

#91/vv  
v. 23#3

# The Philatelic Exhibitor



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

FOUNDED 1986 • VOLUME 23, No. 3 — WHOLE No. 91 • www.aape.org • JULY, 2009

## *Oncorhynchus mykiss* The Rainbow Trout

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### A SYNOPSIS

**Purpose of Exhibit:** To explore the many aspects of Rainbow Trout in a thematic format by showing not only topical Rainbow trout material but thematic elements that will develop the story in a richer and more interesting fashion.

**Subject Matter:** This story is about Rainbow Trout and not trout in general. The later would certainly be a 5+ frame exhibit. Even though much of this story relates to trout (Atlantic and Pacific relatives) it is specifically focused on the Rainbow and thus should not be penalized as unsuitable for a 16-page exhibit. Items of a topical nature were carefully chosen to display only Rainbow Trout and their specific characteristics. The only place where this is not the case is where discussing common traits within the family or genus.

**Treatment and Plan:** The story is subdivided into 4 major sections and based upon the subject matter of each the exhibit is well balanced. Each section is functionally of equal importance and every attempt was made to address that equality in their development. Many aspects were quite difficult to display in a thematic manner and more abstract methods were used to more fully develop the story.

**Knowledge of Subject:** The exhibitor has been a fisherman for more than 55 years and has researched this subject in depth for many decades. In trying to fully develop this story the viewer will be exposed to many facts that are important to understand the subject yet are quite challenging to find suitable elements. While a fairly new exhibiting challenge for the exhibitor, more than 5 years have been spent trying to acquire the material show herein.

**Elements:** One of the difficulties is in finding thematic material that is not either relatively new or of the revenue variety. 19<sup>th</sup> century material was selected to develop the ideas chosen where thematically possible. On each page a serious attempt was made to include at least three and sometimes 5 different elements which will include usages of both stamps and revenues on licenses, stationery, cancels, meters, Cinderella labels and more.

**Rarity:** As one would expect the difficulty of acquisition is not necessarily high for many items shown but is more related in trying to find the elements that will best develop the story line. There are a few rare items on display, most notably the Iowa proof imperforate fishing stamps of which only 4 pairs could exist. Also the Tasmania pictorial envelope is reported (McNamee) to be one of 10 commercially used and the only one to a foreign destination.

**Showings:** This exhibit was first shown at NTSS 08 and received a vermeil. Subsequently it has been shown only at local and regional shows with awards ranging from vermeil to gold. It is also my first attempt at a thematic exhibit.

Synopsis of the Issue  
by Tim Bartshe

What Should Be In A Synopsis Page — See p. 14

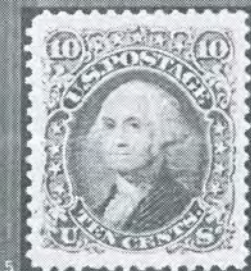


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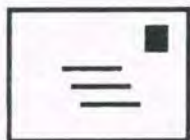
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# AAPE STATEMENT OF PURPOSE

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

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Outreach: Tim Bartshe (Contact details at left)

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**. Life memberships in the U.S. and Canada: 69 and younger \$400, 70-79 \$300, 80+ \$200. Residents of other countries: 69 and younger \$500, 70-79 \$375, 80+ \$250. 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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# 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 Oct. 15, 2009 is Sept. 15, 2009. The following issue will close Dec. 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. 1-4, \$3.00; Vol. 23, No. 1-2, \$3.00.

## FUTURE ISSUES & THEMES

The deadline for the October, 2009 issue of **The Philatelic Exhibitor** is September 15, 2009. The suggested topic is: **"Show administration – an art or a science?"**

For the January, 2010 issue — deadline December 15, 2009 — the suggested topic is: **"Are live shows too expensive to survive? Is our future exhibits on the Internet?"**

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

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## Changes of Address

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

## Editor's AAPE(s) of the Month

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

- **May, 2009- Bob Rawlins and Steve Henderson**, who regularly write about and promote exhibiting in the *Universal Ship Cancellation Society Log*.
- **June, 2009- Denise Stotts**, who has taken on writing a regular column on exhibiting in the Christmas Philatelic Club's *Yule Log*.
- **July, 2009- Darrell Ertzberger and NAPEX '09**, which graciously gave AAPE time at its banquet to present the 2009 Hennig Award to Charlie Peterson. See page 13.





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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](mailto:turgon96@bresnan.net)

## Diamond & Ruby Award Applications

The *Diamond Award* is given to an exhibitor who has supported national level shows through consistent excellence and frequent entry of their multi-frame 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.

The *Ruby Award* is given to an exhibitor who has won 12 gold level awards with two or more one frame exhibits, or golds for 6 different OFEs, starting Jan. 1, 2005.

Additional details and applications for these awards will be found at [www.aape.org](http://www.aape.org). Click the awards link, then Diamond Award or Ruby Award, as needed.

## Newly Accredited Judge

Santiago Cruz has been accredited as an APS National Judge. His areas of expertise include Colombia, Colombia (SCADTA), Panama, Latin America. Show committees wishing to contact him should check the APS website or CANEJ Chairman Stephen Reinhard ([sreinhard1@optonline.net](mailto:sreinhard1@optonline.net)).

## Diamond Award Winners

31. Robert Morgan — "Hungary: The Hyperinflation 1945-1946" (10 Golds)
32. Jeffrey Shapiro — "Collecting Prexie Postal History" (10 Golds)
33. Eliot Landau — "Classic France Postal History, 1849-1876" (10 Golds) + Golds on 6+ Different exhibits.
34. Frank Wiatr — "Cracow Postal History" (10 Golds)
35. Larry Nix — "America's Public Libraries and Their Forerunners" (10 Golds)
36. Bob Hisey — "Officials of South America" (10 Golds)
37. Dalene Thomas — "Pharos: Lighthouses of The World (10 Golds).
38. Liz Hisey — "Christmas Dinner at the Portland Hotel, OR — 1914."

## Ruby Award Winners 6 Different One-Frame Golds

1. Tim Bartshe
2. Harlan F. Stone
3. Steve Zwillinger

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## Committee Appointed

CANEJ Chair Steve Reinhard has appointed the following subcommittee to handle the development of a PowerPoint Library of CANEJ Seminars.

- David McNamee, Chair
- Phil Stager
- Tim Bartshe
- Kent Wilson

This subcommittee will be responsible for developing goals. These goals will center on education by use of presentations at shows, use of the new APS web site to gain wider dissemination, and other approaches in spreading the word of exhibiting and judging. Once the goals are established a program to accomplish the goals will be

developed. Already written materials may be used as the starting point. Many people, both inside and outside of CANEJ, will need to assist the members of the subcommittee.

If anyone has a PowerPoint program to share with David please see that he gets the most up-to-date copy of same. He can be reached at [dmcnamee@aol.com](mailto:dmcnamee@aol.com) or 15 Woodland Dr., Alamo, CA 94507

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- **PARODIES — ALL TYPES OF PHILATELIC** items wanted for exhibit entitled "Parody Philately." Anything that pokes fun at mail service, our hobby, etc. Current or order material needed. All inquiries answered. Mark Sommer, 1266 Teaneck Rd. - 10A, Teaneck, NJ 07666.
- **FLAG & WHITE HOUSE** 6c or 8c Scott #1338. Pair with full ver. gutter btwn. noted but not priced in Scott Wanted, also unusual usages: overseas, parcels, registered, etc. Arthur Cole, 256-882-9951 evenings or e-mail scan to artcole@att.net.

## Help With New Projects — Free Listing

• **1934-1935 U.S. National Parks Postal History.** Need a COD cover on mailing label using one or more of the stamps. Victor Nieset, 9565 W. Ridge Rd., Elyria, OH 44035 or vhnieset@windstream.net.

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

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

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

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

## What's New @ aape.org by Larry Fillion

– Youth 2009 Champion of Champions Results Posted  
– Youth 2009 Champion of Champions Profiles Posted

– Diamond Award Recipients Posted  
– Ruby Awards Recipients Posted  
– Hennig Award Recipient Posted

– Cover and Article List for April 2009 Uploaded  
– Youth 2010 Champion of Champions Initial List Posted  
– 2009 One Frame Competition Winners Posted  
– 2010 One Frame Competition Rules Posted

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## Editor's 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125, Falls Church, VA 22041  
jmhstamp@verizon.net



### Charlie Peterson (1933-2009)

If ever there were a good news-bad news situation it is for the former, the presentation to Charlie Peterson of AAPE's Hennig Award for excellence in judging and his contributions to literature excellence through improved judging standards and the work he did in the Writer's Unit 30 Critique Service. The bad news is that he was visibly sinking when he attended the awards ceremony on June 6, and he passed on just a week later. A report on the presentation is included in this issue starting on page 13. It is followed by a tribute from Doug Lehmann. Given the fact that Charlie mentored two generations of literature judges and went out of his way to help many others throughout a long career in philately, it is my intention to devote several pages to tributes in the October issue of TPE. If you would like to participate, please send me your tribute

**Four More Pages** Thanks to the work of our Advertising director, Don David Price, we have enough new advertisers to be able to expand by four pages beginning with the next issue. We want to keep those advertisers, and the best way to do that is to patronize them, and let them know that you saw their ad in TPE. Keep in mind also that dealers buy as well as sell. When you decide to cash in one collection to be able to afford a new effort, dealers can be helpful in finding a private treaty buyer, or disposing of it in other ways.

**Show Listings** On one hand, I hear show people complaining that it is hard to get exhibits, to get people to come to the show, and to get print publicity. On the other hand, space in AAPE's Show Listings column rarely exceeds four or five listings. Free listings, I might add. Need I say more?

### Corrections

- In Dingle Smith's "More on EFIRO and FIP Shows, page 22, 4/09 TPE, The last sentence gives an incorrect website. It should be [www.fip-revenue.org](http://www.fip-revenue.org).
  - In Steve Reinhard's "Wanted: A Few Good Men (and Women)," p. 16 4/09 TPE, his e-mail should have been [sreinhard1@optonline.net](mailto:sreinhard1@optonline.net). The address for Peter McCann, also incorrect, should be [P103226706@cs.com](mailto:P103226706@cs.com)
- The Editor regrets the errors.

## Your 2¢ Worth

— Larry Nix • Roger Rhoads • Tim Bartshe • Martin Nicholson • Mike Ley  
• Vernon Richards • Larry Crain • "Connie" Bush • Rob Bell • Eliot Landau

### Receiving the Diamond Award

To the Editor:

There has been some controversy over AAPE's creation of the Diamond Award. It has been likened to just another incentive for "mug hunting." However, when I was notified that I would become the 35th recipient of this award, it was personally extremely gratifying.

The first glimmer of the idea of philatelic exhibiting occurred to me in 1995. Eight years later, in 2003 after the creation of the Display Division, I finally had the courage to put together my first exhibit. It was titled "The Story of America's Libraries" and it was entered in the 2003 National Topical Stamp Show in Denver as a display exhibit. It received a vermeil award, barely. Six years later, at the Rocky Mountain Stamp 2009 in Denver, I received my tenth gold award which qualified me for the Diamond Award.

My exhibit was now titled "America's Public Libraries and Their Forerunners." During that six year period, my exhibit underwent major revisions each year, requiring hundreds of hours of effort on my part. Generally, the exhibit's focus was nar-

rowed so that my exhibit which started out dealing with the entirety of America's library history ended up focusing only on public libraries and their forerunners. With changes in focus, treatment, and material included, each new version of the exhibit could be and was viewed more or less favorably by the judges.

I was willing to take the risk of receiving a lower medal level because revising the exhibit provided me with more personal challenge and creative opportunity. Although there were setbacks, I have achieved far more recognition for my efforts than I ever expected. The Diamond Award will represent different levels of effort and accomplishment for those who apply for it and some will not bother to apply even though qualified. To me the Diamond Award represents the culmination of years of collecting and untold hours of exhibit preparation, and I consider it a high honor to receive it from AAPE.

Note: A timeline for my exhibit can be found at [www.libraryhistorybuff.com](http://www.libraryhistorybuff.com)

Larry T. Nix  
Middleton, WI  
[nix@libraryhistorybuff.org](mailto:nix@libraryhistorybuff.org)

### Corner Mounts

To the Editor:

In the recent issue of *The Philatelic Exhibitor* Henry Fisher asked about the availability of lick and stick corner mounts. Subway has such. \$11.20 + S&H for 100. Plastic film attached to white gummed paper. Product no. AIASMCI. See <http://www.subwaystamp.com/prodinfo.asp?number=AIAMCI>

They also carry self-stick corner mounts in a variety of designs.

