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The Philatelic Exhibitor

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

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100 Years of United States Official Seals

INTRODUCTION

Official seals are used for the protection of important mail and for repair and reclosing of mail. The registry seal and postage stamp agency seals fall into the first group. The latter group was used for many purposes including the repair of damaged mail, reclosing of mail opened in error, closing of letters found open in the mails, and in a wide variety of other less frequently encountered contexts. The seals are an essential element of postal operations and the story of how the mail is moved would be incomplete without an understanding of their history and role.

SCOPE AND GOALS

This exhibit covers the seals beginning with the introduction of the registry seal in 1872 and concludes with the issue of 1972. As a traditional exhibit it contains archival material, seals, production anomalies, and usages. It is the product of thirty years of collecting and research.

The goals of this exhibit are two-fold:

- To show in-depth coverage of all of the required elements of a traditional exhibit. Of special note is the most comprehensive showing of archival material including essays, trial color proofs, proofs, and specimens ever assembled.
- To present the development of the seals and the many different contexts in which they have been used; including as many as possible of the different ways things can go wrong in the movement of the mail

Exhibit Plan

- Registry Seal of 1872
- Postage Stamp Agency Seals
- Dead Letter Office Seals
- Sea Post Seal
- Engraved Issue of 1879
- Typographs of 1888
- Lithographs of 1900
- Typographs of 1907
- Black on Pink Wartime Issue
- Black on White Issue of 1917
- Quartermaster Seal
- Issue of 1919
- Experimental Panes of 5 Seals
- Issue of 1949
- Experimental Tape
- Issue of 1970
- Issue of 1972
- Typeset Seals

The presentation is chronological by seal type. Although presented at the end, the typeset seals were used from about 1885 through 1920 but are most conveniently shown as a group, rather than interspersed throughout the exhibit.

SIGNIFICANT MATERIAL

Based on the exhibitor's research, significant material in the exhibit is highlighted with descriptions in boxed red text. These items represent the defining core content necessary to present a balanced story of the seals and what would remain if this exhibit were reduced to four frames. Many (if not most) of the highlighted items are exceptionally scarce; the usages are often the only examples reported with similar characteristics.

FORERUNNER

Prior to the introduction of the repair seals in 1877, postal officials handled problem mail on an *ad hoc* basis.

This 1850 folded letter was opened in error as witnessed by the notation at the top left. It was resealed with a second wax seal on the back.

Inconsistent handling of such mail led to the introduction of the official seals.



A Title Page From Jim Kotanchik's
CoFC Exhibit; For His Synopsis Pages, see pp. 18-20

AAPE STATEMENT OF PURPOSE

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

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SEND:

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

MAIL MEMBERSHIP APPLICATION TO:

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

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

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

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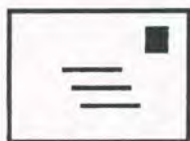
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Mentor Service Needs You!

The mentoring committee is seeking two types of individuals.

One is reading this paragraph right now. That is the member of AAPE that cares enough about their "hobby within a hobby" to read about and keep up to date on philatelic exhibiting. This type of individual is needed to mentor.

The second type of individual is not reading this right now. They probably don't know about AAPE and in fact they may not have previously exhibited. If they have exhibited their collection, they may not have received a medal commensurate with their perceived level or were embarrassed by their medal level to the point of not asking any questions. This type of individual needs mentoring.

I hope I receive e-mails from several of you that can volunteer to mentor.

The second type of individual is going to be referred to the Committee by you, too. This individual is at your stamp club or regional show. They are at WSP shows. They have an interest, but need to be told about how we can help, and then referred. The committee will be happy to contact them. Can you help?

Kent Wilson

P.O. Box 51268, Billings, MT 59105
turgon96@bresnan.net

JUST IN AT PRESS TIME: 2008 Election Results

There were 189 valid ballots. Officers (running unopposed) for 2009-2010 are:

President: Tim Bartshe

Vice-President: John Hotchner

Secretary: Elizabeth Hisey

Treasurer: Patricia Walker

Directors elected for 2009-2012 are (with ballot counts):

Ron Leshner - 132

Mark Banchik - 129

Unsuccessful Director candidates (with ballot counts):

Don David Price - 83

Thirteen ballots were disqualified as regards directors as the member voted for all three.

AAPE thanks all who ran; whether elected or not. Thanks also to Denise Stotts, who served as election central and counted the ballots.

— JMH

*Please pay your
dues promptly.*

Diamond Award Winners

22. Jerry H. Miller — six different Gold exhibits

23. Michael Mahler for a gold on six different exhibits

24. Stephen Kaplan — Usage of the Ring Stationery of Finland, 1891-1911 (10 golds)

25. Stephen Suffet — U.S. Third Class Mail: the first 100 years 1863-1963 (10 golds)

Diamond Award Applications

The Diamond Award is given to an exhibitor who has supported national level shows through consistent excellence and frequent entry of their exhibits. To qualify, the exhibitor has to have achieved 10 gold awards with a single exhibit or six gold awards with six separate exhibits over a span of 10 years in **U.S. and Canadian national level shows**. International, regional and local shows do not meet the criteria for the award. Only one Diamond Award is given to an individual exhibitor. Exhibitors can apply for the Diamond Award on the AAPE website (www.aape.org) or use the following URL, which will take you directly to the application: http://www.aape.org/diamond_award.asp

NEEDED NOW FOR THE JANUARY, 2009 & APRIL, 2009 ISSUES Articles • Opinions Titles & Synopsis Pages Classifieds, Etc.

Send to:

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THE PHILATELIC EXHIBITOR

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

Deadline for the next issue to be printed on or about January 15, 2009 is December 15, 2008. The following issue will close March 15, 2009.

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. 1-4, \$3.00; Vol. 22, No. 1-3, \$3.00.

FUTURE ISSUES & THEMES

The deadline for the January, 2009 issue of **The Philatelic Exhibitor** is December 15, 2008. The suggested topic is: "What can AAPE do to get more collectors interested in exhibiting?"

For the April, 2009 issue — deadline March 15, 2009 — the suggested topic is: "What shows are having to do to survive." All experiences are welcome.

YOUR experiences, thoughts, ideas, and suggestions are solicited on these issues or 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 theme for a future issue, drop me a note; address at the top of this page. —JMH

Editor's AAPE(s) of the Month

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

- **August, 2008** — **Denise Stotts**, who counted the votes for our current election. See page 2 for results.
- **September, 2008** — **Charles J.G. Verge**, who has agreed to chair AAPE's 25th Anniversary celebration at CHICAGOPEX 2011.
- **October, 2008** — **David Herendeen**, who ends a successful run as TPE's Advertising Director with this issue and Don David Price who is taking on this responsibility.

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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.

The future ain't what it used to be! — Yogi Berra

APS Courses "On the Road"

Prior to CHICAGOPEX November 19-20, 2008
Sheraton Chicago Northwest • Arlington, IL



Exhibiting for the Prize with Rich Drews

Land the big one with this course! Starting with a quick review of the basics, this course will delve into intermediate and advanced level topics of exhibiting to help exhibitors who wish to win a Grand Award or beyond, or to compete at the challenging international levels.

Students will explore how judging takes place in all the various exhibiting divisions. They will discover what considerations — including treatment, succinctly conveying knowledge and research, and difficulty of acquisition — will affect award level, and gain insight into what is in the mind of judges as they make their decisions. Students will learn what separates Silver and Vermeil from Gold, and what it takes to reach the sought-after Grand Award level. Exhibitors will be encouraged to bring their exhibits for assistance and comparison with a wide range of successful exhibits in all disciplines.

A collector with wide-ranging interests since 1951, Rich is an APS- and FIP-accredited philatelic judge, was an APS Champion of Champions Award-winner in 1997, and has won International Gold. Among the many important roles he has played in Chicago-area philately during the past quarter-century, Rich served as Director of Volunteers and Club Coordinator at AMERIPEX 86, and as Executive Director of the World Columbian Stamp Expo in 1992. Proprietor of Stamp & Coin King and Richard E. Drews Philatelic Auctions, which conducted five official APS show auctions in the 1990s, Rich sold his store inventory and retired in 2000.

Collecting British Machins with David Alderfer

The course will focus on the various characteristics that collectors must consider in order to appreciate all the varieties. Characteristics include colors, face values, numerals, papers, gums, phosphor band variations, perforations, regional issues, methods of printing, booklets, set-tenant combinations, and postal history. A PowerPoint presentation illustrating key points and hands-on experience will be part of the workshop. There will be something of interest for beginner, intermediate, and advanced collectors alike.

David began collecting Machins in 1983, initially attracted to the many bright colors of individual stamps in the series. For the past 25 years, he has kept up with the many technological changes that have affected the issuance and production of the current definitive series of Great Britain. He currently lives in the Chicagoland area with his wife, Kay, and is a retired pastor of the Lutheran church.

Cost is \$195 for APS members; \$295 for nonmembers.

Register online at:
http://www.stamps.org/Education/edu_Courses.htm

Both two-day courses meet from 9:00 a.m. to 5:00 p.m. each day with a break for lunch. Lunch is not included in the registration fee.

Accommodations

The host hotel is the Sheraton Chicago Northwest, 3400 West Euclid Ave, located 10 miles northwest of O'Hare Airport and is adjacent to the Arlington Park Race Course. The room rate is \$115 and the phone number is 847-394-2000.

For further information, contact Gretchen Moody, APS Director of Education at 814-933-3810 or gretchen@stamps.org.



Festival for Philatelic Women

The Festival will take place in May 2009 at the American Philatelic Center, Bellefonte, PA

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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



Watershed Article Among the most important articles ever published in TPE is this issue's lengthy analytical piece by Jim Kotanchik. I recommend it to you not only for its well documented conclusions, but also as a leaping off point for consideration of further work to make the field more attractive to potential exhibitors. I expect and will be delighted to receive many letters to the editor as a result. The article has been nearly a year in development, and the final product has been worth the effort.

More Time Retirement is great! Each week has six Saturdays and one Sunday. I pulled the plug on a 42-year career last May, and asked for and received the summer off before returning to the "salt mines" as a consultant.

In planning for retirement I assumed that I'd have more time to play with stamps — to actually sort and check material that has built up over years of trading and buying, against my long neglected albums. Somehow this, and working on my exhibits just got put to one side for "When I retire" during the last ten years while work responsibilities took precedence.

Well, three months into retirement, I've learned a number of lessons that I'd like to share; especially for those of you contemplating that status:

- There are still only 24 hours in the day, and that is not enough to do all I want to. Still, I've added 20 pages to one exhibit, and am well along in planning a total revision of another.
- I'd forgotten how relaxing it is to work on an exhibit, and how fulfilling it is to produce finished exhibit pages.
- Even when I was not working on exhibits I am glad I continued to acquire material and information for when I could.
- Exhibiting has changed over the last ten years. Of course I knew this intellectually, but it has been a good feeling to be working on exhibits that once were on the cutting edge of change, but now are mainstream. I'm no longer having to battle established orthodoxy.

As I write this, I am one week away from going back to work, but with only a four-day-a-week commitment. This will leave time for more exhibiting and I'm excited!

Your 2¢ Worth — Henry Fisher • Ruth Caswell • Fran Adams

To the Editor:

I need help. When I exhibit embossed revenues I consistently get Golds with a 1-framer and 2-10 multiframers. But my 6-frame exhibit of Postal Card Fancy Cancel always gets a Silver. What do I need to do to get a Silver-and-a-half, or even a Vermeil? I could enlarge the exhibit with more pages by getting more Star cancels, but I once had a judge tell me I had too many of them. I consider Pictorials to be the best cancels but they are extremely hard to find on postal cards compared to stamps. I was once outbid by several hundred dollars for a "North-South-Shaking-Hand cancel," which was much more than the auction house expected it to bring. (It might show up again at auction in 20 years. I could enjoy owning it.) A knowledgeable member of the U.S. Cancellation Club agrees with me that Pictorials are hard to find, but judges don't realize that and I might as well exhibit and expect to have problems. Is the topic itself unsuitable for a good medal even though there are many books that deal with cancellations? Do I have a problem because judges know that fancy Waterbury cancellations on stamps

exist, not realizing that they do not exist on cards? Do I need a Running Chicken cancel on a postal card, which of course does not exist. Does anyone have any suggestions? Perhaps the topical is not suitable for a better medal and I should merely collect for fun. I do enjoy having them and they make an interesting exhibit...

Henry Fisher
Columbus, OH
embrevfisher@aol.com

To the Editor:

On behalf of the women who formed WE, I want to thank you for the recognition in AAPES of the Month. Thanks for the recognition and support from AAPE.

Ruth Caswell, Chair
Women Exhibitors

Historical Importance

To the Editor:

In my July, 2008 TPE letter regarding rarity I stated that historically important material "DOES NOT entitle a person to a

higher award than one obtained from the stamps alone; we are showing philatelic, not historical exhibits." After attending StampShow 2008 and viewing the exhibits I began to reconsider.

Elliot Landau had the Best of Display Division exhibit for his "Lincoln, Slavery and the Civil War." (It was a fine exhibit.) The important question is, could an exhibit that good have been developed about a person who was not as famous — such as Presidents Franklin Pierce or Benjamin Harrison, and could an exhibit about either man get Best of Display? No doubt important things happened when they held office. I'm not familiar with either of their terms of office, or if there are even enough documents, photos, letters, etc., to make a good Display Exhibit about them? However, it was the historical importance of Lincoln and wealth of material that allowed Landau to form his collection. Lincoln is much more historically important than Pierce or Harrison, but there is nothing in the judging rules that gives an advantage to history. Back to the question — should historical importance be considered in judging? Are judges affected by historical importance

even though it is not listed as one of the criteria for judging?

