch of pills!

Dan Askey
Weatherford, TX
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Too Many High Awards?

To The Editor:

I completely agree with John Hotchner's comments on this question as discussed in TPE Oct 2006 (looks like I'm really behind in my reading) There are valid reasons why the bell shaped curve of exhibit awards is skewed toward the gold medal level.

The pool of exhibitors relative to the entire philatelic community, is small, and if the pool is growing at all, it is growing slowly. Within that pool, the number of experienced, mature exhibitors far exceeds those with relative inexperience. Small wonder, then, that the high level awards tend to dominate the average show.

There is significant competition in WSP shows for the Grand Award. Those with top notch exhibits shop them around from show to show until they garner the top award. Then too, the average show normally has to scrounge for exhibits to fill the required number of frames set by the APS. All too often, a plea goes out at the prospectus deadline for additional exhibits just to fill in. I send one of my top exhibits to help out and I imagine others follow the same practice. After all, why send an also ran?

Finally, the system itself tends to push exhibits upward. At the exhibit critique, faults are outlined as well as suggestions for improvement. And at every show I attend, I see judges mentoring exhibitors at the frames, describing in detail how the exhibit can be upgraded. It's normally just a matter of time before the exhibitor succeeds in advancing from bronze to gold.

We've read in the pages of this journal just such tales with the exhibitor thanking this judge or that for their incisive and helpful comments. Once that exhibitor achieved his/her first gold, it is just that much easier to start the next exhibit higher on the medal level ladder, even at the very top.

Personally, I think Jim is seeing ghosts which don't exist.

Bob Rawlins
Healdsburg, CA

The Candidate Approach

I'd like to express my support for David Herendeen's suggestion in the last TPE (January, 2007, p. 18) for "The Candidate Approach" procedure for awarding the Grand and Reserve Grand awards at WSP shows. His rationale for this procedure makes complete sense to me.

The Candidate Approach would be particularly beneficial at those shows with a large number/percentage of Gold awards. For example, at Chicagopex 2006, there were 25 multi-frame Golds, as opposed to three Vermeil and one Silver. Identifying those exhibits that were in contention for the major show awards would help distinguish them. I view exhibits partially to help me become a better exhibitor and usually wait until the awards are posted before viewing in detail. I would find knowing which exhibits were contenders as being quite helpful.

I would make one suggestion, that being that there should be a ribbon or other means of indicating, at the frames, these Candidate exhibits. I make this suggestion because the vast majority of exhibit viewers will not have a palmares and would not know which exhibits were Candidates. This can be done with minimal cost. I'm thinking in terms of a generic (non-show specific), plain (no card, eyelet, or string) ribbon. The inscription could be something like: "Grand Award Candidate," "Contender for Grand Award," "Grand Award Finalist," etc. Purchased in quantity (500+), such ribbons can be purchased for less than 25¢ each.

APS and/or AAPE could purchase these ribbons in bulk and provide them to WSP shows. Since APS and AAPE already provide shows with awards, these generic ribbons could be sent with the other awards, thus creating no additional postage costs. A sufficient quantity of ribbons to meet possible needs can be provided to the show; those not needed would be returned to APS/AAPE for use at future shows.

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Increasing Traffic

We are all concerned about increasing the traffic through the entrance door for potential philatelic exhibitors. I suggest that local shows could encourage new exhibitors in one of the following ways:

1. An exhibit class of postal history on mail addressed to the exhibitor (that would break some rules!). Self generated mail would not be allowed (honor system here, I suppose).

2. An exhibit class wherein no stamp or cover can be valued at more than \$1.00.

3. Postal history exhibit for the calendar year prior to the show.

4. A contest at the local stamp club meeting: Bring in a large box of minimum value stamps and challenge the members to put together the best one-page exhibit they can within one hour using the stamps provided.

5. A noncompetitive (or competitive in its own class), exhibit category for 4-page exhibits. Title page writing to be limited to one-half page.

6. An exhibit class reinforcing the theme of the show, which will be announced only six months ahead of time, and so will not allow for extravagant displays.

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Revisiting A Show

I won the Grand with my exhibit at show X a few years ago. The exhibit committee at that show is now leaning on me to put the exhibit in again. Despite the fact that I have improved it, I'm hesitant to put the same exhibit into a show where it got the Grand. I'd like some feedback from AAPE members as to whether this practice would be appropriate.

— Anonymous by request

Thanks

To The Editor:

First of all, I would like to thank Ms. Elizabeth Hisey, AAPE secretary for sending me the January, 2007 issue of TPE and the best of TPE (1986-1996) as I just became a new member of the AAPE family. I am very happy and proud to be a member. I was anxious to read every single article. After a few articles, I realized that TPE not only provides us some outstanding articles, but most importantly helps readers become award-winning

exhibitors. Believe it or not, I have already made some changes to my exhibit (China Red Revenue-4c plating) after reading TPE. I am continuing to work on my single frame exhibit to get ready for the upcoming TEXPEX in April. One thing I am pretty sure of, that I will be a member of AAPE for a long time!

Aaron Li
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Democratic Exhibiting

To The Editor:

The following responds to Alan Cambell's note in the January TPE in which he responded to our e-mail exchange in the October 2006 TPE:

My desire is to have more philatelists exhibiting and to make Exhibiting a little more democratic, and not quite so elitist. My comments are deliberately provocative in an attempt to get discussion going that, in turn, comes up with ideas to achieve that goal. This is a big challenge as there is so much money involved and so many people conflicted, not least, all the high-end International and National stamp dealers and auction houses.

Using the Olympic analogy, I would like to see the philatelic "Olympics" have far more categories than those currently in place, that are mainly defined by money. In the Olympic games there are many types of skills (e.g. tennis, athletics, gymnastics, fencing, shooting, ice skating, skiing, etc.) that can all receive gold awards. I would like to see golds in philately for research, presentation, creativity, etc. not just rarity, completeness, relevance, etc. that often equates to money. Maintaining high standards in all the categories would be a given.

I do think that there are ways that could satisfy all, and hopefully bring in legions of new exhibitors, but it needs a lot of creativity, vision, and leadership.

Rob Bell
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"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.

Board and Annual General Meeting Highlights

Ameristamp, Riverside, CA February 9-11, 2007 by Liz Hisey

AAPE BOARD OF DIRECTORS MEETING

DIAMOND AWARD. This new AAPE award is to encourage exhibiting, and to reward and recognize efforts of exhibitors. Criteria for receiving awards will be to have had one exhibit — owned by one person — win 10 gold medals, or multi-frame six exhibits — also owned by one person — win gold medals. Length of time for qualification will be on a rolling ten year period. Funding for this award has been donated by an anonymous donor, and pins are being designed in a diamond shape with a diamond in the center. Award will be presented at the Annual General Meeting at Ameristamp. Information re applications will be forthcoming.

TEAM COMPETITION. It is planned to hold this again next year, maybe with some revisions as to criteria for team members.

PICTURE POSTCARDS. This will be voted on by APS at StampShow in Portland, OR in August and it is expected they will become a separate class.

A PAST PRESIDENTS COUNCIL has been set up, consisting of our last five Past Presidents. They will work on issues assisted by President Bartshe.

Steve Zwilling has volunteered to revise and update the AAPE BY-LAWS and CONSTITUTION. Changes and approval by membership is planned to coincide with ASE and AAPE Annual

General Meeting next year.

A new schedule for LIFE MEMBERSHIPS was approved by the Board. Twenty times annual until 60, 15 times until 69 and 10 times 70 and over. A new form will be created and will be printed in TPE. It was also suggested that Life Members be acknowledged in the TPE.

Jerry Kasper has agreed to be ad hoc committee chairman of WEB ENHANCEMENT. He has a list of suggestions for the website.

Guy Dillaway has volunteered to be Chairman of the TITLE PAGES and SYNOPSIS review committee. Exhibitors would submit Title Pages and Synopsis for critique by a team of judges. If permission given by exhibitor, these alongside the critiques would be printed in TPE.

OUTREACH PROGRAM. John Hotchner has sent out the "green sheet" to all local clubs, this has raised some interest and garnered some new members. President Bartshe spoke on his plans for Regional Directors. (See President's Message).

It was also suggested that there should be a TPE Award given to the best author/article and to best new contributor for each volume beginning with volume 20, 2006. The committee has been formed and the award chosen. Awards will be presented at the AGM at ASE 2008.

As TPE enters its third decade a motion was made to print THE BEST OF TPE 2.

The Board approved and a committee headed by John Hotchner will be formed to decide on what should be included in this new publication.

ANNUAL GENERAL MEETING

President Bartshe spoke on the State of the Society. We have over 900 members and plans are afoot to add to that number. The finances of the Society are in good shape. Team exhibiting has been well supported again this year with nine teams taking part.

Details were given from the Board Meeting. If you would like to hear an audio version of the General Meeting go to the AAPE website or www.franadams.com.

There was discussion on vertical page presentations, articles on website and possibility of TPE on website.

Then it was time for the team competition.

- 1st Portuguese Philatelic Phanatics
- 2nd Geezers with Tweezers
- 3rd Western Wizards
- 4th Bittersweet — Ruby
- 5th Bittersweet — Chocolate
- 6th Not Grumpy Old Men
- 7th Collectors Club of Akron
- 8th Macau Fraternity
- 9th Western Australian Philatelic Forum.

Prizes for the winning team were Shaker Boxes that Pat Walker had bought on behalf of AAPE.

As I See It

by John M. Hotchner

Judges: Once the Critique is over...

I've heard for the umpteenth time a story related by a credible witness of an accredited national judge unloading on an exhibitor in the hotel bar about how he hates single frame exhibits. This was a judge who had just finished judging the exhibitor's one frame exhibit!

Change the class — make it Display, or Post Card, or Illustrated Mail There are judges, maybe YOU are one of them, who does not like that particular class. One loves what one knows, I suppose. And no one can make you like them. But there is no need to brag about it.

