

# The Philatelic Exhibitor

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



FOUNDED 1986 • VOLUME 21, No. 4 — WHOLE NO. 84 • www.aape.org • OCTOBER, 2007

## Synopsis of Exhibit

PNSE 2006  
Valley Forge, PA  
Sept. 8-10, 2006



### EXHIBIT PLAN

- Production
- Domestic Use
- Foreign Destinations
- First Cachets
- Cachets
- Fakes & Forgeries
- Unofficial Cities
- Second Day Use
- "Sold Out"

Note that every cover in this exhibit is from the 1<sup>st</sup> or 2<sup>nd</sup> day of issue — or before.

### SELECTED HIGHLIGHTS

- Earliest & 2nd Earliest Documented Uses—Feb 23 & 24, 1929
- First & Second Largest First Day Multiples
- P.O.D. Photos of Approved & Rejected Designs
- Large and Small Die Proofs
- Unique Southgate Large Die Proof

## First Days of the 1929 George Rogers Clark Commemorative

*A Ten-Frame Study of one of America's Most Popular Commemoratives Through First Day Uses*

### INTRODUCTION

Issued at Vincennes, Indiana on February 25<sup>th</sup>, 1929, the 2¢ commemorative honoring George Rogers Clark is one of America's favorite stamps yet few are aware of the event it depicts. Based upon a 1923 painting by Frederick C. Yohn, the stamp shows the 1779 surrender of Fort Sackville by British Lt. Gov. Henry Hamilton

archives, P.O.D. photos of essays of the approved and rejected designs obtained from the files of a long-time member of the Citizens Stamp Advisory Committee are now a part of the exhibit.

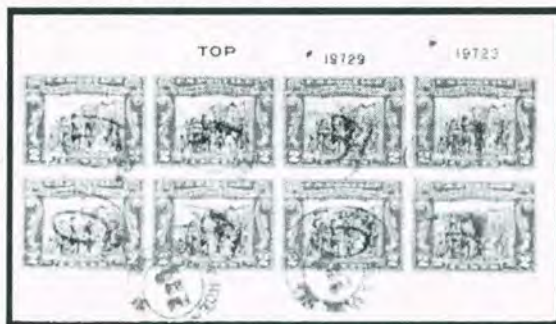
After years of searching, the Exhibitor has been able to add both large (3 known) and small (2 known) die proofs to the exhibit. The small die proof was

proof of the Clark issue is a definite feature of the exhibit.

An eye-catching highlight of the exhibit is a First Day Cover with an entire pane of fifty. A philatelic creation of Chicago stamp dealer Max Golding, it did receive backstamps in Chicago the next day, *proving that it did travel through the normal mail stream.*

FDCs that illustrate the production methods of the stamp continue the exhibit. In addition to standard production methods, double transfers are shown on first day covers. A full unused sheet from which they came is shown to use as verification. Scott and Griffith state that there are three double (or damaged) transfers. R14, R29, R44 on frame plate #19721. Many hundreds of FDCs were examined by the Exhibitor to find these double transfers. As twelve different frame plates were used to print the Clark issue these double transfers occur only once in approximately twelve-hundred stamps.

Pre-Dates are represented with the earliest documented use (EDU) of the Clark issue from Vincennes on Feb. 23<sup>rd</sup> — two days before the official release. A second pre-date from Feb. 24<sup>th</sup> with an RPO cancel on the Cincin-



Earliest documented use of the Clark commemorative (Feb 23, 1929)

to Col. George Rogers Clark. This allowed the then Northwest Territories to become a part of the U.S. At the time it was issued it was the largest U.S. commemorative ever and the most expensive to produce.

### PURPOSE OF THE EXHIBIT

The goals of the exhibit are to first examine the production and use of the stamp through first day uses. Second is to show the cachets that were prepared in this exciting pioneer age of cachet makers.

### WHAT IS PRESENTED?

Originally not thought to exist outside of the B.E.P.

once in the collection of President Franklin Roosevelt.

Hugh Southgate, a prominent collector from Washington, D.C. in the 1920's and 30's, had a close relationship with the P.O.D.—to the point where die proofs of all commemoratives and airmail issues were prepared as a gift to him in 1934. The inclusion of this unique "Southgate" large die

### Why Only FDCs?

Traditional First Day Cover exhibits of a single stamp are expected to show that the exhibitor understands both production and use of the stamp. While most exhibitors choose to demonstrate knowledge of production through the use of unused stamps and show standard period usages, this Exhibitor has undertaken the additional challenge to make this a true first day cover exhibit by not using any cover that was not postmarked on the first or second day (or before). The Exhibitor hopes that this increased difficulty produces a more interesting exhibit.

Synopsis Of The Issue by Andrew McFarlane  
continued on page 15

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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.

## AAPE: THE LEADERSHIP

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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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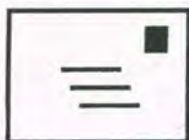
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## Mentor Center Changes Hands

by Kent Wilson

An extraordinary service offered by our Society, the *Mentor Center* is again open for business. President Tim Bartshe has asked me to take over the coordination of this service and to do that I need volunteers to contact me by snail or e-mail.

The Mentor Center exists to help an exhibit fulfill its potential. This is done matching the exhibit (and the Exhibitor) with an Accredited Judge (and fellow exhibitor). The "Mentor" will then review the exhibit in more detail, advising the Exhibitor where the exhibit needs to be revised and offering methods to accomplish those revisions. The main goal of this process, of course, is to improve the exhibit's award level. It is also hoped that this communication between all exhibitors and all judges will maintain a friendly and constructive environment for the mutual benefit of our hobby.

Volunteers are needed to act as Mentors. Please furnish the classes of exhibits and the areas with which you are most comfortable.

Volunteers are also needed to have their exhibits reviewed. Whether you be new to exhibiting or an "old timer" stuck in a rut, please consider using this service.

Contact me for instructions at P.O. Box 51268, Billings, MT 59105-1268 or by e-mail at [turgon96@bresnan.net](mailto:turgon96@bresnan.net).

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

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

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

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

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

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**John M. Hotchner, Editor**

**P.O. Box 1125**

**Falls Church, VA 22041**



# THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors (APS Affiliate #0157)

Vol. 21, No. Four

(84)

www.aape.org



October, 2007

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**The Philatelic Exhibitor** (ISSN 0892-032X) is published four times a year in January, April, July and October for \$15.00 per year (AAPE dues of \$20.00 per year includes \$15.00 for subscription to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 7227 Sparta Rd., Sebring, FL 33872.

POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 7227 Sparta, Sebring, FL 33872.

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

Correspondence and inquires 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 Jan. 15, 2008 is Dec. 1, 2007. The following issue will close March 1, 2008.**

**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, \$3.00.

## FUTURE ISSUES & THEMES

The deadline for the January, 2008 issue of **The Philatelic Exhibitor** is December 1, 2007. The suggested topic is: "Should there be an appeal system for exhibit awards?"

For the April, 2008 issue of **TPE** — deadline March 1, 2008 — the suggested topic is: "So you want to refurbish an old exhibit to include new material and information: How to approach a total revision."

**YOUR** experiences, thoughts, ideas, and suggestions are solicited on these matters 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

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*Please complete and return survey on page 4.*

## Attention All Members:

Please make sure that you notify the Secretary — Liz Hisey — of any changes of address so that the database can be updated. Because of the nature of our mailing permit, your TPE is NOT forwarded or HELD (if you are away) but is returned to the secretary, postage due. Save the Society the cost of lost issues and yourself the cost of additional mailing and due fees by getting your change of address by snail mail or e-mail to the secretary as soon as possible.

## 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:

- **August, 2007** — **Kent Wilson**, who has taken on the Mentor Center upon the passing of Sandy Solarz. See page 2.
- **September, 2007** — **Larry Fillion**, who has taken over the AAPE website from Andrew McFarlane. Check out [www.aape.org](http://www.aape.org)!
- **October, 2007** — **Ron Lesher**, who has taken on the chairmanship of the Diamond Award Committee.



## As We Get Ready For Our 22<sup>nd</sup> Year . . .

What about TPE do you like or dislike? Clip or photocopy the list below and send it to me with any suggestions for improving the magazine. Your responses will help me in planning for the future — and I will do a summary report of responses for a future issue. Additional comments welcome.

	<b>I Hate It</b>					<b>I Love It</b>				
	<b>Dump It</b>					<b>Keep It</b>				
Letters to the Editor (Your 2¢ Worth)	1	2	3	4	5	6	7	8	9	10
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Show Listings	1	2	3	4	5	6	7	8	9	10
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Yearly Index (Nick Lombardi)	1	2	3	4	5	6	7	8	9	10
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AAPE Convention News and Reports	1	2	3	4	5	6	7	8	9	10
Help With New Projects	1	2	3	4	5	6	7	8	9	10

Besides the above, what we really need is: \_\_\_\_\_

Recent Feature articles I especially enjoyed: \_\_\_\_\_

Member Name: \_\_\_\_\_

Send to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125 by Nov. 30, 2007.

## Help With New Projects — Free Listing

- **Imperial China Red Revenue wanted** (Scott #78-85), mint or used, covers/cards, blocks and cancels. Aaron Li, P.O. Box 363, McKinney, TX 75070. [aaronli268@yahoo.com](mailto:aaronli268@yahoo.com)
- **“Alice in Wonderland” Thematic.** Need all philatelic elements, but especially archival material, booklets, cancels, meters, etc. for a developing exhibit. Frederick P. Lawrence, 658 W. Douglas Ave., Gilbert, AZ 85233-3219, [ieconsulting@cox.net](mailto:ieconsulting@cox.net)

If you would like a **free listing in TPE** to help you with a new exhibiting project, please complete the form below, and send it to the Editor ASAP:

I'm developing an exhibit of \_\_\_\_\_, and need help with (material) (information) (organization and presentation) and/or \_\_\_\_\_

Name and address: \_\_\_\_\_

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

## “Getting Started in Philatelic Exhibiting”

### Offered For Distribution At Club Exhibitions & Shows

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

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

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

## WANT TO IMPROVE YOUR EXHIBIT AWARD?

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## Editor's 2¢ Worth

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



### A Potpourri

**Timeliness:** You will perhaps have noticed that the last issue got to nearly all of you before Stampshow at Portland. There were two reasons. First is that I held strictly to due dates. Too often in the past I have waited an extra week or two for things that needed to be included. No more! If it is not on the editor's desk by the date specified on page 1, it will not be included. Secondly, Quiz Graphic Arts, our printer, established some new records in getting the final completed and out to the Postal Service. If you are the person responsible in another specialist society, I would recommend Quiz. They have been a delight to work with: responsive, accurate, timely. Look for their contact information in their ad on page 16.

**New Feature – You Be The Judge:** Beginning with this issue, I will include two or four pages of an exhibit submitted by members, with the invitation that YOU be the judge. While it is difficult to critique only a part of an exhibit, let's give it a try. One page MUST be the title page. The other pages can be any pages from the exhibit that you choose. A summary of members' comments will then be presented in the following issue.

**Passing from the Scene:** This difficult subject comes to the fore as members pass on. In the last issue we noted the passing of Sandy Solarz. This issue we memorialize Henry Hahn and Ted Light. It is said that we are an aging hobby. If it is true of philately in general, it is that much more true of exhibiting. We see it in numbers of society members. There was a time when we were over a thousand. The number of accredited Judges has fallen from over 200 to just over 130. While we have begun to see a spurt in younger members, often drawn to exhibiting by the newer nontraditional categories that AAPE has been instrumental in developing, the future is assured only if some of our younger members (and that can mean those in their 40s) start to step forward to take positions of responsibility, as committee chairs, officers, authors, and show activists. I am delighted to be seeing some of that happening. But others are welcome. AAPE needs your talents, perspective and energy! End of sermon!

## Your 2¢ Worth

— John Burnett • Bob Grosch • Dan Olsen • Thomas Myers • Conrad Bush  
Steve Henderson • James Graue • Mike Ley • Robert Rawlins • Steve Davis • William Sammis

### One Page Exhibit

To the Editor:

The "One Page Exhibit" was recently introduced to me by David Oldfield during the spring meeting of Inland North West stamp clubs in Moses Lake, Washington.

I was taken with the idea and introduced it to my local stamp club in Oak Harbor and it just took hold.

The idea is to introduce local members to the whole concept of exhibiting. Everyone has enough material to form a one page exhibit.

The challenge is it must have a title, it must tell a story and must fit on one page.

I created the story of the Bluenose for my showing at our club, the Butterfly Effect was what David used as his example.

I urge members to introduce this concept at their local clubs and see what a great return they will get for their efforts.

John Burnett  
Oak Harbor, WA  
Jb45855@aol.com

### Absentee Exhibiting

To the Editor:

My vacation schedule this summer inflicted upon me the reality that I am three months behind in reading my mail!

The Philatelic Exhibitor

Therefore, I am just now reading the April edition of TPE. I note Steve Davis' article on "Absentee Exhibiting." I would add to his thoughts three things: (1) The absentee exhibitor, while sharing his/her philatelic holdings, is neither benefiting from nor contributing toward the valuable discussions that can be had around the frames with those interested in the content of the exhibit; this goes for both judges' critique and less formal comments by other collectors. (2) Local clubs are seemingly forever seeking out-of-town exhibits to spice up their shows. If out-of-town collectors are doing the local club a service, why do the local clubs charge for the privilege of using their frames to display our material? This makes no sense to me! (3) When the exhibitor is present at the show, why not give them a badge for ready identification, with the name of the exhibit boldly displayed? Our local club has done this, and we find that this stimulates much conversation and mutual learning as the exhibitors and visitors mingle at the tables or the frames.