Roger Rhoads  
Mentor, OH  
[rrrhoads@aol.com](mailto:rrrhoads@aol.com)

### Classes and Divisions

To the Editor:

We all make mistakes every once in a while and one of the most common of all is the phrase "Display Class." Yes, there once was such a thing, and we all do it out of habit and old ones die hard for sure. Recently at Rocky Mountain Stamp Show, I got the chance to rib Rich Drews about his frequent reference to the "Display Class." Now that I have read the recent issue of TPE I notice that on the Cover Page is Eliot Landau's title page for his



superb exhibit, Lincoln, Slavery and the Civil War. Right out of the box is the sentence "This is a Display Class exhibit ...." Wrongo, Wrongat, Wrongas to conjugate in Latin the word WRONG.

Let us all try to clear the air to the facts of exhibiting life. There are five Classes in exhibiting: Open, One-frame, Youth, Picture Postcard and Literature. Within the Open Class are six Divisions, one of which happens to be the Display Division. Yes that is Division. Although it is not as bad as calling a Thematic Division exhibit a topical, in deference to those who have or are about to create a Display Division exhibit, please try to remember it is NOT Display Class even though a display division exhibit can be classy!

Tim Bartshe  
Golden, CO

[Timbartshe@aol.com](mailto:Timbartshe@aol.com)

### **Punish Empty Frames**

To the Editor:

What do you do about exhibitors who withdraw at the last moment? As chairman of the Garfield-Perry March Party this has been a continuing problem that I'm sure must be of concern to other shows. Last year we had three exhibitors, two single frames and a five framer, pull out within a week of the show opening. We scrambled and put up noncompetitive exhibits from other members of our club so as not to have blank frames. This year an exhibitor sent an e-mail to our exhibit chairman on the day when the exhibits were to have been mounted and announced, "Due to a pressing family situation, I will not be able to participate in the Garfield-Perry show this year. Please accept my deepest apologies for withdrawing at such a late time." And that was eight frames! We were fortunate this time to have a grand award winner of eight frames from a WSP show available to install as *Court of Honor* exhibit.

In my opinion that's unconscionable. The exhibit was to have been mailed, but the person seemingly could not find time to get to the post office? One of the cancellations last year was withdrawn as the exhibitor did not have time to put it together! In any case, a withdrawal a month ahead of time would have allowed another competitive exhibit to have been substituted, but now the show goes had to view something that was not going to be judged.

What do you do? Yes, we refused to return the frame fees, but I think the exhibitor should be reprimanded for his behavior. Should that be simply telling him that he would not be welcome at our show in the future or should the APS step in to prevent the individual from exhibiting in a WSP show for the next year? I'd like to

hear from the readers.

Roger Rhoads  
Mentor, OH  
[rrrhoads@aol.com](mailto:rrrhoads@aol.com)

### **More Problems**

To The Editor:

I thought the article by Robert Bell "Is Philatelic Exhibiting in the US in Trouble?" (1/09 TPE p. 23), 1) was quite excellent and I share his concerns about "check book competitions."

I would like to raise from here in the UK two other areas where urgent action is required.

It is difficult to improve an exhibit when so little constructive advice is offered by the judges. During the decade I exhibited at local and national level the quantity of the judges' written feedback on my exhibit varied between a couple of sentences and none whatsoever. In most cases no provision was made for verbal feedback to be offered to exhibitors and even when this facility was offered there was no certainty that the judge would keep the appointment. I well remember traveling for over two hours only to be told the judge had "changed his mind" about seeing me.

I will not consider exhibiting again unless and until I am far more confident that constructive feedback will be made available to all exhibitors who ask for it.

More serious and much harder to deal with is what I call the "same old faces" syndrome. In the UK I have the strong impression that the same few names crop up again and again in the context of appointments to any position of national philatelic importance or the winning of gold medals at exhibitions. Remember too that many of this tiny group are also philatelic judges. I can see little or no incentive for members of this group to accept any changes to the status quo despite the quite clear conflict of interest that exists!

Martin Nicholson  
Daventry, UK

[newbinaries@yahoo.co.uk](mailto:newbinaries@yahoo.co.uk)

### **Using Stamps For Return**

To the Editor:

The Fly reported the gripe of the mail in exhibitor whose exhibit was returned with a meter strip even though he had specifically requested the use of Express Mail and Priority Mail stamps. I rarely mail in an exhibit but when I decided to enter Filatelic Fiesta this past winter I did not include extra in my check for the return of the exhibit. Instead I enclosed four of the \$16.50 Express Mail stamps and asked them to use those. Apparently that was no problem for the show and my exhibit was returned with those stamps affixed to the

package.

Mike Ley  
Doniphan, NE  
[giscougar@aol.com](mailto:giscougar@aol.com)

### **Quotations**

To the Editor:

Just a note to let you know how much I enjoy, and profit from, *The Philatelic Exhibitor*.

However, the first things I read are the quotations on the selvedge (?) of the pages. They are both witty and profound and are just the thing to put a person in the mood to get the most from the articles. Keep up the good work.

All the best,

Vernon Richards  
Victoria, BC

### **Skinflint Philately**

To the Editor:

I am responding to Robert R. Henak's Postmortem on the Skinflint Philately competition at Milcopex. I was one of the ten who entered and one who received a medal. I am pleased I participated.

If the exhibition is to be judged by the committee's goal "to encourage new exhibitors or new exhibits," I cannot be counted as one who made it successful. I am fairly experienced exhibitor (as high as three vermeils for three different exhibits) and my exhibit was a remake of early exhibits.

My goal in exhibiting was to show that interesting exhibits could be formed with little cost. In fact, my exhibit cost me no money (oh, all right — the entry fee); it cost only time and patience. My hope for the category is that it will, as Mr. Henak wrote, "add some fun and a new challenge." I would want viewers of my exhibit to think, "Well, I can do that." Just like the one-frame exhibits, Skinflint exhibits will create new paradigms of expectations, but I hope they won't be judged by less restrictive standards. Yes, have the Best Skinflint Award, but continue to award ribbons by APS standards.

I also hope that the maximum cost per frame not be raised. That would not help create better exhibits. Vernon Moore years ago sent fun exhibits around the country. His quest was to garner Popular Choice Awards, and I think he got over thirty. We had one at our local show.

His exhibits did not cost but a few dollars per frame, but they were put together with love, creativity and cleverness. Skinflint Philately might bring that enthusiasm back.

Leonard Holmsten, a mentor, local judge and philatelist in Northern California, once overheard a viewer at a Bay Area show say about an earlier version



of my exhibit that it was just garbage can junk. He told the man to not evaluate material by its cost. Since Leonard recently died, the Northern California Council wants to honor him with an award to be given at WESTPEX to an exhibit which combines humorous concepts and expert philately. The exact criteria is yet to be written, but Skinflint Philately is not far off.

So, Mr. Henak and Milcopex, thank you for the opportunity to exhibit and to show common material at a higher level.

Larry Crain  
Medford, OR  
[larry.crain@gmail.com](mailto:larry.crain@gmail.com)

### Thanks, John Wynns and ARIPEX

To the Editor:

This was a very unusual circumstance that worked out very well. I had entered my one frame exhibit at ARIPEX and due to unforeseen circumstances it was not eligible for that competition. I contacted John Wynns, exhibit chair and explained my problem but also informed him that I had a second one-frame exhibit and would it be all right to substitute it. He said the program was already at the printer but he would explain the discrepancy in exhibit title to the Judges. WOW! my second exhibit won the one frame GRAND. The trophy arrived in great shape and is one of the nicest awards I have ever won. The certificate is a real eye opener too and is the prettiest one in my collection. The courtesy extended me and the terrific awards put ARIPEX at the top of my list of philatelic competitions. My compliments to John Wynns and all of the other committee members at ARIPEX.

By the way, I am well on my way to the "RUBY AWARD." My thanks to the AAPE Committee for approving it. I believe it will be an incentive for more exhibitors to enter that category.

"Connie" Bush  
[clbcsa@cox.net](mailto:clbcsa@cox.net)

### Exhibiting in Trouble?

To the Editor:

I am honored to have had responses to my article entitled, *Is Philatelic Exhibiting in the US in Trouble?* Published in the January 2009 edition (page 20) of TPE from not one, but three judges. (Richard Drews letter in *Your 2 cents Worth*, April 2009 TPE [page 7]; Robert Odenweller's *Ask Odenweller*, April 2009 TPE [page

17], and Jim Graue [draft of rebuttal letter to TPE shared with the writer at Westpex 2009]).

I thought that there were some very excellent points made by all three judges.

In my article I said there MAY be a need to do away with Reserve Grands and Grands and replace them with other awards — something that levels the playing field for all, but with which all are happy. If it is decided to keep Grands and Reserve Grands — so be it.

As I have said to Rich Drews and others on many occasions, "It is the journey not the destination that motivates me."

Respectfully, I believe that it would have been good if the three authors, with their years of experience and wisdom, had put more emphasis on the main points of the article.

These essentially were:

Why are so many dropping out of Exhibiting as highlighted by Kotanchik's fine article (TPE October 2008:4:9)

Is Philatelic Exhibiting in the US in Trouble? Yes, No, Maybe?

If in trouble, what are the root-causes?

Is there a need to level the playing field in the US by controlling for money in exhibiting, as FIP is attempting to do with their recent three time period initiative in both the traditional and postal history classes?

Is there a need to do away with the importance score and giving the points to research or other (category to help level the playing field? What specifically and additionally should be done, if anything, to help exhibiting grow in the US?

It would be good if the three writers could address these issues point-by-point if they think that they have not covered them adequately in their original responses.

I am not sure if the dramatic loss of exhibitors over the years is due to:

The uneven playing field

The increasing standards and challenges to succeed in exhibiting

The aging of the philatelic community (APS average age of members is 64 and in recent years 500 - 600 members are dying each year)

Or other factors

Or a combination of the above

We can all guess, but it would seem that knowing more precisely would help to develop solutions. Rightly or wrongly, I

argue that we are in crisis mode and should be doing something urgently.

Robert M. Bell, M.D., Ph.C.  
[rmbell@esedona.net](mailto:rmbell@esedona.net)

### Follow-UP

To the Editor:

As a follow-up to the question of importance in the last TPE, some significant material was omitted from my letter in the 4/09 TPE. Please note that the judge I referred to stated that a traditional 1945-46 "first day cover exhibit was not important enough to win a gold," he was contradicted by 29 other WSP judges. Those 29 judges all awarded gold medals to that exhibit. That consisted of four unanimous WSP golds by five judges each and one unanimous gold by nine judges. Five judges awarded a GRAND Award, five judges awarded a RESERVE GRAND, and nine gave an APS STAMPSHOW Best Illustrated Mail award. Importance was further illustrated by the presence of five plate die proofs with four having only one set known (the Southgates) in private hands and the others (the Roosevelts) are in the BEP Archives. The fifth item is the only FDR vignette die proof essay recorded. The four photo essay proofs are the only examples known, other than the only set in the Archives. The Dorothy Knapp hand painted red, white and blue bunting set is the only complete set known, as the only other one is one stamp short. The other five individual hand painted Knapps were the only ones done by herself, each unique. Other cachets run from only ones known up to one of five known. There are many rare Eleanor Roosevelt and sons autographs and Dwight Eisenhower and Douglas MacArthur (less than three known). There are many mixed frankings and (per Tony Wawrukiewicz) only two examples of the 2-cent transitory periodicals rate, mine with a 2-cent FDR on a Chinese newspaper and a 2-cent Adams Prexy coil on a Yiddish periodical. There are many further examples of scarce to rare items which would take pages to set out.

The truth is that a few FIP judges understand the meaning of importance, especially not in the context of the APS Manual. Hopefully the new Manual and the APS Judging Seminars will educate them.

Eliot Landau  
[elandau@aol.com](mailto:elandau@aol.com)  
Downer's Grove, IL

## EXPONET

AAPE suggests that members take a look at VIRTUAL INTERNATIONAL PHILATELIC EXHIBITION "EXPONET" — actually 461 online exhibits from collectors, exhibitors and auctioneers — <http://www.exponet.info/>

It is intended as a public display of good, very good and high quality exhibits and philatelic studies of all philatelic areas and time periods in English, French, German, Spanish or other languages...The aim of the organizers of EXPONET is to provide a permanent presentation of high quality stamp and philatelic exhibits so as to facilitate online study for visitors throughout the world.



## NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 2010 or 2011? Why not invite inquiries here? Have you an award you'd like shows to give? Advertise it here. Has your club drafted special guidelines for judges who review your specialty for special awards? Use this space to pass them to the judging corps.

• **The Greater Houston Stamp Show** has chosen the color theme for the one frame competition for the 2009 show — WHITE!

The show is sponsored by the Houston Philatelic Society and will be held September 19 - 21 at the Humble Civic Center, 8233 Will Clayton Parkway, Humble, TX 77338.

There are still frames available for multi and one-frame exhibits. One-frame exhibits can be of any theme, color or subject, but there will be special prizes for the best "WHITE" exhibit. The show will have a 33 dealer bourse, USPS station, special cancels for the theme of the show, a Beginner's Booth, door prizes, seminars, meetings and a floor auction by Sam Houston Philatelics.

Hours are Friday and Saturday 10 a.m.-6 p.m. and Sunday 10 a.m.-4 p.m. Admission and parking are free.

For more information, please contact Denise Stotts, PO Box 690042, Houston, TX 77269-0042, [stottsjd@swbell.net](mailto:stottsjd@swbell.net) or go to our website at [www.houstonstampclub.org](http://www.houstonstampclub.org)

A prospectus is available on the web site, or contact Ronald Strawser, PO Box 840755, Houston, TX 77284-0755 or [ghss2009exhibits@earthlink.net](mailto:ghss2009exhibits@earthlink.net)

• **The Germany Philatelic Society** is pleased to announce its 60th Anniversary.

Since its formation in 1949 by a few collectors with an interest in German philately, the "Germany Philatelic Society" has grown to a membership of nearly 1300, published twelve handbooks as well as its "gold-award" winning monthly full-color publication, *The German Postal Specialist*.

Along with its annual conventions, the **Germany Philatelic Society** has allied with the Germany-based "Association of German Philatelists," having a membership of nearly 60,000, to hold a bilateral American-German/German-American Salon every three years in each other's countries. This has proven successful in promoting understanding and friendship between nations as well as an exchange of exhibits, speakers and ideas in the promotion of philately in general.

This year's "Salon" took place in combination with the European IBRA/German

NAPOSTA Exhibitions at Essen, Germany. The next "American-German Salon" will take place at BALPEX 2012, Baltimore, Maryland, September 1-3, 2012.

For more information about joining a community of dynamic collectors of German-area philately, visit our website: [www.gps.nu](http://www.gps.nu) or contact [info@gps.nu](mailto:info@gps.nu).

• **Go for the Gold at WESTPEX 2010!**

The WESTPEX Stamp Show will celebrate its 50th Golden Anniversary in 2010 and will offer a hundred year old U. S. twenty dollar gold coin as the Grand Award of the exhibition. The gold coin with the image of St. Gauden's Standing Liberty on the face side and Flying Eagle on the reverse side was minted in San Francisco in 1910.

Exhibitors are invited to get a prospectus and entry form from the web site [www.westpex.org](http://www.westpex.org) or from the exhibit chairman Ross Towle, 400 Clayton Street, San Francisco, CA 94117. WESTPEX is a World Series of Philately show with the grand award winner eligible for the Champion of Champions event of the American Philatelic Society.

The WESTPEX 2010 Stamp Show will be held April 23-25, 2010 at the San Francisco Airport Marriott Hotel in Burlingame, CA, just a mile south of the San Francisco International Airport with convenient free shuttle to the hotel from the airport.

Guest societies for the 2010 event are the Polonius Society and the Scandinavian Collectors Club. The show will feature an exhibition of 320 frames, a bourse of 75 national and international stamp, postal history, and stationery dealers. Numerous societies and study groups will hold meetings and seminars, along with a youth and beginners area.

For complete details, hotel information, schedules of events, see the web site. Come join the golden celebration of the WESTPEX Show, the premier stamp show.

• **Need a place to meet in the future?**

Plan to hold your convention or meeting at NAPEX — one of the top World Series stamp shows in the United States!

NAPEX has it all: convenient travel to

Washington DC, great hotel at fair rates, local attractions, fantastic bourse, outstanding exhibits, and a friendly, fun show committee! Check our website: [www.napex.org](http://www.napex.org). Contact: Cheryl Ganz, NAPEX society coordinator at [ganzc@si.edu](mailto:ganzc@si.edu)

**Future NAPEX shows:**

**June 4-6, 2010**

American Air Mail Society  
Colombia/Panama Philatelic Study Group  
Society of Australasian  
Specialists/Oceania

**June 3-5, 2011**

American Helvetia Philatelic Society  
Opening for additional society

**June 1-3, 2012**

United States Stamp Society  
U.S. Philatelic Classics Society  
Carriers and Locals Society  
Confederate Stamp Alliance

**2013 and beyond**

Openings for societies

Currently the following local and regional chapters and clubs meet each year at NAPEX: Admiral Byrd Chapter of the Universal Ship Cancellation Society; American Association of Philatelic Exhibitors; American First Day Cover Society — Graebner Chapter #17; American Topical Association; ESPER — Ebony Society of Philatelic Reflections and Events; International Philippine Philatelic Society; Society of Indo-China Philatelists; U.S. Philatelic Classics Society; Virginia Philatelic Federation; Virginia Postal History Society; Virtual Stamp Club; Washington Chapter of the Souvenir Collector's Society; and Women Exhibitors.

**Sign Up A New  
Member For  
AAPE**

★ **HELP US GROW!** ★

**USE THE MEMBERSHIP  
APPLICATION ON  
INSIDE FRONT COVER**



# PRESIDENT'S MESSAGE by Tim Bartshe



There are a few personal achievements and activities to note this time. First off we would like to congratulate Barbara Mueller for her unanimous selection to sign the Roll of Distinguished Philatelists this July 17 at the Manchester Town Hall during the Philatelic Congress of Great Britain. She will join the 342 other present signors and three other newly selected philatelists. Barbara has had numerous honors and achievements over the last 50+ years including accepting the APS John N. Luff Award in 1956. Editor of The United States Specialist from 1972-77, she was inducted in 2006 into the USSS Hall of Fame as well as being awarded the Smithsonian Philatelic Achievement Award in 2004. She is one of the three women who have been selected for the Alfred F. Lichtenstein Memorial Award for Distinguished Service to Philately along with our own treasurer Pat Walker.

Many of us talk about outreach and bringing new "blood" into the hobby, but Bill Schultz has done it! He contracted with the Chester County Night School to teach two different courses. They are titled The Wonders of Philately: Stamp Collecting, a three session course; and the other, Deltiology: collecting and exhibiting

Postcards. These both were given during the month of June and I hope that Bill will give us a report on how his talks were received. These are the kinds of things that proactive thinkers can do to help promote this hobby. Good for you Bill.

We should also congratulate Art Groten for being recently elected President of the Ephemera Society of America. ([www.ephemasociety.org](http://www.ephemasociety.org)) This society has mission statements that read very similar to those most philatelists adhere to. To wit: "To cultivate and encourage interest in ephemera and the history identified with it" and "To contribute to the cultural life of those who have an interest in our heritage as a nation or a people, both nationally and internationally." Insert philately and you wouldn't know the difference between the two. The fact that Display and Cinderella Divisions as well as the Picture Postcard Class are made up of ephemera brings us very close indeed and with Art as president we hope to make that pairing stronger in the next few years. With the advent of FIP rules related to Postal History allowing the social aspects of a story to be presented with collateral material, we have a need to interact with those individuals who collect and sell this material. Maybe there can be a mutually beneficial alliance between the

AAPE and the ESA? Time will tell.

And finally a note of honor and sadness. During the Palmares banquet for NAPEX, I was able to present the latest Hennig Award to Charles Peterson. Last year's recipient, John Hotchner, was there to assist by reading the plaque prior to its presentation. Charlie, as he is known to his friends and acquaintances, was in attendance with his wife, Lanny and their children. As some of you may not know, Charlie was quite ill; having a relapse from the cancer he had been fighting recently. His illness and frailty did not deter him from being there in his wheel chair and with a smile of appreciation accepting the award he so richly deserved. Charlie passed on some 5 days later. The hobby has lost a great innovator and mentor. The citation for Charlie is presented elsewhere in this issue so I will not repeat his many achievements, but I will say that I was fortunate enough to apprentice twice under him some 11 years ago and have been able to enjoy his company on the rare occasion that our paths crossed both nationally and in his work with the FIP. He will be greatly missed. A thank you from the hobby you so freely served.

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

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

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

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

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

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

## 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.

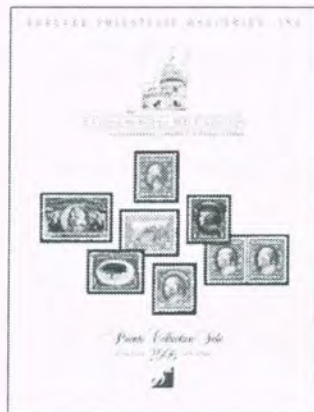
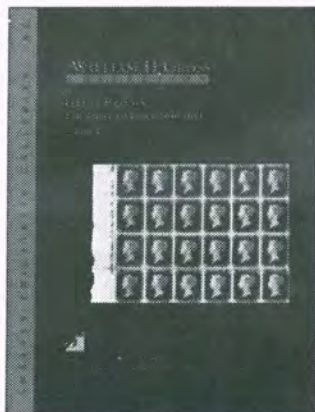
## Title/Synopsis Page Critique Service

1) Submissions should be sent to Dr. Guy R. Dillaway either by electronic format in WORD or some other easily readable format or hard copy by USPS. Please include \$1 for return of hard copy. 2) Please send your title page and synopsis — the latter not to exceed two single-spaced typed pages. 3) Items will be forwarded to one or more experienced accredited judges for comments on the strengths and weaknesses. Suggestions will be returned to the owner either by e-mail or USPS. 4) Please include a release for the material to be published in "The Philatelic Exhibitor" as a training article. No identities will be indicated. This is not a requirement for the critique but we would appreciate the cooperation.

E-mail: PHBRIT@comcast.net USPS: Dr. Guy R. Dillaway, P.O. Box 181, Weston, MA 02493



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## Citation Presenting The Bernard J. Hennig Award For Excellence And Improvements In Philatelic Judging To Charles J. Peterson

The Hennig Award Committee of the AAPE consisting of John M. Hotchner and Ronald Leshner, and chaired by Eliot A. Landau, is pleased to present the 2009 Bernard J. Hennig award for excellence and improvements in philatelic judging to Charles J. Peterson of Maryland; at NAPEX '09, June 6, 2009:

Charlie Peterson, like Bud Hennig and John Hotchner before him, is one of those intense, hardworking but soft spoken leaders in national and international philately whose intense efforts led to many reforms and innovations in philatelic judging. The quality of his work not only stands out by itself but leads so many others by example and by mentoring numerous other judges from the novice level into the ranks of the highly accomplished.

Charles J. Peterson, born December 7, 1933, is a resident of Laurel, Maryland with his beloved wife, Lanny. He was educated in English, Public Administration and History and served as Administrative Specialist for the Department of the Army having won the Exceptional Civilian Service Award, the highest available.

Peterson was first accredited as a national APS judge in November 1969 first as a literature judge and later literature chief judge, philatelic judge and chief judge. He has also been accredited as international (FIP) chief judge in literature and in philatelic judging. He served as jury president at special literature exhibitions and for all of Washington 2006. Among his many national and international achievements and recognitions have been two John N. Luff Awards, election to the Roll of Distinguished Philatelists (RDP) 1991, and the Alfred F. Lichtenstein Memorial Award of the Collectors Club of New York 2008.

He served as a member of many APS committees including Translation (1975 through the present), International (1999-2008) and CANEJ (2001-2005). He has been a trustee of the American Philatelic Research Library since 1996, Treasurer (1996-2001), President (2001-2005) and its Secretary since 2007. In addition to his service as a director of the American Philatelic Society, he has served as a member of the Board of Vice-Presidents. He has been the vice-president of the Association Internationale des Journalistes Philateliques (AIJP) 1991-2003 and President of the

The Philatelic Exhibitor

Philatelic Literature Commission of the FIP 1973-2000 and Director (2000-2008).