I have a message for you who feel the need to shout your displeasure from the rooftops:

By wearing your dislikes on your sleeve you bring no credit to yourself, and you call into question your own judicial objectivity, and you run a serious risk of conveying to an exhibitor that they can't possibly get a fair shake in the judging process. Bad enough that you have the prejudice. You have no business beating exhibitors over the head with it.

But, I hear you say, you can have an opinion, even a prejudice, without acting on it. Maybe so. But look at this from the standpoint of the exhibitor. If you are badmouthing his or her exhibiting Division, country, theme, or you name it, it is not unreasonable for the exhibitor to conclude that they were or will be at a disadvantage compared to the exhibits the judge likes better.

Our function as judges is to be helpful. Remember the Pledge you took when you became an accredited judge, which says, among other things, "I agree to approach all philatelic judging in a realistic and objective manner... In all cases I will try, to the best of my ability, to render honest and equitable judgment upon the material presented, without fear or favorI further agree to....be of assistance to exhibitors at all reasonable times...."

Nowhere does it say that we get to push the noses of exhibitors into our personal opinions. To do so risks losing exhibitors, which we can ill afford to do. And it casts doubt upon the objectivity of the entire judging corps. Please, if you are one who does this, mend your ways.

PRESIDENT'S MESSAGE by Tim Bartshe



As you will see by the columns from the different members of the board and committees, it has been a busy year so far. The Diamond Award is well on its way to completion, the team competition at Riverside was a success with nine teams entered again this year, and picture postcards are now on their way to becoming a separate exhibiting class. For all of you that helped make the APS-Ameristamp Expo a great success in Riverside last February, many thanks. It was great seeing so many of you at the Annual General Meeting and at the frames.

One new item of interest that occurred at Riverside was the creation of Women Exhibitors or WE. Chaired by Ruth Caswell of Washington State, this new exhibiting group was formed to help women collectors join the exhibiting ranks through encouragement, advice and mentoring. This dovetails quite nicely with the general tenants of AAPE and we welcome them and look forward to joint efforts at shows around the county.

In each issue, I would like to talk about things that AAPE is trying to accomplish in order to open communication with the

membership in general, receive feedback where there is any and try to elicit support and/or volunteers for initiatives that the Board is working on. This time I would like to broach an idea that is not necessarily new but has fallen by the wayside somewhat and that is a system of regional coordinators. These individuals will look after all of the local/regional shows along with local clubs that either exhibit or are prime targets for an exhibiting-oriented program. This is something totally separate from the fine job by our Director of Conventions and Meetings, Denise Stotts. Denise focuses mainly on making sure there are seminars scheduled at all WSP shows and many others as well as distributing exhibiting award pins that we offer to any show with exhibits.

The premise will be to break down North America into regions based upon membership and collate that with the shows presently held around the continent. We will then begin looking for individuals who would be willing to coordinate with other members within their region to make sure all shows and many of the clubs have an AAPE presence. By this I mean at least having someone to take the *Getting Start-*

ed in Philatelic Exhibiting brochure to the shows, possibly scheduling a seminar to discuss exhibiting or put on a basic "how to" talk."

The idea of a simple one-frame exhibit about our Society has been discussed and should be looked into further. At this time we have at least 30 local/regional shows that present our Silver Awards of Merit. We should have a presence at all shows that entertain exhibits, even if they are not competitive. This can be further expanded by getting the local membership within the regions to visit clubs and put on presentations that AAPE has or will produce.

Please consider if you would like being involved in this project and let me know. Liz Hisey will be working on the regional mapping project. Be proactive and contact us before we contact you! This is a golden opportunity to do so many of the things that AAPE stands for: creating interest in exhibiting, helping existing exhibitors improve their craft and in general, keep the exposition network healthy by supporting shows.

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

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

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

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

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

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

Editorial From The "Collectors Club Philatelist", March, 1961

Stop Complaining About Philatelic Judges

by Henry M. Goodkind

Judges of philatelic exhibitions serve without compensation and too often, without adequate appreciation and understanding. The post-exhibition tactics of many exhibitors — the disappointed ones, in particular — evidences poor sportsmanship. A few years ago, these columns wrote that generally there were good judges, but poor losers. The aftermath of several recent International stamp shows bears this out.

One of the main causes for dissatisfaction on the part of an exhibitor, who feels his collection was under-rated, is because his exhibit received an award lower than when previously shown. The reasoning seems to be, that once an exhibit earns a silver-gilt medal, it must continue to receive this. The exhibitor thinks that it may go higher, but never lower. This is utterly ridiculous for many reasons.

In the first place, the competition varies with each stamp show, and this refers in particular to international philatelic exhibitions. A silver medal collection in South America may meet far keener competition, when exhibited in London or New York.

Secondly, one must realize that different exhibitions are judged by different judges. It is true that in international exhibits, especially in Europe, there has been a tendency in the past decade to have a number of the same judges, but the listing of the judges in various international stamp shows reveals a good number of different individuals over the past years.

About ten years ago, when attending a large foreign international exhibition, we carefully examined with several others most of the entries. There was one exhibit that, in our opinion, contained a number of very questionable items. Apparently the judges did not catch them, because this exhibit was awarded a gold medal. A few years later, this collection was offered for sale in a New York City auction. Our past judgment proved correct, because we learned from the auction house that many stamps and covers were returned to the owner because they were not genuine.

Now suppose this collection, that had gained a gold medal in the aforementioned stamp show, had been put in competition in FIPEX here in New York. Two of the three men, who had spotted the questionable items a few years before, were on the New York 1956 Board of International Judges.

Certainly these two never would have gone along with awarding the aforementioned exhibit a gold medal. Had this happened, chances are the exhibitor would have been indignant and gone around complaining about the FIPEX judges, who demoted his collection from the gold medal class.

Nor is this an isolated instance. It happens all the time. Another factor, however, that exhibitors ignore is the constant improvements among their competitive collections. If an exhibit won an international gold medal several years ago and the same is entered in a current international stamp exhibition, it could very well be that the competing exhibits have improved so greatly that the former winning collection no longer is the best.

It is a misconception to believe that once a collection wins a certain award, the same must be forthcoming in the future. Unfortunately many exhibitors labor under this delusion, and when they fail to repeat in further competition, their wrath and ugly words about international judges seems to know no bounds. The consequences can be very bad for philately.

Judging exhibitions is, as stated at the outset, a very difficult and time-consuming task. Our best people are needed to have the judging of stamp shows as fine as possible. Since judging is a thankless job, making utmost demands upon those doing it, the disgruntled exhibitor by his ill-mannered, critical tactics is causing some of philately's best authorities to think twice before consenting to act an international judge. Some of the best philatelists correctly reason that it is unwise to devote hard work and financial sacrifice to a demanding task that in the end results in unpleasantness and carping criticisms. The only reward for those serving without compensation is praise and encouragement. When the consequences are exactly the opposite, then philately's best will further refuse to volunteer, and judges will have to be selected among the less qualified.

All stamp collectors and dealers, who sincerely believe that international philatelic exhibitions are a boon to the hobby, must take steps to quiet the disgruntled exhibitors, so that our top authorities will be encouraged to judge stamp shows.

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Build Your Own Portable Exhibit Frame

by Barbara A. Harrison

A Perfect World

In a perfect world, every philatelic exhibitor would have a huge hobby room, with endless shelves, drawers, ample table-top space, and well-lit work area, all with a climate-controlled atmosphere. In reality, I work on a cluttered card table in the computer room, lined with overflowing shelves of philatelic material in binders and dozens of reference books on philately and deltiology. There have been times when, in addition, I have occupied the dining room table for several months running during the various stages of writing and assembling an exhibit — rendering the room useless for dining, of course. We won't even mention

the den, with its wall of shelves filled with postcard albums, more stamp albums, and endless rows of books — with another cluttered table overflowing in the center of the room.

As I would near the completion of an exhibit, and the time came to try to visualize the final result, my choices were to lay out the pages on the bed or on the floor — after encouraging my cats to find something wonderful to do in another room!

A Solution

At some point, probably at a seminar on exhibiting at either StampShow or AmeriStamp, I heard someone mention having an exhibit "frame" for home use,

enabling the exhibitor to actually see how the pages look in a frame, which is often quite different from how they look laid out on the bed or the floor! **Ah ha — ask husband to build me a frame... Time passes...**

Opportunity Knocks

After receiving a number of nice exhibit awards, the opportunity arose to speak to our local stamp club (Coryell's Ferry Stamp Club, which meets in Lambertville, NJ, and in Washington's Crossing, PA), on the subject of exhibiting. I mentioned to my husband how helpful it would be to have a frame to use for presenting this talk. **Ah ha — husband agrees to build it in time for the meeting!**

Specifications

What I wanted was a frame that was light in weight, so as to be easy to carry around and to store at home. Ideally, it could fold in half so as to fit into the car and require as little storage space as possible at home. My husband, who can basically build or fix nearly anything, said this could be done — and got to work. He suggested using some stiff plastic wall paneling (left over from a bathroom ceiling project). This would be perfect — white in color, light in weight, and no cost! We discussed measurements, and he headed for Home Depot, with his list of supplies in hand.