Bob Grosch  
Redding, CA

bobgrosch@frontiernet.net

### Too Many Golds

To the Editor:

To join the fray about too many Gold Medal awards. Here's my experience. I was living in Spain when I first started exhibiting in 1987. Since I had been accumulating material for a Columbus thematic for more than 20 years, my exhibit worked up from Vermeil, to Large Vermeil before winning National Golds, and then International Golds.

However, my other exhibit, Maximaphilly before 1940, went from National Vermeil to Large Vermeil, and International Vermeil. Which was fine by me. I knew that there was no way I could move this exhibit up to Gold.

I am surprised that there is no National Large Vermeil class in the USA. Perhaps we need this in order to slow down the Gold Rush. However, I like qualifying for Internationals with a National Vermeil – don't change that!

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### Too Many Golds?

To the Editor:

Much of the discussion about too many golds is predicated on the expectation of a normal curve. That is what I expected when I gave an exam to a college class. It is usually what I got. Should I expect the

He who stops being better stops being good. — Oliver Cromwell



curve to remain normal if I gave the same exam again and again after explaining how a person's could have been improved? Maybe, but the bell curve would move increasingly away from C and toward A.

In exhibiting, the same exhibit is shown again and again. It is improved in the write-up, the addition of material, presentation, etc. Under the circumstances I would be shocked if the norm did not move toward higher and higher golds. Mike Peter says that he does improve his exhibit. Over time I would expect it to become a gold if it had begun as a silver. So would he.

Further, when he prepares a new exhibit he will take what he has learned from developing his gold medal exhibit and apply it to the new one. He has a good idea of what it takes to make it a gold. He is unlikely to show it expecting only a silver. Many will not show a new exhibit until they expect a gold – small wonder that there are a lot of golds. Why should we expect anything less?

The only way to retain a normal curve below gold is to change the standards from time to time. That is what some seem to be advocating. I do not think that is fair. Do you?

Some think that the standards have slipped. Others say that their gold medal exhibits of the past would not be gold medals today. Can both be correct? I have a gold medal exhibit of the past that has been slipping into vermeil. Is that a sign of falling standards?

Instead of establishing new standards perhaps we might specify that the exhibits at every show should be distributed along a normal curve. Mostly silvers and the same number of bronze and gold. Yes, I think it's a rotten idea too. But it would reduce the number of golds.

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### Electronic Exhibiting

To the Editor:

I found Cemil Betanov's letter in the July 2007 issue very interesting but I must take exception with a few of his comments. Where he mentions main differences (1) he says an "exhibitor may show any material which he/she has the rights." I believe the exhibitor MUST OWN all of the material he wishes to have in his exhibit. In number 2 "In a DPS, the exhibitor is allowed to show digitally manipulated images." I believe the DPS should be exactly as the philatelic material is on the exhibit page with no alteration.

I have always advocated the exhibiting of "color reproductions" in place of the

original material. I also believe that it should be accompanied by a sworn statement that the copies are exact reproductions of the exhibit page with no manipulation. It is unnerving to ship a valuable exhibit to anywhere in the United States but even more so to see it go overseas, especially when you are not delivering it in person. The loss of an exhibit, although probably insured, could mean the loss forever of one of a kind items.

I can see that with the advent of computers and the ease of making a power point presentation that this might be the wave of the future. A copy of the presentation could be mailed to the judges months ahead of time and a copy sent to the committee for presentation at the show. Think of not having to set up hundreds of frames, and the added expensive space they take up. The presentations could be set up on a schedule and people could attend the ones they are most interested in. Of course my suggestions as to ownership and manipulation would apply.

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### An Appeal System

To the Editor:

A replay system for philatelic exhibiting? Mr. Fuller's topic (TPE 7/07) suggests anarchy for the judging process of our hobby. Having been an exhibitor for over 30 years, I disagree that APS judging is "very subjective." Somewhat subjective at times, but rarely very subjective. I've shared the same disappointments all exhibitors have experienced. And yes, some judges were subjective because they didn't pay much attention to my synopsis. However, the majority of judges have used my synopsis and did their homework to provide a fair and unbiased assessment of my exhibits around APS exhibiting guidelines. I have always used their critiques and suggestions to improve the quality of my exhibits.

In my experience there are a couple of different types of exhibitors.

First of all, there are those who exhibit purely for the purpose of getting their "gold" or best of show to satisfy their ego. It's not nearly as much about the hobby as it is about themselves. They have the resources to complete their exhibit and upgrade the material but when they don't receive the medal level they thought they deserved, they are vocal and sometimes press the judges in a most unkind manner. There are also those who can write a check to upgrade the material for their exhibit, but fall into the second category below. I

have the honor of knowing a number of these exhibitors whose names would be quickly recognized among philatelic circles. Several have helped me greatly improve my exhibits over the years.

Second, there are those who exhibit to share their slice of the philatelic pie with others who might have an interest in the same subject. I'll call this group traditional exhibitors. These exhibitors also strive to do well medal-wise, using the APS Judges Handbook, the advice from judges critiques and advice from other experienced exhibitors, but it's not totally about the medal level for this group of exhibitors. This group typically appreciates our APS judges and all they do to support our hobby.

We must recognize the undertaking that judges accept when they prepare themselves for their vital job within our hobby. Judges are required to study and learn the APS Judges Manual, be an exhibitor themselves and have achieved at least a vermeil medal at a national show, and served a multi-show apprenticeship. Judges often travel cross country at great personal expense. Most stipends, if there is one, usually cover a sleeping room for a night or two. Most judges receive a banquet ticket for their efforts. Judges perform their vital service at great personal expense for which we should recognize and be grateful. Those who accept the privilege of becoming an APS accredited judge do so because of their appreciation for the hobby in my humble opinion. (No I'm not an APS judge!)

I am a traditional exhibitor. I exhibit esoteric military-oriented topics much of the time. Try exhibiting Navy Censorship Markings of World War II and get a gold first time out! How many of our APS judges are specialists in Navy censorship? Maybe one or two if that many. While I include information on Navy censorship in my synopsis, there is very little print material available on the subject, other than what Russ Carter and one or two others of us have documented over the years. Judges who were assigned my censorship exhibits have had to rely on very limited print data and the APS Judges Manual in order to determine the extent that my exhibit measured up to the accepted APS standards.

My first attempt received a bronze at TEXPEX some years ago. Using judges critiques and the advice of other exhibitors who had seen my exhibit, I was finally able to upgrade the exhibit to the silver level at WESTPEX several years ago and finally received a gold this past year at RMSS. Over the years, I've learned that following



the judges manual and critique comments has most times increased the quality of my exhibits.

Recently at the RMSS one of our Society's most experienced gold level exhibitors received a vermeil on his one frame exhibit when several of us thought he deserved a gold. I am a judge within our Society and I had the exhibit pegged with a strong gold, using the APS Judges Manual criteria. The material was rare and seldom if ever seen. The exhibitor was inquisitive as to why the vermeil, but remained humble, a gentleman and accepted the advice and suggestions from the lead judge on his exhibit. I hope we see the exhibit again. Would this exhibitor have requested an appeal? NO!

I do not believe that we need a replay system for Champion of Champion shows. I have never exhibited in the international arena. Perhaps at that level, if it doesn't already exist, some form of appeal during the show might be in order. I do agree with Mr. Fuller's summary that disgruntled exhibitors should simply put it behind them and keep on exhibiting using the APS Judges Manual and feedback from judges critiques.

If you as an exhibitor have never cracked the cover on the "APS Judges Manual," then don't complain about your medal level.

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### Diverse Opinions

To the Editor:

**Too Many Golds?** I am delighted to see others express their views, pro and con, of the points I raised on this issue. Some agree, others do not, and many are found in the center with divided views. All this is as it should be. Are "deep pockets" required to merit Gold? No, period. Let the record show that I strongly concur with Bob Odenweller's position: *It is time to rethink how we might get in step with the rest of the world and adopt the use of points for (all) exhibits.* Amen. Bob makes other points well, in particular the plea to take up the issue in discussion. *It could be that we will find that joining the rest of the world isn't so bad.* Thank you, Bob.

**Announcing the Exhibits Considered for the Grand Award** Wonderful! Those named were delighted. Do you really believe that judges would abuse this in the name of "friendship?" Those would be friends one could do without if that is what it takes to hold them.

**Digital Exhibiting** The letter by Cemil Betanov is very interesting. It is not what I

The Philatelic Exhibitor

was expecting (another plea to take competitive exhibiting into cyberspace) but rather an explanation of a "digital philatelic study" (DPS), quite apart from a competitive exhibit with very clear distinguishing differences that he explains. By clearly allowing for nonowned material and digital manipulation, the game is new. This has huge potential. The major reservations to cyber exhibiting surround the creation of something using nonowned material and "manipulated." With these questions put to rest, it is time to explore DPS further.

Should exhibits be shown on the Internet? Not competitively, but otherwise the only reservations one might have are security concerns. Is there any real security any more? Not much. Show anonymously. Sharing is a major part of our hobby. Technically limited? Most of us are and that may well be the major deterrent. Who will do the scans and the tech work to make it all come together. Not me!

**Picture Postcard Exhibits** These are welcome in my view...up to a point. I would really like to see some limit put on them. Do we really want to see 50% picture postcards? Probably not. A 20% limit would seem reasonable, providing the forum but not displacing our emphasis on philately, postal history, revenues, thematic and display. We can leave this up to individual show committees but a limit would clarify the game plan for everyone.

**Appeal System for Exhibitors** This was a subject before CANEJ some time ago (late 2002). Same conclusion: No. Here is the text of my take on the question at that time (names removed). I stand by it today:

**Should the awards decisions by the jury at an APS-accredited WSP stamp show be subject to appeal?**

As it stands today, there is no appeal. The decision of the jury is final. This is the point that the "plaintiff" exhibitor grieves. That, he says, is "unfair." He points out that "new facts or evidence" can be presented in a legal case as a basis for reconsideration. (Actually, great pains are taken to preclude that event, and while it, i.e., error of fact, does happen on occasion, it is not the usual basis of appeal.) He goes to point out that "decisions of a 'jury' in sports, in spelling bees, in lots of different kinds of competitions are changed or altered after they are made when it is apparent that mistakes were made in arriving at the original decision." While this is true (witness the "instant replay" procedure in the NFL), I am not persuaded that it makes it appropriate or desirable for stamp exhibits. The analogies are inappropriate.

Then we cut to the chase: *"What logical reason can there be for acting as though the jury cannot err in its award because of incorrect assumptions or misunderstood facts? Is the world of philatelic exhibiting something so 'special' that it does not err, or when it does, be capable of admitting so?"*

The major flaw in the case advanced by the "plaintiff" exhibitor is that he envisions philatelic judging as both objective and absolute. In fact, it is neither. There is no master "scoring system" that provides in a completely objective and absolute measure for which awards are prescribed. If there were, he would have a sound argument for his case. That is precisely why his analogies are poor, particularly a spelling bee which is about as absolute as it can be.

Another major error in the case of "the plaintiff" is the assumption that recommendations or advice given by a judge is taken from a "gospel of truisms" that will assure a gold award if complied with. All of us make every effort to provide constructive suggestions to exhibitors that may strengthen the exhibit in some way. These suggestions (not mandates) are that judge's perspective on how the exhibit might (not necessarily will) be improved. Such suggestions may address an aspect of the exhibit, including but not limited to organization and development, treatment, extent and content of write-up, quality, balance and presentation.

I have long held and will continue to hold that judging must be done by the application of principles rather than by an assessment based on absolute knowledge. Given any national level stamp exhibition and the wide range of exhibits to be found there, there will not be any judge or even any collective jury that will have specific knowledge in sufficient depth to assess every exhibit on that basis. The exhibitors are the experts, sometimes the definitive experts with literally decades of research and study in their specific arena. We should not delude anyone with the idea that their work will be judged by anyone with equivalent specific expertise. Does this mean there are no qualified judges? No, it means that their work will be assessed against accepted principles and guidelines for exhibiting, a process that is inherently substantially subjective. No two judges will see it exactly that same way. That is the reason we have juries made up of five members; so we can take advantage of the different perspectives on how well the exhibitor both stated and carried out the self-imposed mission.

To assist the juries in understanding the



## Title Page Critique

To the Editor:

I would like to pass along my recent experience with our new Title/Synopsis Page Critique Service being run by Dr. Guy Dillaway. Years ago I used the Exhibitor's Critique Service and found it to be useful. I have always read in Randy Neil's books and in Robert Odenweller's columns how important the title page can be. I thought I had a pretty good idea what to do.

I have had some recent success with my exhibit "Burma: The First Two Issues," winning a couple of golds and even a reserve grand. At critiques nothing has ever been said about my title page. When I have met with judges at the frames on Sundays they have never commented on my title page nor have I ever asked about it. At my most recent critique one of the judges had nice things to say about the exhibit but did say he never did find one of my key items. I thought I could fix that by a couple minor changes in my title page. I went home and took care of that and decided I would try the new service.

First off it was extremely easy to use by just sending scans of the title page and synopsis pages to Guy's e-mail address. He then forwarded everything electronically to Phil Stager and John Hotchner. When he received their comments he e-mailed everything back along with his own comments. The whole process seemed like it only took a week but it was probably two.