In 1973 at the Munich FIP Congress, Peterson was appointed to create a functional Literature Commission and develop regulations and procedures for literature judging and have them all in place for the major exhibition in Stockholm in 1974. The regulations were presented to that Congress in 1974 on an interim basis and received full approval at the Madrid Congress in 1975. Peterson also wrote all the subsequent modifications of the FIP regulations for exhibiting and judging philatelic literature up through 2008. These served as the models for the national level literature judging rules.

Charlie wrote the US literature regulations for the APS Judging Manual first through fourth editions (1981-1999) and just submitted the draft to CANEJ for the sixth edition scheduled this year.

He was a major contributor to the first FIP regulations for exhibiting and judging postal history (1975-1976) and was in the first group of judges to be FIP accredited for judging postal history, along with Ernst Cohn.

Peterson was one of the three FIP committee members responsible for drafting the regulations for One Frame exhibits which became fully effective as a class (no longer experimental) in 2008. During the trial period, he was frequently the team leader.

Charlie judged in over 60 FIP internationals with class assignments including Traditional, Postal History, Literature, One Frame, and others and served as team leader on most of them.

He also has judged at 25 US and Canadian national shows both philatelic and in literature, including PhilLitEx, New York City, 1992, where there were 550 entries in competition, the largest philatelic exhibition of literature ever, and he prepared detailed written critique sheets for each entry.

After serving on ten regional/multi-national exhibitions, he then became a member of the expert committee at the FIAP-sponsored Taiwan Exhibition where he introduced the use of a scanner to copy and enlarge for field examination of suspected items and retention of hard copy prints as well as digital images. This was

all later written up and illustrated by him for FIP's *FFE Journal*.

Peterson has conducted more than 25 lectures and seminars at national and international levels for current and potential

judges and exhibitors. He has been repeatedly involved in seminars and individual mentoring and, by personal example, taught generations of judges how "to do your homework." Of course this led to frequently providing critiques and even critique services for exhibitors both at the frames and by mail. He also provided editing services for numerous monographs, handbooks, catalogs and lengthy articles both in paper and electronic formats.

In 1992, he took the first step in incorporating electronic literature into the established literature class. His efforts were successful in having electronic literature recognized as a regular subclass of philatelic literature starting with Israel '98 and obtained partial funding for a two-day judging seminar in Malmo, Sweden followed by a public symposium to teach the area and better introduce it to judges who had not yet experienced that innovation.

We are all deeply indebted to him for creating so many fields of modern philatelic and literature judging. We are proud to honor him today.

[Editor's Note: Charlie passed away just a week after this ceremony, and just before this issue of TPE closed. The following tribute by Douglas K. Lehmann was posted on the Virtual Stamp Club, and is reprinted here with his permission:]

### Charles J. Peterson (1933-2009)

Charlie was "Mr. Literature" locally, nationally, and internationally. He was a learned man, gentleman, and just an ordinary nice guy — his nickname signalled his approachable personality.

In 2003, the NAPEX Board voted to start a literature competition for 2004. I asked Charlie, who I did not know then, to join the Board as a Director for three years



Not all those who wander are lost. — J.R.R. Tolkien



with the express purpose to start it and train a replacement. He agreed. He ran the competition in 2004 and 2005 and turned it over in 2007. We are still going strong but the APS competitions are down to three a year. Charlie had a sixth sense on where best to volunteer his efforts. During this time we got to trust each other and develop a rapport. In short, I was added to his long list of friends.

There was no NAPEX 2006 as they geared up for Washington 2006. We each had separate positions (naturally, he headed up literature) but I was a FDC novice and he a veteran. Charlie became one of my mentors and we placed each other on numerous e-mails. Things can get contentious on a committee of this level and I always followed Charlie's advice. He was always correct and that made my job easi-

er.

His last judging assignment was philatelic not literature and held March 2009 at our local SPRINGPEX. I ran into him twice judging at the frames. The first time we exchanged pleasantries. The second time his jury was almost finished. He was honor-bound not to reveal my award level, as I was not to ask. However, he sensed my curiosity and started to banter words in a code I grasped. He placed my exhibit between two others belonging to a second exhibitor. We both enjoyed the exercise of repartee more than the information deduced. Later he personally wrote and signed the exhibit critique. It was an informative analysis and now a treasured document. Charlie was ambulatory and shaky but his mind as sharp as ever.

On June 6, 2009, Charlie attended

NAPEX in a wheelchair with oxygen. We soon learned from common friends that he only had 2-6 weeks to live. We also learned that he said that as long as he had a mind, he was going to use it. A close friend of his stated he had never seen such courage. However, for an individual devoted to a lifetime of service, it was just an extension of his character. Good friends were able to share last memories with him. I did so at the reception before the banquet. The banquet began with giving him the Bud Hennig excellence in philatelic judging award from the AAPE. He accepted the award graciously with family and friends rising to a standing ovation. His health was such that he departed before the first course. Little did we know that he only had a week to live. He will be missed by his many friends.

## Title And Synopsis Pages: Different Purposes — Different Content

by John M. Hotchner

After a couple of years reviewing title and synopsis pages for Dr. Guy Dillaway's Title and Synopsis Page Critique Service (of AAPE — See page 11 ), I feel comfortable in saying that there are a great many exhibitors who do not understand how to maximize what a synopsis can do to help "sell" an exhibit to the judges. Most people do seem to have a good grasp of what a title page is for, and use it effectively. Still, in presenting in this article how to use a synopsis, it is necessary to say a bit about the title page, if only to help differentiate it from the synopsis.

The title page is the first page of your exhibit. It is addressed to the public as well as the judges, unlike the synopsis which goes to the judges only. The first thing on your title page is the title of your exhibit. That should be followed by any amplifying information you want to provide on the scope of your subject, or what is not included. Then it is useful to include a statement of what the exhibit is supposed to accomplish, and why you think this is a worthy challenge.

Many people like to include at this point an eye-popping philatelic piece related to the subject, and/or a list of wonderful material in the exhibit. I won't say you should never do this, but there are better ways to use the space available on this one page, because there are some things that any viewer, not just judges, needs to know before looking at and properly appreciating

your exhibit. They are:

1. How is your exhibit organized? What is included and where will it be found? This can often be amplified in a second page (usually for multi-frame exhibits only) called a "plan page" that lays out the organization much like the table of contents of a book.

2. How do you highlight special items (and please do not label them as the "significant items in the exhibit" as this leaves the impression that the rest of the exhibit is NOT significant.) Here you need to talk about matting, labels, special type of text or whatever else you use to highlight the especially significant items.

3. If you are showing material subject to being questioned — often-counterfeited or altered, stamps added to cover, etc., you need to make a statement about expertising, e.g. "Every questionable piece in this exhibit has been authenticated by a recognized expertising service," or "Items in this exhibit that have been expertised are identified by a notation of the expertising service and expert certificate number (example: pfc7693872).

4. Special things you want to highlight should be noted, such as answers to these questions: Does the exhibit contain the results of your original research (information that you have developed that adds to the body of knowledge about your subject area)? Do you have especially rare material or key pieces that may not be obvious? Is

this, objectively, the best exhibit or the first exhibit (to your knowledge) of the subject that you are exhibiting?

5. You may want to provide some historical information to put your subject in context — either in its era, or in philately, but be wary of too much information. Remember that you are in a philatelic competition, and it is the philately of your subject that should be showcased.

Now we are ready to look at the synopsis, and what it should include to help your exhibit get the best award possible. I have heard it said that the synopsis should grab the judge by the shoulders and tell him or her why this is a great exhibit and why the judge should pay attention! While perhaps overly dramatic, the thought is right. Judges are required to read the synopsis, and it needs to have compelling information in it that is not just repetition of the title page.

First of all, label it as the synopsis. If I had a dime for every time I have gotten a title page and a synopsis page for an exhibit to be judged, and could not tell which was which .....

Use the same exhibit title as the one on the title page. This should not need to be stated here, but it can be a problem. While we are looking at things not to do, let me add here that five or more pages of synopsis is way too much. You need to respect the judge's time, knowing that the judge often has 30 or more synopsis pages to



read. Try to convey in brief and pithy form (using at least 10-point type), what you want the judge to know about the exhibit and your effort in putting it together.

Don't put your name on the synopsis page. It is the exhibit that is judged, not you.

The information included should avoid repetition, should flow in logical order, and should be specific and factual, with as little speculation or editorializing as possible. Increasingly popular is information responding to the judging criteria, which facilitates labeling what you present so as to invite the judge to read and understand. (Large blocks of small print with no introductory labeling is likely to make a judge's eyes glaze.)

The criteria are Treatment and Importance (or Significance) of the subject, Knowledge and Research, Condition and Rarity, and Presentation. However you organize what you put into the synopsis, here is what ought to be there (not necessarily in order of importance):

a. Expanded comments on the scope of the exhibit and the challenge it presents, if needed.

b. How long have you been collecting the area? How long exhibiting it? How long has it taken you to assemble the material in the exhibit? What were the difficulties you had to overcome? How many pieces from how many different sources? Could the exhibit be replicated or not?

c. Define what completeness of the subject is, and state how well you think you have done in achieving completeness (telling the entire philatelic story, with philatelic material). This can include totally objective statements such as "There are 42 different design types (or 36 rate periods) and all are represented in the exhibit."

d. Have you exhibited this collection before at the level you are exhibiting now

(National, Regional, Local)? What award(s) did it receive? Have you changed the exhibit (if so, how?) since its last outing?

e. Have you received comments from previous judging panels that were either ill-informed or just plain wrong? Here is your opportunity to defend those criticisms. Telling the judges, for instance, that material they might expect has been proven to be counterfeit, that the only known copies are in a museum, why premier condition should not be expected, etc. will help to avoid uninformed critique.

f. What have you used as resource material in gathering information needed to tell the story? Is there a single source?, Widely dispersed sources?, Gaps in knowledge that your own work has filled?

g. Related to "f", has your work resulted in unearthing new material or new facts or developing new conclusions not previously known in the philatelic community?

h. Characterize the scarcity level of what is included, not necessarily in terms of cash value, but in terms of difficulty of acquisition.

i. If you have not covered the expertising of questionable material in your title page, cover it here.

j. You have noted on your title page HOW you have organized the exhibit. Take space in the synopsis to explain WHY you have chosen as you have, and why you have not chosen other methods.

k. If you have not addressed quality/condition in your title page, speak to it here, especially if you have gone out of your way to include only the scarcest and highest level of quality in the exhibit.

l. Part of treatment is balance of the chapters in your story. If the parts of your story are not roughly equal, and there is a good reason for it, explain that.

m. If the start and end points of your

exhibit are arbitrary, you might explain why you chose to start and stop where you did.

n. If your subject is wide, and you have purposely left out material that is cheap or insignificant, acknowledge that and say that you have left it out in favor of more difficult material.

o. Make sure to define technical terms and references in your collecting area that are used in the exhibit.

p. Finally, give the judges up to five references that will help them prepare, including articles or books that you yourself have written. DO NOT give 20 references including, for instance, Indian specialty society literature in Hindi, which the judges can neither access nor understand. Mention also "standard" references that you know to be out of date and no longer accurate.

Is this list complete? Probably not. But I hope it will give you a starting point for what information will convey to the judges what they need to know, AND the feeling that you are a subject matter expert in the area you are showing.

One last word: don't be shy about bragging in the synopsis, so long as you do it factually. If you have formed the best ever exhibit of this subject, don't hesitate to say so. If every cover you show is of the highest level of quality, make note of it. Not for nothing are synopsis pages known as "Brag sheets"!

TPE has been reproducing title and synopsis pages for several years as a means of providing models for our members. We will continue to do so. If you think you have an effective example of either or both, write the author, who is also TPE's editor. They are needed for use in a future issue. Write to me at PO Box 1125, Falls Church, VA 22041-0125, or contact me at [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net).

## How To Add Your Exhibit to [aape.org](http://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 [malariastamps@yahoo.com](mailto:malariastamps@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.

Your tributes to Charlie Peterson wanted for the October issue of TPE.

Send to the Editor: [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net)



## An Exhibit Chairman's Comments by Gary Steele

Having been the Exhibit Chairman for the Nova Scotia Stamp Club's regional shows in the 1990s I was asked to help with the British North America Philatelic Society's annual show and convention in Halifax, Nova Scotia in 2008. It was the first BNAPS convention in Halifax in some 37 years so members wanted to have a good show.