A similar Best of Display award (and rightly so) was given to an exhibit about the destruction of Lidice. It was an important (and tragic) event, and was reflected in world opinion. Another exhibit dealing with carrying the mail across the country won a high medal a few years ago, and that too depended upon historical events. Perhaps history is only an advantage for the Display Class, or can it affect other exhibit categories?

Any philatelic item that results from a war or major political event is important. The postal marking "Old Stamps Not Recognized" was due to the Civil War, as well as the changeover to the replacement stamp issue of 1861. Stamps resulting from the 1798-1800 Quasi-War with France fit into the historical political category; the official war never took place. Foreign stamps showing wartime occupation of a country, or those from a POW camp, are similarly the results of history.

Philately can be affected by other important historical events. I mentioned a letter to President Washington as a possibility in my TPE letter. (I do not know if one exists.) The Penny Blacks and Mulreadys of Great Britain showed a new way to pay for mail delivery, and for this reason are historically important. The first two U.S. stamps and the first U.S. airmail stamps were also important for the same reasons. The 1893 Columbian issue was the result of an important world's fair, and there are other historical events that resulted in other stamp issues. However, there are many stamps that resulted when the U.S. post office merely wanted to produce a new issue and there are many ways showing how mail was delivered that are not historically important, even if they are desirable. Exhibits of these stamps can be excellent and they can receive good medals, but they do not equal the historical importance of Penny Blacks or the first U.S. stamps. It would be interesting to compare a traditional exhibit of the first two U.S. stamps against an equally good exhibit of the 1869 stamps. Would historical importance give an advantage to the earlier stamps? I believe it would.

Philatelic exhibit rules presently do not allow, for historical importance. "Importance" is a factor for evaluating an exhibit, though many have argued against it. Having given it more thought, I feel the historical importance of a stamp should be considered. Exhibit points allotted to this factor should be few, not many. Perhaps it

should be given as bonus points to an exhibit in multi-framers as well as single frames. Should changes be made? Is the historical background of a stamp issue treated on a title page as completely as it can be? Would rewarding historical importance make for more interesting exhibits? What do others think?

Henry Fisher
Columbus, OH

embrevfisher@aol.com

New DPS Blog

To the Editor:

Thought I would let you know that I've started a blog on Digital Philatelic Studies (DPS); found at:
<http://www.dpsworkshop.com>.

All critiques are welcomed and I hope you enjoy it should you choose to follow along.

Fran Adams
San Diego, CA

*Please recruit
a member
for AAPE.*

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New Single-Frame Champion of Champions Rules Announced

By Steven Reinhard

The APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ), in conjunction with APS Staff, has announced the following new rules that will bring the single-frame Champion of Champions Competition in line with that of the multi-frame exhibits.

Effective with the calendar year beginning January 1, 2009, every WSP show will be required to have its judging team choose a single-frame "Best in Show" or "Grand Award" winner. Provided that there are at least six single-frame exhibits entered, the "Best in Show" winner will be invited to participate in the Single-Frame Champion of Champions competition at APS AmeriStamp Expo the following year. For the balance of the calendar year in which the single-frame exhibit wins a "Best in Show" and is invited to the Champion of Champions competition, that exhibit may not be shown again in competition at a WSP show. It may be shown again beginning January 1 of the following its achieving "Best in Show." If it again wins a Best in Show award at that time it will be invited to participate in the Champion of Champions competition a year hence.

An exhibit, once it has won the Champion of Champions Award at APS AmeriStamp Expo, will be ineligible to be shown competitively at future WSP shows unless there have been major changes in the exhibit, in which case a complete photocopy of both the original exhibit and the changed exhibit must be submitted to the Chairman of CANEJ for a ruling which is final.

These changes are being made so that the status of single-frame exhibit competitions, and of APS AmeriStamp Expo, can be brought to a much higher level. It is hoped that all eligible exhibits will be entered in the Championship competition at APS AmeriStamp Expo and that the owners will all attend.

Please note: The 2009 AmeriStamp Expo Single-Frame Champion of Champions competition in Arlington, Texas will be held under the old rules, i.e. exhibits that have won a "Best in Show" or achieved 95 points during 2006-2008 may participate.

PRESIDENT'S MESSAGE by Tim Bartshe



Stampshow is over now and with it came the approval from the APS Board of Directors of changes in how exhibitors will receive feedback from juries at WSP shows. In an article in this issue, Steve Reinhard, chairman of the Committee on Accreditation of National Exhibitions and Judges (CANEJ), details the new scheme of things. Just as it will be important for all of our judges to adapt to these changes, so will it be imperative that we exhibitors understand how the system will operate, so pay attention and learn. This is a bold new step brought on in part by the survey that many of you (over 500!) filled out late last year. The new Manual of Philatelic Judging is hoped to be unveiled at our show next February in Arlington Texas. Keep tuned.

Also in this issue is a wonderful article by Jim Kotanchik about conclusions he has reached from studying the WSP exhibit database over the last 10 years. The reason I bring this up in my message is not to discuss the article per se, but to hit on a point that Jim has raised. As we are all aware, even though it seems to me as I visit shows there are a lot of new faces, Jim's analysis firmly proves that we are on a downward trend in the number of exhibits and

exhibitors over the last 10 years. We do not have to travel to WSP shows to see that trend right in our own cities with our local exhibiting shows. **How can we inspire collectors and philatelists to take a swing at exhibiting?** This is a question that I would like to pose to the membership as a whole. This is one of our great trials as an exhibiting society; to encourage people to get involved in what we are so passionate about. This is a plea to any and all to come up with ideas on how we can encourage new exhibitors at the local/club level even if it is a page exhibit. Please send any ideas to me, and if anyone would like to become involved in our Outreach Program, we all need your help.

Following a trend in this issue's message, I want to underscore the piece highlighting the recipient of the 2007 Herdenberg Award. Denise Stotts has been a foundational pillar for the Society in her tireless work as coordinator of AAPE meetings at national and regional shows, and as Society Awards Chair. She finds time to do these unsung chores along with all of her other duties, not the least of which now includes being a Director-at-Large of the APS. We thank you for your service, Denise, and look forward to pub-

licly paying homage to your achievements in Arlington, TX next February.

And on a more somber note, this morning as I was preparing this message, I received an e-mail from Michael Dixon notifying me of APS President Nick Carter's passing 10 September. This doesn't make this composition very easy as Nick was a friend of some 10 years. As APS Treasurer working hand-in-hand with APS President Janet Klug, they tirelessly sought to make the Match Factory work and become the rising success it is today. He also single-handedly assured the financial success of Washington 2006 allowing a vast amount of funds to further the hobby via various grants and as a seed for New York 2016. Whenever we had a chance to talk, which unfortunately was not often enough, his constant focus was the health of the hobby and of the APS. It is unfortunate that both could not have returned the favor and kept his health sound. I now have a greater feeling of loss on this day of remembrance for the victims of 9/11 with the passing of Nick. The APS lost a President, a tireless worker and I lost a friend.

Continuous effort — not strength or intelligence — is the key to unlocking our potential. — Winston Churchill

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

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

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

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

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

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

Sign Up A New Member For AAPE

★★ HELP US GROW! ★★

USE THE MEMBERSHIP APPLICATION ON INSIDE FRONT COVER

Denise Stotts Named AAPE's Herdenberg Award Winner For 2008

Denise became active in organized philately in 1980 when she joined the Euclid, Ohio, stamp club. She was immediately drawn to activities in which volunteers give of their time and talents on behalf of the club. She served in several capacities with the club including Program Director and Exhibits Chairman and was active until her relocation to Texas.

As soon as the prestigious Garfield-Perry stamp club in Cleveland opened its doors to women, she joined and started contributing. She was a Program Director and Souvenir Sales Director for many years and still contributes from Texas. She designed and published the 2008 March Party show cachet.

Her contributions to Garfield-Perry caused Ohio Postal History officials to solicit her to volunteer to assume the position of Secretary when it became vacant. Although she wasn't a member at the time, they saw value in her organizational skills and her work ethic and pursued her. She still holds that position after more than two dozen years and the relocation out of Ohio.

When Betty Herdenberg passed away, she volunteered to take on the job of Exhibitions Coordinator for the AAPE and has served in that capacity for more than a decade. She is a founding member of AAPE.

When the United States Stamp Society needed a new Awards Chairman, they solicited her help (even though she was not a member) because of her efforts in her position with AAPE. Their Board gave her an honorary membership to obtain her services and she still holds that position.

In Texas, the Texas Philatelic Association asked her to consider running for their Board of Directors, a position which she holds today.

She became active in the Houston Philatelic Society in 1992 and has served as a Board Member for more than a decade. She is now serving her 14th year as the Greater Houston Stamp Show General Chairman.

Denise has served the American Philatelic Society as a member of their Ethics Committee and as a member of the Chapter Activities Committee. She is currently a Director-at-Large of the APS.

She has volunteered booth time at countless national shows on behalf of the Bureau Issues Association, its successor the United States Stamp Society, the Ohio Postal History Society and AAPE. She has also logged a lot of hours at the reception booth at APS Stampshow venues.

She is a national level Gold Medal exhibitor, has served at several local and



regional shows in Ohio and Texas as a philatelic judge and is a founding member of Women Exhibitors.

She was awarded the LaGanke award in 1992 for service to Garfield-Perry. In 2004, the Texas Philatelic Society awarded her with their highest honor, the Distinguished Philatelic Texan award for her contributions to philately.

Her insight, organizational skills, dedication and longevity in volunteer capacities have made her invaluable to multiple philatelic organizations.

AAPE is proud to recognize Denise for her multiple contributions to the success of the society, for her quiet wisdom and advice in AAPE board deliberations, and amazing organization skills. She is the newest member of a distinguished group of AAPE activists to have won the Herdenberg Award.

What's New @ www.aape.org

- 69 exhibits online in total, and a few more will be added soon.

- Ameristamp Expo 2009 1-frame team competition rules, regulations, and form (PDF) posted.

** Looking for photos of AAPE members at StampShow 2008. Photos from the award ceremonies, members in front of exhibits, holding ribbons, sitting at the AAPE table, at the AAPE meeting... Please send pictures with descriptions to malariaistamps@yahoo.com and I'll add them to the page <http://www.aape.org/stampshow2008.asp>.

Larry Fillion, webmaster

How To Add Your Exhibit to [aape.org](http://www.aape.org)

You are invited to add your exhibit to the AAPE website!

- Images should be numbered 1.jpg, 2.jpg, 3.jpg,....160.jpg

- If you want to e-mail the images, please use malariaistamps@yahoo.com.

- If you want to send a CD through the mail, please use the following address:

Larry Fillion, 18 Arlington Street
Acton, MA 01720, USA

- If you want to upload through FTP, I will send you an e-mail with the FTP information including username/password.

ATTENTION: LOCAL SHOW MANAGERS

The AAPE Board has approved extending the Novice Award (which includes a year's membership in AAPE) from World Series shows to local and regional shows at these levels...

Novices are defined as those who have not exhibited before (not an experienced exhibitor with a new exhibit).

Show committees can use the application form or the IFC to have the novice register. It should be sent in to the secretary with a copy of the show winners list.

"The stamp show as we know it will need to continue to change in order to survive. The cost of putting on a show continues to rise. Hotel venues are increasingly difficult to find (they would rather book weddings). The number of full-time professional dealers (that attract the serious collector) is shrinking. Add to this the difficulty of attracting enough volunteers to put on the show. The shows that succeed today are built around a strong volunteer base. The show managers are constantly cultivating new volunteers.

— James E. Lee

Mining the WSP Medals Database by Jim Kotanchik

Introduction

As both a judge and active exhibitor I have long been fascinated with the process of selecting medal levels and other awards at WSP shows.

The distribution of medal levels has been the subject of frequent discussion in these pages. The issues of "medal creep" and the selection of the grand award winner have been oft recurring topics. See for example TPE articles:

- John Hotchner, "As I see It – How About You – Winning the Grand," October 2006, p. 24.

- Jim Graue and John Hotchner, "Too Many High Awards – Fact or Fiction?" October 2006, p. 12.

- David Herendeen, "Too Many Gold Medals?" January 2007, p. 16.

- Bob Rawlins, "Too Many High Awards?" April 2007, p. 6.

There have been numerous other articles, and a walk through the past issues of TPE for the last three or four years will reward the reader with a number of thoughtful (and occasionally mildly acrimonious) discussions of both topics.

Because of my interest in how medals are awarded, in 2003 I began to build an Excel spreadsheet of medals given out at APS WSP shows. The information was taken from the published results on the APS web site. In many cases the show web sites had palmares for preceding years and these too I added to the database.

For each outing I recorded the exhibit name, exhibitor name, award level, any grand or reserve grand awards, the show name and year, the exhibit type (thematic, traditional, aerophilately, marcophily, etc.) the country/region, and the time period covered by the exhibit. This was done for all exhibits, US and foreign, single and multi-frame. See tables 1 and 2 for the complete list of type and country attributes used. I did not enter the youth exhibits.