Required Materials

1" x 2" poplar wood, for frame and for prop, 25 feet needed (actual dimensions 3/4" x 1-1/2")

One 4'x8' sheet of .090" plastic wall paneling **or**

Two 2'x4' white ceiling/lighting panels (cheaper alternative)

Four pieces of plastic outside corner molding, 11/16" x 11/16" - 8' long

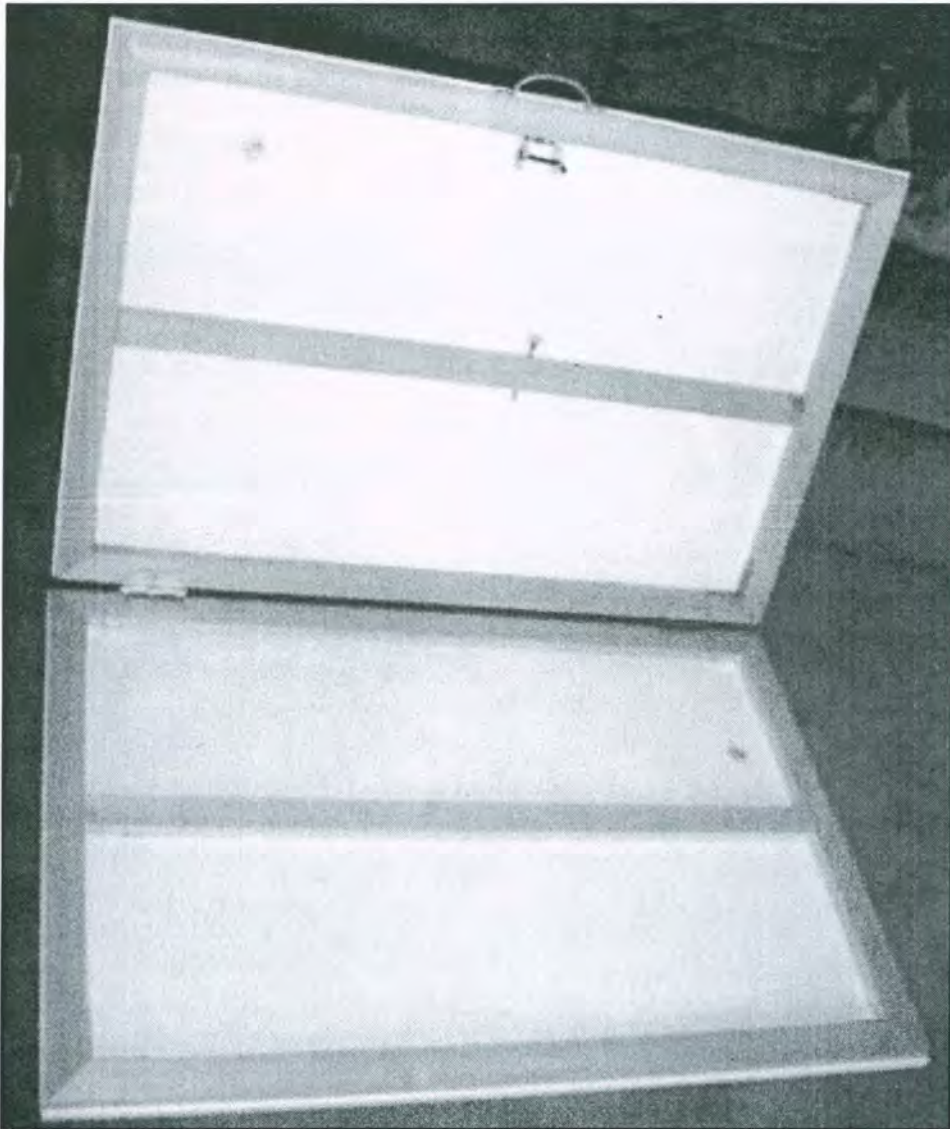
One 5/8" long white panel board nails, for corners

1" long white panel board nails for all the molding

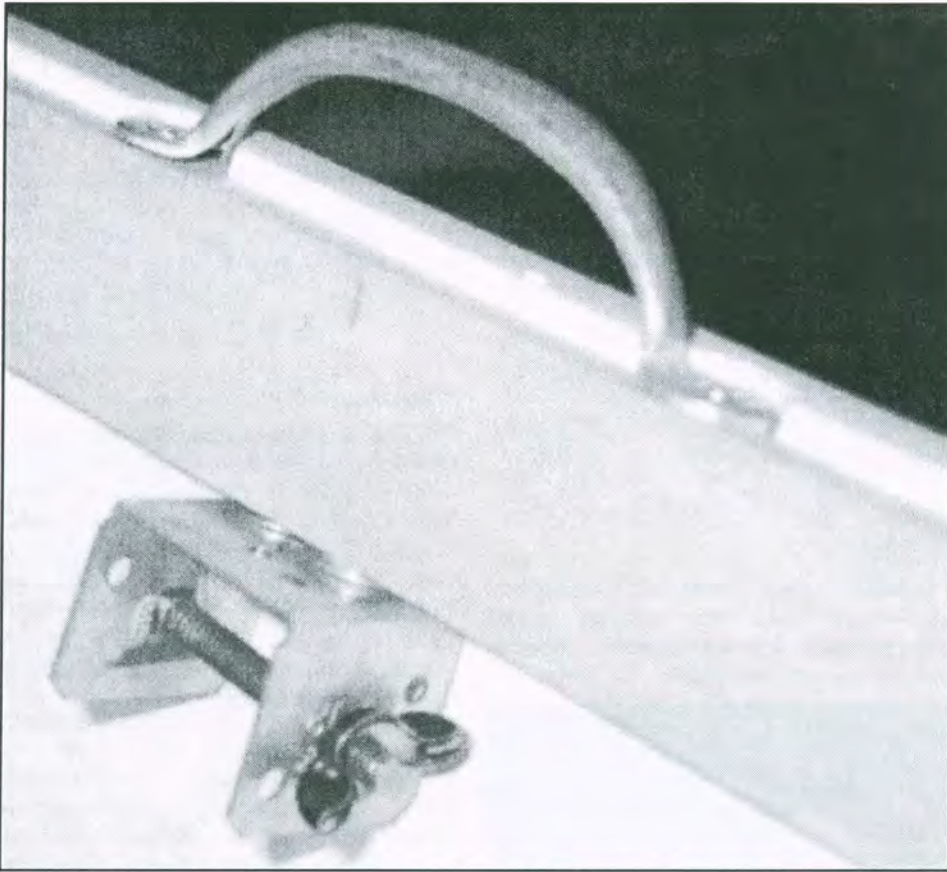
Two sturdy 3" hinges (Illus. 1)

Sheet metal bracket (Illus. 2), bend to suit

Eight angle braces, 1/2" wide (inside angle) (Illus. 3)



Illus. 1 — To set up frame, place flat on floor and open the handle-side upwards.



Illus. 2 — Close-up of handle and bracket, with screw and wing nut, which fastens the prop.

1/4-20 carriage bolt, 2" long, with wing nut

Carrying handle

1/8" pin with knob, 3" long, or a 3" bolt (to hold frame closed while carrying) (Illus. 4)

Wood can be substituted for the outside corner molding using regular finishing nails, but then the frame must be painted.

Construction Directions

NOTE: To prevent splitting: Predrill all nail holes and holes for corner brackets in poplar frame; predrill the two pieces to be used as the braces or nailer (one for each half of the frame); and predrill all plastic molding.

1) Make two frames from the poplar (2' x 3'), mitering the corners. Fasten with 1 5/8" white panel nails.

2) Install angle brace inside each of the eight corners.

3) Attach 2' x 3' plastic wall panel to the face of each frame using four 1" nails. Check for squareness.

4) Install 1" x 2" poplar rib across middle of each of the two frame sections. This will be used as a nailer for the intermediate

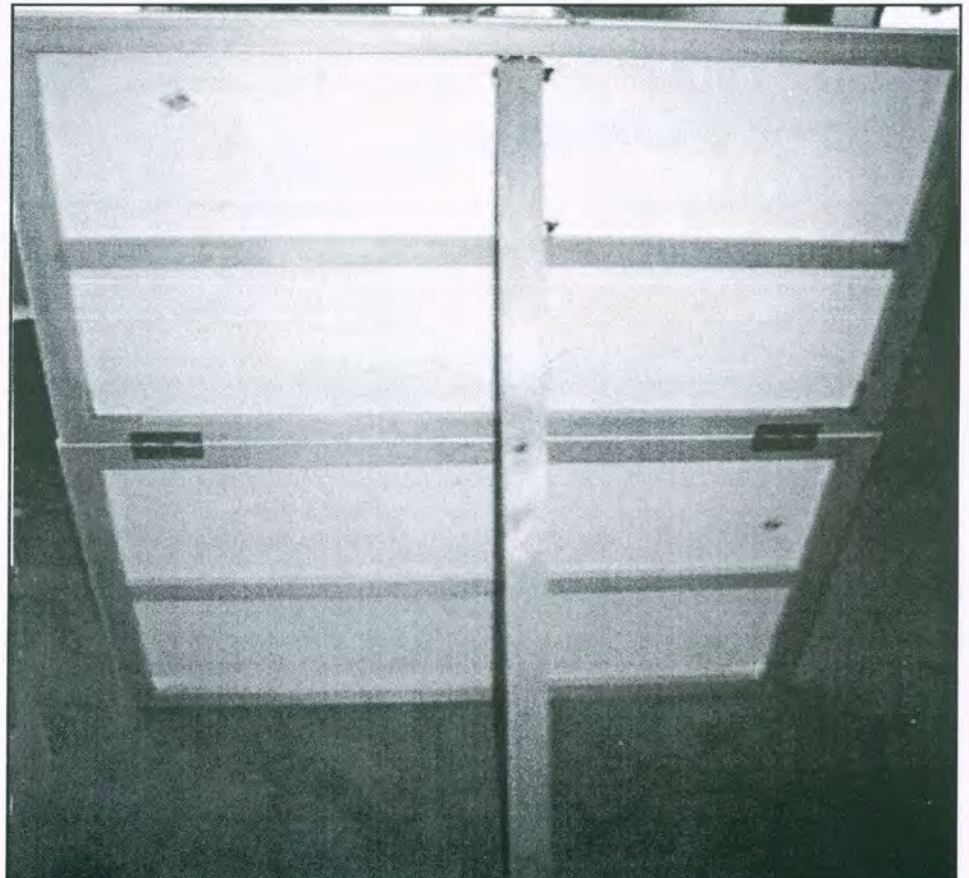
rail on each half of the frame. Toe-nail each end into the frame.

5) Attach plastic molding to fronts of each of the two frame halves, allowing the bottom piece to protrude about 1/8" to form the ledge to hold the row of exhibit pages by overlapping the bottom corners.