As a result, I decided to stick with what I knew and volunteered to be the Exhibit Chairman for this show. Many members who were able to help gave it their all through months of preplanning and meetings. Having the Royal Philatelic Society of Canada 2004 convention and show in Halifax definitely helped in setting the stage for what was required in 2008.

The reason for writing these comments is to help others who may take on a similar task. Many will do it better—you never know until the show is over. My first thoughts were to find some notes on what is required of the Exhibit Chairman; I did not find any, but it slowly came together that a list was not absolutely essential, but knowing some details ahead of time might have helped. So here is a list in long form of what I did, saw or was involved in.

The first task was for BNAPS to update their Exhibit Prospectus and Exhibit Entry forms to modify dates and locations and include any price or policy changes. I learned later that the exhibit chairman should also send out the judging guidelines to each exhibitor (these are listed on the organization's web site in both .doc file and pdf format, so a link in an email would have sufficed).

Notices were sent out via the society's journals, as well as by e-mail to all local committee members and BNAPS officers so that as many people as possible could forward the information to any interested exhibitors. The official BNAPS and show websites became the best vehicles for early notice to and responses from exhibitors. Getting the necessary forms and judging guidelines posted on a website is a must.

Entry forms started flowing in early, building in quantity at an accelerated rate. The next task was to acknowledge to the exhibitor receipt of his/her application and advise them of anything still required such as a check, the number of frames being requested, or title page and synopsis if not submitted with the registration. I started a basic list using an Excel spreadsheet with

columns for exhibitor's name, title of the exhibit, brief description, class, number of frames, assigned frame numbers, free paid, phone number(s), e-mail address, whether the check was sent to the treasurer and whether the exhibit was to be mailed or delivered by hand.

The spreadsheet became invaluable as time went along as I had color coded several headings when certain actions were completed, such as sending a letter or e-mail confirming title, description and number of frames, with another color used when the exhibitor acknowledged receipt of the letter or e-mail. The titles and descriptions were copied directly to another list for the person doing the show program, thus eliminating errors as much as possible.

Another list was made for the person doing the floor layout for the frames. One side note is to make sure each exhibitor knows how many pages make up one frame, in our case, 16 pages per frame. We had an exhibitor who had in the past only shown regionally in 8-page frames. This resulted in four empty frames at the show. We quickly filled them with exhibit pages of a regional nature supplied by a club member and hardly anyone noticed the error.

A third color was used for those who still needed to send in the title page and synopsis; it was changed to the first color to confirm that those pages were received. A fourth color was used for those exhibits whose title pages and synopses had been sent to the judges. Three separate packages were sent over fairly evenly spaced time frames so that judges could get an early start on reviewing the exhibits. The last color was used for exhibits either mailed to me or given to me to take to the show. I was very lucky that out of 44 exhibits only one was mailed and only one other was given to me to put up.

For the BNAPEX part of the show we had planned originally for 160 to 185 frames, with another 60 frames needed for the Regional section, which was being looked after by another member of the club. We were overwhelmed with applications for frames. When you have too many exhibit entries for a show it presents a whole new set of challenges that are totally different from not having enough exhibits. With much help from the show Chairman we were able to have enough

additional frames brought in to make sure that all exhibitors were looked after.

I kept in close contact with all exhibitors, by e-mail about 95 percent of the time and by phone for the rest. One person commented on receiving a response microseconds after he hit the send button to ask the question. E-mail reduced the number of errors and made people very happy and comfortable with how the show was progressing, especially since for a time we had to have a reserve list of exhibitors in case we could not obtain all the necessary frames.

By set-up day we had lists and floor plans for frame set-up and mounting. After a designated time, exhibitors started lining up to mount their pages. A sign-in sheet prepared for each exhibit was signed by each entrant as they entered the exhibit hall. It progressed well with no apparent problems other than a few late stragglers.

On the second day of the exhibition the Chairman of the Jury gave me a list of medals awarded, and I had the responsibility of putting the ribbons on each exhibit. I was not aware that this task was the responsibility of the Exhibit Chairman, so I learned something new. The ribbons in this case were supplied by BNAPS. At the 2008 show so many exhibits received gold awards that we ran out of gold ribbons and had to have color photocopies made, cut and placed on the exhibits. This was a great suggestion by the jury Chairman. After the show more Gold ribbons were obtained and mailed out to the winners.

By the third day of the show we were hearing nothing but great comments about the exhibits in particular and how much people were enjoying the show as a whole. My only wish was that it was two days longer.

At closing time a new list of exhibitors with their exhibits and titles was on hand, with each exhibitor signing the list going in to take the exhibit down and then signing out on departure. In hindsight I should have made this list alphabetical by exhibitor's name rather than in frame number order. An alphabetical list allows for a quicker search during take down, especially with a large number of exhibits.

After all was said and done the Palmares prepared, I e-mailed a link for it to all the exhibitors.

And there you have it, as much as I can

The Philatelic Exhibitor



remember. It was all a blur and took a while to sink in. I have even planted a few seeds that we could possibly do this again in five years or so before many older members lose interest or the younger ones forget what is required. Many things, such as plans, lists, layouts and contacts, could be used for the next show.

At this point I would like to thank all the exhibitors, members of the Exhibition Committee and others who made my job a little easier. Sometimes it was hard to be in two or three places at once, so all the great comments from attendees go to all those involved.

Having a show venue with the exhibits

and dealers together and attached to hotel accommodations makes for a very successful show. I have heard that future shows may have a restricted number of frames; this would be an even easier task for all concerned but may not provide as much excitement and fun. Sometimes it is "the more the merrier."

## How Judging Has Evolved And What This Means To You As An Exhibitor — Especially If You Have Been At The "Game" For A Long Time by Patricia Stilwell Walker

With the advent of the Universal Exhibit Evaluation Form (UEEF) judges will be evaluating your exhibit based on three major components:

1. What you have — the **material** you choose to include in your exhibit. How hard was it to assemble and how good its condition is based on what is available.

2. What you know — the **knowledge** you have about your material, whether it is new primary research, or what you have learned from studying others' work

3. How well you convey the first two to the viewer and the judge — what is labeled "**Treatment**." Are you defining a story that you want to tell with your material and are you organizing it and writing it up in a fashion that makes that readily comprehensible to the viewer.

If you don't execute each component reasonably well your exhibit will not succeed. It wasn't always this way ....

At a time long, long ago stamp exhibits were judged solely on material (what you have) — knowledge (what you know) was inferred by the judges based on what you had in your collection. The collection was what was being judged — not just the pages chosen for display. I'm referring to the days of the "bin room" where the entire collection was available for the judges to review (and they did). Actual write-up was minimal .... Collections were mostly stamps, postal history had yet to be born as a discipline, let alone thematic exhibiting. There was no concept in judging that relates to what today we are defining as Treatment. Who won the top prizes? — the folks with the best material.

The next major step occurred when the "bin room" was eliminated and the pages on display became the entity being judged. However, material was still the primary factor — write-up was minimal and encouraged to be that way — we have all heard the phrase "the material speaks for itself." So who won the big prizes — the folks who owned all the best material ....

Then about 1980 the FIP adopted the first set of General Regulations (GREVS) and Special Regulations (SREVs) for judg-

ing exhibits — their laudable intent was to level the playing field — the concept of "Treatment" was born. The major concept that this introduced into the exhibiting game was the ability of the exhibitor to define the task of the exhibit (scope and purpose) and be judged on how well the exhibit executed the defined task. Of course, the "defined task" had to be evaluated as well — otherwise exhibitors would define fairly simplistic tasks and execute them superbly. So the concept of "Importance" was included; I prefer "challenge factor" = how hard is the task that your exhibit defines. Simplistically, the hard task executed well will win a higher award than the easy task executed well.

Judging in the United States has not used points — until the advent of Single Frame exhibits and the new Divisions. Because of this, judges would use their own knowledge of an exhibit's material and stated task to arrive at a medal level — the proportion of "credit" or "debit" allowed based on the three aspects of an exhibit (material, knowledge, treatment) varied by individual judge. At times, material still was king. Additionally, knowledge displayed by carefully explaining individual items in an exhibit, was highly rewarded — development of a story was not always required to win a gold medal, although it was rewarded when present. This is no longer the case with the advent of the UEEF.

As stated above, judges are being asked to place equal weight on all three of the major components of an exhibit when arriving at a medal level.

Juries started to use the UEEF beginning in January of this year, even though the new edition of the *Manual of Philatelic Judging* was not yet available for use — hopefully this manual and the two Exhibiting and Judging Fundamentals seminars being offered at various WSP shows will give exhibitors and judges alike more information than I have put in this brief article to better understand what is being judged.

This year, there have been a few instances where exhibits of absolutely superb material, about which the exhibitor

appears to know a great deal — as determined by reading descriptions of individual items — have not fared as well in the medal department as in the past (either recent or more distant). In my opinion, this is because the third component — treatment — was greatly lacking. I know this was the case on the jury where I was a member and can surmise it was the case on another where I was merely an interested observer. I actually walked around that show and informally "judged" only the treatment component of all the exhibits. (this was to help me with a personal project ....)

If this happens to you, what can you do about it? First of all, it most likely happens because you are very close to your material — you have been collecting it a long time and you understand it extremely well. Although, you *think* your exhibit does a good job of explaining what your exhibit is trying to do to the judge/viewer, it really doesn't. It makes sense to you, the expert, but not to the judge. It is tempting to label your judges as "ignorant," however you have the responsibility as an exhibitor to make your exhibit subject *readily understood* by the viewer/judge. Let me emphasize: **READILY UNDERSTOOD**. Achieving this goal as an exhibitor means having good exhibit "treatment."

To assess your exhibit's "treatment" — take a giant step back — start by reading only your title page and page headings: does the title page clearly define the "task" of the exhibit and do the page headings alone tell a story that advances the "task"? Or are the page headings repetitious? (dare I say nonexistent?) Maybe they have gaps, maybe they skip around? If you feel too close to your topic, ask a fellow collector in the general area (but not a fellow "expert") to read your title page and just the page headings in the body of your exhibit — does your exhibit make sense to him or her?

This is a great way to start on your own — for additional assistance use the APPE's two critique services!

That which is shareable, is bearable. — Jeanne Segal



## Pat Walker Named AAPE'S Herdenberg Award (For Service to the Society) Winner for 2009

Pat Walker is a founding member of the AAPE. She started exhibiting in 1978, just two years after she started collecting. As you will see, in reality she started collecting to exhibit.

While a student and resident at Vassar College she went home to visit her family during a college break and faced a decision — either sit at home alone or accompany her father, mother and younger brother, all three were stamp collectors, to the SEPAD stamp show then held in downtown Philadelphia. This trip was a special birthday treat for her younger brother who would get to ride in the cab of the train to downtown Philly and attend a big stamp show. Up to this time in her life, Pat had no interest in stamp collecting — she did not see any fun in “pasting” little colored pieces of paper into a stamp album. But with the option of sitting at home alone on her break from Vassar or taking a train ride to Philly to a stamp show, she chose the latter and her life changed forever after.

At SEPAD there was nothing for her to do so she started to read exhibits. She vividly remembers two exhibits at the show, an exhibit of the Great Barrier Island, an island about 50 miles northeast of Auckland, New Zealand, and its pigeon-gram post and a Confederate postal history exhibit. The Confederate exhibit had a wallpaper cover, turned cover, soldier's letter, Trans-Mississippi cover and many other postal history items from the Confederate side of the civil war. Pat thought, “If this is stamp collecting I like it!” As they say, the rest is history. Now she was hooked and stamp collecting, better to say postal history collecting, became a major part of her life.

Her first “stamp” purchase (Pat does not collect stamps, she collects postal history) was made at the international stamp show in Philadelphia in 1976, Interphil, from deceased stamp dealer Bill Fox. Ireland was picked because her father collected Irish stamps, knew the Irish dealers and Pat could read the early letters. For Pat, part of the fun of collecting was the historical interest and just the fun of reading the old letters. Her first cover purchase was a remainder lot of stampless Irish covers and this lot formed the basis of her Irish postal history collection. As soon as she had

enough material for an exhibit she was an exhibitor and her first exhibit at a local show garnered her the grand award.