The gist of the comments were that while my title page was adequate there was certainly some room for improvement and specific suggestions were given. My thinking has always been if I hear something from a judge that makes immediate sense then I do it. If it doesn't make sense to me then I don't do it, but if I keep hearing the same thing I reconsider. Nearly every idea I received on the title page made perfect sense to me. I excitedly redid the page in an evening. I also got some good ideas for improvements in my synopsis pages but that is going to take me a little more time to revise.

I highly recommend this new service to all our members even if they are already pleased with their exhibiting results.

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## Title/Synopsis Critique Service

To the Editor:

I have recently tried the new AAPE critique service for title/synopsis page and thought I'd send an unsolicited review.

First some background. Last year I assembled a one frame exhibit about the USS MAINE. Readers might remember that the ship was blown up and sank in Havana, Cuba harbor Feb. 15 1898. That event was historically significant for the United States, no less so than the Boston Tea Party, the attack on Fort Sumpter or the Japanese attack on Pearl Harbor. The loss of MAINE, regardless of the true cause never proven beyond doubt, led directly to a declaration of war with Spain and, after the quick victory, established the U.S. as a colonial and upcoming world power.

My exhibit features mail from a sailor aboard and lost with MAINE, the only such mail in collector hands as far as I have been able to determine. I showed the exhibit at the APS show in Riverside and recently at RMSS. I also sent it to the AAPE exhibit critique service. The exhibit received mixed reviews from all, not the rave reviews which I thought the material and presentation rated.

I first heard about the title/synopsis page critique service at a seminar at RMSS given by Tim Bartshe and sent off my pages to Guy Dillaway as soon as I saw the details in the April 2007 TPE. In short order, I received two comprehensive, thorough and most helpful reviews from two experienced jurors, both of whom I respect. Both pointed out that my pages left certain questions unanswered and suggested fixes. Both pointed out that my covers were not "philatelically" significant. Neither review sugar coated my major problem, that the rules for display class exhibits work against the use of my collateral material no matter how historically significant.

I appreciate the honesty and candor of the reviewers and will redo the exhibit using their suggestions before it is next shown nationally. I also plan to contact CANEJ on the use of historically significant collateral material, but that's the subject for another, longer letter.

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## Good News Exhibiting Story

To the Editor:

I just thought I would pass on the summarized exhibiting results of the 5 members of my local club, the Calgary Philatelic Society (est. 1922), who exhibited and also attended StampShow in Portland. I think it is impressive for a club that has just under 200 members of which around 12-13 are actively showing.

The club formed a small spin-off group several ago called the Calgary Philatelic Exhibitors Association (CAPE) that meets

key aspects of an exhibit, and particularly its departures from what may be seen as "expected" in meeting the principles of the exhibit type presented, we have the "synopsis." This is the exhibitor's opportunity to "make the case" for the exhibit. It appears to me that "the plaintiff" did not do well there. The synopsis is where both the presence and absence of what one might expect to find can and should be noted. In the case at hand, a statement in the synopsis to the effect that "there are no major errors prior to the issue of 1881" would have set that point to rest early in the game. Likewise, the consideration of "used errors" could also have been put to bed in the synopsis by noting that some used examples are included, but that they are not really relevant to an error study per se. The exhibitor's choice of exhibit structure, organization and development (referred to as "arrangement") is another aspect to be addressed in the synopsis. The synopsis is, after all, the exhibitor's opportunity to address the jury. This should be done by organizing the synopsis in line with the judging criteria. Use these as the headings within the synopsis and directly relate each one to the exhibit.

In conclusion, therefore, I come down on the side of letting the juries come to their collective decisions by an assessment of the exhibit on its merits in meeting the exhibitor's stated intent and scope as measured by the balanced application of established exhibiting principles and guidelines. *These decisions are final, period.* This is not to say that they are "perfect" or "absolute" and it may well be that another jury may see it differently. So be it.

\*\*\*\*\*

**Brevity and Synopsis Pages** Lord knows we don't agree on everything, but you have this one right. Actually, you are more generous than I am. Everything can be said in one page. You allowed for two, but that limit is something one can live with and it sure beats getting "a book." Cut to the chase, make the case and move on.

Most synopsis space is wasted on rehashing the exhibit contents. Never mind all that, the exhibit will speak for itself. Tell the judges what you really want them to know, including what not to expect because it doesn't exist or is only in a museum someplace. References? No more than two. Does anyone really expect any judge to order up a dozen references and try to absorb them before facing the exhibit? It will not happen.

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once a month. At this meeting the more experienced exhibitors within the club mentor those wanting to exhibit. Based on these results it has been very successful. I myself have not been a part of the group as yet (family commitments), but they are doing an excellent job.

Here are the StampShow results that we in the Calgary club are most proud of. At our first general meeting of the season next Wed., Janice Brookes-Miner is putting on a presentation on StampShow which will highlight these results.

#### Open Competition:

Best Thematic and Vermeil, also, American Topical Association Jerry Husak Award, "From Coffee to Commerce: The Story of Lloyd's" exhibitor-Norma Nielson; Gold, "St. Pierre and Miquelon 1835-1941" - James R. Taylor; Silver, also, American Air Mail Society Silver, "Usages of the 5c U.S. Skymaster Airmail Stamps: 1946-48" - Steve Davis; Silver, also, American Topical Assn 2nd Place, "Evolution of Horse Breeds" - Donna Trathen.

#### Single Frame Competition:

Gold, "Mediterranean Mouflon - First Stamp Showing the World Wildlife Fund Logo" - Janice Brookes-Miner

Quite a few of these exhibitors, myself included, have only started exhibiting in the last 5 or 6 years. See it can be done and we are all having way too much fun!!!

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#### Print Quality

To the Editor:

I am hopeful that the following information will perhaps save some of the membership the work of reprinting certain exhibit pages.

For the past few years I have been using the archival quality products available through the University Products Company. (I continue to be happy with the wide range of materials that they offer.) I necessarily have to use a lightweight paper because it bends as it feeds through my ink-jet printer (Hewlett Packard DeskJet 895C). I have been using Perma/Dur 20# Bond with good

success. However, from time to time I noticed a drop in the printing quality of my finished pages even with the printer setting at "Best". I suspected the printer and therefore cleaned both the ink cartridge head and the printer with no improvement. It now appears that the paper actually has front and back sides. Though not noticeable the two sides of each sheet of paper apparently have slightly different textures; the back side allows the ink to migrate slightly giving the text a fuzzy or blurred appearance. To put it another way, if the paper is oriented so that both the text and the paper's watermark can be read, the quality is fine. If, on the other hand the printing is done on the side of the paper upon which the watermark cannot be read, the printing quality deteriorates. (Rotating the paper top to bottom does not affect the above observations: the "front side" results are of good quality and the "back side" results are not.)

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## PRESIDENT'S MESSAGE by Tim Bartshe

Stampshow 2007 is now history and I would like to take this opportunity to thank the many volunteers who manned our booth in Portland. This is the first time in at least seven years that we have had a booth at the biggest show in North America and the effort was well worth it. Those of us there enjoyed seeing old friends, meeting new ones and recruiting many new members, including two who chose to rejoin after leaving the society. This will now become a regular feature at both Stampshow and Ameristamp Expo, I am happy to say. For those of you coming to Charlotte next January please stop by or better yet volunteer for a couple of hours through our Secretary.

Much has happened since my last note; most of which is discussed herein from our Secretary and others. One happy turn occurred when we unveiled a new eight-page pamphlet highlighting collecting and exhibiting picture postcards. The pamphlet, written by Barb Harrison, helped to celebrate the acceptance of PPC exhibiting as a new and fully accredited class by the APS

Board of Directors. I want to thank Barb and John Hotchner for their hard and feverish work on this. It is available through the Secretary as well as being on line at our website.

Speaking of our website, I would like to formally announce the appointment of our new webmaster. Andrew McFarlane found he needed to resign from that position after five years. Many thanks to Andrew for his service to the Society. We were fortunate to find Larry Fillion of Massachusetts who has stepped into the slot. I should say jumped into the slot with both feet as he has already devoted significant time in adding new features. If you have not visited the site recently, please do as there are significant additions with many more planned. Included are new exhibits with links to others, addition of title pages and synopses and much, much more. So, keep logging on to the site to see what's new; you will be surprised.

The three past presidents have convened and chosen the winner for this year's Herdenberg Award for service to the AAPE.

No, I am not going to tell you now; you will have to come to Charlotte to hear the announcement at the AGM. Please try to attend the show, our show highlighting the one-frame exhibits (don't forget the team competition) and picture post cards. It will prove to be another great APS-Ameristamp Expo.

The AAPE over the past years has been fortunate enough to have received monies derived from members' insurance policies. Having come to an end of that panacea, members now have a tax-deductible method of helping the society maintain and expand its member services by joining or renewing at various premium levels. Such monies given will allow us to continue to print our pamphlets and allow us to expand our outreach programs to all shows and clubs around Canada and the United States.

The membership renewal form for 2008 will reflect the new membership levels as shown below.



Second place just means first loser. — Kevin Costner

**You can pay for 2008 dues and up to 4 additional years may be paid in advance. Prices below include the \$1 handling fee for Paypal.**

U.S./Canada Membership Dues:     1 Year: \$21     2 Years: \$41     3 Years: \$61     4 Years: \$81     5 Years: \$101  
Foreign Membership Dues:         1 Year: \$26     2 Years: \$51     3 Years: \$76     4 Years: \$101     5 Years: \$126

**All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in TPE (if so desired). Thank you for supporting AAPE.**

Contributing Membership Dues:     1 Year: \$30     2 Years: \$60     3 Years: \$90     4 Years: \$120     5 Years: \$150  
Sustaining Membership Dues:        1 Year: \$50     2 Years: \$100     3 Years: \$150     4 Years: \$200     5 Years: \$250  
Patron Membership Dues:             1 Year: \$100     2 Years: \$200     3 Years: \$300     4 Years: \$400     5 Years: \$500



## As I See It by John M. Hotchner

### Presentation Points

A report from Stampshow quoted a judge who shall remain nameless as telling an exhibitor that he lost points, receiving a lesser award, because his long covers were placed on a 60-degree diagonal. Leaving alone for a moment whether that is an effective way to show long covers, I have always been guided by the generally accepted principle that presentation flaws like how a cover is shown, typos, use of different fonts, etc. are minimal considerations in arriving at the medal level,

and in fact should NEVER be medal determining UNLESS they are so egregious as to seriously get in the way of understanding and appreciating the exhibit and its material. Covers on a diagonal do not reach that level of importance.

I find this especially infuriating because I am not a fan of oversize pages as a matter of personal taste, and that leaves me two ways to show long covers: straight up or on a diagonal. I personally find the latter much preferable as it allows the viewer to see the relevant infor-

mation and stamps on the cover with minimal movement of the head, and brings it more into line with the orientation of what the eye is trained to see. So, I see nothing wrong with covers on the diagonal, but even if I did, I would not dock an exhibit for having them. I might tell an exhibitor I thought his covers would be better appreciated if they were that way versus vertical, or on oversize pages versus on a diagonal, but I would not deduct points so as to lower a medal level. If that is what has happened, the exhibitor was robbed.

### 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.

**December 1-2, 2007, Penpex.** Hosted by the Peninsula and Sequoia Stamp Clubs at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood city, CA (30 minutes south of San Francisco). 60 new 16-page frames in open competition in multi-frames, single-frame, display class, and youth classes. NO FRAME FEES. New exhibits and exhibitors are most welcome. No admission or parking fees. Prospectus available from Velma Grinfelds, 3800-21st St., San Francisco, CA 94114. Website: [www.penpex.org](http://www.penpex.org). Entry form available online.

★ **January 25-27, 2008, SANDICAL.** Hosted by the SANDICAL EXPO Inc. Committee at the Al Bahr Shrine, 5440 Kearny Mesa Road, San Diego, CA. A WSP show with 194 frames holding 16-pages per frame in open competition. The cost is \$10.00 per frame, \$25.00 per single frame and \$10.00

per Junior entry. All classes of exhibits are welcomed. Free admission, Youth area, 30 dealer bourse, USPS and Mexican Post Office. Show cancel and cachet. Further information and prospectus from Donald A. Chafetz, 1943 Altozano Drive, El Cajon, CA 92020. By e-mail: [intrepid09@cox.net](mailto:intrepid09@cox.net) or from the website at [http://www.stampshows.com/sandiego\\_sdcpc.html](http://www.stampshows.com/sandiego_sdcpc.html).

**January 25-26, 2008, York County Stamp Show.** The 30th annual stamp exhibition sponsored by the White Rose Philatelic Society of York, PA will be held at the York Fairgrounds, 334 Carlisle Ave. (Route 74), York, PA in the Horticulture Hall. Bourse of 28-30 dealers and up to 100 16-page frames available at \$6.00 for first frame and \$5.00 for each additional frame. \$2.50 for juniors under 18, USPS booth, YORCOPEX STATION cancel, bid board, youth area, and club hospitality table. Hours of show are Friday from 11 a.m. to 6 p.m. and Saturday from 10

a.m. to 5 p.m. Admission and parking are free. Deadline for exhibit entries is December 31, 2007. For prospectus and show information contact John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327 or e-mail: [glenrockotts@comcast.net](mailto:glenrockotts@comcast.net). Please include "Stamp show" in subject area.