In the fall of 2007 the AAPE needed a larger database with at least a ten-year horizon. Since I had a start on the effort, I volunteered to undertake the task. Other individuals (Tim Bartshe, Pat Walker and Liz Hisey) had also gathered information similar to mine for years dating back to 1997 and they kindly provided me with their data. Of course, nothing is easy, and their Excel databases were in a wholly different format than mine.

The Philatelic Exhibitor

The merging of the donated data with my own was a bit of a task. The data overlapped somewhat, and duplicates had to be removed. This was not always as simple as it might seem. Consider the exhibit names that were all in the first version of the merged databases:

U.S.: Two Cent 1883-87 Issue
 United States Two Cent 1883-87
 United States 2¢ Issue 1883-87
 United States 20¢ Issue: 1883-87
 United States 20¢ Issue 1883-1887

Clearly all of the above represent the same exhibit, but when Excel counts the number of different exhibits, it would have shown five rather than one. They are of course the same exhibit that has undoubtedly been enhanced over the years.

Exhibitor names presented similar problems. The name of the prolific (and very successful) exhibitor Arthur Woo is an excellent example. In the original databases all of the following were found:

Woo, Arthur
 Woo, Arthur KM
 Woo, Arthur K. M.
 Woo, Arthur K.M.

These differ only with the use of periods and blanks in the name. If not corrected this series of names would have yielded four different exhibitors, rather than one.

The result was a database of WSP shows, more or less complete from 1997 through 2007.

Database Integrity

The purpose of this (perhaps overly long) discussion on the massaging of the data is to reassure the reader that when attempts to draw inferences from the data are made, that the underlying information is both accurate and has sufficient content, and thus provides a reliable statistical basis for any queries posed against it.

There are many ways to test this assertion, but removing, on a random basis, half of the entries, and regenerating the results is the easiest. If the results based on half of the data do not change in any significant fashion, then the full set of data is statistically reliable.

I performed the test above and the results were as expected: the data is ready for mining.

The Database

The database contains 10,904 entries each representing an outing of a multi-frame exhibit. It contains the results for

356 WSP shows. The single-frame exhibits are in another database that contains 3,133 entries.

The country/region attributes used for each entry were from the following list:

Label	Description
US	United States and Possessions
CAN	Pre- and Post-Confederation
GB	England, Scotland, Ireland (pre-1922), Northern Ireland
GBC	British Colonies (worldwide unless in some other group)
CA	Central America
SA	South America
AF	Independent Africa
RUS	Russia and area
ANZ	Australia, New Zealand, including Australian States
IRE	Ireland 1922 and later
GER	Germany, states, colonies
SW	Switzerland
EUR	Europe other than Ireland, Germany, Switzerland and Great Britain
ME	Middle East including Egypt and Israel.
ASIA	China, inc. Hong Kong, Macau, Japan, Korea, Tibet, Nepal, etc.
CPD	Cuba, Puerto Rico, DWI prior to US involvement
CAR	Caribbean area
UN	United Nations
WW	Worldwide (found most often with Display and Thematic)

Table 1. Country/Region Groups

As noted earlier, each exhibit has a "type" attribute. The types used are shown in table 2.

Type	Description
THE	Thematic/Display
C	Aerophilately
R	Revenue (non-state)
BOB	Back-of-the-book
MET	Metered mail
I	Illustrated Mail inc FDC
E	Special Delivery
J	Postage Due
O	Official stamps/mail
U	Postal Stationery including aerogrammes
L	Local Posts
RPO	Railroad and RPO
MC	Machine cancels,

We don't take our pleasures seriously enough. — Charles Eames

TRA marcophily
Traditional and Postal
History

UN 62 0.6%
Table 4. Distribution by Country/Region

Table 2. Exhibit Types

The BOB category is the bucket where exhibits that do not fit into the other categories are placed. It includes such diverse topics as registry etiquettes, exhibits of only proofs and/or essays (even of classic material), private vending coils, V-Mail (and Airgraphs), college stamps, Christmas seals, state and local revenues, railway letter stamps, official seals, newspaper stamps, parcel post stamps, plate number and other selva markings, auxiliary markings, HPO, telegraph stamps, perfins, and many others.

One might suggest that the BOB category is too inclusive, but later it will be apparent that moving the exhibits to one of the other categories, or creating a new category has no effect on the conclusions derived from examining the data.

Database Raw Statistics

The full database contains 14,037 entries from 356 WSP shows. The contents are shown in table 3.

	Single Frame	Multi Frame
US	1,284	4,340
Foreign	1,849	6,564
Total	3,133	10,904

Table 3. Database Sizes Information

For the remainder of this article I am for the most part restricting the discussion to multi-frame exhibits. A later article will address the subject of single frame exhibits.

For all multi-frame exhibits the distribution by country or region is given in table 4:

Region	# Exhibits	Percent
US	4345	39.8%
GER	583	5.3%
SW	241	2.2%
IRE	113	1.0%
EUR	1389	12.7%
GB	277	2.5%
GBC	537	4.9%
CA	227	2.1%
SA	281	2.6%
ME	284	2.6%
AF	89	0.8%
RUS	170	1.6%
ANZ	136	1.2%
ASIA	490	4.5%
CAN	339	3.1%
CPD	79	0.7%
CAR	112	1.0%
WW	1155	10.6%

The distribution by exhibit type for all multi-frame exhibits is shown in table 5. There are clear differences between exhibitors of US and foreign material as regards the subject area and type of exhibit.

Exhibit Type	US % by type	Foreign % by type	Combined % by type
THE	12.5%	19.4%	16.7%
C	7.5%	7.9%	7.8%
R	8.2%	2.0%	4.5%
BOB	6.6%	2.1%	3.9%
MET	0.6%	0.5%	0.6%
I	6.9%	0.5%	3.1%
E	0.6%	0.1%	0.3%
J	0.3%	1.0%	0.7%
O	1.0%	0.5%	0.7%
U	4.3%	6.2%	5.5%
L	1.1%	0.6%	0.8%
RPO	1.7%	0.3%	0.8%
MC	1.1%	0.5%	0.7%
TRA	47.6%	58.3%	54.0%

Table 5. Distribution by Exhibit Type

The multi-frame database contains 2,089 different exhibitors of which 740 have exhibited only a single time. Among the one-time exhibitors are three individuals, who in their only outing, achieved a gold and grand and have never since exhibited. Obviously exhibiting did not pose enough of a challenge for them.

In discussing the medal levels I have assigned each a numerical value with a certificate having a value of 0, and gold a value of 5.

The distribution of medal levels plays an important role in many of the topics addressed below. For the multi-frame exhibit sample as a whole that distribution is shown in table 6 below:

Medal	Total #	% of Total
Gold	4540	41.6%
Vermeil	2917	26.8%
Silver	2132	19.6%
Silver Bronze	775	7.1%
Bronze	423	3.9%
Certificate	117	1.1%

Table 6. Medal Levels for Multi Frame

The average medal level for all multi-frame exhibits is 3.9 or slightly lower than a Vermeil. However the median is a very striking 4.4! This value should not be a surprise based on the data in the table just above where almost 70% of exhibits received a Vermeil or Gold.

The above results only require counting exhibits with various properties. Moving onward I will address more complex issues

using the raw data above.

Practice Makes Perfect

Like any other activity, experience in exhibiting is supposed to lead to improved results. The data confirms (happily) that this is indeed the case. The table below shows the average medal level based on the exhibitor's level of experience. The first column has the number of outings, the second the number of exhibitors with that level of experience, and finally the average medal level for the group.

# Outings	# Exhibitors	Average
1	740	3.0
2	327	3.2
3	182	3.6
4	150	3.5
5	121	3.7
6	75	3.8
7	78	3.7
8	71	3.8
9	45	3.9
10	27	4.1
11	29	4.0
12-13	46	4.1
14-15	48	4.3
16-18	47	4.4
19-21	29	3.9
22-25	24	4.3
26-30	24	4.3
31-40	10	4.5
41-50	7	4.2
51-100	8	4.4
100+	1	4.8

Table 7. Medal Level Based on Experience

With the average medal level at 3.9, the data suggests that an exhibitor will need about five tries to progress to that level. If the exhibitor is aiming at the top half of exhibits on a consistent basis, the data suggests that at least 10-12 outings are likely before consistent performance at that level is attained. For a new exhibitor, these are likely to be daunting goals, if for no other reason than cost.

For a ten frame mail-in exhibit, the total cost is about \$225 for frame fees and postage. For ten outings, the total is about \$2,250.

Table 7 raises perhaps the most important question facing the exhibiting community today: Why do only 31% of first time exhibitors go on to a second outing?

I have no answer to this question but consider the following proposition.

To entice first time exhibitors, and to encourage those who have exhibited only once, perhaps the elimination of frame fees for first and second time exhibitors should be considered.

I realize that this concept is anathema to show chairs who are all struggling with finances. However if new exhibitors do not begin to arrive in increasing numbers, then those show chairs will have no show finances to fret over.

Perhaps the APS might consider subsidizing some fraction of the lost frame fees to promote the growth of exhibiting.

First/Last Time Exhibitors

The future of exhibiting depends on the entry of new exhibitors into the process. Table 8 shows the number of first and last time exhibitors by year.

For the first time exhibitors, even though the data goes back to 1997, the counts for years before 2000 are not meaningful, as the individual may have exhibited in one of the years just prior to 1997. I assume in 2000 that if an individual has not exhibited in the past three years, that person is a first time exhibitor.

Similarly, for the last time exhibitors, the data after 2005 is not meaningful, as the exhibitor may have shown in 2008.

Year	First Time	Last Time	Gain (Loss)
1997	NM	119	
1998	NM	172	
1999	NM	181	
2000	175	160	+15
2001	130	141	-11
2002	125	159	-24
2003	114	151	-37
2004	97	154	-54
2005	94	NM	
2006	64	NM	
2007	85	NM	

Table 8. First/Last Time Exhibitors

Based on the data above, the news is not good. In 2007 there were less than half the number of first time exhibitors than in 2000.

Exhibitors are dropping out at a relatively constant rate (about 155/year) that is higher than the number of first time exhibitors. Over the period 2000 through

2004 there was a net loss of 111 exhibitors. It is entirely likely that the rate of loss will continue unabated unless some strategy can be found to encourage new exhibitors.

The corollary to this is that the existing pool of exhibitors is called upon more frequently. Table 9 shows the number of different exhibitors in each year and the average number of times they exhibited.

Year	Total Exhibits Exhibits	#of Exhibitors	Average per Exh.
1997	1018	513	2.0
1998	1637	672	2.4
1999	1262	708	1.8
2000	1067	621	1.7
2001	963	582	1.7
2002	936	561	1.7
2003	879	535	1.6
2004	806	506	1.6
2005	834	508	1.6
2006	707	411	1.7
2007	791	482	1.6

Table 9. Number of Exhibitors by Year

There are several points of both interest and concern. The second column, the number of exhibits shown in each year is not a surprise, but is certainly depressing. The low number of exhibits and exhibitors in 1997 is due to the fact that I have data for only 2/3 of the shows during that year.

However the total number of multiframe exhibits in 2007 was only 48% of those in 1998. Some of the decrease in multi-frame exhibits has been taken up by the growth in single-frame exhibiting, but clearly shows are scrambling for exhibits.

The data shows that the average number of exhibits per exhibitor has stayed remarkably constant during the last eight years and thus accounting for the dramatic decrease in the number of exhibits. Perhaps the message for show exhibit chairs is that there is a limited pool of last minute exhibits among the more experienced group and that it is time to turn to the exhibitors with less experience to fill in those empty frames.

We are all aware of the frequent last minute e-mails from show exhibit chairs looking for exhibits to fill the frames required to maintain their WSP accreditation.

With a declining number of new exhibitors those last minute calls almost always go out to the most frequent exhibitors whose names are known to the exhibit chairs, rather than to the legions of one-time exhibitors who should be encouraged to continue exhibiting.

Since every exhibit chair has the records from prior shows, and will have the information necessary to contact one of his or her infrequent exhibitors to request help in filling the frames.

There is another reason for going to the "heavy hitters" rather than the less frequent exhibitors. Since the experienced exhibitor is more likely to have a "good" exhibit that enhances the overall show quality (see table 7) the show gains prestige as a "tough" venue.

Medal Creep

The anecdotal evidence is that the percentage of gold medals has been increasing significantly over recent years. A number of the articles I cited earlier focus on this question. With the database of results, this is an easy question to address. Table 10 shows by year the % of each medal level for multi-frame exhibits.

The data reveals that since 1997 the percentage of gold medals has increased by almost 40% with corresponding decreases for all other medal levels.

The table reveals only the numbers; the underlying reason for them remains obscure.

Based on the discussion above in the section "First Time Exhibitors" an observation can be made that may well be a contributing factor, but not necessarily the entire reason.