In 1979 she was exhibiting at her second national show, NOJEX at the Newark Airport, and met her future husband, Dan Walker who was exhibiting his Grenada for the first time. When Dan and Pat got married their wedding cake was decorated with Irish and Grenada cancels, used stamp hinges were thrown at them on leaving the wedding rather than rice, and the postmark decorated cake was pictured in Linn's. In 2000 the United Kingdom held its once every decade international stamp exhibition, The Stamp Show 2000. Pat won the Grand Prix National for her Irish Postal History exhibit. By 2000 Pat had come a long way from her SEPAD visit as a non-collector.

Pat's “stamp” collections are oriented around postal history and display class material. Besides her still active Irish postal history collections she has a collection of Baltimore postal history and Howard County, Maryland postal history and display class material. What Pat collects is what she exhibits; her collections are formed to exhibit. Her Baltimore postal history exhibit tells the postal history of the US from Colonial times through the 19th Century using Baltimore postal history material as the media to tell this philatelic story.

Pat lives in Lisbon, Maryland, and Lisbon is in part of Howard County, Maryland. Howard County is the only county in Maryland that does not touch another state or major body of water — it is smack dab in the center of Maryland. Pat's Howard County exhibit has evolved over the years from a postal history exhibit organized by postal routes to a broader display class exhibit of interest to anyone interested in the development of a local area.

Pat actively exhibits her Irish (she has developed a new Irish pre-adhesive exhibit), Baltimore and Howard county, Maryland at US and international shows. In 2009 she will attend 11 stamp shows ranging from BALPEX in Pat's back yard to WESTPEX on the Pacific Coast and even the international show in Rome, Italy in October. Also she will give a seminar on

postal history exhibiting in Sweden this summer. At many of these shows she will either be an exhibitor, judge or speaker.



Pat took early retirement from IBM in 2000. At IBM she was in the customer support areas working with IBM clients when they had questions on getting information into and out of big computers. Since retirement from IBM she has devoted a great deal of time to philatelic activities; specifically volunteer work for various philatelic organizations such as the AAPE.

For the AAPE, she is in her fifth term as AAPE Treasurer. She works closely with the AAPE Secretary, and her experience with computers has allowed her to set up data bases and other computer systems that ease the administration of AAPE work. Also, Pat often acts as a leader at AAPE meetings when attending stamp shows throughout the US.

Pat is also active in many other philatelic organizations. She is a past Director and President of the Eire Philatelic Association. She has served on the APS Board of Directors as a Vice President and is active as a Director-at-Large of WE (Women Exhibitors). As the past Secretary, Vice president and President of the US Philatelic Classics Society (USPCS), Pat stays active with the USPCS particularly in contacting and urging USPCS members to exhibit at the stamp shows where the USPCS holds its annual meetings.

She is a member of the BALPEX committee and for many years has served as Chairman of Judges and Exhibits selection. She is also the mc at the BALPEX annual banquet; a job she has again done for many years.

AAPE is proud to recognize Pat for her multiple contributions to the success of AAPE, but especially for her work to put us on a firm financial base, and her success in creating data bases that enable super-efficient membership operations. She joins a distinguished group of Herdenberg Winners — further information available at [www.aaape.org](http://www.aaape.org).





### Expectations

Buzzing around the shows and listening to exhibitors gripe and complain is not "The Fly's" favorite Saturday treat, but sometimes it is unavoidable if you want to look at exhibits. "The judge doesn't know what (s)he's talking about," or the corollary, "The judges don't know good material when they see it," are often the main focus of gripe sessions. "The Fly" sees all, the advantage of compound eyes. It was noted that not one of these grippers had taken the time and effort to become an accredited APS Philatelic Judge; so I urge you — if it is you, to walk a mile or two in the judge's sneakers. It will make you a better exhibitor, and perhaps even a compassionate one.

Usually there are issues on both sides where there are conflicts in expectations.

In the defense of exhibitors in general, there is the tilt of the playing field. A very weighty discussion was reported recently about how judges require the exhibitors to do all sorts of things to make the judging job more efficient: mark your rarities, use a plan with chapters, add running headers at the top of each page, file a detailed synopsis, reduce your writing to telegraph style, etc. How about the show committees making the job easier by limiting the frames to closer to 200 than the 300+ some shows have grown to now? The judge has five to six hours in which to complete the job before results are reported to the show committee. Each title page must be studied, even if provided in advance, just in case changes had been made. Even "The Fly" can do the math: at 300 frames, what is left is about one minute per frame or four seconds per page. Subtle nuances are lost.

### Security — Not Quite Right

Exhibitors were a bit put out when they were put off at the last Sarasota show. Seems the show organizers made the exhibitors wait until the dealers had cleared the floor. Some just left to catch their planes home, leaving the show to mail the exhibit back rather than hang around. "The Fly" hopes that the organizers can locate some yellow CAUTION tape at the local hardware store. Blocking off the exhibit area from the dealer tables to give equal protection to each group would make better use of the exhibitor's time than standing around for an extra hour. "The Fly" highly recommends that all shows consider closing at 3 p.m., which is what some shows do

now. Not much is happening late Sunday afternoons anyway.

"The Fly" was buzzed recently about a related incident at the SESCAL/Americas show last October. The story is that someone's baby nearly got tossed out with the bath water. After staring at empty frames for a few days at the show, finally someone suggested that a search begin for the missing exhibit. The missing exhibit was finally located in a pile of discarded envelopes in a corner of the bin room. Understandably the affected parties were appalled at this near disaster. Unfortunately it happened that the exhibit belonged to someone overseas — someone used to the security procedures of FIAF/FIP bin rooms. "The Fly" was not there, but the suspicions are large that the SESCAL organizers did not have an experienced team in the bin room — experienced in how it is done correctly, that is. I hope the stream of apologies is still flowing on this one.

Security as part of the mounting and dismounting process at shows varies all over the USA. Some are quite strict, "No ticket? No laundry!" Others are quite casual, including our dear old APS, and at many shows unescorted people wander all over the place with tools in hand. The bin room is not a secure room at all — it is a table for people to sign exhibits in and out, with mailed exhibits in boxes stacked against the wall. Not all shows are that casual, but quite a few are, and quite frankly, APS could tighten up things a bit so that shows would have a good model of best practice. But don't wait — if you see yourself in this mirror, shape up before someone suffers a crushing loss.

If this sounds like "The Fly" wants his cake and flypaper, too, it is not at all like that. The exhibitors at Sarasota and at SESCAL both have legitimate gripes about inefficient and ineffective security. Fly bites to both show committees.

Security is a product of thoughtful processes and procedures in place, constantly monitored for efficiency and effectiveness. Not too much, not too little — just right. It is not a fairy tale. This can be done if people put their minds to it (or go overseas to see how it is done). Security needs to protect our exhibits and exhibitors, while taking their needs for transportation connections, or whatever, into serious consideration in the design of

the show and its security.

Which brings about another thing buzzing around these days: a number of show committees are beginning to transition to a new generation. New people are doing new jobs, and quite frankly it is a very bumpy ride. The biggest cause of pain for judges and exhibitors attending these shows are usually sins of omission. The fault lies in not having written procedures, or not reading the ones they have, or not training new people. Every key position and every major process should be documented well enough that someone can pick up the job and understand the flow of work and the duties to be performed.

### New Judging Rules?

#### "No" and "Yes"

A lot of buzz in these pages about the "new APS judging rules" (see "Ask Odenweller" in the April issue). Even with the brain of a fly, I can see that there is nothing new in the rulebook coming from the APS. According to what "The Fly" hears, the Sixth Edition of the *Manual of Philatelic Judging* specifies new procedures for judges to provide feedback (must be written, must be on the Uniform Exhibit Evaluation Form). It would be misleading to call these changes in feedback, "new APS judging rules." Nothing has changed about how judges are to evaluate exhibits, although there are reports that there are some who may have confused the UEEF to signal a change in process. Judges still judge the same factors: what do you have, what do you know and how well do you tell your story.

However, there ARE new rules for exhibitors and judges recently announced, but it is the FIP that issued them, and they are not yet fully integrated into the exhibiting rules in the USA (as far as this insect can see, which is not far). The new rules from the FIP now allow more collateral or nonphilatelic material in postal history exhibits. It is like postal history is being infected by aerophilately — aero exhibits for years have been able to include closely related collateral material (route maps, time tables, airplane photos, airmail etiquettes, etc.). Which gives "The Fly" a pregnant thought: why do we need aerophilately as a separate class if the postal history class allows all of these things now? Rail, highway, steamer mail exhibitors can now hold their own with the fly boys (no relation to this Fly). If you want to know



more about the new postal history rules, attend one of the "How to Exhibit and Judge Postal History" workshops at a WSP stamp show near you. The next seminar after you read this is in Pittsburgh.

### The Golden Flyswatter

"The Fly" wants desperately to hand out a Golden Flyswatter or two, lest you believe that "The Fly" only cares about gripes. It is good reporting to end on a positive note, and you deserve the best. I try to

hang around walls looking for good deeds, but I am apparently crawling up the wrong walls, because lately I hear nothing but gripes. Let the Editor know if you see something that deserves a positive mention in this column, and he will leave that message for "The Fly."

## 2009 AAPE Youth Champion of Champions Results

by Carol Barr, Director, AAPE YCC

**Sabrina McGill** (age 13) is the winner of the 2009 Youth Champion of Champions competition sponsored by the American Association of Philatelic Exhibitors (AAPE). The event was held in conjunction with the National Topical Stamp Show, a World Series of Philately exhibition held in Dayton, Ohio, June 12-14, 2009. The Championship, which is underwritten by a grant from World Columbian Stamp Expo, is directed by Robert and Carol Barr of Downers Grove, Illinois.

Sabrina's exhibit, "Zoofari," represented the Plymouth Show 2008, where she had won the AAPE Youth Grand Award. "Zoofari" is an imaginative safari of various continents including Africa, Asia, and North America. This was Sabrina's fourth year as a competitor, and her first year to win the championship. She has been mentored and encouraged in her philatelic journey by two aunts and by other members of the Indiana Stamp Club.

The 2009 competition included 14 exhibits (32 frames) prepared by youth aged 9-16; half of them were competing for the first time. Winners of AAPE Youth Grand Awards from nationally accredited shows in the U.S. and Canada vied for the designation "Youth Champion of Champions" and for many other donated awards. In recognition of their high level of achievement, all participants received Fran Jennings medals, cosponsored by the Postal History Foundation and AAPE, and membership in Young Stamp Collectors of America, donated by Ken Martin, as well as Merit Certificates and ribbons.

The complete listing of awards is as follows:

**Youth Champion of Champions** — the best youth exhibit shown in North America in 2008-2009. Donated by WESTPEX. Winner also received Ken Lawrence framed stamps and the Herdenberg stockbook award. Presented to **Sabrina McGill (13)**, representing Plymouth Show 2008, "Zoofari."

**Reserve Champion** — runner-up to the Champion of Champions. Donated by WESTPEX. Presented to **John Phillips (13)**, representing St. Louis Stamp Expo

2009, "Faces and Places of the Civil War."

**Welsh Philatelic Society Postal History Award** — for the best postal history exhibit. Donated by Ann Trigg. Presented to **Adam Mangold (9)**, representing Philadelphia National Stamp Exhibition 2008, "We the People."

**Howard Hotchner Award** — for the best portrayal of American History. Donated by John Hotchner. Presented to **John Phillips (13)**, representing St. Louis Stamp Expo 2009, "Faces and Places of the Civil War."

**ISWSC Award** — for the best use of worldwide stamps and material. Donated by International Society of Worldwide Stamp Collectors. Presented to **Trevor Thomas (11)**, representing ROMPEX 2008, "The Game of Soccer."

**American Topical Association Youth Award** — for the best topical/thematic exhibit. Donated by ATA. Presented to **Sabrina McGill (13)**, representing Plymouth Show 2008, "Zoofari."

### NAPEX Awards

**A) NAPEX Title Page Award** — Presented to **Sherri Biendarra (16)**, representing MILCOPEX 2008, "The Olympics — Let the Games Begin."

**B) NAPEX Creativity Award** — Presented to **Philippe Talarico (13)**, representing Royale 2008, Quebec, "Musical Instruments."

**C) NAPEX Topical Award** — Presented to **Jenna Smith (10)**, representing the Minnesota Stamp Expo 2008, "Man's Best Friend: Recognized Breeds of the American Kennel Club."