**March 15, 2008 - OXPEX 2008,** the 59th Annual Exhibition of the Oxford Philatelic Society, and OTEX 2008, the 28th Annual All Ontario Topical Exhibition. 6 page frames — no entry fee, 156 frames available. Exhibits of 2, 4, 6 or 8 frames only. Free admission and parking. Hours — 9:30 a.m. to 4:30 p.m. Location: John Knox Christian School, 800 Juliana Drive, (Hwys 401 & 59 North), Woodstock, Ontario, Canada. Further information: Jim Watson, Show Co-Chairman 2008, Box 20113, Woodstock, Ontario, N4S 8X8, Canada.

**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.

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# Rarity, Scarcity, Difficulty of Acquisition — Philatelic and Exhibiting Challenges by Robert Bell and Reuben Ramkissoon

## Summary

Firstly, this article reviews how various authors have dealt with reporting specimen scarcity in philatelic books and articles. Important contexts for this task are its general complexity, variety of purposes of the results, and thus a lack of uniformity that exists amongst the various scales used.

We are not recommending that uniformity be attempted: Different authors have different uses for their methods of analysis. Any proposal for standardization would easily be frustrated when each new use for the resulting data arose.

However, secondly, we are demonstrating here a way to understand the relationship of rarity/scarcity in the context of both market supply/demand as well as other factors that affect the difficulty in acquiring a particular philatelic item.

We go on to discuss the meaning, appropriate uses, and various other aspects of this problem.

We conclude with further comments about the difficulty in using the terms rarity/scarcity in national and international exhibiting.

## Introduction

How to quantify scarcity and rarity in philatelic material is a widespread problem. Both authors have wrestled in our philatelic writings and exhibiting with the challenge of knowing how to express rarity, scarcity, and difficulty in acquisition.

In their book on Town cancels (Reference below), one of us (Ramkissoon), with the other coauthors, had previously attempted to quantify the material available, and they discussed at some length how to handle the rarity/scarcity descriptor problem. Meanwhile, the other present author (Bell) had developed a database with 3,400 folded typewriter postcards; he, too, was looking for a way to express rarity/scarcity for his book, while still in manuscript form.

Defining rarity/scarcity would seem to be a very simple problem. However, when one attempts it with real material many issues emerge. What is the definition of “an issue”? Should appraisals really be subjective? Which scale to use? Is using the outcome for exhibiting purposes different from other purposes? What is the sample population, and what does it actually represent? Can the current population be esti-

mated, and what fraction is sequestered and unobtainable? Is the original population known? What statistics are appropriate? What is the value of a particular item, and how does that relate to the needs / desires of dealers and philatelists? These are not straightforward questions and the simple terms scarcity and rarity belie issues of considerable complexity.

The present authors started looking for rarity/scarcity scales, and also asked several philatelic colleagues for comment and help.

## Review of previously used scales

**Dictionary definitions.** Perhaps the least technical definitions are the best place to start such a review. Looking in the dictionary (The World Book 1977) one sees the following definitions:

Rarity = something rare

Rare = seldom seen or found

Scarcity = too small a supply, lack, rarity  
Acquisition = the act of acquiring or getting as one's own

Demand = the desire and ability to buy; the quantity of a commodity wanted at a particular price

Some of these definitions risk being circular. However, a reasonable and rough simple equation could be constructed where:

$$\text{Scarcity of material} \times \text{Demand} = \text{Difficulty in Acquisition} \text{ (monetary value)}$$

We shall now review each of the sources in turn, as per the scales that are summarized in the Table. We shall then return to consider each term in the above equation.

Several scales of rarity were found in the literature (see Table). This obviously is not exhaustive, but it does provide a basis upon which to think about some of the complex underlying issues. Perhaps not to our surprise, but certainly with our gratitude, several colleagues were only too pleased to contribute their ideas or examples, when shown early drafts of this manuscript.

**I. Addiss, E.F., Ramkissoon, R.A., Van Winkle, W. The Town Cancels of Trinidad and Tobago. British Caribbean Philatelic Study Group: British Caribbean Philatelic Journal, 1986.**

The authors debated as to whether they

should even try to assess the rarity of the various cancels, realizing the pitfalls of such a classification and the subjective nature of their decision. However, they eventually settled on a simple scale, based on a *gestalt* of their collecting experiences and the difficulty of acquisition. No rarity indication was given for cancels in current use. The listings were not to be construed as an absolute quantitative measure, but merely as an indication of the authors' evaluation of the availability of the particular cancel; they resisted, apart from the Very Rare (one or two copies recorded or known), relating this simple seven-point scale to any numbers. Two categories were devoted to common material, namely common or very common.

## 2. Rudd, C. A. Coin Rarity Scale used by a Celtic Coin Dealer

Chris Rudd (Aylesham, Norfolk, UK) uses a six-point scale in his catalogues of Celtic coins. The scale is unequally divided by known frequency of specimens, and has more divisions at the rarer end of the spectrum than for the more common material. This approach could also be the basis of a rarity scale for philatelic material.

## 3. Bell, R.M.S. Folded Typewriter Post-cards. An Economical Method of Commercial Communication: Types, Usages, Development, Growth, and Decline (in preparation).

A 10-point scale ranging between exquisitely rare (at 0.03%) and very common (at >15%) was originally proposed for the database rarity scales for this book. Following Rudd's example, Bell designed this scale to be more finely divided for the rarer items because, in general, this is what philatelists are actually interested in. This is a sort-of “follow the money” approach. The original ten categories chosen were later collapsed to a six-point scale as listed in the Table.

It should be pointed out that this scale is somewhat different from others shown here as both the numerator and denominator is known: We can use “%” because we can answer the question “% of what?” Other scales do not have this luxury, and relate only to numerators.

In this case, the database is a large sample (3,400 specimens). We can reasonably assume it to be representative (i.e., an unbiased sample) of the total population of



folded postcards that have survived and remain available to collectors. Large samples make this more, rather than less, likely, and this principle must also be applied to the other studies discussed here.

These postcards are listed infrequently in postal history catalogues giving some approximation of their difficulty in acquisition. Further, the fact that approximately another 500 postcards, collected since the database was closed, does not appear to have significantly altered the frequency of various parameters in the database, gives some additional credence to the database representing the population of cards available to philatelists.

**4. Marriott, J.B. The Philatelic History of Trinidad to 1862, The British West Indies Study Circle: Paper No. 3: 1963. p 62**

John Marriott produced a book on the Philatelic History of Trinidad and also, independently, devised a six-point scale. Interestingly, this is similar to that used by Bell, even though the sample sizes are rather different.

**5. Jazad, N., Wike, A., Wike, R.G. Machine Cancellations of Trinidad & Tobago 1923-1997. Port of Spain: The Philatelic Society of Trinidad & Tobago, 1997. p. 30**

Here, a much simpler four-point scale is used with Common/Very uncommon, Common, Rare, and Extremely rare. But presumably for the topic in question (Machine Cancellations) it worked well.

**6. Cole J. A. Cancellations and Killers of the Banknote Era 1870 - 1894 U.S. Philatelic Classics Society, Columbus Ohio, 1995. p 18.**

Here the rarity scale used just three grades. These included postmarks that were relatively common and not much in demand, markings that were fairly scarce and/or with considerable demand, and those quite rare/or with strong demand. No numbers were attached to these descriptors (see also reference 1, above). The author stated that:

*"Value rating systems are really an expression of scarcity versus desirability. Neither factor is fixed in a given time period of time. A newly discovered correspondence may render a previously scarce cancel readily available. The sale of a large collection seldom, if ever, exhibited, may abruptly sate the market with desirable cancels. It is also true there is very little demand for many markings that are both attractive and scarce because they are relatively unknown and have not been publicized."*

Clearly, this is true for any situation where specimen rarity contributes to the

perceived value of a collection: Amongst our numismatic colleagues, for example, there is a collective shudder when a buried hoard is found. But Cole's method importantly extends the purpose of rarity grading: The probability of being able to obtain a rare specimen is not simply a function of how many birds there may be in the bush, but also depends on how many hands are trying to grab them.

**7. Simpson, T.W. U.S. Postal Markings 1851 - 1861 Berkeley, California: T.W. Simpson 1959. p 13**

Here rarity numbers were applied on a scale of 1 -10 with No. 1s being comparatively common and No. 10s being scarce. The ratings were based on frequency of appearance in auctions, inventories known in collections or exhibited, listings made by others, "finds" known to have been made, the collectible interest, research as to rarity made by others, and even the Postmasters' compensation as a surrogate for the volume of mail handled by his/her post office. This is similar to the 10-point scale originally suggested by Bell for the book being put together (see also Reference 3 above).

**8. Bob Odenweller** kindly provided the following information about a rarity scale developed in Europe some years ago. This was cited in his series on exhibition judging that appeared in the *Collectors Club Philatelist*, where the final table appeared on page 52 of the January/February 1997 issue.

This system is highly complicated and for that reason cannot easily be described in the Table. It was developed by Ladislav Dvoracek, (who later became FIP president), and was first used in the catalogue for the *Praga 1978* exhibition (published in German). In its initial form, the scale was logarithmic in nature, with Unique (1 known), World rarity (2 to 10 known), International rarity (11 to 30), Large rarity (31 to 100), Middling rarity (101 to 300), Small rarity (301 to 1000) and Valuable material (1001 to 3000).

But Dvoracek expanded the basic scale, making it into a *two-dimensional table*. This was further modified or extracted by Kurt Kimmel in discussions with Odenweller, where they agreed that the logarithmic precision of the top level could be improved: 1 to 3 items now constituted the "World Rarity" level, 4 to 10 were "Great Rarity," 11 to 30 became "Very Rare," 31 to 100 "Rare," 101 to 300

Arithmetical No.	1	1.8	3	6	10	18	32
Difference		0.8	1.2	3	4	8	14
Approx. Log. No.	0	0.25	0.5	0.75	1	1.25	1.5
Difference		0.25	0.25	0.25	0.25	0.25	0.25

"Scarce," 301 to 1000 "Average," and more than 1000 as "Common." These applied for "Primary" material, or items that merited a major catalogue number.

The "two-dimensional" part applied to "Secondary" material, or subvarieties of major catalogue numbers. Instead of starting at the top, everything was shifted one level lower, so 1 to 3 items were now considered "Great Rarity" and so on. Supporting material stepped down one level more, as did ancillary material, which by this time, items of 1 to 3 known were the equivalent of "Rare." The definitions of what constituted these various categories were an important part of the whole.

This approach seems to add a degree of complexity far in excess of the purpose of this article, but does highlight how complicated the subject can become. We are now in the realm of philosophy and a "think piece." The scale was never meant to be used for judging per se, but rather it was intended to provide judges with tools and ideas for the different ways rarity could be approached.

**Pragmatism.** Returning to the more pragmatic aspects of the problem, if one looks at the Table the one thing that is apparent is that everyone seems to do things differently but similarly. The descriptors for the steps are different but often close to the meaning of another scale. Further, the range of the scales, differ markedly from 10 to 3-point scales. Realizing that it is probably mixing some apples with oranges, but if in the Table one combines/collapses the scale steps with everything with the words Rare, Scarce, Uncommon, and Common one gets the following:

Rare (1 - 15), Scarce (6 - 100),  
Uncommon (20 - 100),  
Common (41 - 500)

This coarse scale is unlikely to meet most philatelists' needs. It is an over-simplification. So how else can we approach the problem, without going to the extremes of the German philosophers?

**Mathematics**

Most people believe that it is important to use a logarithmic scale with rarity. And the above scales, in the main, appear to reflect that. Why is this?

The logarithmic scale is just one way to increase the number of divisions at the lower (rarer) end of the scale in comparison with an arithmetic scale. For example, as will be familiar:



i.e., succeeding log divisions accommodate progressively wider actual frequency ranges. So, for example, 1 - 10 items can fall into one of four rarity grades, whereas 10 - 20 known items can only fall into one of two grades.

Mathematically, there are other ways to do this. Statisticians might see this as a problem to be tackled using centiles, quintiles, quartiles, or whatever, of a Poisson distribution. More purely mathematical types might think in terms of geometric or hypergeometric frequency distributions. The good thing about using one or other of these is that there is no presumption of Normal, Chi-squared, t, etc. distributions, which have actually only been validated for biological systems.

### **Standardization**

One question that arises is whether there is a necessity for standardization with rarity scales? Given the difference purposes of different areas of collecting, the individual philatelist's understanding of the descriptor words, the use for a logarithmic scale or arithmetical scale, whether the information is a database sample of the population, or whether it is the known population, the subjective nature of constructing a rarity scale, etc., standardization would be difficult. The present authors therefore feel that it is better to leave each writer to his own ideas and ways. Further, it is unlikely that agreement could be arrived at, even if somebody was so foolhardy as to propose a uniform rarity system!

### **Rarity/Scarcity**

From the dictionary definitions above, rarity and scarcity seem to be almost synonymous, with perhaps scarce being slightly more common than a rare item, and also perhaps having a demand factor that could affect availability.

Regarding the rarity/supply part of the equation, rarity itself is a composite of many factors including, numbers of stamps, cancellations, cards, or covers originally produced and issued, numbers sold, flown, and mailed; numbers destroyed over time, and also, close to the time of issuance or usage; the length of time the issue was sold or used; and many other factors including military conflicts, and the economy of a particular country.

It is a fact that the older an item is, the less likelihood that new items will be discovered. So rarity becomes more stable/fixed with the passing of time. For example, the availability of postal cards dating to say WWII could dramatically alter with a cache of cards coming onto the market. The chances of this happening for

material in the 19th century is far less, but could still happen.