If one looks at the declining number of first time exhibitors, and the increasing reliance of exhibit chairs on frequent exhibitors to fill frames, the rise in gold

All exhibits-%s	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007
Gold	32.9%	35.3%	38.6%	39.6%	42.9%	42.6%	43.5%	48.8%	47.4%	51.5%	46.8%
Vermeil	30.5%	26.5%	26.3%	23.0%	26.0%	27.5%	28.7%	24.8%	28.3%	25.1%	28.2%
Silver	21.5%	23.6%	20.3%	23.2%	18.4%	19.9%	17.3%	18.1%	15.4%	14.5%	16.4%
Silver Bronze	9.7%	8.8%	7.8%	7.4%	7.6%	7.1%	6.8%	4.6%	4.5%	5.5%	5.3%
Bronze	3.8%	5.3%	5.2%	5.9%	3.5%	2.5%	2.7%	3.3%	2.8%	3.0%	2.1%
Certificate	1.6%	0.5%	1.9%	0.9%	1.7%	0.5%	1.0%	0.4%	1.6%	0.4%	1.1%

Table 10. Historic Medal Levels for All Multi-Frame Exhibits

awards is almost exactly parallel to the decrease of first timers. The reliance on experienced exhibitors brings in the more successful exhibits (i.e. those that more frequently earn a gold) thus driving up the overall percentage of high awards.

If exhibit chairs worked to bring in exhibits from individuals that show less frequently, then the percentage of golds would very likely decrease.

To further examine this issue, table 11 presents an expanded view of the information in table 7. As earlier, the leftmost column is the number of exhibits for a single individual. The second column is the number of exhibitors at the level in the first column. The third column is the average medal level for the group in column 2. The fourth column has the total number of golds for the group with the number of exhibits in column one. The fifth column has the percentage of all of the golds for the group with the number of exhibits in column one. The sixth column is the cumulative percentage golds for this group and all less experienced exhibitors. The seventh column is the cumulative number of exhibitors to the level in the first column and the last column is the number in column seven as a percentage of the total group of exhibitors.

An example is probably useful at this point. Take the row associated with all exhibitors that have 10 outings. There are 27 individuals with 10 showings. Their average medal level was 4.1 or just a bit better than a vermeil. The group had a total of 125 golds or 2.8% of the total gold awards. The group of exhibitors with 10 or fewer outings had 35.5% of the total golds and was comprised of 1,816 different individuals or 86.9% of all exhibitors.

Examination of this table reveals some rather surprising facts, but the most startling is that slightly less than 10% of exhibitors (those with 12 or more outings) have won over 56% of the golds. This group is that is most frequently the source of exhibits when an exhibit chair is searching for help. It is no surprise that the number of golds is increasing.

One other interesting fact is that the sin-

# Exhibit Outings	# of exhibitors	Average Medal	Total Golds	Percent of total Golds	Cumulative Gold %	Cumulative Exhibitor	Cumulative % of Exh.
1	740	3.0	127	2.8%	2.8%	740	35.4%
2	327	3.2	136	3.0%	5.8%	1067	51.1%
3	182	3.6	147	3.2%	9.0%	1249	59.8%
4	150	3.5	162	3.6%	12.6%	1399	67.0%
5	121	3.7	205	4.5%	17.1%	1520	72.8%
6	75	3.8	167	3.7%	20.8%	1595	76.4%
7	78	3.7	169	3.7%	24.5%	1673	80.1%
8	71	3.8	191	4.2%	28.7%	1742	83.4%
9	45	3.9	181	4.0%	32.7%	1789	85.6%
10	27	4.1	125	2.8%	35.5%	1816	86.9%
11	29	4.0	144	3.2%	38.6%	1845	88.3%
12-13	46	4.1	234	5.2%	43.8%	1891	90.5%
14-15	48	4.3	379	8.3%	52.1%	1939	92.8%
16-18	47	4.4	468	10.3%	62.4%	1985	95.0%
19-21	29	3.9	248	5.5%	67.9%	2015	96.5%
22-25	24	4.3	304	6.7%	74.6%	2039	97.6%
26-30	24	4.2	342	7.5%	82.1%	2063	98.8%
31-40	10	4.4	226	5.0%	87.1%	2075	99.3%
41-50	7	4.4	141	3.1%	90.2%	2080	99.6%
51-100	8	4.4	299	6.6%	96.8%	2088	100.0%
100+	1	4.8	145	3.2%	100.0%	2089	100.0%

Table 11. Exhibitor Statistics

gle most prolific exhibitor (no surprise that this is Al Kugel with 189 multi-frame outings) has won more golds (145) than all of the one-time exhibitors combined.

Evolution of Exhibit Types

When I began writing, this is one of the topics that I looked forward to addressing. Certainly there is considerable anecdotal evidence that the percentage of postal history and traditional is declining with a corresponding increase in other areas, particularly thematic and display classes.

Table 2 lists the exhibit types. To make the interpretation of the results a bit less confusing, I have combined some of the exhibit types in table 2 into a single group that for lack of a better term will call "Front of the Back of the Book." (FBOB) This group is a combination of the aerophilately ("C"), special delivery ("E"), postage due ("J"), officials ("O"), revenue

("R"), postal stationery ("U"), and local posts ("L") exhibits. All of these fall into the postal division and are judged on a similar basis. I have also combined the rail/RPO, metered mail, and machine cancels into a single group that essentially represents marcophily. The contents of the BOB group are described earlier in the text following table 2.

Table 12 presents the distribution of exhibit types by year. I have added the single-frame exhibits as a group without breaking them down into the various types.

Despite the conventional wisdom to the contrary, the percentage of thematic and display exhibits has decreased by about 30% from its high in 1997. Although not as precipitous, the percentage of traditional and postal history exhibits has also declined. Marcophily, never a major component has been relegated to a nonplayer

	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007
Thematic/Display	15.7%	15.0%	16.2%	13.8%	13.3%	10.4%	12.3%	11.5%	11.7%	8.9%	11.1%
FBOB	16.6%	16.6%	15.9%	16.2%	15.7%	16.4%	15.0%	15.5%	13.8%	15.3%	14.3%
Marcophily	2.6%	1.8%	1.4%	2.3%	1.6%	1.5%	1.7%	1.5%	1.5%	1.3%	0.9%
BOB	4.0%	3.0%	2.2%	2.3%	1.9%	3.4%	3.1%	3.4%	2.9%	2.9%	4.9%
Illustrated Mail	0.8%	1.2%	1.7%	2.3%	2.3%	2.7%	3.6%	2.5%	3.0%	3.6%	3.9%
Traditional/PH	52.9%	48.1%	44.6%	40.7%	40.0%	37.8%	37.5%	38.9%	40.2%	38.6%	38.6%
Single Frame	7.4%	14.3%	18.0%	22.4%	25.1%	27.7%	26.9%	26.7%	26.9%	29.4%	26.3%

Table 12. Exhibit Types by Year

status.

The emergence of the single-frame exhibit has been the single most important factor in the changing landscape of modern exhibiting.

By 2001 or so, when the dust settled from introduction of the single frame class, the relative percentages of the various groups has stabilized, and there has been no significant change since that date.

For the last eight years roughly 27% of exhibits were single frame. Each of those exhibits represents about seven or eight lost frames from what might have been a multi-frame exhibit had not the single-frame class been available. Certainly this has contributed to the lack of frames that now plague exhibit chains seeking to fill their frame quota to maintain WSP accreditation.

Perhaps it is time to re-examine the show accreditation criteria and change the quota requirement from "number of frames" to "number of exhibits."

Many judges report that the time to properly evaluate (including the research and preparation prior to actually seeing the exhibit in the frame) a single frame exhibit is about the same as required for a multi-frame exhibit. Thus even though shows may have fewer frames because of the single frame exhibits, the preparation time for the judges is largely unchanged.

Going for the Grand Part I

The goal of every exhibitor is to win a grand! However, the difficulty in attaining this lofty award is daunting.

There has long been anecdotal evidence that one stands a better shot at a grand award if the exhibit topic is more along "classic" lines than in other areas. I would like to examine this unsupported hypothesis.

Before starting I would like to make only a single assumption:

Every exhibitor, regardless of topic, country, and time frame shown, attempts to produce the best possible product. There is no reason to believe that as a group,

exhibitors of one specific topic, country, or time frame are more likely to be successful in that effort than exhibitors in other areas.

The implication of this statement is that one expects to find grand awards distributed among exhibit types roughly on the same percentage basis as the exhibit type is a percentage of all exhibits. For example, if revenue exhibits comprise 10% of the total exhibit population, the expectation is that such exhibits would win about 10% of the grands.

Table 13 shows the distribution of gold awards and grand awards for each of the each of the exhibit types.

There are three sections to table 12. The first section consists of the first two columns that contain the types of exhibits and the number of each type in the database. The second section comprises columns 3-5 and addresses the distribution of gold medals. The third section is identical to the second but addresses the distribution of grand awards.

The organization is the same for both the gold data and the grand award data. The first column in each section has the expected number of awards for each exhibit type assuming that they were awarded in the same proportions as the size of each exhibit type is to the total of exhibits. For example, the 1,821 thematic and display exhibits represent 16.7% of the total database (see table 5) and should thus be expected to win about 16.7% of the 4,540 (see table 6) gold medals or 748 golds. The number won was 386 or 51% of the expected number. The same information for the grand awards is shown in the last three columns.

What observations can be made from the data? First for the gold awards:

The data suggests that the two largest segments of the exhibit spectrum (FBOB and Traditional/PH) receive far more gold medals than should be expected. This pairing is not unexpected, as the components of the FBOB group have over the years been generally accepted under the Traditional/PH umbrella. The marcophily group held its own, and the BOB,

Display/Thematic, and Illustrated Mail groupings received far less than their expected fair share of the gold. One wonders why?

The data for the grand award is even more skewed. The Traditional/PH group and the FBOB completely dominate the grand awards. They represent together 65% of the exhibits but received 91% of the grand awards confirming the anecdotal evidence mentioned at the start of this section. Because these two groups are the 800-pound gorillas in the room, the other areas are drastically penalized with the BOB group in the worst shape with only 8% of its expected grand awards.

One must ask why these results are so very far out of the expected range. In particular, why should the Traditional/PH group be so dramatically over-represented in the grand award column?

I cannot accept that as a group the exhibitors of traditional and postal history material are more skilled in their preparation or more diligent in seeking out material than the exhibitors in other areas. To do so would violate my single earlier assumption. There must be some other reason for this apparent anomaly.

But before venturing into this sensitive area, a bit of a preface will help to set the stage.

After a judge accepts a request from a show to be on the jury, synopses and title pages start to appear, and about a month before the show, the judge finds that the exhibits span topics from 19th Century Bosnian Revenue Stamps and Usages" (with two past international golds) and a US 1847 exhibit ("Postal History of the US 5 Cent 1847") with a prior grand award. Also, for the sake of simplicity, assume there no other exhibits that might be realistically candidates for the grand. "Oh s**t" the judge mutters over his second martini, and ponders how he will approach the judging problem.

The Manual of Philatelic Judging (MPJ henceforth in this article) confronts the very difficult problem of building a level playing field for the very diverse body of

All Exhibits	#Exhibits	Expected Golds	Actual Golds	%Over/Under Expectations	Expected Grands	Actual Grands	%Over/Under Expectations
Thematic/Display	1821	758	386	51%	57	20	35%
FBOB (C.E.J.O.R.U.L)	2196	914	1135	124%	68	74	108%
Marcophily	232	97	101	105%	7	2	28%
BOB	426	177	118	67%	13	1	8%
Illustrated Mail	336	140	91	65%	10	7	67%
Traditional/PH	5893	2454	2709	110%	184	236	128%

Table 13: Gold and Grand Awards by Exhibit Type

exhibits found at shows today. The process consists of two steps:

1. Evaluate each exhibit against the theoretical best exhibit of its type.

2. Each exhibit is then evaluated for the "challenge factor" associated with reaching that theoretical level of excellence.

The first item above is rather obvious. How well does each exhibit stack up against the best "possible" exhibit of its type? The success of each exhibit in this context is solely the province of the judge. With proper research he or she would have a model of that "perfect" exhibit of its type. Hopefully the exhibitors have helped the judge with useful references and other information in the synopsis.

The second step (evaluation of the "Challenge Factor") examines the question of how difficult a task did the exhibitor set out to accomplish? The MPJ provides six metrics (starting on page 11) to aid the judge in this process. Simply stated (but you should read the MPJ) they are:

1. Is the task easy or hard?
2. How *difficult* would it be to replicate the exhibit if it were lost?
3. Has the exhibitor eliminated [...] *difficult* material that they do not have?
4. Is the story balanced and complete?
5. Is there an opportunity for scholarship that has been solved?
6. Is the condition the best possible for the type of exhibit?

The judge has to evaluate each of these to arrive at some measure of the "challenge" of the exhibit.

At this point I've spent about 10 column inches in a preface, but have still not addressed the question of the disparity of grands among the various types of exhibits. Patience...

I believe that for the most part, judges do an excellent job of the first step, even for the most abstruse exhibit topics.

I also believe that the evaluation of the challenge factor is where many judges get into trouble, and in particular, the interpretation of the second item, and to a lesser extent, the third, are at the heart of the matter.

In the second and third items I have highlighted the word "difficult." Linguists would call this a "soft" word, as it is open to many interpretations. What is "difficult" for one person, might not be for another. So how should a judge interpret the word in the process of evaluation?

At this point I need to introduce two words that are very likely the most frequently used terms in philatelic discus-

sions. They are "**scarce**" and "**rare**". My unabridged Webster's dictionary provides definitions:

"**scarce**" – "deficient in quantity or number compared with demand"

"**rare**" – "seldom occurring or found"

Based on the definitions it is important to recognize the following facts:

1. Something may be rare without being scarce (costly), for example three copies of a stamp from a country with only one collector of that country.