**D) NAPEX Thematic Award** — Presented to **Lorah Wilson (13)**, representing VAPEX 2008, "Animals Around the World."

**E) NAPEX Research Award** — Presented to **Caleb Hall (15)**, representing Filatelic Fiesta 2009, "The Formation of the United States."

### WESTPEX Awards

**A) WESTPEX Write-up Award** — Presented to **John Phillips (13)**, representing Southeastern Stamp Show 2008, "The Game of Chess."

**B) WESTPEX Flora and Fauna Award**

— Presented to **Cassandra Stahl (13)**, representing INDYPEX 2008, "Panda."

**C) WESTPEX Award of Excellence** — Presented to **Sabrina McGill (13)**, representing Plymouth Show 2008, "Zoofari."

**D) WESTPEX Judges' Choice** — Presented to **Alyssah Xeniah C. Alcalá (15)**, representing Ameristamp Expo 2009, "Her Majesty Queen Elizabeth II."

**APS Membership Award** — Donated by Ken Martin. Presented to **Nick Hall (12)**, representing OKPEX 2008, "Wheels of Freedom."

**ATA Membership Award** — Donated by Johnstown Junior Stamp Club — Presented to **Philippe Talarico (13)**, representing Royale 2008, Quebec, "Musical Instruments."

**The Caring Award in memory of Chris Winters, MD** — Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to **Sherri Biendarra (16)**, representing MILCOPEX 2008, "The Olympics — Let the Games Begin."

**Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen** — Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to **Adam Mangold (9)**, representing Philadelphia National Stamp Exhibition 2008, "We the People" and to **Lorah Wilson (13)**, representing Stampshow 2008, "Creative Characters."

**Unique Girl's Award** — In memory of Sandy Morris. Presented to **Jenna Smith (10)**, representing the Minnesota Stamp Expo 2008, "Man's Best Friend: Recognized Breeds of the American Kennel Club."

AAPE is indebted to the many generous donors (both individuals and organizations) who have made these awards possible. Thank you very much for your support of our aspiring youth exhibitors! More information about the youth championship program may be found at [www.aape.org/youth](http://www.aape.org/youth).

The Philatelic Exhibitor



# My Perspective On “Is Philatelic Exhibiting In The US In Trouble?”

By Charles J.G. Verge, FRPSC, FRPSL

When I began reading Robert Bell's article, *Is Philatelic Exhibiting in the US in Trouble?* in the January 2009 *TPE*, I thought, “Here we go again,” particularly when I saw the first bold statement: **The Importance of Money**. My views were confirmed when I read the paragraph about “money plays a part in literature exhibiting.” Whichever judge relayed to him the information he repeats should be hung, drawn and quartered and drummed out of the judging corps.

Just as well thought-out, researched and presented stamp exhibits will be properly rewarded so will literature exhibits. It is not because they have illustrations in colour that they get more points, it is because more attention is put towards clear illustrations when they are in colour. Many of the black and white photos in books and periodicals are poorly reproduced for many reasons, but mainly from lack of attention and pride on the part of the author—albeit sometimes the printer is at fault. If the black and white illustrations are crisp and clear they will be rewarded. If the exhibitor is writing about the 23 different colour shades of the 3¢ Small Queen and chooses to use black and white illustrations it is a waste of time and the points will reflect that. The question really is: Is colour necessary for what you are writing about, to get your point across? If colour is required does the book need to be full-colour or, can a mixture of both be acceptable?

Many of the “hard cover books” are more expensive, yes—you pay for the pleasure of a hard cover, and get better results, yes. It is not because they are more costly. The reason, nine times out of ten, is that they are definitive works, show a lifetime of research and are technically better. Technically better doesn't mean better paper, hard cover, and size of book. It means they have the publication data including, an ISBN number; they have a table of contents, list of illustrations, list of tables, a bibliography, an index and many other of the “technical” features that make a book a good research tool, a definitive handbook and a good read. Like a stamp exhibit poor presentation, lack of research and lack of development and forethought will get you poor results in a literature exhibit. Oh, and good writing counts too. Where judges may let pass some poor sentence construction and typos in a stamp

exhibit, you cannot do that in a literature exhibit. Nobel Prizes for literature are not given for a romance novel. Grand Prix or Best in Class for literature are not given for shoddy work or works of less import or with a finite life such as, with all the due respect it deserves, a stamp club newsletter. It may be the best stamp club newsletter in the country but it does not compete against the fruit of somebody's twenty years of research. And, stamp club newsletters have their own competition where they can get their Gold medal.

As to publishing, there should be no difference in a judge's mind whether the book is commercially or self-published. We should not care. What we should care about are the subject, the research, the technical matters and the presentation. As for the subject being written up: classical issues over modern material, it should not matter. Much of the classical material has been overwritten and nothing much is new to report. A definitive work on the Great Americans definitive series, for example, can be worth just as much and maybe more than a rehash of the 1847 issue, all other judging elements being equal. The Great American series would benefit by being given higher research points as much of the research would be of original nature and would be more difficult to obtain. An 1847 book would rely heavily on the research of others and therefore suffer in that criterion. This brings out another point. Second or later editions of a definitive work will not receive the same level of medal as the First edition. In most cases the First edition, if properly done, will have received higher points for research. The Second or subsequent editions will not unless there have been major revisions and/or substantial amount of new research added.

Importance and/or significance are the bane of a judge's life. What is more important or significant? You choose. Is it brand new information on the Great American definitive series in a carefully researched, technically accurate, well written and well presented paper back or an assembling, albeit in a different expensive format—coffee table book comes to mind—of information already known about the 1847s? My money and, as a judge, my point allocation for importance and/or significance would be on the Great American series. If the other judging criteria mentioned above are

met or excelled, the book on the Great American series should get a better result.

I kept on reading Dr. Bell's article and I don't disagree with him on his comment that many of the top winning exhibits have expensive material in them and, in very rare cases, that's the only reason why the exhibit wins a Grand or Reserve Grand. In most cases however, they also meet the other criteria. If one looks at the point breakdown used all over the world except in North America—although many judges like me, who are international judges, mentally use the point system in this part of the world—you will see that material or money spent on an exhibit is not what gives it the most points. If you look at the points allocated for Treatment (20), Research and Personal Study (35), and Presentation (5) you see that 60% of the points have nothing to do with the cost of material.

The remaining points, Importance/Significance (10), Material (20) and Condition (10) may be influenced by \$\$\$\$. However, I would beg to differ when it comes to \$\$\$ being the only criterion to allocate these points. I will not dwell on the subject of Importance/Significance—I spent time earlier on the subject. Material will get you many points if you have classical, hard to find items but I hasten to point out that the criterion Material is not only viewed for \$\$\$ but also for difficulty of acquisition. Some 20th Century material can be very difficult to find. Condition is condition and, in fact, it is more difficult to have great condition with “dirty brown covers” and classical stamps with missing perforations and cut through margins on imperforates. Well-centered and pristine looking 20th Century stamps lend themselves to a higher condition score. I know of several exhibits of under \$10,000 who have won the Grand or Reserve Grand Awards in the past. Perhaps we think they are more valuable but because they meet the other criteria in spades.

Dr. Bell points out that exhibit training and advice and support “should be available to all” and not only those who have money. I have a number of comments to make on this point. Most judges and exhibitors I know are very free with their advice without regard to whether the exhibitor has a fat wallet. The AAPE has a free mentoring service for exhibitors. Judging critiques are free advice sessions.

A man is not old until regrets take the place of dreams. — John Barrymore



Stamp shows and organizations have free seminars and hands-on sessions. The latest edition of *FIP-FLASH*, the house organ of the Fédération Internationale de Philatélie (FIP), has a long list of free international seminars for judges and exhibitors being offered around the world including, June 6-7 at NAPEX in McLean, Virginia. I have given many of these free seminars locally and nationally. They are rarely well attended in part because the collector-exhibitor or potential exhibitor is more interested in the bourse. The same comment goes for the best free self-teaching tool: visiting the exhibits. Usually the frames are rows upon rows of empty bowling alleys.

Free advice is readily available in writing or in person. If a show asks, many judges will do free tours of exhibits but in my experience, few people go along for the ride. You want a free private critique at the frames or just want free information about an exhibit or how to begin exhibiting, ask a judge or a seasoned exhibitor. In most cases, if we have the time, we will be pleased to do it. You have an exhibit in preparation the AAPE offers a free (except for postage) critique service.

Oh, and by the way, my pet peeve is related to those exhibitors and collectors and even judges who feel that exhibitors should mount their own exhibits and not use the services of professional mounters. If you can do your own carpentry or repair your own car, my hat is off to you. In most cases, we hire professionals to do the work. You want a gift nicely wrapped and you know you're all thumbs, you pay for the service unless it is offered free by the department store. What is the difference with a stamp exhibit? In my experience, most exhibitors who use professional mounters are very knowledgeable about their subject, dictate the treatment and approach to take and provide the research. Mounting is a technical job and, in most cases, it is not relatively that expensive.

Dr. Bell's comment that philatelic exhibiting is like the Olympics leaves him open for darts and slings. Steroids = money? I disagree. Steroids are illegal. There is nothing illegal about using money. In fact, it is essential. Where does one find the hundreds of thousands of dollars required to train an Olympic athlete? Are we all cut out to be Olympic athletes? Does this mean that any child can become an Olympic athlete given money to buy the training, advice and support? And yes, the trainers, coaches, physiotherapists, sports psychologists, etc., are all paid. They do not do it out of the goodness of their hearts. At that level nothing comes for free. Oh, by

the way, where does natural ability for sports come into the equation? What about body structure, metabolism, determination, grit and strength of character and any other above-average trait an Olympic athlete has?

Do Olympic athletes whine because they don't have enough money, train for six hours or more a day, redo a routine over and over again? Do our whining collectors/exhibitors have the grit and determination to find the funds, research their exhibit in-depth at libraries, archives, etc.—not only the Scott catalogues, and accept public criticism of their exhibit and redo it many times? I am willing to help any of those who answer all of these questions with a firm yes.

One should also mention that most of the judges have spent untold hours and many thousands of dollars over many years getting training, building a library and learning about subjects that are out of their area of collecting. In any other field they would be very well paid consultants.

Bottom line when it comes to money is that many stamp collectors are skinflints. They complain about frame fees but don't hesitate to spend the equivalent on a carton of cigarettes. They get upset if they are told that the presentation of their exhibits leave something to be desired because they don't want to put the money towards the materials required to put a well-presented exhibit together. They begrudge the \$350 given to each of the judges. It costs most of us well over \$1,000 for each show we judge (travel, hotel and meals) and, for some of my colleagues, they must take time off from work. They whine that the big boys win the award but they will not spend \$200 in one shot—to buy an important piece for their exhibit preferring to spend 10 times \$20 buying twenty less important pieces most of which are duplication of each other. You want the frame fees to be lowered; I think they should be higher. Try being a show organizer. You want the judges to provide their expertise and training *pro bono*, you will get what you paid for. If you find anyone to judge it will likely be only the well-off judges who will be giving you their verdict and, let me tell you, exhibitors were not enamored of that judging process in the middle of last century. That's why we pay an honorarium to judges today.

Dr. Bell lists many reasons why "anecdotal" individuals are shying away from exhibiting. Most of the nonfinancial reasons cited are those related to the individual, perception of their exhibit's worth and the foibles of human nature (fear of failure, procrastinations, misplaced perceptions,

etc.) Judges, stamp shows and stamp societies can do little about these. No, as individuals, we don't like failure; no, we don't like to be criticized and: no, we don't like to redo work but, as the expression goes, "Rome was not built in a day." The art of exhibiting, like that of writing and painting, for example, is a craft. Like all the others it needs to be learned, honed and worked on. A Gold medal and a Grand Award are not given to all exhibits and certainly not normally on the first try.

At the end of his article, Dr. Bell has a long shopping list of proposed solutions. Many of these ideas are underway in one form or another. Many require time, money and people to work at the solutions. Where are these "angels"? It does not happen overnight and it requires long-term commitment by individuals to one of these programmes for it to be successful. The whole issue is leaders in our hobby wear many hats because there are not enough interested individuals to take on the different "jobs" available. The hobby needs a lot more volunteers. Not only volunteers who wish to work but also highly skilled ones. I challenge Dr. Bell to find a demographer or actuary who will, *pro bono*, put his proposed surveys together, collect the data and analyze it meaningfully. Can he find a *pro bono* organizational developer who will lead focus groups, write a Mission Statement and goals, stay the course, and monitor and refine those goals over many years? Can he find retired educators/philatelists who will *pro bono* give their time to setting up, devising and writing-up education programs, seminars and self-thought courses while at the same time publicizing, monitoring consistency in delivery and arranging for the seminars/courses to be given? If not, can he suggest where the money will come to implement his proposals.