6) Cut two pieces of molding to measure 3' each. Cut 7/16" off one of the lips of each, leaving 1/4" to form bottom of middle rails (allowing a recess of 1/8" to support exhibit pages). Predrill the bottom lip carefully about every 6" to accommodate the nails. Ends must be notched 1/8" to fit around the side molding. Attach one piece across center of front of each half of frame, fastening the nails through the ceiling paneling into the nailer. (Illus. 5)

7) Lay the two half-frames on a perfectly flat surface so that one top abuts the bottom of the other. Secure tightly together with furniture clamps. Install two sturdy hinges on back. Test for squareness — the frame should fold and unfold neatly, remaining straight and rigid when opened fully. (Note: The face (front side) of the frame will be on the **outside** when the frame is folded in half, so care should be used when later transporting it to avoid damage).

8) Install sheet metal bracket (bent into



Illus. 3 — View of back, showing prop in place, pin in "park" position, angle braces, hinges, and center nailers.

a "U" shape) on the inside back of the top frame to support the "prop." It must accommodate the width of the prop (which is a piece of the poplar, 4' long).

9) To secure the prop: Drill a 1/4" hole thru this "U" shaped bracket AND the prop, so that the holes line up. Insert a 1/4-20 carriage bolt with wing nut, which can be easily installed and removed when using the frame.

10) Install small handle (of your choice) on top of unit for easy carrying.

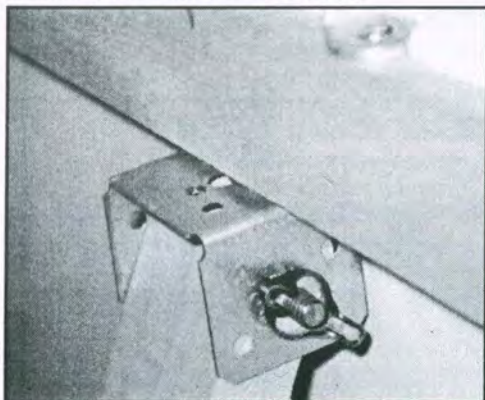
11) Drill hole through bottom of frame and through the "U" shaped bracket, while frame is in closed position, to accommodate the 1/8" pin with knob, or lacking that, use about a 3" bolt to easily hold the frame closed while carrying. Drill a hole in one of the back braces to provide a spot to "park" the pin while the frame is in open position, so you don't lose it. As an alternative to the locking pin, two or three magnetic cabinet latches may be used to hold the frame closed.

12) If desired, rubber feet can be installed on the bottom edges of the frame and on the bottom of the prop to prevent slipping.

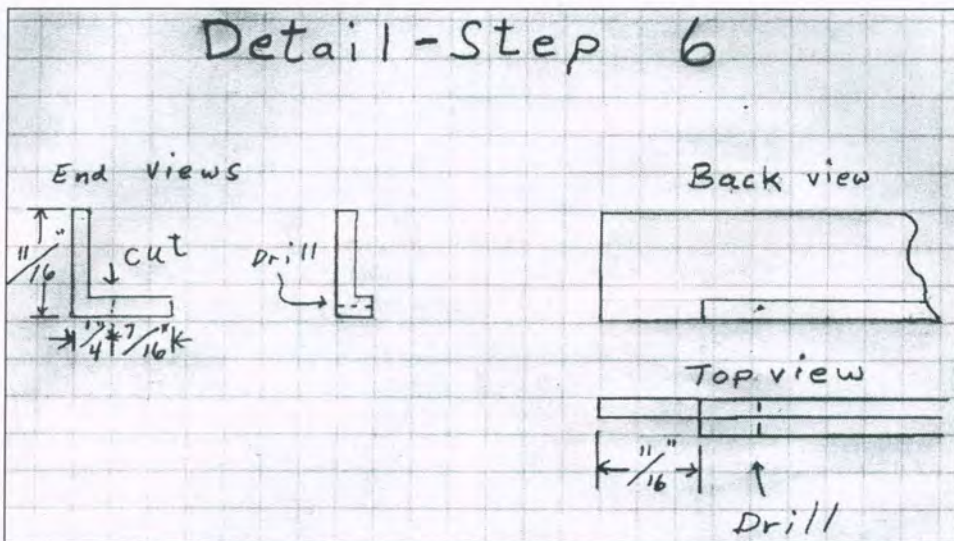
Using the Frame

This is a beautiful frame for home use to preview how the pages will look in an actual show frame (Illus. 6). I have now moved from the dining room to working on the sunroom table, where I can leave the frame set up and can place the pages on the frame as I work on them in the early stages and then again as they are assembled in final form. In addition, the frame worked extremely well at the stamp meeting, where I was sharing basic exhibiting techniques. For transporting, it fits easily in the car trunk or in the back seat, and is light enough that I can carry it myself.

If you have any questions about the construction, please don't ask ME!! But do feel free to contact my husband, Will, who will be happy to answer any questions (Contact: barbandwill@rcn.com)



Illus. 4 — Handle, fastening pin, and top of prop.



Illus. 5 — Detail for Step 6.



Illus.6 — Frame fully opened and propped, displaying Frame 1 of Grandma'sHouse.

Thematic Exhibiting

by Phil Stager

Probably the most dreaded and confusing term in competitive thematic exhibiting is "appropriate philatelic material." Let's see what the Manual of Philatelic Judging (MPJ) says:

Knowledge (20 Points)

"Philatelic knowledge is demonstrated by the material chosen to tell each aspect of the story. Common stamps or documents, including very modern ones, are appropriate if they best represent important thematic details. Knowledge is judged by the suitability of the philatelic material and the correctness of the philatelic text, especially with any personal philatelic study or research. The use of two or more different philatelic elements per page adds to the philatelic depth of the exhibit and should be encouraged.

"Appropriate material is that which, for the purpose of transmitting mail or other postal communications or other payment of official dues, has been issued or intended for issue by government, local, or private postal agencies or empowered authorities for the payment of official duties, including revenues. It is recommended, however, that inclusion of fiscal material be limited and that it be necessary and germane. Appropriate philatelic material includes stamps in all forms from artists' drawings and proofs to perforations, watermarks, errors, postal stationery, covers, and cancellations of all types, postal markings both mandatory and instructional, meter marks on tape or cover paying the correct rates, revenue fees, etc. Overprinting and surcharging will change the original stamp to another form.

"Each item in a thematic exhibit should be assessed for its philatelic appropriateness as well as its thematic content. Preference and greater prominence should be given to those issues whose thematic content has a direct political, historical, cultural, economic, or similar relationship to the issuing countries, as opposed to speculative issues with little or no such relationship. Similarly, genuinely canceled stamps should be shown and not cancelled--to-order items.

"Thus, only material that either "carried the mail" or paid a fee for service is considered suitable for a thematic exhibit. All material must be pertinent. Picture postcards would have to become postal cards with an imprinted indicium on the reverse and have been issued or authorized by a government to be acceptable. Inappropriate items might be fantasy issues from nonexistent postal territories, private vignettes or corner cards, or even photographs; these should be used only when nothing else can tell that necessary aspect of the story line."

(p. 66 The Thematic Division, MPJ, 5th Edition, 2002)

What! You do not have the latest edition of the Manual of Judging? *O tempora, O mores!* How do you expect to succeed in a competitive endeavor unless you know and understand the rules of the competition?

The brief list of the items that are mentioned as appropriate philatelic material in the MPJ is far from complete. If you would like a list of items considered appropriate, please e-mail me. Several exhibitors including the late Mary Ann Owens prepared lists of philatelic items appropriate for a thematic exhibit. Rather than present a lengthy list in this article, I will list those "inappropriate" items most commonly used.

Post Cards: Not to be confused with postal cards which were issued by or with the approval of a postal agency. Note that some post cards became postal cards when an indicium was printed on the other side. Figure (1) shows part of page in my one frame exhibit on Royal Palms. The rather mundane looking made-in-the U.S.A. linen postcard became a postal card when the Dominican postal authorities approved the addition of the indicium on the back side.

If you really like collecting and exhibiting post cards, do so under the still experimental postcard class at AmeriStamp.

First Day Covers: The cachets on most first day covers (FDC) are privately produced and have nothing to do with moving the mails. The fact that a stamp had its first day of issue on mm/dd/yy has little to no thematic relevance. The words FIRST DAY OF ISSUE in English or any other language have little to no thematic relevance. The first day cancel may have thematic relevance if there is some element in the cancel that directly relates to the theme or thematic point under discussion. Figure (2) shows a first day cancel with thematic relevance — the small stylized jet biplane. If you intend to use a first day cancel that has direct thematic relevance, then please window the cover to show only the cancel and stamp. If you really like first day covers, then show them in the Illustrated Division.

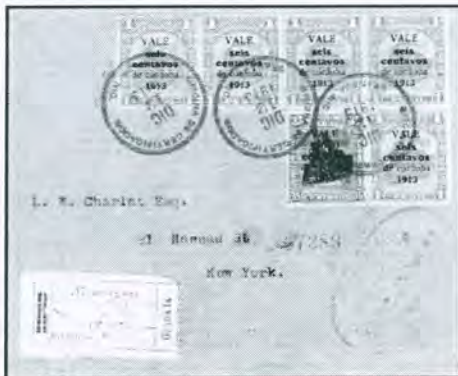


Figure 1

Advertising covers: The ads are privately produced and have nothing to do with moving the mails. Unless there is some other thematic element on that colorful ad cover, leave it out of your competitive thematic exhibit. Save the ad covers for the Illustrated Division.

Collateral Material: The sky is the limit here, e.g. newspaper clippings, magazine articles, photos, all sorts of printed matter, and almost any object that can fit inside an exhibit frame. Unfortunately for thematic exhibitors, none of this material "carried the mails." But what about mail bags? Yes, I have seen small mail bags in exhibits of Zeppelin mails. They were used for drop mail from the airship. I would think long and hard about using an item like this in a thematic exhibit. Ask yourself how much it contributes to the thematic development of the exhibit. If you want to show your collateral material, then Display Division is for you.

Cinderella Material: This category includes just about any printed matter that looks like a postage or revenue stamp, e.g., advertising labels, savings or trading stamps like those old S & H green stamps, wildlife conservation seals, and Christmas seals. Cinderella type stamps have nothing to do with moving the mail. If you want to show Cinderella type material, do so in the Cinderella Division.