2. And similarly, something can be scarce (costly) without being rare such as C3a.

The important point is that the words are **not** interchangeable.

Scarcity relates quantity available to satisfy demand and relates directly to cost. Demand is one measure of the popularity of a subject area. For popular topics, the larger number of collectors chasing a limited pool of material creates increased demand that drives up the cost (i.e. increases scarcity) of these items, even though the material may not be intrinsically rare.

Rarity is simply the number known and has absolutely no connection with the item's cost. Something that is rare may be extremely difficult to locate, but it will not necessarily be expensive when found.

I would like to focus on the first three of the six metrics from the MPJ, used for assessing the exhibit.

The first item asks if the theoretical standard of excellence of an exhibit is easy or difficult to attain. Consider an exhibit titled "Doane Cancells of Franklin County, MA." There are about 70 different Doanes from the county, and all except one can readily be found in dealer boxes. The one less common item might take a bit more effort to locate, but it is available with a little persistence. The theoretical standard of excellence here is low. Even throwing in a few EKU's and interesting usages could do little to alter the fact that the exhibitor has selected a topic with very low challenge.

Now consider a second hypothetical exhibit: "US Commemorative Issues of 1948." (There are 28 of them.) This exhibit contains items such as: most of the Large Die Proofs (1 or 2 of each known); all of the stamp pad seals (no complete year set is known to exist); plate blocks all signed by the designer and/or engraver; a hand-drawn FDC of each; precancels; and great usages. As a judge, you recognize that this exhibit closely approaches the theoretical level of excellence and would easily rate a "strong" gold. But more importantly would score much higher in the first test than would the

Franklin County exhibit since the challenge is much higher.

Now add another hypothetical exhibit to the mix. In this case a traditional exhibit of the US 1869 Issue. This high-level exhibit shows all of the stamps and reprints including multiples, many grill varieties, the three inverts, a very strong grouping of the proofs and essays, some marvelous covers of the high values, several of the more desirable Waterbury cancels on the lower values, and a few additional exceptional items (likely unique) such as the block of the 24¢ invert. Obviously this exhibit is a "strong" gold and a candidate for the grand.

If the 1948 exhibit and the 1869 exhibit were the only two "strong" golds on the table for consideration of the grand, how would they fare?

If the judges feel this is a slam-dunk for the 1869 exhibit, I would suggest that they are interpreting items two and three in the MPJ as follows:

2. If the exhibit were lost, how **costly** would it be to replicate? For items that are very costly, to replace them with other costly items.

3. Has the exhibitor eliminated [...] **costly** material that they do not have?

If however, the judges feel that these two exhibits both have a great deal of merit for the grand, then they are interpreting the items two and three as:

2. If the exhibit were lost, would it be possible to replicate the **rare** material, or at least replace it with other equally **rare** items?

3. Has the exhibitor eliminated [...] **rare** material that he or she does not have?

Personally, I would not enjoy making the decision between these two exhibits, as I believe it to be a very close call.

The attempt of the MPJ is to remove cost of acquisition from the judging equation and focus on the philatelic material that is based on the **rarity** (not **scarcity**) of what is shown.

Now finally to my interpretation of why nonclassic exhibits do not receive their expected share of the gold and grand awards.

I believe that the word "difficult" in the criteria is far too ambiguous. Different people (including judges) have different interpretations (e.g. **scarcity** vs. **rarity**).

I also believe that the goal of the criteria is to create a level playing field for all exhibits.

For this reason, in the next version of the MPJ, these criteria need to be redrawn to remove the ambiguity, and I believe that

the focus should be on rarity, **not scarcity (cost)**.

There are a sufficient number of judges who find it difficult to remove cost from the judging equation. This, I believe, is the reason that non-classic exhibits (frequently less costly) do not fare as well as they should at the very highest level of awards.

Beyond rewriting the criteria, education is probably the most important part of the process of change in judging practice. Not specific education in the details of any individual exhibit, but to inculcate that great rarity can be found across the entire spectrum of philatelic interests, not just in the traditional or classic material.

When this view is commonplace, then those exhibits that have been unfairly penalized by the cost metric, will now begin to receive appropriate recognition.

Going for the Grand – Part 2

There are twenty-two still active exhibits (or 0.2% – one-fifth of 1% of all multi-frame exhibits) that among them have won 21% of the grand awards over the past eleven years. Three of them (two are still active) have won 5 grand awards each. You do not want your exhibit in the same show with any of these 800-pound gorillas. Why bother?

There are 64 exhibits (0.6% of all exhibits) that have won at least two grand awards and among them they have amassed 158 of the 340 grands or 46% of those available.

At the present time there are 31 grand awards available each year. In 2007, 11 of the 31 (about 35%) of the grands went to exhibits that had won a grand in the prior exhibiting year, as the exhibitors jockeyed for slots in the CofC. If one performs the same analysis on a year-by-year basis, the pattern is quite similar. This in effect reduces the number of first time grand awards to about 20 per year still further closing the window of opportunity for new exhibits.

I am well aware that there are a few rules on eligibility of exhibits. The only relevant one to this situation is that a grand award winner cannot compete again in the same year. There are no restrictions on the number of grand awards that would bar an exhibit from competition.

It would seem to me that some number of grand awards should make an exhibit ineligible for further competition. Personally I would set that number at two.

I should note that the claim "I've added this or that great new item to the exhibit"

carries little or no weight with me. For an exhibit with two or more grand awards, it is unlikely that upgrading of even 5-10% of already great items (two grands remember) with slightly greater items, could materially impact the overall quality of the exhibit and make it that much more worthy in the CofC than it was before the addition of material.

With respect to the prior paragraph, consider the following: In your ten-frame grand award exhibit, assume that each page is worth one point. After winning your first grand, you dramatically upgrade 10 already great pages to double their value to two points each. Now your exhibit is worth 170 points or is about 6% ($10/160 = 6\%$) better than the earlier version. But of course every other grand award winner (but not CofC champ) has done the same...

Closing Comments

Hopefully this article will promote meaningful and positive discussion on the present state of exhibiting and its future.

Nothing in the above should be construed as criticism of any individual, exhibit, or group. It is clear however that there is ample opportunity for improvement in the exhibiting and judging process.

Board Meeting Highlights • Stampshow, Hartford, CT Friday, August 15, 2008 by Liz Hisey, Secretary

WEBSITE: Website is receiving a lot of hits, particularly the Exhibits site. A motion was made and passed to scan back issues of TPE onto website, not to include recent five years. Discussion was held about "bundling" print advertisements in TPE with advertisements on website. President Bartshe appointed a team — Larry Fillion, Ed Fisher and one other to be appointed to research this and bring a report back to the Board at Ameristamp in Arlington, TX in February 2009.

ADVERTISING: Dave Herendeen reported on state of advertisers for TPE. See above for suggestion. Dave also announced he would be stepping down at the end of the year. Don David Price has agreed to take over as Advertising Manager.

THE PHILATELIC EXHIBITOR: John Hotchner reported that he is waiting for notification of winners of the best 2007 articles in TPE. Nancy Clark is working on finalizing the content for the second edition of The Best of TPE. President Bartshe appointed a committee to have a final proposal of recolonization of TPE, committee members, John Hotchner and Jerry Kasper. Proposal to be ready for the Board meeting at AmeriStamp in February 2009.

PUBLICITY: Ed Fisher reported that several articles had been printed in Linn's and also on the Virtual Stamp Club. Information has been in several WSP Show programs.

CRITIQUE SERVICE: Mark Banchik reported that the service has been running well this year. Fifteen exhibitors have helped. 30-40 judges have taken an active part in this service, and it is working well with Guy Dillaway's committee Title Page and Synopsis critiques.

TEAM COMPETITION: The new rules and regulations are on the website. Everyone is encouraged to set up teams to enter.

DIAMOND AWARD: 25 Awards have been approved and in most cases have been awarded.

OUTREACH: In order to make this more manageable, the U.S. has been divided into 10 Districts. A motion was made and approved, to appoint a Director of Outreach, and for such person to be a voting member of the Board. Directors for each District are also being sought. For more information contact President Bartshe.

25th ANNIVERSARY: Charles Verge, Past President of AAPE, has volunteered to head up a committee for this event, which will be held in conjunction with CHICAGOPEX

2011. Anyone interested in working with Charles please contact him.

SESCAL: AAPE will have a booth at SESCAL. Liz Hisey, Pat and Dan Walker and Tony Dewey will be volunteering there.

STAMPPEXPO400: Albany, NY, September 25-27, 2009. Tom Fortunato and Conrad Novick came before the Board to explain about the show. It will be held at the Empire State Plaza in Albany. There will be an exhibit competition and a bourse with 150 dealers. Board agreed to support Expo, to encourage exhibitors, to provide workshops/seminars and to have a booth. John Nunes is in charge of the Bourse and Tom Fortunato is Exhibits Chairman.

EXPANSION OF DIAMOND AWARD: Randy Neil brought a request before the Board that the criteria of the diamond award be expanded to the founding of AAPE, not just the current rolling 10 years. After discussion by the Board, a consensus developed that Founding/Pioneer members be acknowledged for their early contribution to AAPE and exhibiting in some other manner. Ron Leshner to head up a committee and bring report to the Board at AmeriStamp in February.

Upcoming Changes In Philatelic Exhibit Judging

by Stephen Reinhard, Chairman, CANEJ

You may have heard that the procedures used to judge philatelic exhibits will be changed in the near future. There have been many rumors and much misinformation floating around of late. Through this article we hope to give exhibitors the correct information so that they are fully informed and know the game plan.

CANEJ

The APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ) is responsible for overseeing all matters relating to exhibiting at National Level shows in the U. S. CANEJ has eleven voting members, including the APS President, and three non-voting members by virtue of their office (CANEJ Immediate Past Chairman, FIP Representative and Royal Philatelic Society of Canada Exhibiting Chair). It includes a wide cross section of exhibitors. In fact, all are exhibitors and all but one, the APS President, are philatelic judges.

Last Fall, with the help of APS staff, CANEJ sent out a survey to almost 1000 WSP exhibitors of record (those that had exhibited at a WSP show in the past three years and for which we had current addresses) living in the U.S. Subsequently an attempt was made to contact a number of Canadian WSP exhibitors. About 500 responses were received. While the responses varied widely, we found one common thread in the responses: *Exhibitors want more and better written feedback from the judges.* Additionally, many respondents indicated that there should be more consistency in judging. With this information in hand, CANEJ tackled these two matters.

Consistency in Judging

The first matter addressed was that of judging consistency. We observed that eight different score sheets are used on about a third of the exhibits in the average show, and no score sheets on the rest. With the criteria for awarding points varying wildly from one sheet to the next, it became obvious that consistency was impossible to obtain under the current system.

Seeking less complexity and consistent application, it was apparent that a single method of judging all philatelic exhibits would be best. The same fundamental principles apply to all exhibits. The CANEJ subcommittee members working on this found that in every other exhibiting country in the world there is a common standard used in evaluating exhibits, with some occasional minor varia-

tions, usually just verbiage. These criteria for judging philatelic exhibits are:

- Treatment and Importance (including the title and title page)
- Knowledge, Study and Research
- Condition and Rarity
- Presentation

It was decided to embrace what is already in place at National Level exhibitions in the rest of the world and look at exhibits using the above criteria. (Incidentally, one-frame exhibits are presently evaluated this way.) All exhibits (except Youth Class) will now be judged using the same fundamental criteria. The playing field is level. Exhibits in a class or division using one type of score sheet will not have an easier or more difficult path to a Gold Medal than exhibits from another class. Judges will look at all exhibits the same way.

Feedback to Exhibitors

CANEJ then took a look at methods of getting exhibit feedback to exhibitors. About two-thirds of our exhibitors now get no feedback at all unless they attend the show and critique. We needed a way to provide every exhibitor with useful feedback.

At previous Judges' Roundtables, it was apparent that the majority of our judges found little value in points. It was agreed that a point score sheet, even one common to all exhibits, without anecdotal information was inadequate or even a waste of time. It was taking a lot of time for judges at the frames to select the correct form, focus their thoughts on that form, and point score the exhibit. If this wasn't helping exhibitors, then why do it? Many exhibitors felt that a point sheet with comments aimed at how to improve the exhibit was worthwhile. However, to ask judges to spend time at the frames compiling points and then also to later provide detailed written comments was just too much to ask in the time available. We opted to abolish all present point score sheets (except Youth) and require that judges complete a written evaluation form for every exhibit.

The content of the uniform evaluation form will be found on the next page. Judges may fill out the form at any time during the show, but most will probably do it at the frames while preparing for the critique. A judge will only prepare evaluation forms for those exhibits that will be his "first response" at the critique. The Chief Judge will provide oversight and assure that the written comments are meaning-

ful and legible. If exhibitors receive an illegible form with the return of their exhibits they may send the form to me (P. O. Box 110, Mineola, NY 11501) and I will have it redone legibly.

There are "weight" percentages on the Uniform Exhibit Evaluation Form. These are a guide to exhibitors and judges alike as to the relative value of the various criteria. They are not points. No points will be reported to exhibitors.

New Judging Manual

How do exhibitors and judges familiarize themselves with these evaluation terms? How will they be adapted to the various classes and divisions?