Most stamp catalogues use the price of the specimen to give an approximation of the difficulty in acquisition. These have the problem that they need to be revised from time to time. Some books covering postal history or postmarks also provide monetary values. An Example here would be *JT Whitney's, Collect British Postmarks*, Hemel Hempstead UK: British Postmark Society, Sixth Edition, 1993. Most philatelists who write a book or article are not in a position to do this, presumably because they do not have a good perspective on the demand part of the equation. And yet, in speaking to one dealer it would seem that he much preferred to have a catalogue with defined prices. Even if the prices may be dated. This presumably being much easier to use than calculating a price based on a dated rarity scale.

The present authors believe that, as opposed to a price list, it is far better to let the market find its own level with just the rarity scale information provided. Further, this allows for different countries and monetary regions to set their own prices, without having to worry about changing currency rates. Such a scheme, pending the discovery of previously unknown specimens, can stand the test of time and needs little revision as the years go by.

### **Demand**

This is the more fluid part of the equation and depends on fads, publicity, price, the economy of the country concerned, numbers in the collecting field, etc. If there were six collectors versus six hundred for say just ten items, the demand would be much different. As collectors increase in numbers for a particular category of items, and their interests in turn are disseminated amongst dealers and collectors alike, demand and price should be expected to increase.

### **Difficulty in Acquisition (challenge factor)**

Difficulty in acquisition, or as it is sometimes called the challenge factor, seems to be related to rarity/scarcity times demand. In some less precise way it is also related to the length of time one has been collecting in the particular field of interest. But this does not take into consideration the intensity of collecting and how deep are the pockets of the collector! It is not uncommon to see references in exhibiting synopses that the collection was put together over X number of years – this somehow giving a rough idea of the difficulty of acquisition. However, it is not

proper in exhibiting to give an often more precise assessment of the difficulty of acquisition by quoting the price paid (realizing the inherent inexactness of a price).

It would seem that difficulty in acquisition is sometimes confused with rarity/scarcity with the price being some indicator of rarity. It is partly an indicator of rarity but demand has to be factored in. Much of the drive to apply rarity/scarcity figures to philatelic items in books and articles is driven by wishing to communicate to others the difficulty in acquisition, which usually relates to money.

But the size of the known sample may only relate indirectly to the difficulty of acquisition. For example, there may be 100 specimens of a particular issue known, and thus this is a specimen that is not of extreme rarity *prima facie*. But, if 99 of those specimens are already in museums, or in the hands of collectors rather than dealers, then there will still be great difficulty in acquiring one. Even though demand may be small but the difficulty in acquisition is great (see Cole, above).

Regarding the above-mentioned database of typewriter postcards, the difficulty of acquisition was found to be related to many factors including mint and used items, the country of origin, condition, date of mailing, usage (airmail, registered, express, etc.), color printing, card color, censorship markings, various postal markings, postal stationery items, and cards with imprinted patent, trademark, and printer information. So many factors need to be taken into consideration, and this would also seem to apply to any collecting category.

### **Exhibiting Issues**

In general judges, do not like to see the words "rare" or "rarity" in an exhibit, presumably because of the subjectivity involved. Far more acceptable are words like, "one of two known," which seem to be more factual or objective.

The practical approach is the best way to identify rare and scarce materials in an exhibit. We have used a variety of ways to call attention to such items:

1. Mounting a single and / or related item(s) on a page
2. Utilizing a mount and / or matting of a distinctive color throughout the presentation
3. Using computer generated lines of various sizes
4. Selection of a colored dot or symbol, keyed to the title page, that is simple to understand, and also keyed to the pages



where these occur. However, the personal preference of the judge may be at play here and the authors have heard that some judges, particularly in the international field do not like dots, or "confetti" as they are sometimes called.

But whichever method is adopted, the exhibitor should show a discriminating restraint and avoid taking what is rare, by combining various features, to ridiculous lengths. After all nearly every cover, and for that matter stamp, can be said to be unique.

There is a feeling by some that labeling more than about 10% of the pieces shown (say not more than 4 to 5 items per 16 page frame) as being "rare" is not proper. However, this should not be a hard and fast rule. If every other item is a gem then they should be identified as such. Such a situation would be far more common with a single-frame exhibit, where the limited space available may lead to an outstanding piece/stamp on almost every page.

With regard to statements of numbers of known items (one of five known for example) it is worthwhile documenting the exhibitor's experience within the title page (e.g. 35 years collecting in the area, reference to a census of major holdings, and auction sales, and also the main literature sources). And remember that any guessing or fudging may well be picked up by knowledgeable judges.

With International exhibiting, similar to national, although it is generally accepted that the use of the rarity/scarcity words are not accepted, it would be worthwhile appreciating that there may be nuances in what is acceptable in describing rarity in exhibits. Different judges may have different preferences and there may well be language barriers, as exhibits are subject to evaluation by multinational juries with varying multilingual capabilities.

As John Hotchner pointed out in his January 2004 Philatelic Exhibitor article entitled, *Bangkok Lessons* one of the common faults in exhibiting is not letting the judges know what material is rare. Providing information such as unique, one of ten known, one of 100 known, etc., not only informs the judges about the exhibit, but adds to the exhibitor's overall knowledge score. As Hotchner says, stay away from less objective statements such as, "a very scarce usage." Rarity is not always self evident in an exhibit and needs to be communicated to judges.

#### Comments

The authors welcome comments either to the editor of TPE or directly: Robert

Bell, E-mail: msbell@esedona.net Fax: 928 203-4522 Ben Ramkissoon, E-mail: rramkissoon@mysite.com Fax: 630 963-1439

#### Appreciation

Our thanks to John Hotchner, Bob Odenweller and Tony Fox for providing valuable comment and help.

RARITY/COPIES KNOWN/PERCENTAGE	References (see below)						
	1.	2.	3.	4.	5.	6.	7.
Excessively Rare (1 - 5)		*					
Exceedingly Rare (1 - 5, <0.15%)			*				
Extremely Rare (6 - 15)		*					
Extremely Rare (< 10)					*		
Very Rare (1 - 2)	*						
Very Rare (6 - 10, < 0.3%)			*				
Very Rare (16 - 30)		*					
Quite rare						*	
Rare (1 - 5)				*			
Rare (10 - 20)					*		
Rare (11 - 25, < 0.75%)			*				
Rare (31 - 50)		*					
Rare	*						
Very Scarce (6 - 10)				*			
Very Scarce	*						
Scarce (11 - 20)				*			
Scarce (26 - 100, < 3.0 %)			*				
Scarce (51 - 100)		*					
Scarce	*						* (10)
Fairly Scarce						*	
Uncommon (21 - 40)				*			
Uncommon	*						
Uncommon (20 - 100)					*		
Relatively Common (41 - 80)				*			
Relatively Common	*					*	
Common or Very Common > 100	*				*		
Common (> 80)				*			
Common (> 100)		*					* (1)
Common to Very Common							
Common (101 - 250, < 0.75%)			*				
Very Common (250 - 500, > 7.5%)			*				

**TABLE: Comparison of uses of terms. Asterisks indicate the use of the terms contiguously, so, for example, the scale used in Reference 2 was Excessively Rare, Extremely Rare, Very Rare, Rare, and Scarce with the quantitations shown in the left hand column.**



nati—St. Louis line is also included.

Domestic rates and usages are illustrated with FDCs representing First Class, Registered, Air Mail, and Special Delivery services.

While not technically an example of the Congressional Free Franking privilege, a FDC prepared on the official stationery of NJ Congressman and stamp collector Ernest Ackerman is shown. The facsimile of the Congressman's signature is readily apparent, but as this was not official business, the stamp was required for postage.

Railway Post Offices (RPO) and ancillary markings are also a part of this chapter.

Continuing the exhibit are examples of FDCs sent to Egypt, Switzerland, Germany and Canada. Scarce FDCs sent to Austria (via the Ile de France) and the Philippines (with a fake Rothblum cachet) round out the Foreign Destination chapter.

Many cachet makers prepared their first covers with this issue. Two unique 1<sup>st</sup> Cooper cachets and scarce variations of the 1<sup>st</sup> Ross, Walden Press, Emeigh and Ioor cachets are another highlight of the exhibit. Several of these are the actual covers illustrated in the standard FDC catalogs.

Fake cachets on Clark FDCs exist and the Exhibitor has discovered many while preparing this exhibit. Reasons for including

them are twofold; first, they are interesting and are appropriate when considering the complete history of Clark FDCs; second is to make other collectors aware of their existence.

Unofficial cities are also well represented, mostly from Indiana and Illinois, although examples from as far away as Kansas and Minnesota are here. See "Why So Many Ploch' FDCs?" below.

This commemorative was the first not available for sale at the Philatelic Agency on its first day since the Agency opened in 1921. Some cachet makers produced special 2<sup>nd</sup>-day cachets for this and are included in the exhibit. The issue was unique in that Charlottesville, Virginia was selected as an additional 2<sup>nd</sup> day city. Rumors in the philatelic press speculated the Charlottesville was also to be a first day city causing the Postmaster in Charlottesville to be inundated with first day requests that he could not accommodate until the second day — and even then only a small fraction of these orders could be filled before they ran out of stamps. Because of this, cacheted covers from Charlottesville are considered scarce.

WHAT'S NOT HERE - WHY?

Scott and Griffith both list a variety with a missing Red "TOP" inscription. This is not a true plate error, but was a one-time error occurring due to improper plate inking.

WHY SO MANY TERRIBLE MACHINE CANCELS?

Due to the volume of mail processed at Vincennes that first day, a problem with the automated cancellation device became more apparent as the day wore on. The exhibit shows an example of a cover processed at 8 o'clock in the morning that displayed a faint black line running horizontally across the envelope. A cover processed twelve hours later shows how the line darkened over time. Almost all covers processed by the automated cancellation machine show this line to some degree. Witnesses say that this line was caused by a piece of a cleaning rag that got caught in the canceling machine, and as the volume of FDCs to be processed was so high, there was no time to take the machine apart to fix it.

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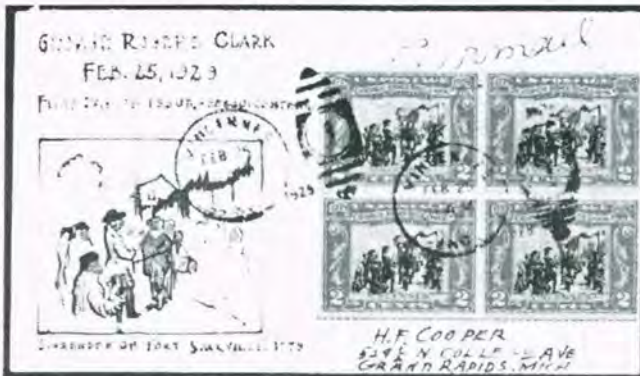
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Unique first cachet by Howard Cooper. Two of the three Cooper one-of-a-kind designs are in the exhibit.

Why So Many "Ploch" FDCs?

Carl Ploch, an Indianapolis banker; Floyd Shockley who worked with Ploch; and Joe Zix a Post Office Department employee were instrumental in creating most of the unofficial first day covers of the Clark issue. The three gentlemen were driven from Indianapolis to Vincennes on Sunday Feb. 24<sup>th</sup>, the day before the Clark release and persuaded the Vincennes Postmaster to sell them the Clark stamps in the early evening, and then spent six hours preparing their covers at a local house. All the covers were either addressed to Ploch, Shockley or George Rogers Clark at Shockley's post office box in Indianapolis.

Zix had a working knowledge of the train schedules and prepared letters to Postmasters with covers asking that they be posted upon receipt. Zix only sent these letters to post offices that he knew would reach on the 25<sup>th</sup>. The three men were at the Vincennes Rail Depot at IAM on the 25<sup>th</sup> to deposit these packages on outgoing trains. Almost all covers were addressed to Ploch.

On the evening of the 25<sup>th</sup>, Shockley and Ploch took a train home from Vincennes to Indianapolis. At each stop, Ploch jumped off the train and deposited packages of covers into two mailboxes on each platform. The first was for mail to be postmarked locally and the other to be cancelled on the RPO.

Zix also had the same plan and took a different train north to Terre Haute and then east to Indianapolis. Unfortunately both trains were non-stop and he was unable to produce many unofficials.

Because of the work of these men these "Ploch" unofficial first day covers of the Clark issue exist.

What if there were no hypothetical situations. — John Mendoza



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## Title/Synopsis Page Critique Service

1) Submissions should be sent to Dr. Guy R. Dillaway either by electronic format in WORD or some other easily readable format or hard copy by USPS. Please include \$1 for return of hard copy.

2) 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](mailto:PHBRIT@comcast.net)

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

**NOTICE TO USERS OF TITLE PAGE/SYNOPSIS CRITIQUE SERVICE:** In mid-September Critique Service Chairman Guy Dillaway suffered a computer glitch and lost several E-mails; among them from a collector who sent three Exhibit Title/Synopsis Pages. If you are that collector, please contact Guy Dillaway at [phbrit@comcast.net](mailto:phbrit@comcast.net). Anyone else who might have been affected should also contact Dillaway so we can help with your Title/Synopsis pages.