Some of you now may be asking the question, "But I just have to make this very important thematic point in the exhibit, and I cannot find anything philatelic for it. What am I supposed to do?" Many of us have asked the same question. Most successful exhibitors eventually find a good philatelic item to make that all-important thematic point since we have the entire world of philately from which to choose. The lack of a common U.S. commemorative stamp for that thematic point does not mean that something elusive exists. However, if absolutely nothing in the whole wide world of philately exists for that all-important thematic point, then ask yourself just how important is it. Will the exhibit suffer irrevocable harm if the exhibit says nothing on that thematic point? Probably not! The absence of that thematic point will probably be far less noticeable than the inclusion of inappropriate philatelic material.

Now that you have finally found an "appropriate" philatelic item for that all-important thematic point in the exhibit, ask yourself if that item's thematic content "has a direct political, historical, cultural, economic, or similar relationship to the issuing country." (Ref: p66, MPJ). A few examples may help illustrate this statement.

A stamp issued by Iceland and showing coconuts would not be a good item to use in

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Not Responsible For geographical Errors

my Coconuts exhibit because coconut palms never grew in Iceland and have no relation to Nordic culture. However, a stamp from Iceland showing bananas may be quite appropriate since bananas are grown in Iceland in greenhouses heated by geothermal steam.

A stamp showing Beethoven from Botswana is not nearly as good as one issued by Germany. Botswana has no direct political, historical, cultural, economic or similar relationship to Beethoven.

One final example using the Marquis de Lafayette. Thematic point: Lafayette did this or that in France. Use a French stamp show-

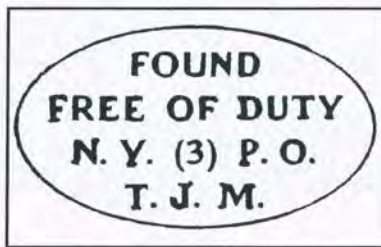


Figure 2

ing him. Next thematic point: Lafayette did this or that while in the Colonies during the War of Independence. Use a U.S. stamp showing him. Lafayette did this and that

involving the U.S. and France. Use a joint U.S.-France issue stamp on Lafayette.

So if you desire a higher medal level for your competitive thematic exhibit, get better — and not necessarily more expensive — philatelic material. Recall that our challenge as competitive thematic exhibitors is to illustrate the thematic point with the best possible philatelic material. If you have any questions, comments, or suggestions about this or any other aspect of competitive thematic exhibiting, please send them to me by e-mail or through the editor.

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.

★ **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: gisp@verizon.net or visit the show website at www.nojex.org.

★ **July 20-22, 2007 Minnesota Stamp EXPO 2007.** Sponsored by The Twin City Philatelic Society, The Lake

Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16-page frames available at \$8 per frame, \$20 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. Youth table, 40+ dealers, USPS and UN booths. Further information, prospectus and entry form from Paul L. Hempel, Jr., 401 22nd Ave. NE #3, Minneapolis, MN 55418, or by E-mail from rossvole@aol.com. Printer friendly version available on web site: www.stampsmnnesota.com.

July 28-29, 2007 Greater Reno Stamp & Cover Show. Hosted by the Nevada Stamp Study Society, Held at the National Bowling Stadium, 300 N. Center St., Reno, NV. 60 frames of exhibits. Exhibitors at all levels are welcome. Exhibits that have won vermeil or higher at a national show will be judged separately, \$6 per frame (\$2 per frame for juniors). 15-dealer bourse, and USPS substation. Show hours 10 a.m.-6 p.m. Saturday and 10 a.m.-4 p.m. Sunday. Free admission

and free validated parking. The show is part of the annual Artown festival, a month-long arts festival featuring more than 300 events by more than 80 cultural organizations in over 90 locations city wide. For the prospectus or show information contact Harvey Edwards, P.O. Box 2907, Sparks, NV 89432 or by e-mail at renostamp@earthlink.net. Additional information is available at the Society's website <http://home.earthlink.net/~renostamp>.

★ **September 14-16, 2007 MILCOPEX 2007.** Sponsored by the Milwaukee Philatelic Society. A WSP show. Held at Four Points by Sheraton Milwaukee Airport, 4747 South Howell Avenue, Milwaukee, WI. 16-page frames available at \$8 per frame, \$15 per single-frame exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free admission. Youth table, 35+ dealers, USPS and UN. Show cachet and cancel. Further information and prospectus from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217-0832, by E-mail from henak@execpc.com or from the web site at www.MilwaukeePhilatelic.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.

A Flyer That Could Be Adapted For Your Club

by Louise White, Secretary, Park Forest, IL Stamp Club

EXHIBIT? WHO ME? NO WAY!

We've all seen masterful exhibits — pages and pages of stamps and covers acquired at considerable expense, some over a period of 30 years. Thirty years?

Wait! Don't turn away! Park Forest Stamp Club has exhibit frames for only nine pages? That's not so intimidating, just nine pages.

You don't have anything to show? Any kind of a collection can make an exhibit that may charm, even delight, the observer. You may be surprised, that you yourself will delight in it. Here are some possibilities:

First Day Covers? Group them by subject or sequence of years

Presidents? Group them by accomplishments, years, longevity

Foreign Country? History, music, animals, famous persons, postal history

Old family letters? US or foreign, sort by

type, year, events

Sports? US, foreign, winter, summer, spice with Olympic items

Airplanes? Ships? Cars? Consider history, type of construction, country

Animals? Mammals, fish, reptiles, birds dinosaurs, pets, endangered species

Buildings? Bridges? US or foreign

And your choice?

Choose a theme and look through your collection. You may find lots of appropriate "stuff." What next? Lay nine pages out on a table and lay the stamps, FDCs, cards or letters on them in a sequence that pleases you. Can you imagine making a few comments to tell a simple story?

Some letters and cards with these stamps that have gone through the mail will add postal use to your exhibit. Ask Ed, Duane or

Rich what they have. Put an ad in our newsletter, naming your search. Go to a local. At home search on ebay.com. Not a computer user? Enlist a young person to search for you.

Adding some covers, lay out your pages again. Bring them to a meeting to get suggestions from members. They will be very helpful.

Add some text. Print by hand, type or use a computer — whatever works for you. Make the letters large enough to read from a short distance. Mount your stamps and postal "stuff." Stand back and admire.

I can almost guarantee that you will discover a new aspect of collecting that will please and delight you. After collecting for 50 years, I did, and it opened up a whole new world of enjoyment in the hobby.

— The APS Vision Team for 2007 —



Ken Lawrence
for APS President

Our candidates for office in the American Philatelic Society and American Philatelic Research Library election are:



Bob Lamb



Nancy Clark



Jeff Shapiro

— APS Board of Vice Presidents —

The APS Vision Team's Five-Point Program:

- complete the renovation of the Historic Match Factory in Bellefonte;
- reverse the declining participation in philately through a broad outreach program;
- uphold the integrity of stamp collecting by energetically fighting fraud in the marketplace;
- provide an adequate nest egg for the future; and
- keep the business of the APS and APRL open and accessible to every member.



Wayne Youngblood
for APS Secretary



Joann Lenz
for APS Director-at-Large

Please support the APS Vision Team.

Lively opinions and discussion about all the issues of this election appear on the free Virtual Stamp Club chat board,

www.virtualstampclub.com. Our candidates have a website for Board of Vice Presidents issues at www.apsvps.com.

For more information write to the APS Vision Team, Post Office Box 210, Bellefonte, PA 16823-0210, or apsken@aol.com.

*Ada M. Prill and John M. Hotchner, co-chairs,
APS Vision Team. Stephen L. Suffet, consultant.*



Rob Haeseler
for American Philatelic
Research Library Trustee

Too Many High Awards — Fact!

by Jim Graue

Too Much Gold. This was the subject of my editorial in the November 2005 *Airpost Journal* in which the effects of “upward compaction” in philatelic exhibit awards were noted. I believe that many exhibits are granted medal awards that are too high, undeserving on the merits if we adhere to the well established and proven principles of exhibit evaluation. The range of the high awards becomes so great that they all lose meaning. John Hotchner asserts that I am a voice in the wilderness and there is no real problem. He apparently has missed the last few Judges Roundtable meetings where this has been a continuing subject. It is, in fact, briefly discussed by Bob Odenweller in his “Ask Odenweller” column in the October 2006 *Philatelic Exhibitor*.

The “problem” is what to do about it. One proposal that arises in almost every discussion is the creation of a new “higher” award, e.g., Large Gold, thereby dividing the crowd and granting greater recognition to the “outstanding” exhibits in the Gold class. This idea always has support but thus far it has been a vocal minority that has not carried the day. Odenweller briefly discusses this “solution” and comes down opposed, but he doesn’t offer up a solution either. Apparently he is among those that don’t think the great number of Golds is a real problem, therefore no action plan to mitigate it is needed. This assumes that all the current Gold winners are worthy of that award. Is that true?

The APS Committee for Accreditation of Exhibitions and Judges (CANEJ) is keenly aware of the issue. It is on their current agenda for study. At the same time, another proposal before them is a simplification of exhibit scoring, aimed by its proponents at using one evaluation scheme for all exhibits regardless of size or class. This latter work produced a pilot exhibit evalua-

tion sheet providing for scoring, very much in line with the FIP scoring scheme. A “pilot run” was made using this new scoring sheet. The objective utilization of this scoring resulted in significantly lower awards (by as much as two medals) for some exhibits.

The reception given to the results of the pilot run on the proposed scoring sheet was most predictable. Rather than seeing it for producing the objective and arguably correct results that it did and at the same time resolving the “too much Gold” question, it was condemned by its critics for producing lower scores, indicative of less merit than previously accorded. Exhibitors, the argument runs, will be incensed that they no longer are receiving Gold and this would be upsetting. The fact is that the exhibits getting the lower scores in the pilot run should, in all probability, never have been accorded Gold in the first place. But in our “feel good” society, we would not want to upset anyone so we turn a blind eye and pretend to continue studying the question of “too much Gold.” The theme of my editorials on “Too Much Gold” and “Display Class Exhibits,” both reprinted in the October 2006 *Philatelic Exhibitor* was the same: **Undeserving exhibits must not suffer the injustice of a high award.** I stand by that axiom.