If money is not a requirement then how can we have a meaningful impact on recruitment of new collectors and exhibitors? For example, has Dr. Bell asked AARP how much an ad costs in their magazine. I have, and it is prohibitive. There are other solutions. For AARP, for example, you might try writing an article and, if they consider your writing skills acceptable, they might publish it. The problem is you need to find a readable writer who will write on a subject of interest to the readers of AARP. Most of our collectors and, with all due respect, most of our philatelic writers would not make the cut.

I am in complete agreement with Dr. Bell on some of his other proposals such as



programs to reach baby boomers. I firmly believe that that is where the future of our hobby is. Other of his ideas need fleshing out and I, for one, would be pleased to hear more from him on how he suggests we "expand and support" the different classes and divisions such as Frugal Philately, Display, Cinderella, etc.

Finally, I would not like to let pass his comments regarding the changes brought forward by the FIP's Commission for Postal History and particularly those relating to the moving from geographical breakdowns to time periods in the way exhibits are classed and judged at an international exhibition. I do not believe it will be the panacea he thinks it will and, as far as I am concerned, it will not be the end of "check book competition." The time periods equate roughly to pre-UPU period (before 1875 and most of the stampless period), what is considered the colonial era (1875-1945) and the post-colonial era (post 1945). There are many reasons the Commission took this decision. Many are of a technical nature. For example, it was becoming more and more difficult to find judges who were expert in all time periods in a geographic area. Many of us who judge postal history are far more capable at judging the stamp period than the stampless one or vice-versa. Others have more affinity with what is considered the "classic stamp period" (until 1940) while others are more interested in the modern issues and the many problems raised by the varied stamp production technology, mechanization of the postal system and varieties in

printing that come with them.

Although exhibitors might have a more sympathetic ear overall in their time period, they should not be deluded that they will be judged differently in one time period from another. They will still have to meet the judging criteria. In addition, once the judging is done, higher level medals such as those of Vermeil and higher will be "balanced"; i.e., exhibits at those levels will be looked at as a group, with all periods included, to see if there is a balance in how the judging results were achieved. Another balancing act will follow for all the Golds and Large Golds who will be subjected to a peer review of senior judges from all the classes at the exhibition and "balanced" against the other classes.

In my view, the time periods are a minor improvement compared to the other Commission changes. These are more important and will have more impact. The ability to add relevant "nonphilatelic" material to "tell your story" that you couldn't before is far more useful to an exhibitor. The addition of a "historical" postal history class where you will be able to look at new perspectives of the history of the post is more than welcome. For example, an exhibit may now look at the history of a post office that served primarily one client such as a nursery, hotel or summer camp and tell the whole story including that of the company or the camp including materials such as their corner cards, letterheads, solicitation postcards and any other items that explain why the post office was created, how it operated, how it served and

why it was closed. The variety of new exhibits that could come out of this change alone should dwarf the benefits of the time periods.

Probably these Commission changes will be of no interest to most readers as, if Dr. Bell's criterion of money is paramount, exhibitors will not be willing or able to pay the \$50 per frame fee required at the international level. However, such changes should be applied at national shows in North America. This will mean that all our judges will have to be retrained on the new approaches. Again, this will not happen overnight, so, if the changes are made in North America, exhibitors should brace themselves for uneven Postal History judging for a while.

This Letter to the Editor is too long as a Letter but I felt I needed to put my thoughts on paper and share them with members of the AAPE. Additionally, it might seem to infer that I am negative about the future of our hobby. This is the last thing on my mind. In fact, I think our hobby is flourishing. All we need to do is adapt, reduce our resistance to change, get hundreds of new qualified volunteers, stop being petty about what other collectors do or achieve and find the funds to get the programs going.

And, if any of you wish to be an exhibitor, at any level, do you have the determination, grit and strength of character to start, persevere, accept criticism read and apply the rules and rework your exhibit over and over again. If yes, stop procrastinating and get going. If not, exhibiting is not for you.

Patience is the key to paradise. — Anon.

## 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.

★ **September 25, 26 and 27, 2009 MILCOPEX 2009.** Sponsored by the Milwaukee Philatelic Society. A WSP show. Held at Mount Mary College, N. 92nd Street two blocks south of Burleigh, Milwaukee, WI. 16-page frames available at \$25 for first three frames per exhibit (total, not per frame), and \$10 for each additional frame. No charge for youth exhibits. All classes of exhibits welcomed. Free Admission. Youth table, 35+ dealers. USPS and UN. Show cachet and cancel. Further information and prospectus from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217-0832, by e-mail from [henak8010@sbcglobal.net](mailto:henak8010@sbcglobal.net) or from the web site at [www.milwaukeekeephilatelic.org](http://www.milwaukeekeephilatelic.org).

**October 3-4, 2009, Cuy-LorPex2009,** 51st annual exhibition of the Cuy-Lor Stamp Club

(Cleveland, Ohio area). Free admission and parking. Nine-page frames; fees for open competition: \$3 per frame, youth exhibits — not in open competition — no charge. Fifteen frame maximum for a competitive exhibit. Hours 10 a.m. to 5 p.m. Saturday, October 3 and 10 a.m. to 4 p.m. Sunday, October 4. Location — Lutheran West High School, 3850 Linden Road, Rocky River, OH 44116. Exhibit prospectus available by e-mail request to [cuylorstampclub@hotmail.com](mailto:cuylorstampclub@hotmail.com) or USPS mail to Cuy-Lor Stamp Club, Exhibit Chairman, P.O. Box 45042, Westlake, OH 44145.

**October 18, 2009, THAMESPEX 2009,** hosted by the Thames Stamp Club at Waterford High School, Waterford, CT. Located near intersection of US Rte 1A and Ct Rte 156 just west of New London. Show hours are 10 a.m.-4 p.m. Free admission and parking.

Frame Fees: competitive \$5 per frame (\$8 single-frame); noncompetitive \$2; juniors free. There are 80 frames available. The Prospectus is available from Bill McMurray, PO Box 342, Westerly, RI 02891 or by E-mail at [McMurraypnc3@att.net](mailto:McMurraypnc3@att.net). The show commemorates the 50th anniversary of the launch of the navy's first nuclear powered guided missile submarine USS Halibut SSGN-587 on Jan. 9, 1959.

★ **November 13-15, 2009, VAPEX 2009** at Lexington George Washington Inn and Conference Center, 500 Merrimac Trail, Williamsburg, VA 23815. 200 frames of exhibits. \$8 per frame/adults and \$5 per frame/youth. \$25 single frame exhibits. Free admission and parking. More information from <http://vaphilatelic.org/vapex.htm> or Mike Nethersole, show chairman, at [Mike.Nethersole1@verizon.net](mailto:Mike.Nethersole1@verizon.net).

**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.



# Report From The Secretary

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



## MEMBERSHIP STATUS AS OF JUNE 30, 2009:

U.S. Membership	
Active and paid up	713
Life Members	73
First Half of 2009 New Members	27
Decased	3
Foreign Membership	
Active and paid up	123
Life Members	12
First Half of 2009 New Members	8
Total Membership June 30, 2009	836
Life Members	86

Special congratulations go to Novice Award Winners first two quarters of 2009. **Joelle Olaisola**, Ameristamp 2009; **Scott Ward**, St. Louis Expo 2009; **Stephen McGill**, RMSS 2009; **Hugh Westgate**, PIPEX 2009; **Ian Wright**, Edmonton 2009. All of the above have earned a complimentary membership to AAPE for one year.

Welcome to new members for the first half of 2009:

Ake Rietz, Stockholm, Sweden  
Elmer Cleary, Saint Bruno, Canada  
Tom Barabicos, Roswell, GA  
Rose Fournier, Franklin, VA  
Tom Brougham, Berkley CA  
Joseph De Bois Sousa, Valrico, FL  
Paul Morton, Rio Rancho, NM  
Susan Baker, Flower Mound, TX  
Gary Loew, Pine Brook, NJ

William Johnson, Topeka, KS  
Greg Shultz, Cuyahoga Falls, OH  
John Bowman, Corpus Christi, TX  
Vicky Hadley, Lincoln, NE  
Stephen McGill, Highlands Ranch, CO  
Patricia Moeser, Kinnelon, NJ  
Sandra Strzalkowski, Redford, MI  
Don Chenevert, Jr. Peoria, IL  
Richard Clever, San Jose, CA  
Kathryn Johnson, Skokie, IL  
Daniel Knowles, Brooklyn, NY  
Ong Vincent, Singapore, Singapore  
Mark Maestrone, San Diego, CA  
James Hering, Marion, OH  
Christian Jantzen, Aalborg, Denmark  
John Macco, Shadyside, MD  
Alvaro Castro, San Jose, Costa Rica  
Chris King, London, UK  
Joe Edinger, Philadelphia, PA  
Milton Milazzo, Jr, Florianopolis, SC  
Inger Kuzych, Springfield, VA  
Robin Cooper, Rawlins, NY  
David Skipton, Greenbelt, MD  
Svend Waever, Kuala Lumpur, Malaysia  
Ijaz Qureshi, Saint-Laurent, Canada  
Vera Felts, Carterville, IL  
Diana Sadler, Manchester, MO  
James Chenevert, III, Peoria, IL  
David M. Canestro, Simi Valley, CA  
Karl Winkleman, Alpine, NJ

We regret having to report the passing of

Nonie Green, Joan Bleakley and Charlie Peterson. The AAPE Board sends condolences to the families of these long-time active members.

Nineteen letters were written to acknowledge creativity, gold and silver pin awards. In cases where the recipient was a non member, back issues of TPE were included, and they were encouraged to join AAPE. This has resulted in several new members.

Respectfully submitted,

Elizabeth Hisey, AAPE Secretary

Dear AAPE Members,

An important part of your membership are the four issues of *The Philatelic Exhibitor*. If you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$1.52 for each returned copy.

I know you don't want to miss an issue, so please let me know your movements so that I can adapt the mailing list to reflect your current address. A quick e-mail is all that is needed unless you have sent out change of address cards. [lizhisey@comcast.net](mailto:lizhisey@comcast.net)

## Another Page Option by Roland Essig

While attending the 2009 NTSS in Dayton, at the frames with Phil Stager, I was explaining my new page size. This size has been used on two new exhibits. It was suggested by him that others might be interested in this size page. The page measures **11-3/4"** wide x **11-1/2"** high. This large size makes it easy to mount items that would not fit well or not at all on the standard 8-1/2" x 11" page. For example, a #10 envelope or a double width post card can now be mounted horizontally. The measurement highlighted in bold must be the width or the sheet will not fit the frame. With this size you will utilize the maximum area of the frame with 12 pages per frame.

Benefits of this page size are: 1. A standard page size throughout your exhibit with no need for butted pages to accommodate larger items. Not having butted pages also makes it easier if you ship your exhibit.

it.

2. More flexibility when building your page compared to an 8-1/2 x 11 or a 11 x 17 page.

3. In preparing a postal history or post card exhibit you can now mount three or four items on a page without lapping and still have room for text.

To obtain paper the size you need, your best bet will be to contact a local medium size commercial printer, it is doubtful the small Instant Printer will be able to help you. To get the maximum number of pages out of a sheet with minimal waste requires a 25" x 38"-70# sheet. The 70# is the weight of the paper. It is recommend you keep a record of the brand name, color if other than white, and any other additional information about the paper purchased. By so doing, when ordering more paper in the future it will match what you have been using. Be sure to specify Paper otherwise

you might end up with heavier cover stock.

Archival Safe top loading page protectors for this size are available at Hobby Lobby in the Scrapbooking area. I should think they would be available at other large hobby stores as well. The Hobby Lobby page protectors come with a card stock insert meant to be used for a scrapbook page. These I use as a stiffener backing so the page will not be flimsy. The only modification necessary is to trim off one half inch from the top of the page protector, otherwise they are to high.

All over the counter page protectors are not the same as some need more modification to fit the frames. Currently I am using a different brand than I started with. If you are interested in this exhibiting format and would like a few tips on using this size page, you can contact me at this address. P.O. Box 251, West Bend, WI 53095 SASE appreciated.



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