A new edition of the *APS Manual of Philatelic Judging* is being prepared. An introductory detailed section will define these terms. Sections will follow on each class and division, as in the current edition, but these sections will focus on how to apply the evaluation criteria to the specific class or division. Additionally, a seminar library will be prepared and qualified presenters will offer the appropriate seminars at shows around the country.

Timeline

All of this takes time. Before using of the new form becomes mandatory, we want to make sure that exhibitors and judges understand the exhibit evaluation criteria and how they are applied. Until the new *APS Manual of Philatelic Judging* is available, there will be no requirement to switch over to the new methods. We are striving to make the new manual available by mid-February 2009 at APS AmeriStamp Expo and the new procedures will then become mandatory sometime in the spring. In the meantime, Chief Judges who want to try out the new procedures at shows this fall or winter, on an experimental basis, may seek authorization from CANEJ to do so. Exhibitors might be surprised to find one of these new forms returned with an exhibit.

We feel that these steps will accomplish the two goals that you asked for: more and better written feedback to exhibitors and better consistency in judging.

"It's a healthy thing now and then to hang a question mark on the things you have long taken for granted"
— Bertrand Russell

Content of Uniform Exhibit Evaluation Form

Exhibit _____ Frames _____

Title

Title / Title Page: Subject title, scope, limitations, fit (included in Treatment)

Treatment

Treatment: Development, clarity, balance, relevance, subject completeness 20%
Importance: Subject Importance, Philatelic completeness, significance 10%

Knowledge, Study and Research

Philatelic / General Knowledge: Selection and application, brevity, correctness 25%
Personal Study and Research: Analysis and evaluation, original research 10%

Condition and Rarity

Rarity: Challenge, scarcity, significance of items displayed 20%
Condition: Physical condition and appearance in light of quality obtainable 10%

Presentation

Presentation: General layout, attractiveness 5%

Comments and Recommendations

Award _____ Judge _____ Chief Judge _____

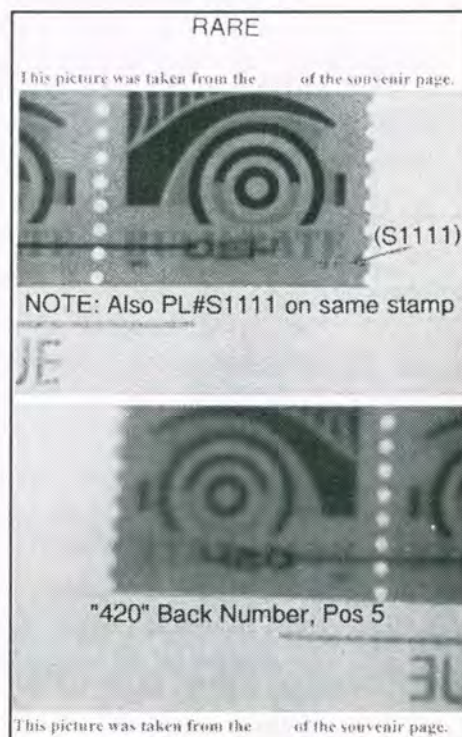
Q & A

Q2: If I were to include the use of a luminescent picture in an exhibit would that send up a flag to the judge? And if so how could you show anything that involves the tagging of US stamps in an exhibit? Here is a luminescent photograph that I took over 15 years ago that identifies both of the two tag breaks found on the Plate #1 for the \$1 Seaplane. I know that some exhibitors have even gone through the trouble to try and use a short wave



uv light in exhibiting, but that (at least I was told) was an automatic thumbs down for that exhibitor. Also are any photographs allowed? See the photo at right of a back number for a modern US coil issue. I just got through giving two talks and slide programs in Falls Church, VA at Americover 2008 on Collecting Back #'s on souvenir pages. The picture of the back # is a strip of five I believe showing the back # as seen in both directions front and back of the souvenir page. If I were to just show the souvenir page there is no way to back light the stamp with the back # on it. Any assistance will be greatly appreciated. Bruce Menia bmenia@nycap.rr.com.

Questions are welcome to be put before the membership. If you answer directly, please cc the editor at jmhstamp@ix.netcom.com so the answer(s) can appear for the benefit of all, in a future issue. — JMH



A person who never makes mistakes seldom makes anything else. — Christine Friberg.

Synopsis of the Issue

by Jim Kotanchik (See cover for this exhibit's title page)

Synopsis - "100 Years of United States Official Seals"

Introduction and Significance

The handling of "problem" mail is one of the issues that have vexed postal services since the first letter was mailed. Even though such mail represents only a very tiny fraction of the total volume, the use of official seals for both protection and repair of mail is pervasive and continues to be an integral part of postal procedures worldwide. Over 160 postal administrations worldwide beginning in 1862 have prepared and used official seals for purposes similar to those shown in this exhibit of the US seals. Our understanding of the movement of mail cannot be complete without a study of the seals and their use, which provide essential insight to the processes and solutions for handling "problem" mail.

Rarity and the Challenge Factor

Traditional exhibits have three components all of which must be in balance: archival material, finished product and production anomalies, and usages.

- **Archival Material** – Only two auctions with substantial selections of proofs, essays, and trial color proofs have taken place since 1981. Almost all of the individual items in this exhibit are one-of-a-kind. Even though there are about 25 face different essays of the 1872 registry seal, differing in paper, color, and border, no two with the same combination of elements have been found. Both specimen examples in the exhibit (1879 issue and 1919 issue) are new finds by the exhibitor and thus by definition are the only recorded examples at this time. Based on the exhibitor's research the archival items shown for the 1877 seals are **all** very likely to be unique. In scope and depth, the archival material presented in this exhibit is the finest ever shown.
- **Issued Seals and Production Anomalies** – Unlike stamps, seals are not "accountable paper" thus quality control in their production was rather poor. Beginning in 1879 seals appear to be printed on whatever paper type was on hand and perforated with whatever gauge was last used in the perforating equipment. These factors result in a very large number of seal types based on differences in paper, perforation, and watermark. Many of these varieties are very scarce, and some are known only in single digit quantities. **All** of the known types are shown in this exhibit. As an example, a block of four of the "common" 1919 issue is shown where the seals have a different perf gauge on each of the four sides (unique item).
- **Usages** – If one examines the domestic mail volume for the period covered by this exhibit, and the printing quantities of the seals over the same time period, then a quick calculation reveals that at most one in each 150,000 pieces of domestic mail received a seal for any reason. The challenge is to find the really great usages out of the very tiny surviving population of that very small initial group.

The usages demonstrate the role of the seals in postal operations. Uses of seals on the more mundane classes of mail are very elusive. For example, seals used to repair post or postal cards are very uncommon. John Hotchner in a March 12, 2007 Linn's article stated that he had seen only two examples. Four other WSP Gold Medal exhibits of US seals shown in the last 15 years contained also a total of only two such uses. This exhibit contains 12! Other very rare usages include mail with seals from more than one country, eleven in this exhibit, none in the exhibits noted above; covers with two different US seals issues, five in this exhibit, two in the other exhibits; uses on wrappers and bank mailing tags, the only known examples are shown here.

Two final metrics demonstrating the scarcity of exceptional items (especially great usages):

- I spent a week at Washington 2006 and visited EVERY dealer looking for US and worldwide seals material. I found no off cover or archival material from any country and only four covers not of the most common types at that immense venue. Of the four, only one had US seals and made it into this exhibit (bottom of F7P7).
- From the Richard Frajola web site (http://www.rfrajola.com/pony/page1_1.htm) one learns that there are 251 Pony Express covers in his census. A few months ago I counted the number of 10¢ 1869 Issue covers in all of the Siegel Auctions during 2005. There were about 350. Each quantity is larger than all of the 19th century US seals covers combined in major collections and exhibits.

Underlying Research

The exhibitor has written the definitive book [1] on the US and Possessions Official Seals. The very extensive research (including four one-week trips to the National Archives) to support this writing is the basis for statements in the exhibit similar to "one of two recorded." The exhibitor has been the contributing editor for the official seals listings of the Scott Specialized Catalogue since the 2001 edition.

All of the major collections and exhibits of seals have been examined to identify the material in private hands. This includes access to five very substantial collections that have never been exhibited.

Combining all of the private holdings and exhibits noted above, it would still not be possible to replicate even 80% of the content of this exhibit.

The Exhibit

The presentation of the off-cover seals includes in most cases the most significant examples. Items such as the special printings of the 1872 registry seals are all present (one in the unique full pane, and another in a block of four) and are typical of the depth of coverage shown. Many production errors, long regarded as printer's waste, are shown as usages, proving that at least some of these errors were released through normal channels.

Perhaps 90% of seal usages are to secure the transmission of important mail, repair items damaged in canceling machines, close mail received unsealed at the post office, or to reclose mail opened in error. Much less frequently encountered is mail opened for customs inspection, damaged mail from ship, aircraft, and train wrecks, mail chute problems, post office fires, etc. All of these usages are shown. A good example is the showing of the "common" type 1 1919 seal. It includes a Shanghai Mail Agency usage, three two country usages (one to Tannu Tuva), the only reported Puerto Rico usage, the unique Sea Post usage, an RPO usage (one of two known), seals used to repair mail involved in plane and Zeppelin crashes, post office fires, a railway mail car fire, a mail chute fire, and three different PO department penalty postal cards. This depth of coverage is typical of the material in this exhibit.

The list below highlights a very few of the more significant pieces or groupings (the text in parentheses is the frame and page numbers of the item in the exhibit):

- The essays, proofs, and TC proofs of the registry seal constitute one of the largest presentations of this very rare material (F1P2-8). Most of these items are likely to be unique.
- All three special printings of the 1872 registry seal are shown. The full pane of the Continental Bank Note Company special printing is arguably the most important official seals piece in collectors' hands. (F1P14-15)
- The DLO seals (including the 1877 issue) are exceptional with numerous unique or near unique items. The showing of the small format forwarding seals represents the only complete holding. (Beginning at F2P9)
- The Sea Post seal usage is by far the nicer of two known examples. (F3P4)
- The archival material for the 1877 seal represents the most significant grouping of these mostly unique items.
- The "Special Printing" of the 1879 seal is shown in a full sheet of 50, the only such sheet in private hands.
- The cover posted in 1859 and lost for 27 years and resealed with three 1879 seals is in the exhibitor's opinion the most outstanding seals cover known. (F3P12)
- The cover with a 4th printing 1879 seal and two different German seals represents the largest number of different seal types on a single cover from any country known to the exhibitor. (F3P14)
- Among the eleven covers with seals from two countries in this exhibit, the one with five US 1900 lithographs and five Great Britain Victorian seals (used on a TPO!) is one of the nicest two country usages known to the exhibitor. The franking of five 8¢ Pan Americans does not hurt either. (F5P8)
- The cover with both a 1907 blue typograph used in the Veracruz mail agency and also with a Mexican DLO seal is the only known use of any official seal in the Veracruz agency and a scarce two country usage. (F6P3)
- The 1917 black typograph used on a cover from the Shanghai Postal Agency is the only known example of this seal used in Shanghai. (F7P6)
- The three pages of fire-charred covers with 1919 seals (including a Hindenburg crash cover) are among the exhibitor's favorites. (F7P16 and F8P1-2)
- The experimental panes of five, the experimental tape, and the valid use of a photocopied seal represent the only reported examples of these modern seal rarities. (F9P3, F9P7, and F9P16)
- The last frame of the exhibit contains the most complete holding of the typeset seals ever shown. It includes 18 seals or covers that represent unique examples.

Significant Material

Throughout the exhibit, significant material has been carefully selected that defines the core content necessary to present a balanced story of the official seals. The selected items include archival material, seals, production anomalies, and usages. These are highlighted by red, boxed text.

This exhibit is the product of over thirty years of collecting and research. It is difficult to find pages where there is not an “only reported” or other WOW kind of item. Pick a number from 1 to 16, and look at that page in each frame. I am confident that you will find something that makes you say “WOW!” on most of those pages.

The material in this exhibit is, in depth, in breadth, and in significance, the finest ever shown.

Annotated Bibliography

The first reference work on United States Post Office Seals, published in 1983, is that by Adam Perkal and Seymour Kazman [2]. Their effort began the systematic identification of the major varieties. The journal of US and worldwide seal collecting, “Officially Sealed Notes” [3] added considerably to the body of knowledge during the 22 years of its publication. An early overview of the area by Ernest Kehr [4] is an excellent introduction for someone interested in the area. The exhibitor’s book [1] is now the definitive study.