At a recent national stamp show, the jury granted 30 Gold, six Vermeil, and one of each of the lower medals. The Christmas spirit was making a very early appearance. This display of generosity was simply not merited. Numerous judges, in attendance but not on the jury, were shaking their heads in disbelief. One “Gold” exhibit was declared to be good, solid “Silver.” Many were at least one level too high. Major faults in treatment and development were ignored, as was stretching and padding

with duplication, a usually fatal flaw. Small wonder that we have “too much Gold” and upper level compaction. The fact that a Vermeil is an award of significant merit, qualifying the exhibit for international exhibitions, is simply, even flagrantly, ignored. Why we have lost sight of this measure is a mystery. Worse, we have created great expectations for the future that will never come to pass. Is that justice?

The major issues before us ...

- Upper level award compaction (too much Gold)
- Simplification of exhibit evaluation and scoring
- Substantive and meaningful response (feedback) to exhibitors

... can all be dealt with at one time by objective utilization of a well-crafted exhibit scoring scheme suitable for all exhibits. Will everyone be delighted? No, but that does not make it either wrong or impossible. It requires determined leadership and understanding and support from the community of exhibitors.

Editor’s Note: Based upon Mr. Graue’s assertions about the CANEJ agenda, I asked Ann Triggler, CANEJ Chair, for comment. Here is her response: “Several years ago I wrote an article for *TPE* which discussed Gold awards. I believed then that there were golds and Golds. I still believe that today. However the idea of a large gold did not prove to be popular. Jim Graue seems to believe that judges are too lenient and Golds are given freely. I choose to believe the standard of exhibiting has improved. This is borne out by the awards obtained at FIP shows. Proposals have come to CANEJ that the levels of gold and vermeil awards should be more difficult to achieve. This will be discussed.”

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Team Competition Results At Riverside

...And The Way Forward by Anthony Dewey

The second I-Frame Team Competition sponsored by the American Association of Philatelic Exhibitors and hosted by The American Philatelic Society was held at AmeriStamp Expo February 9-11 in Riverside California. Nine teams participated, including teams from Western Australia and Macau.

The winning team with 429 points (of a possible 500 points) was "Portuguese Philatelic Phanatics." Members of the winning team were: John Dahl, Roger Lawson, John Liles, Philip Parker, and Steve Washburne. Each of the winning team members received a hand-made shaker jewelry box, provided by the AAPE.

Each team of five exhibitors entered five I-Frame exhibits. The exhibits for a team must each be of a different Type selected from: Traditional, Postal History, Postal Stationery, Revenue, Thematic, Aerophilately, Astrophilately, Display, Cinderella, Illustrated Mail, or Special Studies. Additionally, three of each teams' exhibits must be "new" in that they could not have been shown previously at the national or international levels. Exhibits participating as part of a team must be entered in the I-Frame Open Class. Those exhibits eligible for the I-Frame Champion of Champions were ineligible for team participation.

Exhibits were scored on a 100-point basis using the standard score sheets approved by the APS and RPSC. Team scores were the total of the five team exhibits. Ties, if they had occurred, were to be broken by comparing individual exhibit scores from highest to lowest. A nearby table lists the participating teams and their scores.

The competition's rules are set up to be simple while providing the teams with a challenge. No additional effort is required of the jury. Their hands are full with evaluating all of the I-Frame Open exhibits, the I-Frame C-of-C exhibits, as well as the multi-frame Display and Picture Postcard exhibits. A bit of extra work is required of the APS Director of Shows, Dana Guyer, and Barbara Johnson to coordinate with the AAPE Coordinator to ensure that all exhibits by team participants submit applications and are accepted. We greatly appreciate the help and cooperation provided by Dana and Barb.

Even with simple rules and great teamwork, sometimes things go wrong. Unfortunately, an exhibit from the team "Collectors Club of Akron" did not make it to the show. Even with the handicap of having one less exhibit, this team came in 7th place. Hopefully, they'll take courage from that and try again next year!

There was also a question about the Type of a couple of exhibits entered as Special Studies. A few folks thought that they could have easily been categorized as Traditional exhibits. If true, this would have violated the requirement that each team exhibit be of a separate Type, since those teams also had exhibits entered at Traditional. No formal challenge was issued and fortunately, neither exhibit affected the outcome. To address this issue, starting next year, the team registration forms will be reviewed by the coordinator prior to the show. Any potential conflicts will hopefully be identified and resolved. A panel of three neutral persons, appointed by the AAPE president, will be at the show to address any challenges that arise.

A few of the rules were questioned, as well. One person wondered if the rule that an individual could only participate on one team be changed, perhaps to two, suggesting that more teams might be entered. Considering that no other team sport allows an individual to participate on multiple teams, this rule will hold fast. Participating on multiple teams might very well bring up charges of conflict of interest.

Several folks asked for the rule requiring three "new" exhibits to be relaxed. This rule was put in place to encourage the creation of new exhibits, even if they are extracted from existing multiframe exhibits, so that they may then be shown at

other WSP and local/regional shows. A secondary objective of the rule was to handicap the competition, preventing powerful teams from repeatedly dominating.

Not surprisingly, the rule requiring that the five team entries each be of a different Type, was also challenged. The reasoning behind this rule was to keep the contest (and the show) interesting for the teams as well as the viewers and the judges. Without such a rule, it is easy to imagine team entries consisting of only Traditional and Postal History exhibits. Again, the rule has a secondary objective of leveling the playing field.

Given the objectives of these rules, they will stand unchanged for the next I-Frame Team Competition. However, the rules are not carved in stone and may indeed change for future competitions if it proves necessary and beneficial. This journal should be used as a forum for debate and exchange of ideas. Team exhibiting is a relatively new concept. The AAPE model differs from that used in Australia, which itself has been modified since its inception. Change may not always provide improvement, but nothing improves without change!

The next I-Frame Team Competition will be held in conjunction with AmeriStamp Expo 2008 to be held March 7-9 in Charlotte, North Carolina. The number of teams that may participate will be limited to 15. Team registration forms, as well as the rules, will be posted on both the AAPE website (www.aape.org) and on the APS website on the AmeriStamp Expo page (www.stamps.org/Ameristamp/intro.htm). Individuals who wish to participate, but find themselves without a team may register with the Coordinator, who will attempt to place them with a team.

SCORE	TEAM
429	Portuguese Philatelic Phanatics
408	Geezers With Tweezers
405	Western Wizards
384	Bittersweet Ruby
371	Bittersweet Chocolate
364	Not Grumpy Old Men
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“Women Exhibitors” Group Forms

by Barbara A. Harrison

At AmeriStamp Expo in Riverside, CA, Feb. 9-11, 2007, a group of women with a purpose convened for their first official meeting. Ruth Caswell had previously identified the need for a women's forum designed to assist women either entering into or already active in the world of philatelic exhibiting. Excitement was in the air as Ruth called the meeting to order. Within the first 20 minutes, we had chosen a name (WE — Women Exhibitors), decided on an e-mail newsletter (edited by Barb Harrison), adopted a Statement of Purpose (To provide a vehicle through which women exhibitors can encourage each other through sharing information, ideas, experience, advice, problems, and solutions), chosen a “Keeper of the Crazyies” (aka Chrm. — Ruth Caswell), and decided to meet as a group twice annually — at StampShow and AmeriStamp Expo. Liz Hisey volunteered to be “Keeper of the Money” (aka Treas.), collecting a small sum for start-up expenses.

During discussion, we highlighted the need to foster women's interests in exhibiting and the importance of helping women to feel welcome, as shows can be intimidating to newcomers who may know no one at the show. We discussed the need to offer friendship to other women who might become exhibitors, including inviting them to shows, offering advice and help, and perhaps doing a bit of mentoring.

Another important activity will be endeavoring to hold satellite meetings at both local and other national shows, in order to reach out to as many women exhibitors as possible. This will be done by WE members contacting show committees requesting meeting space at their shows, preparing handouts to give to women at the shows, putting up small posters about WE, and writing Letters to Editors and articles for inclusion in various journals and club newsletters.

The WE newsletter (e-mail) will be an important part of our sharing and education process. Every member will be encouraged to submit their questions, ideas, problems, solutions, experiences good and bad, suggestions for discussion topics, tidbits about their exhibits, and similar related topics of interest. These will be compiled in each newsletter, keeping all WE members informed even if they are unable to attend specific meetings.

Ladies, if you would like encouragement from other Women Exhibitors, not to mention the fun and enjoyment you'll have, you are cordially invited to become a member of WE. For further information, contact Ruth Caswell, Chrm. (ruthandlyman@earthlink.net), Liz Hisey, Treas./Membership (lizhisey@comcast.net), or Barb Harrison, Newsletter Editor (barbandwill@rcn.com)

Absentee Exhibiting

by Steve Davis

Here is an interesting question that I believe deserves much more thought and discussion among show organizers and exhibitors.

What impact do absentee exhibitors have on shows? An “absentee exhibitor” being defined as an individual who enters an exhibit, but does not or cannot attend the show for whatever reason.

Why does someone enter an exhibit in a show that he will not attend? This in itself is interesting. Based on my personal reasons and discussions with other exhibitors, I believe the reasons are:

1. Competition for medals.
2. Judges critique and comments from other collectors.
3. Exposure of your collecting interests to others (collectors and dealers).
4. The pride of showing off your material to others. For me one of the rewards of finding that elusive material is the opportunity to show it off.

5. To support a National Society that is meeting at the show.

It certainly is not for monetary reasons. The typical cost (5 frame exhibit) to send an exhibit to a show where you have to ship via courier or post office (not friends or dealers) is \$75 frames (\$15/frame) + shipping \$40 (about \$20 each way) for a total of \$115.