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

- **WANTED:** Centennial 4-post albums (preferably with slip cases) suitable for Centennial or Elbe Governor pages (9-1/2x11-3/8" without hinged portion). Centennial pages also desired. John A. Lange Jr., 373 Root Rd., Ballston Spa, NY 12020-3227. E-mail: [johnalangejr@aol.com](mailto:johnalangejr@aol.com).
- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Pentothal Cards, Worldwide, Mourning Covers, and Yemen oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.
- **SEEKING:** Interesting material related to dogs for Labrador retriever exhibit. Please contact me before sending. Jane Fohn, 10325 Little Sugar Creek, Converse, TX 78109-2409; [janefohn@sbcglobal.net](mailto:janefohn@sbcglobal.net).
- **PARODIES — ALL TYPES OF PHILATELIC** items wanted for exhibit entitled "Parody Philately." Anything that pokes fun at mail service, our hobby, etc. Current or older material needed. All inquiries answered. Mark Sommer, 1266 Teaneck Rd. - 10A, Teaneck, NJ 07666.
- **SHIFTED VIGNETTES Wanted** on Scott #s 118-132; 294-299; high-value state officials; C-3 "Jenny" Airmails. Mint and used. Strong shifts preferred. Name your price: highest prices paid. Don David Price [ddprice98@hotmail.com](mailto:ddprice98@hotmail.com).

## Ted Light, 1913-2007

Ted Light was a very successful philatelic exhibitor, a meticulous philatelic researcher and writer, and a philatelic judge. He was also a former Chicago Philatelic Society president and winner of the Newbury Medal. A collector since his youth, he became a world renowned expert

on Afghanistan postal history, and was also heavily involved in Florida Postal History.

Most important, he was very friendly, and an open and willing mentor to newer collectors, along with his good friend Bud Hennig, long before mentoring was common.

While all of us who knew him will miss Ted, we are also warmed by our memories of Ted and take comfort in knowing that his life was one which clearly deserves celebrating for all he achieved. Good-bye dear friend.

— Eliot Landau



# Good News: You don't have to wait another 50 years!

by Steven J. Rod

When I saw the announcement to submit advice for new exhibitors, my mind replayed a scene I had not thought about for many, many years. I take you back to Midaphil 1981 in Kansas City, the very first show at which I ever exhibited. I had been collecting US Stamps for almost 25 years by then, and had always taken a liking to the US's first/early souvenir sheets. For the life of me, I cannot remember what prompted me to put together an exhibit of these souvenir sheets in 1981. I wish I could remember if it were a person, a communication or what. The exhibit was entitled "The Early US Souvenir Sheets," and contained mint and used examples, printing data, covers, unusual usages etc. Hanging in my stamp room today is the bronze award for the exhibit. While I have won many exhibit awards since then, it's the only one I keep in view. I learned a great deal from that experience, and am happy to share it with you.

The **first** and most important advice I can share is that you really have to love what you are doing — you really have to love assembling your stamps, covers and ephemera into an exhibit. In 1981 there was no AAPE, and no buzz about the joys of exhibiting. Exhibit only because you love the material you are showing.

There was only one real guide to exhibiting around; written by C.E. Foster in 1973, and published privately by the New Mexico Philatelic Association, and difficult to locate. I never owned a copy at the time. You were supposed to obtain a copy of the APS' Judges Handbook, so you can see what the judges were looking for. I never owned a copy at the time. So, my **second** advisory is if you want to play by the rules of philatelic exhibiting, please be sure to know the rules. Reading TPE quarterly, reading the APS Judges Manual and reading The Philatelic Exhibitors Handbook are all essential before or as you begin. My favorite example of this is that under every souvenir sheet and every cover I included the Scott Catalogue number (#630, #730, #731, #735) in each and every description! If only I had taken the time to

read even at the basic level...oh well, I hope you will learn from my mistakes.

I was thrilled to see my bronze ribbon on the frame. I attended the Judge's Critique, eager to learn how to improve my fledgling exhibit. I knew none of the judges, and realized that many of the people in the room were friends with some of the judges on the panel — I could tell by the chatter. So, I mustered up all my courage, raised my hand, and said "Hi, my exhibit is the Early US Souvenir sheets — it received a bronze — what can I do to improve it?" This really outgoing, charming, gregarious woman jurist responded "Well, Mr. Rod, the first thing you have to do is wait at least another 50 years!" I was flabbergasted. Judge Lynne S. Warm proceeded to explain that the material was "too new" to show substantially at this level. So here comes my **third** piece of advice: Certainly listen to the judges, but stick to your goals and dreams. Never give up because a judge is not 100% encouraging.

I haven't thought of this incident in many years, but I am so happy to share it today, as it truly shows how far we have come in 25 years. At the recent Stampshow in Portland, many of the gold awards went to exhibits which were not of the classic ilk that Lynne referred to in her explanation in Kansas City. (Her amazing specialty, to perfection, was the US First Bureau Issues!)

Reflecting back on other aspects of Midaphil '81 showed how much I did not know about "organized philately" at the time. As much as I am a saver of everything, I could not find the Midaphil '81 Program anywhere. So to write this article for TPE, I went back into Linn's, and found a listing of the jury in the October 29, 1981 issue. It was Lynne, Louise van Ingen and C.W. "Burt" Christian. David T. Beals III (of KC) was serving as apprentice, and the article notes "John O. Griffiths will be honorary judge. Griffiths is the honorable secretary of the Royal Philatelic Society of London." The Grand Award went to Harvey Warm for his exhibit "Louisiana

Postal History." I learned that Lynne and Harvey had separated/divorced, and soon Lynne and John Griffiths would marry. We all became good friends, and saw each other at shows several times a year.

Lynne was a Commissioner to London 1990 in May, 1990. She forgot she was in London when she stepped off the curb and looked to the left instead of the right, and was struck by a car. She was hospitalized in London, returned to the US, and in spite of a valiant struggle passed away on August 21, 1990. Her passing was a tremendous loss to the philatelic family. One of my most precious items in my collection is a postal card postmarked June 7, 1990 from San Diego, from Lynne and John thanking me for taking their exhibits from NAPEX to NOJEX and then returning them safely to them. Obviously, they were unable to travel to either show, but who knew we would lose such an amazing, accomplished, generous collector so soon after that. My **fourth** piece of advice is: cherish the friendships you make in exhibiting. They are often the best part of exhibiting! When we founded AAPE in 1986, Lynne became Member #14, and I wrote to her that she got this number as she was the hobby's sweetheart and valentine. I wish you could have known her. Perhaps you did.

My **fifth** and final piece of advice, is "Stay the Course. Mate!" I worked the exhibit over and over, read more, researched more, acquired more material, got judges to walk me through page by page during a show. And the very first time I exhibited without actually going to the show, (I sent my exhibit) was at the AFDCS National Show (now called Americover) in 1984, where I won a gold medal, the research medal and **The Grand Award**, for my exhibit on the White Plains Souvenir Sheet. The very first person I called, after the show folks called me, was Lynne. We laughed and laughed together. I urge you to exhibit the material you love and cherish in your collection. But remember to always laugh, and laugh some more: good things will come your way.

If no one ever took risks, Michelangelo would have painted the Sistine floor. — Neil Simon

## Sign Up A New Member For AAPE

★★ HELP US GROW! ★★

USE THE MEMBERSHIP APPLICATION ON INSIDE FRONT COVER



# Board Highlights From Board of Director's Meeting

## STAMPSHOW 2007, Portland, Oregon

**WEBSITE.** Larry Fillion is the new Webmaster. New changes are taking place daily, so please make sure to check the site frequently.

**JUDGES AWARD.** Eliot Landau approached the Board with a proposal for an annual award to be given to a judge that shows excellence in judging and mentoring exhibitors and/or leads activities towards the improvement of the exhibiting experience through judging or exhibiting innovations. There will be a set of criteria to help select the candidate, the criteria committee will be Eliot Landau, Chair, Jerry Jensen and Ron Leshner, with the full board to decide on final criteria. AAPE exhibitors and judges would nominate candidates and a selection committee made up of AAPE Board members and Past Presidents would select the annual winner. In future years as the numbers of recipients grows in numbers, they would then become the selections committee. Motion to establish an award for excellence and improvements in Philatelic Judging was made by Ron Leshner and seconded by Denise Stotts and passed unanimously.

The Board is in the process of selecting

this year's recipient.

**PICTURE POSTCARDS.** President Bartshe reported that approval has been given by the APS Board for this to be a separate class. AAPE will be proactive in getting out information regarding this class. A new pamphlet "Collecting and Exhibiting Picture Postcards (PPCs)" has been written by Barbara Harrison and Tim Bartshe and edited by John Hotchner. Copies can be obtained from Liz Hisey AAPE Secretary.

**DIAMOND AWARD.** Ron Leshner has taken over as Chairman. There has been one application sent in and several more have asked for application forms. Please contact Ron if you qualify. Award criteria were published in the last issue of TPE.

### BOARD REPORTS:

**Treasurer** – Pat Walker. Society is in good shape. Working with Larry Fillion on setting up Paypal on the website.

**Secretary** – Liz Hisey. Current membership stands at 840, with 86 life members. Data base is updated regularly; please let Liz know if you have moved so that your current issue of TPE will get to you.

**Advertising** – Dave Herendeen. David is working with current and new advertis-

ers.

**TPE Editor** – John Hotchner. Format of TPE is going to be jazzed up; he will be meeting with Randy Neil to work on this. A column is being proposed "You be the Judge" featuring exhibit pages and letting members respond. The "Fly" is being resuscitated. As always John is looking for articles and letters.

**Youth** – Carol Barr. This year's Youth Champion of Champions was held in conjunction with NTSS in Dallas June 15-17. 2008 Youth Champion on Champions will be held in conjunction with INDYPEX in early July. NTSS has invited the Youth C of C to be part of their 2009 show in Dayton, Ohio.

**Publicity** – Ed Fisher. Ed is planning some aggressive promotion of AAPE, PPCs, and the new Judge's Award. He will also be working on getting AAPE information into show programs at those shows that print a program; also there is the possibility of buying ads in the same.

**Critique Service** – Mark Banchik. Mark reported that they are getting 1-2 requests a month. There are 25 judges involved. There have been generally positive responses for the end results. Please remember there is at least a six week turn-around.

**Meetings** – Denise Stotts. Denise spoke about the need for AAPE Board members to be willing to host a forum at shows they will be attending. She would also like to hear more from local shows who qualify for the silver AAPE pins.

**Team Competition** – Tony Dewey. Teams are beginning to sign up. Application forms will be on website.

**Title/Synopsis Page Critique Service** – Guy Dillaway. This is working well with five different evaluators, frequently with two different responses per entry.

**Mentor Service** – Kent Wilson has taken this over from the late Sandy Solarz. Allan Barasch will be assisting Kent.

**Computers in exhibiting** – Jerry Jensen. Jerry is planning on writing some articles for TPE.

**Outreach** – Tim Bartshe and Liz Hisey. Work is moving slowly to set up the regions and appoint regional overseers. Working on job descriptions and what resources will be at their disposal, including funding.

Elizabeth Hisey, AAPE Secretary

## WE (Women Exhibitors) Report

by Ruth Caswell

WE held its initial meeting at AmeriStamp Expo 2007 with the purpose of providing a vehicle through which women exhibitors can encourage each other through sharing information, ideas, experience, advice, problems, and solutions. WE started with 13 members and six months later has a membership of 69. WE has meetings twice yearly at StampShow and AmeriStamp Expo. Summaries of programs and workshops held at these shows are shared through the newsletter and *WE Think*, an on-line publication. In addition, satellite meetings are held at national, regional, and local shows. Leaders of the satellite meetings discuss issues and share information from other meetings as well as present information on how to join AAPE and APS.

WE meetings are open to all, but philately is explored from a woman's point of view. WE serves as a forum for women to

discuss and explore issues relating to exhibiting. WE encourages newcomers to exhibiting and helps them get started. Continuing exhibitors serve as mentors and lend support to all as they share lessons learned in the wide world of exhibiting. At StampShow 2007, a program on *Overcoming Intimidation*, led by Janet Klug and Denise Stotts, helped WE members understand what makes us feel intimidated and what we can do about it. WE also sponsored a *Women's Beginning Exhibitor's Workshop*, led by Ruth Caswell, Ingeburg Fisher, and Denise Stotts. Several experienced exhibitors helped beginners work through the difficulties of getting started with an exhibit.

WE has received several invitations to hold meetings and exhibit at shows. Appreciation is expressed to all who have provided these opportunities.

Chair: Ruth Caswell, [ruthandlyman@earthlink.net](mailto:ruthandlyman@earthlink.net)

Treasurer: Liz Hisey, [lizhisey@comcast.net](mailto:lizhisey@comcast.net)

Newsletter Editor: Barbara Harrison, [barbandwill@patmedia.net](mailto:barbandwill@patmedia.net)

*WE Think*, Janet Klug, [tongajan@aol.com](mailto:tongajan@aol.com)



## Traits Of A Successful Exhibitor by Phil Rhoads

The traits an exhibitor must possess or develop to successfully exhibit will, to some degree, depend upon the collector's personality and the material he/she plans to exhibit. The relative importance of each trait will also vary from one collector/exhibitor to another.

Some combination of the following traits contributes to exhibiting successfully:

**Organized:** To plan and develop the exhibit; to arrange the material in the exhibit.

**Creative:** To assist with page and frame layout; for selecting exhibit subject(s).

**Playful:** Exhibiting is supposed to be fun.

**Patient:** To allow sufficient time for material acquisition.

**Determined:** Accepting the challenge of developing the exhibit to its greatest potential.

**Competitive:** If high awards are impor-

tant to you as an exhibitor.