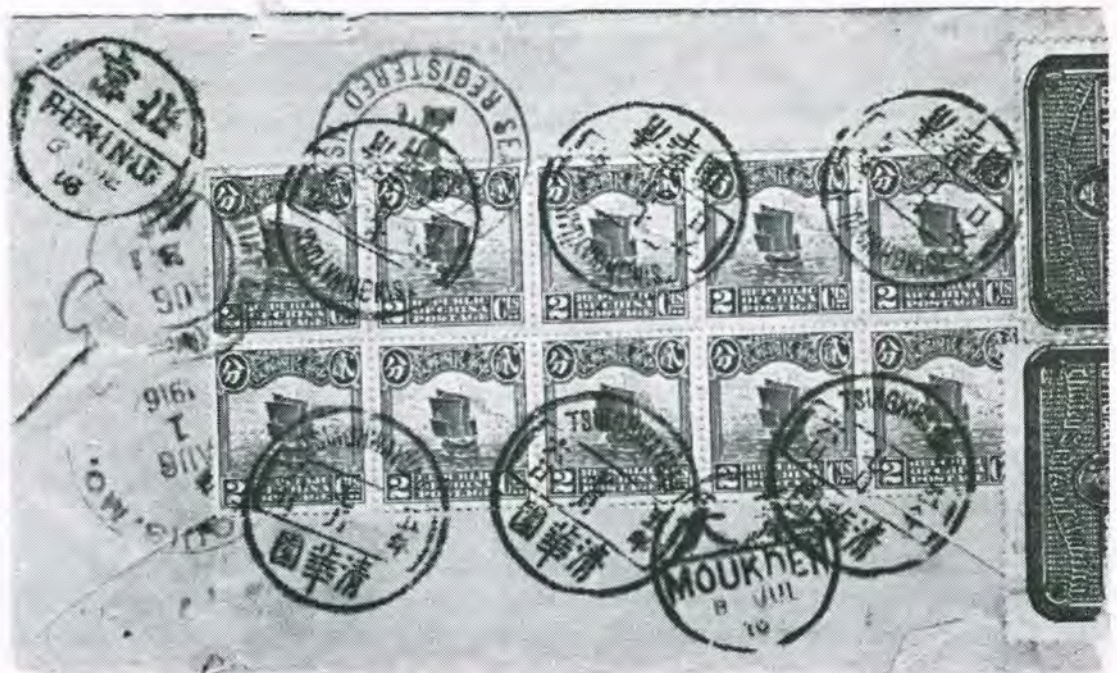
- [1] *Post Office Seals of the United States and Possessions*; [The Exhibitor], BookMasters, Inc.; 2006. The replacement for P&K below. Everything about all the US and Possessions seals, and a lot of other great reading on the history and use of the seals. A “must have” for your philatelic library! See the blurb at www.poseal.com for further details. Now the definitive treatment of US seals.
- [2] *Post Office Seals of the United States*; Adam Perkal and Seymour Kazman; George Alivezos; 1983. The first book focusing on these issues. Much of the content has become dated, and the exhibitor’s book [1] is now the standard reference.
- [3] *Officially Sealed Notes*; William P. Barlow Editor; 449-15th Street, Suite 410, Oakland, CA 94612. A quarterly journal devoted to United States and foreign official seals. Now defunct, it was *the* place share new findings.
- [4] *The Post Office Seals of the United States*; Ernest Kehr; Collectors Club Philatelist; Vol 53, Numbers 1 and 2. An excellent overview of US seals. ***This is still the best reference of a manageable size for the jury member unfamiliar with the official seals area.*** It covers the broad spectrum of all of the US seals, including a representative sample of non-Scott listed material but also contains many speculations that in recent years have proven to be incorrect. It is however, extremely useful for presenting the scope of the area.

This cover to the right was until recently part of the exhibit. It is the earliest reported use of seals to reclose a letter opened for customs inspection.

Mailed at Tsinghuayaun College (in Peking) to St. Louis, the 1907 type 2 seals are tied with a “US CUSTOMS MAIL” hs on the front and are precanceled with the same handstamp.

This cover, with its considerable visual appeal and rarity of use, would find a home in most other seals exhibits. But as more important items have been added to the exhibit, it has been relegated to my box of deaccessioned material.

An Example of the Depth of Material in this Exhibit



EFIRO 2008 Report and Comment

by Dr. Rob Bell (and response by Dr. Peter P. McCann)

The show in my humble opinion and from the perspective of a first time international exhibitor seemed well organized for Officials, Commissioners, Judges, and the Public (including children).

There was lots of space, impressive exhibiting frames, and good air conditioning (and it was hot outside). Further, from the few I spoke to they seemed to be happy with the judging.

I do not have the attendance figures but I would guess the Show was poorly attended with something like 1000-2000 persons, at the most, each day. There were no numbers kept as far as I know.

The foreign Postal Agencies in attendance seemed to be doing little business and some appeared to have packed up early and left. Others did not arrive.

The President of Romania and one of the members of the Royal Family turned up on separate days in the morning. These were well attended functions.

Romfilatelia who helped sponsor the show seemed to be always busy with new issues available each day. Also, the Romanian Post Office appeared to be doing brisk business.

However, the Show was somewhat of a disaster for the many Philatelists, and Exhibitors in attendance. And I acknowledge that others may have differing opinions.

The litany here was that there were essentially no dealers (only one postal history dealer with covers), no specialty society meetings, no symposia, no specific place to meet people, no place to post a message to meet people. No opportunity to meet with the Commissioners or Judges, other than a two-three hour period on the last day of the show when a Judge would provide comment at the frames if requested. No social functions for Exhibitors.

Even the FIP meetings, many of which were open, were held at the hotel and not at the Show site. And that Hotel was 15-30 minutes away by taxi. So I doubt that they were attended by many philatelists. This probably because there were limited rooms at the show and renting these would have added to costs.

The food at the restaurant could have been better. Desserts disappeared on day three! All food was reheated in a microwave. However, coffee and limited snacks were good at a separate stand!

As someone said, you could really have "done" the Show in two hours if you excluded looking at the exhibits!

Every evening for an hour or so they had a rock band at 5 p.m. These events seemed out of place.

The other thing that had many talking, was

the cost of the Palmares Banquet which was initially 200 Euros (\$300 dollars) and then reduced to 175 Euros. Further a tuxedo was requested. A number of attendees/exhibitors made a statement by not participating in this event. However, I understand that the cost was not out of line with other European International Shows.

My hotel in downtown Bucharest was good. However, the streets were all being torn up and excavated in an immense renovation initiative. Those buildings that had been finished looked really impressive.

I must say that every Romanian I knew, the Romanian postal staff, and Show organizers were **OVERWHELMINGLY KIND AND HELPFUL**. They went the extra mile time and time again. It was also good to meet with Romanian friends who I had not seen for ten years.

I attended the show every day and I suppose some of the above comment was related to my sheer boredom in not finding anything to do day after day.

But things in Romania are much, much better than when I went to EFIRO in 1998 (a national Show).

This 2008 show had its strengths but could have been improved.

So one asks how can FIP improve International Shows?

It would seem that the FIP should hold National Show organizers to higher standards with extensive check lists for each area of activity, with Commissioners, Judges, Dealers, Postal Agencies, the Public, and Exhibitors all being well cared for. Milestones for each activity area should be established in advance and if there is any major slippage the FIP, following warnings, should withdraw its support 18, 12, or nine months before the show. This to be fully understood by the Show organizers.

On the other hand it would seem that FIP could reduce the immense financial burden to the host country of providing air fare, board and lodging, and a daily stipend to all officials, judges, and commissioners attending. Perhaps a system whereby full financial support be paid when Commissioners and Judges have attended three International Shows at their own cost. Perhaps by using less expensive hotel accommodation. Perhaps by reducing the length of the judging to three-four days and only paying for that period. There are probably many solutions to helping the show organizers and hosting country provide full services to all the categories mentioned above, and be financially solvent after the show.

It would seem that an FIP high level

panel/commission could be established, with defined goals, to report back on how FIP could improve the whole international show scene, acknowledging that some shows such as Washington 2006 were far above the average. Much could be learned by surveying organizers of previous international shows and then doing detailed postmortems. This panel to have representation from the FIP, exhibitors, nonexhibiting philatelists, dealers, postal agencies, the general public, and experienced show organizers.

Much good I believe could come from such a commission and report.

Response from FIP Vice President Peter P. McCann

Dr. Bell, as a first time international exhibitor, approaches EFIRO 08 from the perspective of what perfection might be. Of course, as with real life, perfection is seldom attainable, and seasoned international exhibitors know to expect less; depending upon the resources of the show sponsor, the amenities that are standard in the host country, and practicalities on the ground. He suggests that the attendance of 1000 to 2000 per day was "poor attendance," but this is Romania, not Hong Kong, or even Washington, DC. Attendance of a thousand or more is more than respectable given that Romania is not a crossroads or large tourist destination, and a nation which is only 15 years into building infrastructure and a viable economy from the ashes of 45 years of Communist rule.

Romania is a wonderful country but out-of-the-way. The type of dealer who comes to such a show, and I would cite even such shows as Israel and Bangkok, is the dealer who is catering to the mass of attendees: young people, beginners and those buying new issues. You will find few specialists and postal history dealers (other than postal history of the host country) at most such shows. To call the show a "disaster for the many philatelists and exhibitors in attendance" because of this and the lack of symposia, and specialty society meetings, badly overstates the case. Dr. Bell is expecting Washington 2006 in Bucharest. That is not a reasonable expectation.

He, further, complains that the only opportunity to meet with the Judges was a two-three hour period on the last day of the show when a judge would provide comment at the frames if requested. Formal critiques such as we are used to here are a U.S. invention. They are not done at the FIP level, and in fact the opportunity to meet with judges at the frames at FIP shows is a fairly new innovation. For those two to three hours the judges are available at the

frames they judged, and all the exhibitor needs to do is show up to get critique and feedback. Few do. There is no need to meet the Commissioners as a group; only the one who carried your exhibit, and that person is generally at the show and available to any exhibitor who leaves a message at the Commissioners meeting room.

The distance from the show hotel to the show site can be a problem, but it is not unusual to have considerable distance between the two. The size of exhibition hall needed for an international show is significant. These tend not to be downtown where the hotels are, where they are expensive to build and service. The choice of hotel is limited by quality, availability, cost and location. Matching the hotel to the show venue is sometimes simply not possible.

The food at shows is often a disaster even in the United States. It is fine to note it as a problem. It is quite another to correct it as it is usually provided by the venue's own contractor, and that is not within the power of the show organizer or FIP to change. Dr. Bell doesn't like rock bands. Neither do I. But any entertainment is better than no entertainment, and rock bands would certainly draw the type

of visitor to the show that we all claim we want to get interested in philately: young people.

The cost of the Palmares Banquet is more than I am comfortable with, but these are lavish multi-course affairs, usually with the finest of the host country's cuisine, and professional entertainment. Though formal attire is requested, it is not required. Given what an exhibitor spends on their exhibit, on frame fees, and to attend the show, the cost is not out of line; and certainly in Romania, was on a par with the standard for other internationals.

Dr. Bell next delves into the question of how to improve international shows by reducing costs, holding the show organizers to higher standards with extensive checklists for each show element, and withdrawing FIP support for "major slippage".

Based on this and other inaccurate comments it appears that Dr. Bell does not know that there are cost-limiting measures already in effect, that there is an FIP Vice President assigned to liaise with each show as it is developing to assure compliance with FIP regulations, and that failure to comply can indeed result in withdrawing FIP patronage. However, to get into the level of assuring a specific number of symposia, numbers and

types of dealers, etc. would require much more FIP rule-making, which would ultimately mandate MORE costs to the organizing committee, and I don't believe that is what anyone wants.

Dr. Bell suggests a high level FIP "panel/commission could be established ... to report back on how FIP could improve the whole international show scene". I have some doubts as to whether such a group would be of much use as the FIP Board itself is made up of philatelists, judges, experienced administrators, people with extensive experience in show development and administration, and there is a constant discussion that goes on over how shows can be improved in ways that are practical, economic, and guaranteed to cause fewer problems than they solve. Further it is my experience that study commissions made up of persons tangential to the process (that is, with no responsibility for it) usually come up with impractical suggestions, if they do not dissolve into wrangling over what is practical and desirable from each perspective, and in this case the expense of convoking such a panel would be significant. That said, specific, practical suggestions to the FIP Board are always welcome, and I will assure that Dr. Bell's letter is circulated to the members.

The New "One Size Fits All" Judging Form by Tony Wawrukiewicz

During Stampshow 2008 at Hartford, and since then, I have had an opportunity to discuss the proposed new "One Size Fits All" judging form (see Steve Reinhart's presentation of this elsewhere in this PE). Before I discuss it, let me first say that learning about it has been a wonderful experience because its proponents such as Tim Bartsche, Steve Reinhart, Dave McNamee and others have been so forthright about presenting it and *listening* to concerns about it. In my opinion this is not a unilateral process, and I like it.

Below are *my opinions about what I believe I understand about the new judging process*. I am presenting them here and now, because even though I know the new judging form is a work in progress and my discussion may be about a moving and changing target, if I don't get them in now, they will only make the January PE and will not have as much value then (in my opinion).

I have actually used the nascent form since Stampshow (at Americover 2008), and I have found it to represent a straightforward, logical approach to judging. At this show I successfully used it to aid me in judging FDC, postal history, display, and OFE. I don't mean that I actually used the form (which I didn't have) but I used the concepts presented in it to help me reach my results — while still actually using the forms that are still the official ones.

To those who don't wish to use a point sys-

tem, one can now do this with all types of exhibits because very carefully thought out criteria are now available to help you. Yet, if you still desire to do this, points are allocated on the form in a general manner to give the judge an idea of relative weight of each criterion, and thus you can still use points. More to the point, whether one points out an exhibit or not, in the future one will be expected to then communicate to the exhibitor, *in writing*, exactly where he or she failed to meet the criteria. I like this, especially when the exhibitor has mailed in their exhibit.

I believe that new, universal, criteria are especially helpful in evaluating display exhibits because the criteria in the present forms inappropriately (in my opinion) are different from those for all other exhibits.