Fortunately, I have a very generous dealer that transports exhibits for the members of our local club free of charge. I really do need to get him a token of appreciation this year! However, that is not always the case.

Let's take an example of a show that has 150 frames of exhibits and use five frames per exhibitor for ease of calculation. That would total 30 exhibitors. Now let's use a figure of 10 per cent as absentee exhibitors. That means that three exhibitors not attending the show fill 15 frames.

Now what if these individuals stopped sending exhibits due to shipping hassles or

cost? Fifteen frames at \$15 per frame for a total of \$225 would be lost. Granted this would not be a show stopper in most cases, but the show exhibits would be the poorer for it. Collectors attending the show would not get to see some pretty unique and impressive material. I for one would not enjoy that at all. If all I was being exposed to every year at my local show was that of local collectors it would sure get boring. That is definitely not a knock on them, but variety is the spice of life as they say.

This was a conservative example. I would guess that most large national or international shows have a much higher number of absentee exhibitors. It follows that the impacts would be proportionately larger, both financially to the show's organizers and esoterically to the collectors attending the show.

This is an issue that deserves further study and discussion by philatelic societies, exhibitors and especially show organizers.

Ask Odenweller

by Robert P. Odenweller

The proposal by Dave Herendeen (January 2007, pp. 16, 18) for how to give recognition to the "highest level exhibits" in "Too Many Gold Medals?" is an interesting one. On the face of it, it's not bad, having the names of the candidates for the grand awards printed in the palmarés, and at the awards ceremony to have each introduced and then the grand award announced. In spite of that, the process could have problems.

First, if it is perceived that the "candidate" level is the only way to show the exhibits that are a cut higher than gold, some judges may want to include all of the exhibits that meet that level, and the field of candidates for grand award consideration could become quite large. The dynamics of choosing from a large number of candidates can cause anomalies, depending on the selection process. For example, if six exhibits (or seven or eight) were named, some just to get the extra recognition, a long shot could win rather than the best exhibit, depending on the voting method used. The explanation of the possible ways of how this might work is rather complicated, so I won't go into it here.

Second, some jury members like to be "king-makers" and will nominate favorite exhibits even though they may know that they do not have a chance, just to give extra recognition to it when the later awards are distributed. Dave's procedure would probably generate some gamesmanship from such jury members.

Third, in some juries the candidates for the grand award may not be the same as those for the reserve grand. It could be difficult to explain to an exhibitor why his exhibit that was a candidate for the grand award failed to be included in the run for the reserve grand.

Other problems might also arise. Some national juries will consider only those exhibits that have a gold medal vote by every member of the jury as candidates for grand awards. I have on occasion suspected that a jury member may have voted initially for a vermeil, to be "persuaded" to settle for gold by the others who all voted gold, just to keep an exhibit out of the running for the grand. When I am on a jury, I make it a point to insist that the unanimous gold is not part of the process if it is announced as the intended procedure.

Unfortunately, I have seen the first two points in operation at the international level. In essence, it boils down to a question: do we really have a problem that needs to be fixed? I

thought I had covered that in the statement that Dave disagreed with, but perhaps it needs a bit of expansion to be fully understandable. When he challenged my statement that competitors don't need "to be told which are the better exhibits," I believe he was selling the exhibitors short. Ask any exhibitor who has a potential grand award exhibit in a show where a major society is holding its convention and he'll usually be able to tell you right away who his competition may be. He may even be far better informed than the judges when it comes to less familiar exhibiting areas. That doesn't mean he will guess the grand award correctly, as it could go to an exhibit outside his specialty area or to one of two that are of equally high quality, but we're talking about the higher level gold medals. Almost every exhibitor will know. Dave also questioned my statement that "the special awards tell the story well enough." They do. My statements that he disagreed with were brief, as I didn't think they needed explanation. To expand on this one, some awards have criteria that demand that the award be given to "the best" exhibit in its specific category, period. At the international level, specific instructions for awarding special prizes are not required to be followed, but usually they are, as much as possible. At national shows, the jury does its best to give the awards according to the stated criteria. Sometimes this will telegraph the grand award winner, if both happen to be, for example, postal history exhibits and the award that is restricted to the best postal history exhibit is announced earlier.

Similarly, some awards may not be given more than once to an exhibit during a specific time period. This has its own problems, since often there is a lag of information as to which exhibits are eligible if the list is not up-to-date, and the same award may be given again. Nevertheless, the exhibitors in those areas will often be aware of the previous awards that recognize the higher level. And too, some awards specify that a certain level of competition be present at the show for the award to be given. Yes, a cluster of silver medal level exhibits could satisfy the requirements and an award made, but the minor anomaly of those is not likely to have people believing that it is in the higher category.

Finally, Dave criticized my comments about how the introduction of additional awards would result in "inflationary creep." Without going into the details, this has happened at the international level since I first was accredited as an international judge in 1974.

Not to bring in a discussion of the fine points of the international differences, which are many, he also pointed out the nine levels found at international judging. Briefly, any exhibit from countries that use the basic FIP point system for national shows (which is everyone but the U.S.A.), will be expected to receive an international silver medal or better if the qualifying national vermeil is correctly awarded. That translates to six "likely" levels. The lower levels are usually found for ones that slip through the cracks and for various other categories such as literature and youth awards.

The awards of large silver and large vermeil were not even a part of the FIP system until one show's organizers about 30 years ago introduced the "new" medals. That "mistake" was subsequently adopted by FIP as an alternative to the old system, where special prizes were awarded to silver and vermeil to cover the intermediate levels now called "large." A few of the FIP hierarchy did not like that as a concept, and wanted to limit special prizes for a different reason, giving special prizes only to large vermeil or higher exhibits, with a small exception for youth exhibits. It's a long story and involves FIP politics.

In spite of all this, most national shows outside the U.S. have only the five award levels we use. Certain countries do not give national gold medals at all—the highest is large vermeil, with vermeil as international qualifying. I know of one country that recently has gone so far as not to accept a vermeil award made to one of their countrymen who exhibited in the U.S. as being eligible to apply from the home country for FIP competition at the international level.

Our criteria differ from those internationally accepted standards in ways they are applied, but the U.S. exhibitors and judges have chosen to keep our system. Our system is close enough in the final results at the vermeil and higher levels to meet the same standards as the other countries, and is accepted by FIP. No change to that approach is needed or desired, unless the unlikely movement arose to demand it. I can't see it happening.

What are the Traits of a Successful Exhibitor? The theme for this issue is one that should prove useful, particularly to those who might want to become more successful. Although one cannot generalize without run-



We know what we are, but we do not know what we can be. — Shakespeare

ning the risk of having exceptions raised, and surely there are many, some of these ideas have merit. The best way to look at such thoughts is to recognize those that you may have, or may wish to have, and to analyze those that you may not have, to see whether they may be worth acquiring.

Willingness to Learn. This seems to me to be the strongest of the traits a successful exhibitor should have. I am always receptive to a new idea, particularly from those who may have come up with an innovation that could add to an exhibit. When computers first came on the scene, certain users who had an eye for design took advantage of the new medium to achieve notable results. As more people came to use computers, the novelty disappeared. Up to that point, however, only the exhibitors who had extraordinary resources (such as one who had a private printing press) and material could afford to have such pages. Other learning comes from good advice. The judges' critique is an essential part of this, but even more so is the session one-on-one with the judges at the frames. Specific concepts are very hard to convey in the limited time available to each exhibit at a critique, but spending time at the frames can allow the judge to convey a great deal more information of substance. Those exhibitors who do not take this chance to learn deny themselves a golden opportunity. At the same time, the old caution about taking a single offer of advice holds true. Get other opinions as well. Learn.

Willingness to Steal Ideas. In somewhat the same vein as learning, borrowing (perhaps a better word than stealing) the good ideas from other exhibits goes a long way toward developing an exhibit's personality. This does not mean a wholesale cookie-cutter copying; that is all too easy to do and in the past was done by those who assumed that the way a top exhibit appeared was responsible for its success. At one point it was easy to spot the copycats, where they resembled the grand award winners of previous shows, but lacked the material that was in them.

An exhibitor looking for ideas must consider that sometimes those admired features of

the "successful" exhibits are ones that the successful exhibitor would hear in a direct critique as being in need of change. Few exhibits can be considered perfect, and certainly there will be someone who will find something to criticize about any exhibit.

Nevertheless, if an idea you have seen in another exhibit appeals to you, try it out. The mix that appeals to you may be a good one, and certainly the nature of your material will be different from that of others, so the resulting personality of the exhibit could easily be just right.

Willingness to Make Changes. Nothing can be more discouraging for a judge to see than an exhibit that goes from one show to the next virtually untouched, even though specific faults had been pointed out at the previous one. Excuses such as being too busy or that remounting is too expensive or too much work don't cut it. If you can't take the time to do the work, don't show it again until you do.

In my earlier days of exhibiting I would routinely remount as much as a third of the exhibit to make room for new acquisitions or to refine the emphasis on certain parts of the exhibit. Never did the exhibit appear the same way in consecutive shows. Even when the time was short between London 1980 and Norwex 80 and many of the other Honor Class exhibits were sent directly from one to the other, I took apart some 40 pages and added material, hoping that it would be noticed.

Again, consider making changes that are based on good ideas. If it is from a single source, try to get other opinions before taking the time and trouble to make the changes. A simple check with a trusted source might help to avoid going down the wrong path.

Also, with changes, consider the impact of making one that is obviously different from a technique that was used before. As long as it is tasteful, if it is one that shows a fresh approach, particularly for a well-known exhibit, it can have the effect of saying to the judges, "come see — I've listened."

Willingness to Stick to the Effort. Don't give up. Nothing can be more discouraging to

a potentially great exhibit than its failure to achieve what the exhibitor feels it should get. If it falls short, for whatever reason, try to find out why, and then try again. A fine example of this occurred in a recent show where an exhibitor had fine material that he wanted judged as Cinderella Division. It had problems and received a silver medal. After a long exchange of e-mails, he followed some of the thoughts I passed along to him and also changed it to Display Division. He received a gold medal and other awards, but also found from two other judges at the subsequent show that certain of the ideas he had heard but had not followed were also items that they suggested he change. He has assured me that now he will do so.