**Fiscal Means:** Having the appropriate finances to develop the exhibit.

**Open:** Receptive to feedback from judges and others.

**Inquisitive:** Have a desire to learn; curious.

Being open and inquisitive are directly related and, I believe, have been the most important traits in my personal development as an exhibitor. Although I had collected for nearly 40 years, I had no intention, expectation, or plan to exhibit. Then, at a show in late 1996, I found a patriotic cover in a \$1 box. My first thought was "This would make a great item in an exhibit." I have no idea why this was my first reaction but it propelled me to become an exhibitor. I immediately started acquiring material and first exhibited in 2000.

I have tried to be open and receptive to judges' suggestions at critiques and to ideas from others (collectors, exhibitors,

even noncollecting family and friends). While I occasionally may disagree with a judge's observation, critiques have been invaluable and essential to my becoming a better exhibitor. Perhaps the most significant overall characteristic of the exhibiting world is the free and open exchange of knowledge.

Being inquisitive has taken my philately in undreamed directions, from new collecting interests to international travel. Researching and acquiring material for my primary exhibit, *The Murder of Lidice*, has directly led to five other related exhibits (two have been shown, one will be shown later this year, two others in development). My curiosity has led to at least five other exhibits (two have been shown, others in various stages of preparation).

Exhibiting provides a unique opportunity to meld and express many facets of our collecting pursuits as well as our individuality. Becoming an exhibitor was the best philatelic decision I've made.

## In Memoriam: Henry Hahn

Henry Hahn was an unusual man in that he was generally soft spoken yet extremely passionate about philately and exhibiting, judging and mentoring. One of his personal collecting areas was Czechoslovak philately and he was always pleased to be able to teach another collector, exhibitor or judge about his favorite field.

I think Henry truly relished being a teacher, especially for exhibitors and judges. While I certainly had heard him hold his own in disagreements and express points of view forcefully, he never did so when trying to lead an exhibitor to see how a few changes (or more) could improve an exhibit's performance. He always emphasized the importance of using the exhibit materials to tell a coherent story.

While I never collected Czech material, as an exhibitor, apprentice judge and judge, I had the benefit of Henry's teaching in that field both by what he said and by his example. I remember one occasion when I was in my last apprenticeship (after we had voted on medal levels and special awards), he sat next to me at dinner and praised my two primary judging teachers, Bud Hennig and John Hotchner, for pioneering the importance of mentoring exhibitors and then happily shared with me his own views

on the most effective ways to accomplish that end.

At national and international shows, he would go out of his way to introduce me and others to people who he felt could help us with our own collections and exhibits as well as to those whose judging abilities he respected. He would corner various senior judges and ask them to "share 20 or 30 minutes with this new judge" to give us the benefit of their perspectives on how to be a better judge. He never chose anyone who was unwilling and only chose those who really had valuable information to share.

Henry was a very friendly and outgoing person who loved spending time with his friends to strengthen their friendships and knowledge of each other. A student of European history, he loved discussions in which he was matched with someone else knowledgeable which offered him the opportunity to explore some of the more interesting byways of the area. I have fond memories of a luncheon with him and Ernst Cohn as the two of them reviewed certain aspects of the Franco-Prussian War of 1870-71 with the goal of teaching me more about what I should look for in my developing *Classic France* exhibit and how to better describe the material I already

had.

Although he was from another era in which technology meant "typewriters," he readily took to computers and e-mail and when judging with him it became evident that he obtained as much source material from the Internet as he did from the APRL. When, at a show some years ago, we both took part in the first experimental on-line critique, followed by a discussion of other possible applications of technology in modern philately, he was a ready and well-informed participant and showed his willingness to fully participate in the modern changes around us.

While I am saddened by having to write so many memorials recently for dear friends and mentors, it is important to set out the contributions that Henry Hahn and these others made to philately and to each of us who have had the benefit of knowing them. They are models for us all and their contributions must be acknowledged to serve as models for others in the future. AAPE should consider having awards for contributions to judging which would give us the happier opportunity to thank these people in their own lifetimes.

— Eliot Landau

October 2007/19



**20<sup>th</sup> CENTURY UNITED STATES AUXILIARY MARKINGS  
DOCUMENTING DELAY OF, OR INABILITY TO DELIVER, THE MAIL**

**THE FIRST 50 YEARS**

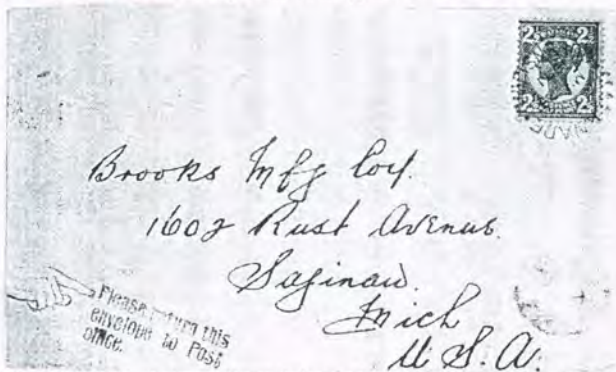
This exhibit is a comprehensive review of U.S. auxiliary markings in use from 1900 to 1950. It documents the many reasons mail could be delayed, or failed of delivery. This is an important aspect of U.S. postal history, showing the reality of day-to-day postal operations in the world's highest volume postal system.

The turn of the 20<sup>th</sup> century began a period when types and forms of auxiliary markings expanded because of improvements in the methods and rapidity of transportation, large increases in mail volume, expansion of the types of service available, and the increasing sophistication of the postal system itself. Markings shown include hand stamps, hand written notes, printed letters, forms and labels, officially sealed labels, hand stamped and machine cancellations, and even an addressograph message.

The exhibit is presented in nine sections:

- I. Mail returned to sender before getting to delivery post office
- II. Mail delayed in transit
- III. Delivery delayed by action or failure of sender or addressee
- IV. Delivery delayed by handling for postage due
- V. Delivery delayed by handling in post office process
- VI. Valid address - Unable to deliver
- VII. Invalid address - Directory service impossible
- VIII. Invalid address - Post Office attempts to locate addressee
- IX. Mail returned from abroad undeliverable

Every major type of Post Office marking is represented. Some few military postal markings, which could fill another ten frame exhibit, are included, but are subordinate to post office markings featured. Difficult markings are given preference for inclusion, and special effort has been made to show markings on covers with a high degree of difficulty; with more than one aspect that would appeal to collectors and historians.



Semi-official marking - 1911. A stamp collector clerk at the Saginaw, Mich. Post Office delayed foreign covers to place his own "official" request on them before delivery. This scheme got him fired. 7 examples recorded.

Returned to Sender - No Service Abroad



The U.S. took control of the 1.4 square km Baker Island for its guano deposits in 1857. In 1935, a short-lived attempt at colonization was begun, but it failed.



Mailed on the date the U.S. suspended service to Germany; Ten booklet singles pay 30c for ½ oz. Air Mail to and in Europe. One of few extant examples of the German requirement that mail to Jewish addressees include "Israel" in the name for men, or "Sarah" for women. Per backstamp, returned in April, 1942, after censoring.

**You Be The Judge by John M. Hotchner**  
See the Editor's 2¢ Worth to introduce this feature. All comments welcome — pro or con.



Delayed in Transit - Mail Robberies



"Stolen Mail from pouch Found at Worthington MINNESOTA Febr 20 1917"

Returned in 5 days to Brown Valley, Minn.

THIS PIECE OF MAIL WAS IN POUCH BY BANDITS NEAR MORRIS MINNESOTA, ON FEB. 3, 1931.



Mr. W. L. Lankford  
2037 NE 16th  
Oklahoma City, Okla.

Delayed in Delivery Due to Depredation.

Fox Film Corporation,  
36 Glenwood Ave.,  
Minneapolis, Minn



Valid Address-Unable to Deliver - Out of Business

"Due to War Production Board order to discontinue processing Rotenone, no more Rototox can be made. As a result of this the Rototox Company has gone out of business.

William J. Burke,  
Acting Postmaster"

Rotenone is a substance obtained from the roots of certain tropical plants and used in the making of insecticides. It, or chemicals used in the process that made Rototox, were needed in the war effort.





## Ask Odenweller

by Robert P. Odenweller

**Preparing for International Shows** A reader recently asked about how he should prepare his title page and synopsis for the show to be held in Bucharest, Romania, next year. For those who might similarly be stepping into the waters of international exhibiting, I offer a few thoughts that I shared with him.

International needs are quite different from the U.S. needs when it comes to title page and synopsis. First, I would definitely advise that you make the best title page possible to send by the deadline given by the commissioner: later additions will very likely not get to the judges. A single page is used, since scans of the appropriate pages are sent to the jury members electronically after all the teams have been assigned.

Don't worry about changes. Any subtle changes on the title page will very likely be missed. Craft the title page as you would to educate a person who has English only as a second language and no knowledge of your area: It's often likely to be the case. Exhibitors from most other countries do not yet have any clue about what a synopsis is good for; most make the mistake of preparing a rehashed title page, which is a waste of time, if they do it at all. On the other hand, those who do make a good one, and it should be limited to one but not more than two pages, have a good chance that the judges will receive it as well.

Again, I stress **not to worry** about minor changes that you may wish to make later. Most of the judges will read the title page again at the show, but you are best off getting something very good into their hands from the beginning so they can do any prestudy possible (those who will or are able to, that is). Some may not bother to read the title pages until the show, too.

Unlike U.S. title pages, including some juicy material on the first page is often seen at the international level as taking valuable space, so if something must be there, it should be

small. I usually leave extra material off. (Also, they do not view it generally as a "free" item, and one exhibit was once horribly penalized for having what one judge said was a forgery on the title page—it's a long story.)

Nevertheless, make things easy to follow, consider using an outline of the exhibit and its chapters, for example, and perhaps **bold print** to make the more important words stand out. Remember, *you're writing for a non-English-as-a-first-language speaker*, so keep it simple. Stress the concept of the exhibit, show how you go beyond what might normally be expected for the area, and any other information that will show how it fits within its realm of philately. Avoid a shopping list of the better material, but if you can weave mention of the best items into the text of the title page and their significance in the exhibit, all the better.

In the synopsis, address the

1. treatment and significance (which we generally have used as a term to avoid the dreaded word "importance") of the exhibit (both within the confines of the national area you cover as well as the broader international sphere of all philately),
2. your knowledge, personal study and research, particularly new discoveries,
3. the condition and rarity of material in it, and
4. presentation, or how you have prepared it visually (this discussion can be brief if you haven't done anything unusual, but can gain a point if you have a special way to handle material that is innovative). Those are the elements on which it is judged.

Anything that you have already put on the title page should be kept to a minimum, to avoid repetition.

**Stampshow 2007** Judging Stampshow is not an easy job. The sheer size makes it necessary to use international style techniques to get through it in the time allotted. This means that the nine jury members must break into three

teams, each with a third of the regular competition as their primary responsibility. Nevertheless, the other two teams have the opportunity to review the results of the primary team, so all exhibits are given scrutiny by the full jury. After the regular exhibits have been finished, the Champion of Champions class is evaluated by all the jury members.

Although efficient jury procedures allowed us to finish in time, we were faced with other unexpected problems. The critique session always seems to pose problems. The last two times I judged Stampshow, the critique was scheduled fairly late in the day, giving us not enough time to discuss all the exhibits. In this case, we did not have enough time before the show closed to do much more for the gold medal exhibitors than to give each one the name of the "first responder" on the jury, to be able to arrange for a critique after the time had expired.

This was clearly not adequate, even though at the gold level it is often more a case of "fine tuning" than of any major surgery in the critique. As a result, I have suggested to APS that the critique be scheduled earlier, both to give time to cover all exhibits and to be able to go directly to the floor afterwards for one-on-one discussions. The latter are often not possible if some of the judges have tight airline connections leaving the following day, as is frequently necessary. I suspect that the later hour was set based on the expected need for juries to continue working much longer than we found to be necessary, but I believe that should not be necessary. We'll have to see how this works out. In the meantime, we all regretted not being able to give a full critique to each who attended. The number of exhibitors who attended the show was remarkably high, making it even more difficult to cover all of them.

subject is out of bounds, and no practice or error above examination. I want real experiences — either ways in which people have done especially well (with names), or real gripes, unfortunate practices, complaints, problems (you can mention names, but names will not be used in the column). Our objective is to shine light, and encourage improvements, not embarrass people.

Please send your contributions to "The Fly," care of TPE Editor, P.O. Box 1125, Falls Church, VA 22041-0125.



## "The Fly" Returns by "The Fly"

My great great grandfather Fly was a regular in these pages for the first ten years of AAPE's existence, but things were so good in exhibiting and judging that he retired, and no one wanted his job of turning over rocks to see what was still problematic and needed some light shined on it. I am now taking up the challenge. It is also

my hope that I will be able to pass out lots of Golden Flyswatters.

Since I can't be every place at all times, I am asking you, the faithful AAPE member, to send your nominations for Fly Bites and Golden Flyswatters to me, care of TPE's editor. I want this column to be as "edgy" as its predecessor, but fair. So no



# Mounting Oversize Covers And Pieces In Exhibits

by Steve Davis (Reprinted by permission from Webzine U.S.A. to Z of September, 2007)

While at StampShow 2007 I learned ways to mount those pesky #10 business size envelopes in exhibits. For those of us that collect modern postal history #10 covers can't be excluded from exhibits. Some of the best commercial, nonphilatelic usages I have in my Transport Airmail and 5c Skymaster Airmail exhibits are in this size.

On conventional size pages, 8-1/2 x 11", you can mount these vertically at 90 degrees or else diagonally like I do. This is acceptable to most judges, but if you have more than a few it can also detract.