By the way, *the present forms for judging OFE essentially present the new criteria*. I have some concerns about the criteria, but only as regard to word-smithing, and this is where I find people actually listening to my opinions. Below I present some of my word-smithing comments. Note that if I am wrong in my interpretation(s) below, this says to me that others will get it wrong and that the wording of a criterion needs changing!

Specifically, I was concerned that words used in the criteria might be ambiguous or unclear in their meaning. That is, as I read the

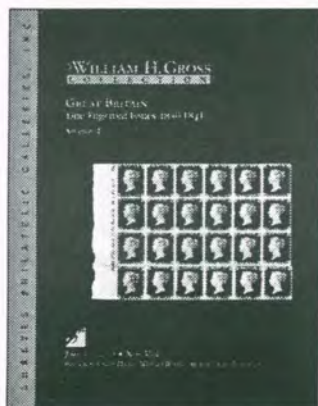
criteria, I also worried that judges might double-ding exhibitors if the criteria in sections seemed to or actually did overlap in coverage.

For instance the meaning of the word relevance has always been unclear to me. The OPE form states: "Is every philatelic item directly related to the subject or theme?" After discussion with Tim, I believe this means: "Is there padding in the exhibit?" It does not mean: "There is a close connection between the text and the item," because that concept is contained in section 2.2.

In another case, the phrase "Related knowledge" has always baffled me. After discussion with Tim, I now believe that it means "General Knowledge." Or it also means, and I like this better, "Subject Knowledge." So, I believe that 2.2 should read: "2.2 Subject (General) knowledge is demonstrated by the accuracy and appropriateness of the related text." I believe that this means that there are no or few stretches.

In the final analysis, I am asking those who read the new criteria as presented by Steve to consider them as a real step forward as I do, or to have cogent reasons why you are concerned about them. I am also looking forward to feedback about whether others have difficulty understanding some words or phrases in these criteria.

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Mistakes are part of the dues one pays for a full life. — Sophia Loren

Ask Odenweller

by Capt. Robert P. Odenweller

The AAPE Award of Honor Gregg Hopkins, in "Your 2¢ Worth," commented about an exhibitor who received the AAPE Award of Honor at a show and how it was the perception of that exhibitor that the award was a "consolation prize." Not true. The criteria for the award are for the judges to select two exhibits that did not receive a gold medal, preferably a vermeil and a silver, and not both vermeil, that were notable and deserving of encouragement. Rather than a consolation, they are recognition of fine effort.

He also queried the term "mug hunters," used by Janet Klug. Perhaps he was serious, and if so, it should be mentioned that awards in years long past seemed to gravitate toward cups of various sizes, or "mugs." For what it's worth, those looking for the cups were somewhat derisively called mug hunters and I'm sure that the term is still used. I've used it on occasion, although not recently.

Rarity Any discussion of rarity is likely to go off onto one of the many sidetracks that can define the term. The article by Bell and Ramkissoon avoided the rather complex Dvoracek matrix that offered a two-dimensional view of the matter rather than the usual linear scale. That one is too involved to go into here, but recommended reading for those who would like an in-depth discussion of it. Unfortunately, it makes the more linear scale look too simplified, with gaps that are hard to explain.

Henry Fisher mentions a stamped manumission document that is unique. It certainly qualifies as "rare" and would be a highlight in an appropriate exhibit. Rarity and "difficulty of acquisition" are two ways of dancing around the term. Monetary value does not necessarily mean rarity. With almost 100 copies of the "inverted Jenny" around, nobody could call it rare, but the presence of one in an exhibit certainly commands notice.

Historical documents have their place in exhibits, but some of them can lose impact if shown only for the historical story. George Kramer's July 4, 1776, letter to John Hancock is part of a postal history exhibit and certainly grabs one's eye. By tying it into to postal arrangements of the day, George made sure that it serves well in the exhibit. But in the hands of another exhibitor, who might simply show it for the impact of the date and addressee's name, it could fall short. So there's more to rarity than monetary value or numbers known, although a combination of

those two factors certainly does not hurt.

Score Sheets Jim Graue raised a question based on my misgivings about rendering critique sheets to all exhibitors. With the latest change by CANEJ, all exhibitors will receive critique sheets when the new judging rules, just approved by APS, are put into place, so the point is moot. My misgiving was about the extra work for the judges that would be involved in creating the debriefs, generally in that the first responders would transcribe their notes.

My reservations were based more from witnessing the lack of eagerness of some of my judging colleagues to do that final chore on score sheets that are currently mandated that spurred my remarks. Certainly, it is a laudable goal that all exhibitors should have the benefit of written remarks, particularly if they cannot attend the critique. The usefulness and depth of those remarks are something that will require attention.

Having just spent a good bit of time writing suggestions and critiques for 28 exhibits, each with about six lines of remarks and hints as to how improve the exhibits, I can say that it is work that some others may wish to cut short. Even so, the basic information, as Phil Rhoades noted, can have value, even if limited only to the breakdown of percentages. I'd hope that most judges would go the extra yards to add good critique information.

The change to a single, standard critique/judging sheet that will be coming from CANEJ will help to answer some of Tom Fortunato's thoughts about local and regional judging. Although his points are differently, and well, allocated for such shows, the general layout of the two forms could be the same, encouraging a smooth transition.

Why Go to an International Show — Whether as an Exhibitor or as a Collector?

The theme for this issue almost answers itself if one thinks of the opportunities presented. Forget (if you can) Washington 2006, with all the dealers, exhibits, events and people to meet. Unfortunately, not all shows will be quite like that, but most have all those elements to some degree.

To attend as an exhibitor is to be able to learn about how to improve your exhibit. Yours may be the only one of its kind or area on display, but it will be grouped with others that are similar to yours in many ways. Each is likely be of a high order of development, since the qualification requirements demand high

performance at the national level. Even more, the ones that have eight frames will have to be veterans of prior international competition and will have received at least a large vermeil medal.



All of these exhibits constitute a gold-mine of ideas. Coming from exhibitors of different countries, some techniques to show material at its best may not have occurred in exhibits you've seen before. I've found over the years that the exhibitor of a given area who manages to get the highest award often spawns many copy-cat styles of exhibit that follow. These may flatter the originator of the style, while at the same time may not be quite as appropriate for those who copy him. That's not to say that some of those techniques are not ideal for your material. If it seems to work for your material, try it. Steal ideas shamelessly. The amalgamation of new ideas into the exhibit you have previously shown will often give a fresh new look that should appeal to the judges and other viewers of your material.

Attending as a collector can be just as rewarding. Meeting new people who share your interests at meetings of a specialist society can offer the beginning of a long friendship. The opportunity to share ideas and view frames of material in your mutual area of interest with top collectors from all around the world doesn't happen very often.

And then there are the dealers. Most international shows have dealers you may never have heard of before. Sometimes they are from the host country and have too limited a scope for you even to have heard of them. I recall finding a dealer in Milan, Italy, who had an exceptional copy of a stamp with a unique cancellation. To him, it was all the same as any other of the used stamps of the same number.

Wrap all of those reasons up with a chance to visit an interesting venue that may never have been in your travel plans before, and you have the makings of a fascinating trip. My wife and I had not really given St. Petersburg, Russia, a high place on our list of destinations, but it became one to return to after attending the show there last year. From my first international show, 1970 in London where I was exhibiting for the first time internationally, to today, I'd say that some of the most interesting nonbusiness travel I've done was philatelically inspired.

Report From The Secretary

by Liz Hisey, 7227 Sparta Rd., Sebring, FL 33872

MEMBERSHIP STATUS AS OF AUGUST 31, 2008:

U.S. Membership	
Active and paid up	732
Life Members	74
3rd Quarter New Members	23
Foreign Membership	
Active and paid up	117
Life Members	11
3rd Quarter New Members	4
Total Membership August 31, 2008	849
Life Members	85

Special congratulations go to Novice Award Winners 3rd Quarter 2008: Duane Heverling, Anchorage, AK, PIPEX 08, James Lawler, Rushville, IN, INDYPEX 08 and Patrick Henry Crowe, Ellicott City, MD, BALPEX 08. They have earned a compli-

mentary membership to AAPE for one year. Welcome to new members for the 3rd Quarter 2008:
William Maddocks, Munster, IN
Sid Morginstin, Trenton, NJ
Nicholas Kirke, Praque, Czech Rep.
Edward Moore, Vincetown, NJ
James Herndon, Blacksburg, VA
Bohdan Sowa, Branford, CT
Youngblood Ink, Scandinavia, WI
Bob Jacques, Beverly, MA
Susan Whitehead, Easley, SC
Paolo Trapanese, Stamford, CT
John Tollan, Caroline Springs, Australia
Ray Cartier, Arlington, TX
Randy Smith, Minneapolis, MN
Martin Nadel, Chester, CT
Robert Thompson, Houston, TX
Richard Pederson, Chantilly, VA

Garfield Portch, Islington, ON Canada
Martino Laurenzi, Westfield, NJ
William Lawson, Bronxville, NY
Gary Dishuk, Clifton, NJ
Evan Siegling, Kalamazoo, MI
Louis Caprario, West Orange, NJ
Larry Pettinger, Reston, VA
Robert Pinet, Ottawa, ON Canada
Bruce Menia, Guilderland, NY

Letters and cards have also been sent, when I have been notified of a death or illness.

Database has been updated as change of addresses have been received.

Respectfully submitted,

Elizabeth Hisey, AAPE Secretary



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 6-7 PENPEX '08. 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 frames, each containing 12 pages in open competition in multi-frames, single-frame, display class, and youth classes. NO FRAME FEES. New exhibits and exhibitors are most welcome. No admission or parking fees. Prospectus available from Vesma Grinfelds, 3800-21st St., San Francisco, CA 94114.

January 23-24, 2009. York County Stamp Show. The 31st 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 for first frame and \$5 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 10 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, 2008. For prospectus and show information contact John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327 or e-mail: glenrockotts@comcast.net. Please include "Stamp show" in subject area.

January 30-31, February 1, 2009. Filatelic Fiesta. Sponsored by the San Jose Stamp Club. A WSP show. To be held at the Santa Clara County Fairgrounds, Gateway Hall, 344 Tully Road, San Jose, CA. 35 dealer bourse. Single frame exhibits — \$25, Multi-frame — \$10 per frame. No charge for youth exhibits. Entry forms may be obtained from Dr. Ed Laveroni, P.O. Box 320997, Los Gatos, CA 320997 or ejpila@comcast.net. Free admission, youth area, USPS. Special Cinderella souvenir sheet commemorating the 100th anniversary of commercial radio broadcasting. Hours 10 a.m. to 6 p.m. Friday and Saturday, 10 a.m. to 4 p.m. on Sunday. Further information can be found on the show website: www.filatelicfiesta.org or by contacting the General

Chairman Jim Sauer hjamesauer@yahoo.com or 408-445-2694.

March 21, 2009: OXPEX 2009 Celebrating the 60th annual exhibition and anniversary of the Oxford Philatelic Society, along with hosting OPEX 2009, the 29th annual All-Ontario Topical Exhibition at the John Knox Christian School, 800 Juliana Drive, Woodstock, Ontario, Canada, 9:30 a.m. to 4:30 p.m. Free admission, free parking, and free entry of exhibits. Displays are six-page frames, maximum of eight frames/exhibit; multiples of two frames preferred up to eight. We will frame your exhibit if insured and includes a SASE. Go to www.oxfordphilsoc.com for entry forms and rules and regulations or contact David Ward ward2221@rogers.com or David Ward, OPS, P.O. Box 20113, Woodstock, ON, N4S 8X8. The day includes 16 dealers, Canada Post, Circuit Books, draws, youth station, four judges with panel critique session and written critiques.

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.

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.

- **MOURNING COVERS,** U.S Postal Counterfeits, Yemen oddities, "Hubba Hubba" Korean War Covers, 1934 and 1935 Christmas Seals on cover, Pentothal cards, and US Auxiliary markings on domestic and incoming mail wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125 or jmhstamp@ix.netcom.com.
- **USA COLLECTIONS OF EACH OF THE FOLLOWING:** Scott #736 Maryland, 772 Connecticut, 782 Arkansas, 894 Pony Express, 897 Wyoming, 924 Telegraph, 925 Philippine Islands, 927 Florida. The collections consist of essays, sheets, position plate blocks, FDC, and postal history. Exhibitor lost interest. E-MAIL — rkschoss@mindspring.com for details and price.

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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.	Issue	Denom.	Color
295	1901	2¢	carmine & black

Markings (where applicable):
UNUSED, OG

AND WE ARE OF THE OPINION THAT
IT IS GENUINE, NEVER HINGED. *****

*** PF GRADED XF-S 95 ***



458558

F 178468

Alan
For The Expert Committee
Chairman

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New York, NY 10018
01/31/2007
EXPERT COMMITTEE

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.	Issue	Denom.	Color
9X1b	1845	5¢	black on bluish

Markings (where applicable):
TIED BY PENSTROKES AND BY RED "NEW YORK PAID 5 JUL 31"
INTEGRAL-RATE CIRCULAR DATESTAMP ON 1845 FOLDED LETTER TO
SHEFFIELD, ENGLAND

AND WE ARE OF THE OPINION THAT
IT IS A GENUINE USAGE. THE STAMP WITH A VERTICAL FOLD CREASE
BREAKING PAPER AT BOTTOM *****



448245

F 160327

Alan
For The Expert Committee
Chairman

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