Others faced with such an evaluation might have given up. Just don't forget that judges are human and have different strengths. Remember, too, that a lower award at a subsequent show could signal that you still have problems to solve. Keep working on it!

Other Ideas. Surely successful exhibitors will have many other traits. One would be to make sure to send in a title page and synopsis, and that they are well crafted and that the synopsis is not just a clone of the title page. Successful exhibitors are also sure to support their specialist societies at the shows where they have their annual conventions. Those usually have one or two judges who are selected for their particular expertise in the area of interest of the society's members.

Some top level exhibitors will avoid shows where certain judges are expected to be on the panel, based on past experience with them or personality conflicts. This may not be a fair criterion, but as long as the exhibitor feels that the judge may have a bias toward him or his material, it is hard to overcome the feeling that it will not be well received.

This covers a few ideas. Not all will necessarily apply, and some that have not been mentioned may also be valid. When all is said and done, however, keeping an open mind is perhaps the most useful.

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.

• **Digital Philatelic Studies at the ASDA Mega-Event October 2007.** The prospectus for the 2007 Digital Philatelic Studies is now available on the ASDA web site —

www.asdaonline.com.

Specifically in response to the letter by Peter Elias published in the most recent issue of the *Philatelic Exhibitor*, signifi-

cant changes have been made to the wording of the application for the DPS for 2007. The wording used in 2006 was never intended to allow the ASDA to prof-

it in any way from the DPS — it was simply intended to allow the production of CDs showing the DPS entries which were supplied to participants (and philatelic libraries) and to allow the DPS to be shown on the ASDA web-site after the show.

In 2006, the introduction of DPS and in particular the purchase of laptops and a projector for presenting the studies to the public was made possible only through the generous financial donations by a number of ASDA members. No application or participation fee is charged to participants.

We are looking forward to broader participation in the DPS for 2007 and, would encourage members of AAPE to review the prospectus and application form.

• **Omaha Perpetually Undersubscribed.** The Omaha Stamp Show is one of those shows that is perpetually undersubscribed. This year we are getting a new start with a new venue, a new date, and a new exhibits chairman. We have always been known for our hospitality.

This year the Omaha Stamp Show will be held at the Omaha Metro Community College on September 7-9, 2007. There is good space, good lighting, and plenty of free parking. The Great Britain Collector's Club will be holding its 2007 annual meeting at Omaha.

To aid our local publicity we expect to get an Omaha politician to open the show. They love photo ops and we love the publicity.

Please consider sending an exhibit to Omaha this year. The prospectus may be found on the home page of the Omaha Stamp Club: <http://www.omahaphilatelic-society.org/stampshow.htm>

• **United Postal Stationery Society To Meet May 4-6 At Boxborough.** Philatelic Show 2007, May 4-6, will be host to the Annual Convention of the United Postal Stationery Society. UPSS activities at the Boxborough, MA event include a general membership meeting, an informal society dinner and a board of directors meeting.

Philatelic Show will be held May 4-6 at the newly renovated Holiday Inn Boxborough, 242 Adams Place, at Route 111, Exit 28 off I-495. The UPSS directors' meeting, set for Thursday, 7:00 p.m., is open to all as are Friday evening's informal dinner and Saturday morning's general membership meeting (10:00 a.m., in the show hotel's Deck Room). Links to the

hotel and general show information may be accessed at www.nefe'd.org or the UPSS site www.upss.org.

Included in Philatelic Show's exhibit lineup is UPSS's Marcus White Showcase, postal stationery's "Champion of Champions" competition. Invited to participate in the Showcase are winners of the Marcus White Award, postal stationery exhibits judged best at APS national shows. Of interest to both stationery exhibitors and judges at the show will be an APS seminar on judging postal stationery.

Fifteen catalogs or handbooks on United States and foreign postal stationery, mounts and other collector aids are available from UPSS. Details on UPSS activities, including on-line auction lot viewing, available publications, updates to catalogs and new issue information, are available from the website www.upss.org. Publications and journal back issues may also be ordered direct from Bob Wilderman, P. O. Box 3982, Chester, VA 23831, upsspubs@aol.com. Membership information and applications may be obtained from Stuart Leven, 1445 Foxworthy Ave., #187, San Jose, CA 95118, poststat@gmail.com.

• **Exhibits Sought For Americover 2007.** Exhibits are now being sought for Americover 2007, the American First Day Cover Society's annual convention and FDC show, which will be held Aug. 17-19 in Stamford, Conn.

Americover is a World Series of Philately show sanctioned by the APS and its Grand Award winner is eligible to compete in the Champion of Champions exhibition the following summer.

"Having FDCs exhibits now a part of the C of C has elevated FDC exhibiting to the same level as Postal History or Aerophilately," said Andrew McFarlane, Americover 2005 Grand Award winner and the first exhibitor to represent Americover at Stampshow.

The Americover 2007 prospectus and exhibit application may be downloaded from the AFDCS Web site, www.afds.org, or requested by mail from Norman Elrod, 641 Dogwood Trail, McMinnville, IN 37110-3015, or e-mail at nelrod@infoave.net. A business-size self-addressed stamped envelope would be appreciated.

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

In addition to the standard WSP exhibit awards and the Grand Award, the AFDCS offers special awards for research, foreign FDCs, single-frame, topical FDCs, and novice collectors, among others, and several other philatelic societies will make their awards available to Americover exhibitors, including the APS and the American Association of Philatelic Exhibitors.

A total of 160 frames are available on a first-come first-served basis. AFDCS membership is not required to exhibit. The deadline for entering the Americover 2007 exhibition is June 15, 2007, or whenever the available frames fill up.

In addition to the exhibition, Americover 2007 features a commercial bourse, a cachetmakers' bourse, a banquet, an informal auction, a tour before the show, a dinner event on Sunday evening, meetings and seminars, and a hospitality suite. A U.S. first-day ceremony is likely, too.

AFDCS has held the Americover room-rate under \$100 a night at the show hotel, the Stamford Marriott Hotel and Spa in downtown Stamford. The site is convenient to trains and buses, and just 13 miles from the White Plains, NY, airport ("HPN").

For more information on Americover 2007, visit the AFDCS website, www.afdc.org, or write Norman Elrod, 641 Dogwood Trail, McMinnville, TN 37110-3015, e-mail at nelrod@infoave.net.

• **The Exhibitor's Prospectus For THAMESPEX 2007 stamp show** is available from the exhibit Chairman, Bill McMurray, P.O. Box 342, Westerly, RI 02891 or at mcmurraypnc@aol.com; Phone (860) 535-3668.

THAMESPEX is an open show to all exhibitors with eighty (80) 16 page frames available for multiple and one frame competition. Sponsored by the Thames Stamp Club, the show will be held Sept. 30, 2007 at Waterford High School, Rope Ferry Road, Route 156, Waterford, CT. The prospectus outlines general exhibit rules, frame specifications, fees, exhibit set-up and take-down schedules, mailing instructions, and exhibit awards descriptions.

Sign Up A New Member For AAPE

★★ HELP US GROW! ★★

USE THE MEMBERSHIP APPLICATION ON INSIDE FRONT COVER

There are those who search for happiness and there are those who distribute it. — Anon.



U.S. P.O.D. Publicity Photograph of the 10¢ Runway Airmail

(Continued from page 1)

chapter on **First Day Use** beginning with the program from the release ceremony. The first day chapter is subdivided into several parts including **Issue Specific Cachets**, **General Purpose Cachets**, and **Servicers**. Hand-painted cachets from Ralph Dyer, James Brady and Frank Ulrich are a highlight of this chapter.

Examples of cacheted first day covers with panes from the \$1

booklet are shown. Due to the lack of publicity of the \$1 booklet (see "A 'Second' First Day") cacheted covers with these panes are relatively scarce.

The next two chapters, **Domestic Use** and **Foreign Use**, show how the stamp was used for its intended purpose and how it was used in relation to other services (Special Delivery, Certified, Insured, etc.).

IMPORTANT DATES OF THE RUNWAY

January 5th, 1968

10¢ Runway Airmail stamp released in sheet, coil and \$4 booklet (panes of 8) in San Francisco.

January 6th, 1968

Issued in \$1 vending booklet (panes of 5) in Washington, D.C.

January 7th, 1968

Domestic airmail letter rate increased to 10¢ per oz.; postcard rate to 8¢

May 16th, 1971

Domestic airmail letter rate increased to 11¢ per oz.; postcard rate to 9¢

"...Full Panes of Eight Stamps Only"

In order to simplify the servicing process, the Post Office Department announced that it would only accept orders for first day covers of the \$4 Runway booklet of "...full panes of eight stamps only." This directive was announced on the

postal bulletin distributed to post offices around the country (see picture at right). The only way to process first day covers with booklet pane singles on the first day in San Francisco was to "do it yourself." As such, first day covers

dated January 5th with only a single booklet pane stamp are more difficult to come across today than FDCs with an entire pane. This is especially true for the smaller FDC producers of the time.

What's Not Here...And Why.

Tagging:

Phosphor tagging was used on the Runway airmail stamp as was the case with its predecessor, the 8¢ Plane over Capitol airmail stamp. While variations exist on the tagging ink used, and in some cases the tagging is missing entirely. However, since the tagging is only visible under Ultra-Violet (UV) light, tagged stamps

under normal light make for a boring exhibit! Yes tagged varieties of the Runway airmail stamp exist — they're just not here.

First Cachets:

Only one cachetmaker prepared their first cachet for the Runway issue; C.D. Cachets. While this is an important part of the Runway's first day story, the exhibitor has yet to acquire an example for the exhibit — yet!



U.S. P.O.D. Poster

Presents



The

ARTHUR W. GRAY
LARGE GOLD MEDAL COLLECTION
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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.

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 sold in cooperation with....*



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£1 Third Watermark
 Harrison two-line imprint block of four, o.g.
 the only imprint block of four in private hands
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Sale Date:

February 22-23

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

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

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