The solution is to go with larger size pages which are totally acceptable to the judges and conform to APS exhibiting rules and guidelines. The most commonly used are 11 x 11" and 11 x 17" pages. The primary advantage to these is the ability to mount #10 envelopes horizontally for ease of viewing by the general public and the judges. Additional flexibility is gained in the mounting arrangement of not only the #10s, but other material as well.

Because they are the same height as conventional pages (11"), they fit in standard exhibition frames. Instead of four 8-1/2 x 11" pages to a row you can vary and end up with different combinations such as:

- two 11 x 17" pages per row
- one 11 x 17" plus two standard pages in a row
- three 11 x 11" per row
- two 11 x 11" and one standard page in a row
- one 11 x 11 and two standard pages in a row

This gives the exhibitor tremendous

**Addendum:** I just wanted to update those who were interested on how it went this past weekend when I added some 12x12" pages to my one-frame exhibit at BNAPEX 2007 CALTAPEX.

I used the 12x12" scrapbooking pages as an experiment. The show chair here in Calgary asked me to put in a one-frame just to fill the frames. I decided to go ahead and use it as a test. Because I didn't have the Lindner 10 5/8" x 11" pages and protectors as yet (they are on order), I opted to try the scrapbooking pages. Some comments on

The Philatelic Exhibitor

choices for mounting larger pieces and covers so that they blend well with the overall exhibit.

Some one-frame exhibitors go to an entire exhibit of 11 x 11" or sometimes all 11 x 17" pages. For 11 x 11" that would give you 12 pages rather than the 16 standard pages (eight if using the 11 x 17"), but it actually gives more room to mount material if you use the larger pages.

One note here: If you are using oversize pages, larger than the standard 8-1/2 x 11", exhibitors should advise the exhibit committee of the show prior to entering to ensure this is not a problem. Generally speaking these are not problematic. Additionally, make sure you include instructions for mounting. Make sure you label and number the pages especially if you are not mounting it yourself.

Shipping the exhibit becomes a bit of a problem, but there are "archival boxes" available usually from photographic supply houses. These are very sturdy and come in a size to accommodate the 11 x 17" pages, obviously the smaller pages can be placed in these same boxes. Websites for these are:

<http://www.archivalsuppliers.com> or  
<http://www.archivalmethods.com/>

Lindner the European philatelic supply house also has oversize pages and protectors available. These are in the 11 x 11" size. The "exhibition protector" sleeves they sell hold 11 x 11" pages and also can be stored in 18-ring or 4-ring binders that they also sell for storage at home when not exhibiting. The prices are relatively cheap at about \$2.50 each for the protectors and \$7.95 per 10 or \$34 per 50. The 4-ring binders are listed at \$40 and hold 50-80

them:

- I did receive a Silver medal and some good comments from the judges.

- The pages are actually slightly too tall for the rows in the frames. The top row ended up having the top 1" hidden behind the metal frame holding the plexi that covers the exhibit. This covered part of the title of the exhibit.

- It is obvious that the ideal is a page with a maximum height of 11". This also looks better because it then lines up with all the rest of the pages.

pages.

USA website is: [www.lindner-usa.com](http://www.lindner-usa.com)  
Canadian Subsidiary is Unitrade Associates: [www.unitradeassoc.com](http://www.unitradeassoc.com)

Staples carries 11 x 17" cardstock (index stock) 65# weight and also the page protectors for that size. Michaels carries 12 x 12" cardstock in their Scrapbooking supply section.

Atlantic Protective Pouches is another firm that supplies page protectors for oversize material. In fact they will supply any size and almost any quantity. Their website is: <http://AtlanticProtectivePouches.com>

Many exhibitors that I spoke with at StampShow were using these and thought they were an excellent product. Apparently they are also very good to deal with. The mylar comes in many thicknesses. I am told that most exhibitors use 0.3 or 0.4 mil, the 0.2 mil is too thin and the thicker ones are not necessary for most philatelic purposes.

Printing can be a problem. Oversize pages can be created at home with MS Word or Publisher, WordPerfect or other software. You can then print on standard 8-1/2 x 11" pages to preview. Once the pages are the way you want them, you can take them to Kinkos, Staples or Mailboxes Etc for printing on the appropriate material. An extra cost granted, but not too bad unless your entire exhibit is oversize, most won't be. Some inkjet or laser printers will accept the 11" width in the paper feed, if so then you can print at home.

Using oversize pages opens a world of possibilities for exhibitors. I for one intend to incorporate these into my exhibits. Those pesky #10s will look great.

- I was satisfied though with the ability to show off my #10 covers to much better advantage. Once the proper pages arrive, I intend to rewrite this exhibit using the oversize pages.

- I found some nice shipping boxes for sale at the local DHL/UPS store that hold oversize pages for shipping.

- As far as 11 x 17" pages go I have found the protectors locally and am trying to find a good source of 11 x 17" cardstock. It is available but has to be special ordered.

Never attribute to malice what can be adequately explained by stupidity. — Nick Diamos



# Title And Synopsis Pages by Steve P. Turchik

## The Usage of Switzerland's Imperforate *Sitting Helvetia* Issue of 1854-1863

### Introduction

Stamps became obligatory for prepayment of both domestic and international postage on October 11, 1854. Anticipating this need, the Swiss Post Office Department contracted for printing of the imperforate *Sitting Helvetia* in March of 1852, commonly referred to as *Strubels*. The first stamps were printed in Bavaria on locally made paper. The first use of Swiss-made paper was in 1856. Slow production methods and constantly rising demand for stamps led to many printings, stopgap use of earlier rejected printings on thin paper, and replacement of a hand press with a faster machine press.

### The Challenge

The difficulty of unearthing production details, release dates, and establishing earliest known uses as an alternative to release dates has made this issue a difficult one to catalog and show in exhibit form. This exhibitor's research is resulting in major revisions to catalogs, but the exhibit follows the *Zumstein 2000 Specialized Catalog of Switzerland* listing 31 basic stamps because it is the current generally accepted standard. All issues are featured in this exhibit. New research is highlighted throughout.

Because the exhibit is focused on usages and order of release, used stamps and use of covers are featured. One should not make the mistake that the lack of mint stamps makes this an easy exhibit to assemble. **In fact, it is the finest exhibit of this issue assembled to date containing both unrivaled rarity and quality.**

### Organization and Presentation

By virtue of the way stamps were issued with embedded silk threads of various colors, using the classification of the *Zumstein Specialkatalog* of each issue, i.e., Aa, A, B, etc., the exhibit is divided into three parts (all previous *Strubel* Grand Award winners have used the same numbering system).

- 1st Period 1854-1855 **Munich Printing** (Aa, A, B.) green threads
- 2nd Period 1855-1857 **Bern Printing** (C, D, E) different colored threads
- 3rd Period 1857-1863 **Bern Printing** (F, G.) green threads

The number of pages devoted to each printing reflects the variations in the number of denominations, number of color varieties, and length of use. These items are shown by issue, by cover, and by other varieties on and off cover showing normal and unusual rates.

Frames/Page	# of Pages	Catalog Identity	Paper	Printing
1/2-1/16	15	Aa (4)	Munich	Munich
2/1-3/5	21	A (4)	Munich	Munich
3/6-4/8	19	B (4)	Munich	Bern
4/9-6/4	28	C (4)	Munich/Zurich	Bern
6/5-7/5	17	D (3) +1	Munich/Zurich	Bern
7/6-7/11	5	E (2)	Munich	Bern
7/12-8/12	16	F (4)	Munich	Bern
8/13-10/16	38	G (6)	Zurich	Bern

Highlights are shown on red matting.

## Synopsis of The Usage of Switzerland's Imperforate *Sitting Helvetia* Issue of 1854-1863

**This Traditional Postal exhibit is the Number 1 World-Class Swiss imperforate *Sitting Helvetia* exhibit, a 44-year effort. The issue is one of the Swiss classics, celebrating its 150th birthday in 2004, commonly called *Strubel*.**

### Purpose of the Exhibit

Because 2004 was the 150th anniversary, the exhibit is to help show as many different facets of this popular Swiss collecting area, and have the exhibit serve as a resources for current ongoing research dealing with areas of color, silk threads and usages.

### What is Shown

There are individual items, multiple items on and off cover, different stamp combinations, destinations, production, printing, and color varieties, bisected stamps on cover, different cancellations, postal markings, and mixed franking covers. **This exhibit is special for the following reasons:**

- The exhibit shows all 31 recognized items on cover, also a copy of a newly discovered variety now being discussed by the Swiss philatelic experts, and is the only *Strubel* exhibit with a single use cover of every value known on the cover.**
- It is the only 10-frame *Strubel* exhibit shown in the United States, and it has more unique *Strubel* items than has been shown anywhere at one time.**



- The present structure is built around many items from past multiple grand award winning exhibits, and contains destination covers not readily known at the time of those exhibits.
- The exhibit contains the finest copy of the second rarest Swiss stamp (it has been previously exhibited as a single item in *The Court of Honor* at several shows).

### Organization and Presentation

By virtue of the way the stamps were issued with embedded silk threads of various colors, using the classification of the *Zumstein* Specialized Catalog of each issue i.e., Aa, A, B, etc., the seven different issues are divided into three parts: For this issue only, because of the vast variety, experts recommend the use of the numbers, and has been used with all past grand award winners.

- 1st Period 1854-1855 **Munich** printing (Aa, A, B,) green threads
- 2nd Period 1855-1857 **Bern** printing (C, D, E) different colored threads
- 3rd Period 1857-1863 **Bern** printing (F, G,) green threads

### Quality and Challenge Factor

The issue is one of the Swiss classics, and the items are now over 150 years old. Examples of the stamps, covers (or on piece items) are of very highest quality available. There are no damaged or space fillers. Because of such a comprehensive exhibit, it has taken 44 years to accumulate the vast number of rare items that are needed in the exhibit. Many items are in quantities of 20 or less. **Exceptional items are matted in red.** Examples of singles are used throughout the exhibit, but there it is difficult to show which are more rare than the others. **Most thin paper items have certificates.**

### References

Hertsch, M., *Zumstein Spezialkatalog Schweiz 2000*, Zumstein and Cie, Bern, Pages 47-64.  
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 Brach, Herbert, *The Imperforate Sitting Helvetia — Strubel 2000*, Elizabeth K. Brach, San Antonio, 277 pages.  
 Hermann, Urs, *Das Grosse Strubel Handbuch*, Liestal, August 21, 2006.

## Exhibiting Classes and Divisions — What's Next?

by Alan Warren

Several years ago the American Philatelic Society and its Committee on Accreditation of National Exhibitions and Judges undertook a major new look at several popular categories of collecting, and decided to prepare guidelines for exhibiting. After all, if people collected these materials, why should their exhibits suffer in competition by being disparaged by judges or treated like second cousins?

Thus were born the Cinderella, Illustrated Mail, and Display divisions and the One Frame class along with appropriate guidelines for judging these new categories. More recently Post Cards have now been adopted by the APS after undergoing a trial period of experimentation and refinement. What else might be on the horizon?

To answer that question, we should take a look at our friends "down under." Australia pioneered Social Philately, which is now an aspect of our Display Division. The Australian Philatelic Federation (APF) includes a number of non-FIP and experimental classes in their national shows. These categories are: First Day Covers, One Frame Class, Social Philately, Polar Philately, Postcards, Cinderellas, and *Frugal Philately*.

Most of us recognize these areas of exhibiting except that *last* one. So what is *Frugal Philately*? The main purpose is to

encourage exhibiting of material that is not associated with deep pockets. In fact if the material shown is expensive, points are deducted! One might also refer loosely to this area as "wastebasket philately."

The APF defines this new area as follows: "The purpose is to provide an opportunity for collectors to display interesting items and enhance their philatelic skills rather than blunt their cheque books." Guidelines include a limit of three to five frames, and the exhibit may be entered in any class, except Youth and Literature.

However, the most restrictive guidelines have to do with wholesale value of the material. The maximum values permitted are \$10 per page, \$150 per frame, and \$750 for the entire exhibit. These are Australian dollars that are currently worth about \$0.86 U.S.

Judging occurs in two stages. First the judging team evaluates the exhibit by the normal philatelic class criteria—traditional, postal history, etc., using the Federation's point system. The usual areas of treatment,

importance, knowledge, research, and condition are examined.

The second stage is evaluation by a team of three judges who are familiar with the wholesale value of philatelic materials. If the conclusion is that the entire exhibit exceeds the permissible \$750 value, then points are deducted according to a scale that is part of the judging criteria.

The concept is an intriguing one. Collectors are known to have gone through wastebaskets at their local post office, seeking public discards that are of interest to the collector. Looking through your own mail, including so-called junk mail, will turn up other possible material.

The Frugal Philately door has been opened down under. How soon will it be picked up here in the United States? I think our well-known collector, exhibitor, and APS accredited judge Tony Wawrukiewicz already has a head start in this area! Details of the APF guidelines for Frugal Philately may be found at [www.apf.org.au/frugal.htm](http://www.apf.org.au/frugal.htm).

*The Basics of Being Judged*, a 54 minute DVD, based on a presentation by Tim Bartshe at the 2007 APS StampShow in Portland. Puzzled by the judging process? This will answer many of your questions. A great choice for your next club program. Available for \$5 pp from the Secretary, Elizabeth Hisey, 7227 Sparta Rd., Sebring, FL 33872.



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

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

When it comes to expertizing stamps, experience matters.



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